

Department of Communication Studies, University of Iowa
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Educational and Professional History

Education

- 1996-2000 Ph.D., Communication, University of Massachusetts-Amherst
- 1993-1995 M.A., Sociology, University of Virginia
- 1989-1993 B.S., Sociology, James Madison University

Positions

- 2006- Associate Professor, University of Iowa, Department of
Communication Studies, Project on the Rhetoric of Inquiry
- 2000-2006 Assistant Professor, University of Iowa, Department of
Communication Studies, Project on the Rhetoric of Inquiry
- 1999-2000 Visiting Professor, University of Massachusetts-Amherst,
Department of Communication

Honors and Awards

- 2007 *University of Iowa Faculty Scholar Award.*
- 2006 *Oboler Award for Best Published Scholarship in the Area of
Intellectual Freedom. Awarded by the American Library
Association for Freedom of Expression®: Overzealous Copyright
Bozos and Other Enemies of Creativity.*
- 2002 *Rosa Luxemburg Award for Social Consciousness. Awarded at the
2002 New England Film and Video Festival for Money for
Nothing: Behind the Business of Pop Music (K. McLeod,
Producer).*

1998 *Top Competitive Paper, Top Student Paper.* Awarded by the National Communication Association's Freedom of Expression Division, for "The Private Ownership of Culture: Cultural Production and Intellectual Property Law" presented at the National Communication Association's 84th annual conference in New York.

Scholarship

Publications

Books

McLeod, K. *Creative License: The Culture and Law of Digital Sampling*, with Peter DiCola, in production at Duke University Press.

McLeod, K. *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law*, co-edited with Rudolf Kuenzli, in production at Duke University Press.

McLeod, K. (2007). *Freedom of Expression[®]: Resistance and Repression in the Age of Intellectual Property*. Revised paperback edition. Minneapolis: University of Minnesota Press.

McLeod, K. (2006). 表現の自由vs知的財産権—著作権が自由を殺す? (*Freedom of Expression vs. Intellectual Property Rights: Does Copyright Kill Free Speech?*) Translated into Japanese. Tokyo: Seido-Sha.

McLeod, K. (2005). *Freedom of Expression[®]: Overzealous Copyright Bozos and Other Enemies of Creativity*. New York: Random House/Doubleday.

McLeod, K. (2001). *Owning Culture: Authorship, Ownership and Intellectual Property Law*. In Popular Culture and Everyday Life Series, T. Miller (Series Ed.). New York: Peter Lang Publishers.

Edited Journals

Co-edited with T. Striphas. (2006). "The Politics of Intellectual Properties," a special issue of the journal *Cultural Studies*, 20, 2-3.

Articles: Refereed

McLeod, K. (2009). Crashing the Spectacle: A Forgotten History of Digital Sampling, Infringement, Copyright Liberation and the End of Recorded Music. *Culture Machine*,

Vol. 10, 114-130.

McLeod, K. (2008). Humor in Music. *Sonic Arts Network*, Spring, 5-21.

McLeod, K. (2008). Du Rififi Dans La Pop Music: Une Histoire Oubliée du Droit D'Auteur (French Translation by Paul Mathias). *Rue Descartes*, 60, 105-113.

McLeod, K. (2006). Registracija Svobode Izrazanja®/Trademarking Freedom of Expression® (Slovenian translation). *Maska*, 21, 98-99, 82-95.

T. Striphas & K. McLeod (2006). Strategic Improprieties: Cultural Studies, the Everyday, and Intellectual Property Law. *Cultural Studies*, 20, 2-3, 119-144.

McLeod, K. (2005). MP3s Are Killing Home Taping: The Rise of Internet Distribution and Its Challenge to the Major Label Music Monopoly. *Journal of Popular Music & Society*, 28, 4, 521-532.

McLeod, K. (2005). Confessions of an Intellectual (Property): Danger Mouse, Mickey Mouse, Sonny Bono and My Long and Winding Path as an Activist-Scholar. *Journal of Popular Music & Society*, 28, 1, 79-92.

McLeod, K. (2003). Cease and Desist: Freedom of Expression® in the Age of Intellectual Property, *POROI*, 2, 2, November.

McLeod, K. (2003). Intellectual Property Law, Freedom of Expression and the Web. *Electronic Book Review*, September.

McLeod, K. (2002). Making the Video: Constructing An Effective Counter-Hegemonic Message In Only Forty Nine Minutes, *Journal of Popular Music Studies*, 14, 1, 79-88.

McLeod, K. (2001). One and a Half Stars: A Critique of Rock Criticism in North America, *Popular Music*, 20/21, 47-60.

McLeod, K. (2001). Genres, Sub-Genres, Sub-Sub-Genres, etc.: Sub-Genre Naming In Electronic/Dance Music, *Journal of Popular Music Studies*, 13, 59-76.

McLeod, K. (1999). Authenticity Within Hip-Hop and Other Cultures Threatened With Assimilation, *Journal of Communication*, 49, 134-150.

