

Trevor G. Reed

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CURRICULUM VITAE

AREAS OF INTEREST

Indigenous creativity and innovation; protection of traditional knowledges, traditional cultural expressions, cultural heritage; Indigenous music & sound; copyright law; Tribal and federal Indian law; data sovereignty; politics of music & sound; Indigenous anthropology; law and aesthetics; Indigenous research methodologies.

TRIBAL AFFILIATION

Enrolled, Hopi Tribe

ACADEMIC APPOINTMENTS

2025 – present	Charter Professor, Sandra Day O'Connor College of Law, Arizona State University
2023 – 2025	Professor of Law (with Tenure), Sandra Day O'Connor College of Law, Arizona State University
2018 – 2023	Associate Professor of Law, Sandra Day O'Connor College of Law, Arizona State University
Summer 2016	Global Core Instructor, Graduate School of Arts and Sciences (Summer Teaching Scholars Program), Columbia University

ACADEMIC AFFILIATIONS

2024 – Present	Faculty Director, Indigenous Innovation Initiative, Arizona State University
2020 – Present	Fellow, Center for Law, Science and Innovation, Sandra Day O'Connor College of Law, Arizona State University
2018 – Present	Faculty, Indian Legal Program, Sandra Day O'Connor College of Law, Arizona State University

EDUCATION

2018	Columbia University, New York, NY Graduate School of Arts and Sciences, Department of Music
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Ph.D. in Ethnomusicology
Dissertation: “*Itaataatawi*: Hopi Song, Intellectual Property, and Sonic Sovereignty in an Era of Settler-Colonialism”
Chair: Aaron A. Fox

- 2018 Columbia University, New York, NY
Columbia Law School
Juris Doctor
- 2015 Columbia University, New York, NY
Graduate School of Arts and Sciences, Department of Music
M.Phil. in Ethnomusicology
- 2011 Columbia University, New York, NY
Graduate School of Arts and Sciences, Department of Music
M.A. in Ethnomusicology
Thesis: Fabricating Identity at the Limits of Indigeneity
Advisor: Ellen Gray
- 2010 Columbia University, New York, NY
Teachers College
M.A. in Arts Administration
Thesis: Returning Hopi Voices: Toward a Model for Community-Partnered Repatriation of Traditional Music
Adviser: Joan Jeffri
- 2008 League of American Orchestras, New York, NY
Certificate, Essentials of Orchestra Management
- 2005 Brigham Young University, Provo, UT
School of Music
Major: Music Composition
Minor: Business Management
Bachelor of Music

GRANTS AND FUNDING

- 2025 – 2026 PI, National Historic Publications and Records Commission. **Reclaiming Our Ancestors: Preserving the Voices Behind the Creation of the Native American Graves Protection and Repatriation Act. \$150,000.** To create a digital archive and documentary film exploring Indigenous leaders’ efforts to negotiate and pass the landmark Native American Graves Protection and Repatriation Act (NAGPRA).[submitted]

- 2025 – 2028 Co-PI, National Endowment for the Humanities. **Reimagining the Human Relationship with Nature. \$400,000.** To create a traveling exhibition engaging audiences on rethinking law and policy related to nature, wildlife, climate change, and equity. (Karen Bradshaw, PI). [submitted]
- 2024 – 2025 PI, **Humanities Institute – Herberger Seed Grant. “Radically Reimagining the Human Relationship with Nature.” \$12,000** (with Karen Bradshaw and Tammy Eagle Bull, co-PIs). To plan traveling exhibition featuring Indigenous and non-Indigenous artists reevaluating human engagement with wildlife, plants, and landscapes. [Funded.]
- 2023 – 2028 PI, **President’s Strategic Initiative Fund. “Catalyzing Indigenous Innovation.” \$1,250,000.** To plan and develop institutional programming, research, and support structures leading to the creation of an academic unit focused on Indigenous Innovation. [Funded].
- 2023 – 2025 Co-PI, **Mellon Foundation Project Grant. “Firekeepers: Building Archival Data Sovereignty through Indigenous Memory Keeping.” \$1,000,000.** (PI: Alex Soto). To develop a toolkit, including legal document templates and partnership roadmaps, that enhance and strengthen the archival data sovereignty of Tribal communities. [Funded.]
- 2020-2022 Co-PI, **Institute for Humanities Research Cluster Award. “Accommodating and Accounting for Diverse Creativities.” \$4,000.** (Co-PI: David Fossum, ASU School of Music, Dance, & Theatre). To support campus-wide conversations geared toward understanding and developing strategies to foster diverse forms of creativity in institutional settings. [Funded.]
- 2020-2025 Collaborator, **Social Sciences and Humanities Research Council of Canada Insight Grant. “Xoxelhmetsset te Syewa:l | Caring for Our Ancestors: Reconnecting Indigenous Songs with Community and Kin.” \$90,906 CAD** (PI: Dylan Robinson, Queen’s University; Co-PI, Patrick Nickleson, University of Alberta). To incubate new ideas on ways to remedy the extraction and abuse of Indigenous ancestors and their voices currently incarcerated in museum and archival collections. [Funded.]
- 2020 PI, **Institute for Museum and Library Services. “Clarifying Ownership & Access: Developing a Native American Rights Schema.” \$750,000.** To develop a Native American IP rights analysis framework to help Native American Tribes, universities, museums, archives and other institutions identify and track IP rights in Native American materials. (Letter of Inquiry submitted March 2020). [Not funded]
- 2018 Collaborator, **Social Sciences and Humanities Research Council of Canada Insight Grant** (PI: Dylan Robinson) **“Listenings Symposium / Soundings Exhibition / Ka’tarohkwi Festival” \$62,308 CAD** To produce an exhibition and gathering of

Indigenous artists and scholars to consider Indigenous and decolonial approaches to sound. [Funded.]

- 2018 – 2023 **PI, President’s Strategic Initiative Fund Award. \$250,000** (\$50,000 per year for 5 years.) To develop institutional expertise in Indigenous cultural and intellectual property at ASU through research, community engagement, events, and new courses.
- 2017 **Co-PI, Short Seminar Award, School for Advanced Research. “Keywords for an indigenized Sound Studies.” \$2,500.** (With Jessica Bissett-Perea, UC Davis) To convene Indigenous scholars working at the intersection of sound/music studies and Native American / Indigenous Studies. [Funded.]
- 2009 **PI, Dean’s Grant for Student Research, Teachers College, Columbia University. \$2,000.** To conduct research in partnership with the Hopi Tribe on best practices in archival repatriation.

FELLOWSHIPS

- 2014 – 2017 Priority Scholarship, Hopi Tribe Grants and Scholarships Program. \$24,000 per year for 3 years. Competitive scholarship to support areas of importance to the Hopi Tribe.
- 2011 – 2014 Pre-Doctoral Fellowship, Ford Foundation. \$20,000 each year for 3 academic years.

HONORS AND AWARDS

- 2017 Andrew D. Fried Memorial Prize, Columbia Law School
- 2016 Harlan Fiske Stone Scholar
- 2015 Charlotte Frisbee Prize, Society for Ethnomusicology
- 2009 Lynn Reyer Award for Tribal Community Development, Society for Preservation of American Indian Culture

PUBLICATIONS

ARTICLES

- Forthcoming Reed, T., “The Intangible NAGPRA”
- 2023 Reed, T. “Restorative Justice for Indigenous Culture.” *UCLA Law Review* 70(2)
Link: <https://www.uclalawreview.org/restorative-justice-for-indigenous-culture/>
Discussed on Race, Racism and the Law website
- 2021 Reed, T. “Creative Sovereignities: Should Copyright Apply on Tribal Lands?” *Journal of the Copyright Society of the USA* 67(3), pp. 313-396
Link: <https://heinonline.org/HOL/P?h=hein.journals/jocoso67&i=347>

- 2021 Reed, T., "Fair Use as Cultural Appropriation." *California Law Review* 109, pp. 1373-1442
DOI: <https://doi.org/10.15779/Z38V97ZS35>.
Discussed on TurtleTalk blog
- 2021 Reed, T., "Indigenous Dignity and the Right to be Forgotten." *Brigham Young University Law Review*, 46(4) 1119-1148
Link: <https://digitalcommons.law.byu.edu/lawreview/vol46/iss4/9>
Discussed on Race, Racism and the Law website
- 2019 Reed, T. "Sonic Sovereignty: Performing Hopi Authority in Öngtupqa" *Journal for the Society of American Music* 13(4), pp. 508-530
DOI: 10.1017/S1752196319000397
- 2017 Reed, T. "Who Owns Our Ancestors' Voices?: Tribal Claims to Pre-1972 Sound Recordings." *Columbia Journal of Law & the Arts*, 40(2), pp. 275-310
DOI: 10.7916/jla.v40i2.2060

BOOKS & PUBLISHED REPORTS

- In Press Bissett-Perea, J. & Reed, T., eds., *Sovereign Aesthetics: Indigenous Approaches to Sound Studies* (Durham: Duke University Press) (13 chapter edited volume featuring all Indigenous authors)
- 2024 Contributing Editor, *Cohen's Handbook of Federal Indian Law* (Nell Jessup Newton & Kevin Washburn, eds.)
- 2008 Jeffri, J., Oberstein, E., and Reed, T., *Taking Note: A Study of Composers and New Music Activity in the United States* (New York: Teachers College / New Music USA)
DOI: 10.3886/ICPSR36325.v1

BOOK CHAPTERS

- In Press Reed, T. "Fabricating Indigeneity." *Sovereign Aesthetics: Indigenous Approaches to Sound Studies* (Durham: Duke University Press)
- In Press Morin, P., Reed, T., and Robinson, D., *Embodied Archives: A Roundtable Conversation*. Indigenous Archives Gathering (Concordia Press) (LeBlanc, J., moderator)
- Accepted Reed, T. "Mapping Authority for Indigenous Intellectual Property." In Stoianoff, N. & Davis, M., *Models for a Competent Authority Facilitating Self-Determination* (Sydney: LexisNexis Australia).
- 2022 Reed, T. "The Right to Let Culture Die." In Fifer, J., et al., eds, *The Routledge Companion to Music and Human Rights* (London: Routledge), pp. 99-112.

- 2020 Reed, T. “Yeewa (Collaborative Creativity) as Methodology.” In Huaman, E.S. & Martin, N. D., *Indigenous Knowledge Systems and Research Methodologies: Local Solutions and Global Opportunities* (Toronto: Canadian Scholars Press), pp. 204-232.
- 2019 Reed, T. “Reclaiming Ownership of the Indigenous Voice: The Hopi Music Repatriation Project. In Gunderson, F, et al., *The Oxford Handbook of Musical Repatriation* (New York & London: Oxford University Press)
DOI: 10.1093/oxfordhb/9780190659806.013.35
- 2018 Reed, T. “Epilogue: *Pu’ Itaaqatsit aw Tuuqayta* (Listening to our Modern lives).” In Levine, V. & Robinson, D., *Music and Modernity Among First Peoples of North America* (Middletown: Wesleyan University Press), pp. pp. 258–64

REVIEWS

- 2017 Reed, T. Review of Emory Sekaquaptewa, Kenneth C. Hill and Dorothy K. Washburn, *Hopi Katsina Songs*. *Journal of the Royal Anthropological Institute* 23:848.

WHITE PAPERS

- 2022 Reed, T. and Costella, K. *Repatriation and Consultation Confidentiality*, ASU NAGPRA Program.
- 2019 Reed, T. and Tso, C. *Free Speech Protections for News Reporting on Tribal Lands*, Hopi Tribe Cultural Preservation Office.
- 2019 Reed, T. [The Music Modernization Act and its Impact on Tribal Interests](#), American Indian Policy Institute
- 2018 Reed, T. *Reply Comment, Non-Commercial Use of Pre-1972 Sound Recordings that are Not Being Commercially Exploited, No. 2018-8*, U.S. Copyright Office (Dec. 12, 2018)

PRESENTATIONS

Keynotes

- 2024 “The Future is Indigenous,” Indigenous Law Summit, Cornell Law School.
- 2024 “Unsettling Sound Technologies: Indigenous Sonic Sovereignty and Border Politics,” Berkeley Indigenous Technologies Lecture Series (Virtual) (with Christina Leza)
- 2023 “Listen, Watch Your Step,” ~~Charles Seeger Lecture~~, Society for Ethnomusicology Annual Meeting, Ottawa, Canada (with Dylan Robinson, Dawn Avery, Sierra Edd, Sunaina Kale, Breana McCullough Melody Mckiver, Heidi Senungetuk, Renata Yazzie)
- 2023 “Fabricating Indigeneity,” Music Scholars Series, Utah State University (Logan, UT)
- 2023 “Do You Care about (Indigenous) Sound?” Robert U. Nelson Lecture, UCLA School of Music, Los Angeles, CA.

- 2023 “Restorative Justice for Indigenous Voices,” University of British Columbia Sound and Humanities Lecture Series, Vancouver, BC, Canada
- 2021 “Indigenous Dignity and the Right to be Forgotten.” Xóxelhmetset te Syewá:l (Caring for Our Ancestors) Series, Queens University (Canada) (Virtual)
- 2019 “Mapping Sonic Authority: Questions of Ontology and Sovereignty in the Indigenous IP Project, Indigenous Knowledge Forum, Sydney, Australia
- 2018 “Sonic Sovereignty.” Indigenous Improvisation Colloquium. Memorial University of Newfoundland, Canada
- 2013 “Repatriation, Reanimation, Research: Ethnomusicology at Columbia.” Graduate School of Arts and Sciences Alumni Association, New York, NY (with Aaron Fox)

Invited Talks

- 2025 “The Intangible NAGPRA,” University of Maryland School of Law (Baltimore, MD)
- 2025 “Restorative Justice & Indigenous Culture,” Howard University School of Law (Washington, DC)
- 2025 “Restorative Justice for Indigenous Culture,” UC Irvine School of Law (Irvine, CA)
- 2024 “AI and Cultural Data,” Doing Research in Indian Country, Arizona State University (Tempe, AZ)
- 2024 “Song is Law | Law is Song,” University of Alaska Anchorage (Virtual)
- 2024 “Tribal IP and Restorative Justice,” Banbury Center, Cold Springs Harbor Laboratory (Long Island, NY).
- 2024 “Copyright & Cultural Appropriation: Then and Now,” Berkeley Race & Tech Symposium (Virtual)
- 2023 “Fabricating Indigeneity,” Faculty of Law, University of Ottawa, Ontario, Canada
- 2023 “Tribal Courts and Property,” Native American Law Students Association, Brigham Young University
- 2023 “Restorative Justice for Sonic Abuse,” Workshop on Sound Justice, Harvard-Radcliffe Institute, Cambridge, MA
- 2023 “Indigenous Ontologies of Cultural Expression,” Conference on Culture and Intellectual Property, Center for Intellectual Property & Information Policy, George Mason University (Virtual)
- 2023 “AI and Indigenous Knowledge, Culture & Creativity,” IDEAS Conference, Arizona State University, Scottsdale, AZ
- 2023 “Restorative Justice: Decolonizing Performing Arts Archives” Music Librarian Association, St. Louis, MO. (with Judith Gray, Library of Congress)
- 2023 “Creation, Appropriation, & Intellectual Property” ON Intellectual Property, RISD X Storytelling Series, Rhode Island School of Design (Virtual)
- 2023 “Who Owns Our Ancestors’ Voices?” Equity for Indigenous Research and Innovation Coordinating Hub (ENRICH), New York University (Virtual)
- 2023 “Restorative Justice for Indigenous Culture” Information School, University of Washington, Seattle, WA
- 2023 “Indigenizing Creative Rights.” Association of American Law Schools Annual Meeting. San Diego, CA.
- 2023 “*Warhol v. Goldsmith*: Transformation & Cultural Appropriation.” Association of American Law Schools Annual Meeting. San Diego, CA
- 2022 “Tribal Sovereignty & Research: Current Threats in the IP Field.” ASU Doing Research in Indian Country Conference. Phoenix, AZ.
- 2022 “Restorative Justice for Indigenous Culture.” Arizona State University Faculty Colloquium. Phoenix, AZ
- 2022 “Restorative Justice for Indigenous Voices.” Caring for Our Ancestors Workshop. Kingston, Ontario, Canada.
- 2022 “Fair Use as Cultural Appropriation.” Roundtable on Diversity and Inclusion in Copyright, George Mason University, Oceanside, CA.

- 2022 “Cultural Abuse.” Creative Thought Forum, School for Advanced Research (Virtual)
- 2022 “Reclaiming Our Ancestors Voices.” Native American Oral History Workshop, Association of Tribal Archives, Libraries & Museums
- 2021 “Restorative Justice for Indigenous Culture.” Gathering of Indigenous Legal Scholars. Phoenix, AZ.
- 2021 “Fabricating Indigeneity.” University of Illinois School of Music (Virtual)
- 2021 “Restorative Justice for Indigenous Culture.” Seattle University Faculty Workshop. Seattle, WA
- 2021 “Fair Use as Cultural Appropriation.” Chicago-Kent Faculty Workshop (Virtual)
- 2021 “Fabricating Indigeneity.” Doctoral Colloquium, Arizona State University School of Music
- 2021 “Fabricating Indigeneity.” Conversations on Sound, Meaning, and Education conference, Northern Arizona University (Virtual)
- 2021 “Should Copyright Apply on Tribal Lands?” Chicago-IP Colloquium (Virtual) (March 2021)
- 2021 “Dispossession of the Sonic World.” Indigenous Sound Studies Symposium, UC Berkeley (Virtual)
- 2020 “Intellectual Property in Indian Country.” Foley Institute for Public Policy, Washington State University (Virtual) (with Cora Tso)
- 2019 “Lawyer as Anthropologist.” Global Legal Skills Conference, Phoenix, AZ
- 2019 “Intellectual Property and Cultural Heritage.” Columbia Law School, New York, NY
- 2019 “Fair Use as Cultural Appropriation.” Race & Intellectual Property Conference, New York University School of Law
- 2019 “Collaborative Creativity as Indigenous Research Methodology.” Maui College, Maui, HI
- 2019 “Listening to Our Modern Lives.” Symposium on MUSIC AND MODERNITY AMONG FIRST PEOPLES OF NORTH AMERICA, Colorado College, Colorado Springs, CO
- 2019 “Fair Use as Cultural Appropriation.” University of Arizona Rodgers School of Law Faculty Colloquium
- 2019 “Reclaiming Our Ancestors Voices.” Council for Museum Anthropology, Santa Fe, NM
- 2018 “Sonic Sovereignty.” Threatened Heritage: Bears Ears, Chaco, and Beyond, The Italian Academy, Columbia University. New York, NY
- 2017 “Toxic Archive.” Northern Arizona University Faculty Colloquium, Flagstaff, AZ
- 2017 “Puhutawi: Generating Hopi Presence in Öngtupqa (Grand Canyon).” Indigeneity & Place, Canadian Music Centre, Toronto, ON
- 2012 “Fabricating Identity: Sound and Affect at the Limits of Indigeneity.” Global Indigeneity. Brown University, Providence, RI
- 2010 “Returning Hopi Voices.” Conference on Music and Indigeneity in the Americas, New York, NY

Refereed Presentations

- 2025 “Song is Law | Law is Song,” Association of American Law Schools
- 2023 “Restorative Justice for Sonic Abuse.” Native American and Indigenous Studies Association Annual Meeting (Toronto, ON, Canada)
- 2022 “Sonic Sovereignty.” Association of American Law Schools Annual Meeting (Virtual)
- 2022 “Restorative Justice for Indigenous Culture.” Mosaic IP Conference (Virtual)
- 2021 “Copyright’s Affective Harms” Society for Ethnomusicology Annual Meeting (Virtual)
- 2021 “Copyright’s Affective Harms.” American Studies Association Annual Meeting (Virtual)
- 2021 “Restorative Justice for Indigenous Culture.” Intellectual Property Scholars Conference (Virtual)
- 2021 “Restorative Justice for Indigenous Culture.” Southeastern Association of Law Schools, Amelia Is., FL
- 2020 “Should Copyright Apply on Tribal Lands?” Intellectual Property Law Scholars Conference (Virtual)
- 2020 “Should Copyright Apply on Tribal Lands?” Law & Society Annual Meeting (Virtual)
- 2020 “The Right to Let Culture Die.” Native American and Indigenous Studies Association. (Conference cancelled)

- 2020 “Cultural Expression, Copyright and Tribal Sovereignty.” Indigenous Peoples & IP, University of Colorado Boulder (Virtual)
- 2020 “Fair Use as Cultural Appropriation.” Association for American Law Schools Annual Meeting, Washington, DC
- 2019 “Fair Use as Cultural Appropriation.” Marquette University Law School Jr. Faculty Works-in-Progress Symposium, Milwaukee, WI
- 2019 “Sonic Sovereignty.” American Studies Association Annual Meeting, Honolulu, HI
- 2017 “The Right to Let Culture Die.” American Anthropological Association Annual Meeting, Washington, DC
- 2017 “Toxic Archive.” Yale Institute for Sacred Music, New Haven, CT
- 2016 “The Right to Let Culture Die.” Society for Ethnomusicology Annual Meeting, Washington, DC
- 2015 “Reclaiming Networks of Indigenous Song: Ontologies of Property, Transformation, and Politics in Boulton’s Hopi Taatawi Recordings,” Society for Ethnomusicology Annual Meeting, Austin, TX

- 2014 “Reclaiming Our Ancestors Voices.” Native American and Indigenous Studies Association Annual Meeting, Austin, TX
- 2014 “Reclaiming Our Ancestors Voices.” Federal Bar Association Annual Indian Law Conference, Santa Fe, NM
- 2012 “Fabricating Identity: Sound and Affect at the Limits of Indigeneity.” Society for Ethnomusicology Annual Meeting, New Orleans, LA (paper accepted)
- 2012 “Returning Hopi Voices.” American Anthropological Association Annual Meeting, San Francisco, CA
- 2012 “Copyright and Sonic Sovereignty: Denying the Commons through the Common Law.” Native American and Indigenous Studies Association Annual Meeting, Mohegan Sun Resort, CT
- 2011 “Fabricating Identity: Sound and Affect at the Limits of Indigeneity.” Ford Fellows Conference, Newport Beach, CA
- 2010 “Returning Hopi Voices.” Native American and Indigenous Studies Association Annual Meeting, Tucson, AZ
- 2008 “Taking Note.” National Performing Arts Convention, Denver, CO (with Joan Jeffri)

Workshop Presentations

- 2025 “Traditional Knowledge, Culture, and Self-Governance,” Hopi Policy Lab, Stanford Law School (Palo Alto, CA)
- 2024 “Unpacking Intellectual Property,” Association of Tribal Libraries, Archives, and Museums Annual Meeting (Palm Springs, CA)
- 2024 “Repatriation of Lost Tribal Artifacts and the Native American Graves Protection and Repatriation Act (NAGPRA),” Snell & Wilmer (Virtual)
- 2024 “Indigenous Creativity and Intellectual Property,” ASU Indigenous Innovation Initiative (Phoenix, AZ)
- 2024 “Revised NAGPRA Regulations: Repatriation,” Hopi Cultural Preservation Office (Kykotsmovi, Hopi Reservation)
- 2024 “Introduction to IP,” Change Labs (Kykotsmovi, Hopi Reservation)
- 2023 “Creative Sovereignities.” Diversity, Equity and Inclusion Committee, Intellectual Property Lawyers Association of Chicago (Virtual)
- 2023 “Indigenous IP.” Brigham Young University School of law (Provo, UT)
- 2023 “Knowledge Sharing and Repatriation.” Indigenous Archivists Training, Society for American Archivists (Santa Fe, NM).
- 2023 “TK/TCE: Our Duty of Care.” Bison Bites Series, National Park Service (Virtual)

- 2022 “Protecting Indigenous Cultural Heritage and Traditional knowledge.” Safe Havens Freedom Talks (Virtual)
- 2022 “Protecting Indigenous Cultural Heritage.” Open Copyright Education Advisory Network (OCEAN) (Virtual)
- 2021 “Intellectual Property in Indian Country,” Women’s Economic Self-Sufficiency Team (WESST) Farmington, NM (Virtual) (November 2021) (with Bianca Banuelos and Libby Murphy)
- 2020 “Fair Use as Cultural Appropriation.” American Library Association, CopyTalk Webinar
- 2018 “Copyright Law, Native American Works, and Institutional Liabilities for Archives and Museums.” Association of Tribal Archives, Libraries and Museums, Minneapolis, MN (with Jane Anderson and James Francis)

Conferences & Webinars

- 2024 Gathering of Indigenous Law Scholars (UCLA) (with Angela R. Riley & Lauren van Schilfgaard)
- 2024 IP and Traditional Culture, Interdisciplinary Faculty Workshop (ASU)
- 2024 Advancing Indigenous Interests in Genetic Resources, Traditional Knowledge and Beyond (Webinar)
- 2023 Gathering of Indigenous Legal Scholars (GILS), Arizona State University (with Angela R. Riley). (Convened top Indigenous law scholars from around the country at ASU to exchange new scholarship and workshop new works by emerging scholars.)
- 2021 Gathering of Indigenous Law Scholars, Arizona State University (with Angela R. Riley).
- 2020 NAGPRA @ 30 (with Suzan Harjo, James Riding In, and Shannon O’Laughlin). Webinar celebrating the 30th anniversary of the Native American Graves Protection and Repatriation Act.

Roundtables and Other Presentations

- 2024 “Safeguarding Indigenous Creativity and Intellectual Property,” ASU College of Law (Phoenix, AZ)
- 2024 “Lowriding: Studying Music and the Arts at the University,” UCLA School of Music (Los Angeles, CA)
- 2024 “The Intersection of Branding and Indigenous Rights: A Stakeholder Panel Discussion,” International Trademark Association Annual Meeting (Atlanta, GA)
- 2024 “Community Authorship and Cultural Property,” UCLA-ASU Copyright Symposium (Los Angeles, CA) (moderator)
- 2023 “Tribes, Intellectual Property, and Consumer Protection,” United States Patent and Trademark Office (Washington, DC)
- 2023 Leadership Lecture, Patent Tribal and Appeal Board, United States Patent and Trademark Office (Virtual)
- 2023 “Copyright & AI.” Fireside Chat with Mark Gray, Arizona State University IP-Con (Redwood City, CA) (moderator)
- 2022 “Archival Repatriation.” Native American Archives Section, Society for American Archivists (Virtual)
- 2022 “Reckoning with Ruin of Indigenous Cultural Property and in Indigenous Sacred Spaces.” Law & Society Annual Meeting, Lisbon, Portugal
- 2022 “For a New World: Music Studies and Decoloniality.” Faculty Roundtable, Harvard Graduate Music Forum Conference (Virtual)
- 2022 “Native American Experience in Legal Academia: Striving for Academic Freedom & Equality for the Common Good.” American Association of Law Schools Annual Meeting (Virtual)
- 2021 “The Ascension of Indigenous Cultural Property Law.” UCLA Law (Virtual)

- 2021 “IP Interrupted: Diverse Voices in Intellectual Property.” Fordham IP Law Journal 29th Annual Symposium (Virtual)
- 2021 “Legislating Heritage: Exploring the Intersection of Law and Culture in Native American Material History in the UK.” Museum Ethnographers Group (Virtual)
- 2021 “Cultural Misappropriation.” Roger Williams University College of Law (Virtual)
- 2019 “Indigenizing Sound Studies, Sounding Indigenous Studies.” Native American and Indigenous Studies Annual Meeting, Hamilton, New Zealand
- 2019 “Listenings Symposium.” Queens University, Kingston, ON, Canada
- 2019 “Routes and Checkpoints: Practically Realizing Ethnography’s Theoretical Promises.” American Anthropological Association Annual Meeting, Vancouver, British Columbia, Canada (discussant)
- 2018 “Listening for Indigenous Sovereignty.” Roundtable on Indigenizing Sound Studies, Society for Ethnomusicology Annual Meeting, Albuquerque, NM

TEACHING & MENTORSHIP

COURSES

- Law 523** **Property Law** (large lecture course for first year law students)
Spring 2020, Spring 2021, Spring 2022, Spring 2023, Spring 2024, Spring 2025
- Law 632** **Federal Indian Law I** (large lecture course for upper level graduate students and advanced undergraduates)
Fall 2022, Fall 2024
- Law 646** **Copyright Law** (large lecture course for upper level law students)
Fall 2023
- Law 691** **Race and Intellectual Property** (seminar for upper level graduate students and advanced undergraduates)
Fall 2020
- Law 704** **Federal Indian Law II** (large lecture course for upper level graduate students and advanced undergraduates)
Spring 2019, Spring 2020, Spring 2021
- Law 723** **Cultural Resources Law** (seminar for upper level law graduate students and advanced undergraduates)
Fall 2018, Fall 2019, Fall 2022
- Law 791** **Intellectual Property and Social Change** (seminar for upper level law graduate students and advanced undergraduates)
Spring 2022
- Law 791** **Advanced Research: Intellectual and Cultural Property** (small research and writing course for advanced law students)
Fall 2021

- Law 791** **Art, Culture, and the Law** (seminar for upper level law graduate students)
Spring 2025
- Law 791** **Advanced Research: Repatriation** (small research and writing course for advanced
law students)
Spring 2019
- Music 2400D** **Music and the Indigenous Experience in North America** (seminar)
Summer 2016

STUDENT MENTORSHIP

Doctoral Committees

- 2023 – Present Ever Reyes, UC Berkeley
2023 – Present Alexandra Ptacek, Arizona State University

Masters Thesis Committees

- 2019 – 2023 Alexis Baril, M.A. Musicology, Arizona State University (MA Thesis Committee)
2019 Regan Homeyer, M.A. Anthropology, University of New Mexico (MA Thesis
Committee)

Honors Thesis Committees

- 2022 - 2023 Jaiden Stepnowski, B.S, Barrett Honors College, Arizona State University (Honors
Thesis Committee)

SERVICE

COMMITTEE SERVICE

- 2022 Dean’s Search Committee
2019 – 2022 Assessments Committee
2021 – 2022 Colloquium Committee
2019 – 2021 PIF Summer Grant Committee

UNIVERSITY SERVICE

- 2022 – present University Senate
2021 – 2023 Native American Graves Protection and Repatriation Act compliance advisory
committee
2020 – 2023 Indigenous Research Roundtable (with Angela Gonzales)

SERVICE TO SCHOLARLY FIELDS

2023-2025	Executive Board, Section on Indian Nations & Indigenous Peoples, American Association of Law Schools
2022	Chair, Section on Indian Nations & Indigenous Peoples, American Association of Law Schools
2021	Chair-Elect, Section on Indian Nations & Indigenous Peoples, American Association of Law Schools
2020	Secretary, Section on Indian Nations & Indigenous Peoples, American Association of Law Schools
2019	Treasurer, Section on Indian Nations & Indigenous Peoples, American Association of Law Schools
2016-2017	Notes Editor, Columbia Journal for Law & the Arts
2015-2016	Editorial Staff, Columbia Journal for Law and the Arts
2015-2016	Executive Board, Native American Law Students Association
2015	Editorial Board, Current Musicology

SERVICE TO COMMUNITY

2019 – 2023	Trustee & Program Committee Chair, Heard Museum for American Indian Art
2014 – 2017	Board of Directors & Vice President, Hopi Education Endowment Fund
2009 – 2011	Advisory Board, First Nations Composer Initiative
2009 – 2011	Board of Directors, Hopi Tribe Grants and Scholarships Program

PROFESSIONAL ACTIVITIES

GOVERNMENT APPOINTMENTS

2023 – 2025	Associate Justice, Court of Appeals, Hopi Tribe
2019 – 2023	Commissioner, Judicial Commission, Hopi Tribe

EMPLOYMENT (NON-ACADEMIC)

Summer 2017	Law Clerk, Sonosky, Chambers, Sachse, Endreson & Perry, LLP, Washington, DC
2016 – 2017	Law Clerk, Columbia Copyright Advisory Office, Columbia University, New York, NY
Summer 2015	Research Associate, The Nakwatsvewat Institute (TNI), Second Mesa, Hopi Reservation (Arizona)
Summer 2014	Strategic Planning Associate, Hopi Tribe Economic Development Corp., Flagstaff, AZ
2007 – 2010	Research Coordinator, The Research Center for Arts & Culture, Columbia University, New York, NY
2005 – 2007	Artist Logistics & Operations Coordinator, Utah Symphony & Opera, Salt Lake City, UT