Book Chapters: Invited

McLeod, K. (2008). Freedom of Expression® Als Eingetragenes Markenzeichen/Trademarking Freedom of Expression® (German translation). In Geistigen Eigentums (ed), *Anna Kournikova Deleted By Memeright Trusted System*, HMKV, Dortmund, Germany, 114-137.

McLeod, K. (2002). Musical Production, Copyright and the Private Ownership of Culture. In J. Lewis & T. Miller (Eds.), *Critical Cultural Policy: A Reader*, Malden, MA: Blackwell, 240-252.

McLeod, K. (2002). Gender and Rock Criticism. In S. Jones (Ed.), *Pop Music & The Press*, Philadelphia: Temple University Press, 93-113.

McLeod, K. (2002). The History and Politics of Hip-Hop Journalism. In S. Jones (Ed.), *Pop Music & The Press*, Philadelphia: Temple University Press, 156-170.

Invited Lectures and Conference Presentations

International Presentations: Refereed

McLeod, K. (2007). When Scholarly Analysis Because a Billable Event: Copyright, Cultural Criticism, and the Contemporary Clearance Culture. Cultural Studies Now—An International Conference, London, England, July 2007.

McLeod, K. (2005). Culture Jamming, the Trickster and the Media Machine. RE:activism – Re-drawing the Boundaries of Activism, Budapest, Hungary, October 14-15.

McLeod, K. (2000). Genres, Sub-Genres, Sub-Sub-Genres, etc.: Sub-Genre Naming In Electronic/Dance Music. International Association for the Study of Popular Music, Toronto, Canada.

McLeod, K. (2000). From Zines to Websites: The Impact of Intellectual Property Law on Alternative Forms of Communication. International Communication Association's 50th annual conference, Acapulco, Mexico.

McLeod, K. (2000). Gendered Patterns of Discourse in Rock Criticism. International Communication Association's 50th annual conference in Acapulco, Mexico.

McLeod, K. (1998). "Happy Birthday, Screw You": The Collision of Copyright Law, the Folk Song Tradition, and the World's Most Popular Birthday Song. International Communication Association's 48th annual conference, Jerusalem, Israel.

McLeod, K. (1998). Liz Phair, Sexual Agency Feminism and Rock Criticism. International Association for the Study of Popular Music, Canadian Chapter, in Montreal, Canada.

McLeod, K. (1997). The Sound of (Rap) Music: Sampling, Copyright Law and the Production of Cultural Change. International Communication Association's 47th Annual Conference, Montreal, Canada.

International Presentations: Invited

McLeod, K. (2009). Copyrighting Sound. Keynote Address at the Sound Property? Investigating the Legal Status of Sound Recordings. University of Salford, Manchester, UK, February 18-19.

McLeod, K. (2009). Fair Dealing, Fair Use, and Filmmaking. University of Sussex, Brighton, UK, February 17.

McLeod, K. (2007). Free Speech, Fair Use, and Copyright Exceptions. Forum for Advanced Studies in Arts, Languages, and Theology (SALT), Uppsala, Sweden, September 20.

McLeod, K. (2007). Sampling, Sound Collage, and Other Folk Music Making Practices in the Age of Intellectual Property. Using Fairly: A One Day International Conference on Creativity and Copyright, Uppsala University, Sweden, September 21.

McLeod, K. (2006). Neoliberalism, Intellectual Property, and the Privatization of “Everything Under the Sun.” Trinity College, Ireland, January 12.

McLeod, K. (2005). Free Speech in a Privatized Age. Media Democracy Day, Vancouver, B.C., Canada, October 22.

McLeod, K. (2005). Culture Jamming, the Trickster and the Media Machine. RE:activism – Re-drawing the Boundaries of Activism, Budapest, Hungary, October 14-15.

McLeod, K. (2005). I Want My MP3: Alternative Means of Music Distribution in the Post-Napster Age. Pop & Politique: Music Making Change in Montreal, Canada, September 28 – October 2.

McLeod, K. (2004). The New Culture Wars: Intellectual Property Activism in Action. Pop & Politique: Music Making Change in Montreal, Canada, October 1 – October 2.

McLeod, K. (2003). Illegal Art, Pranks and Freedom of Expression[®]. Art & Crime Festival and Conference in Berlin, Germany, October 30 – November 2.

National Presentations: Refereed

McLeod, K & Glass, L. (2009). Phoning It In: A Digitized Lecture-Performance On the History of Music and the Telephone, by The Killer Apps. 2009 Pop Conference at EMP in Seattle, WA, April 15-18.

McLeod, K. (2009). Copyright Criminals: A Discussion About Filmmaking, the

Clearance Culture, and Fair Use. 2009 Pop Conference at EMP in Seattle, WA, April 16-19.

McLeod, K. (2007). The New Market Affair: Scouting the Hills of the Shenandoah Valley for the Next Big Thing. 2007 Pop Conference at EMP in Seattle, WA, April 19-22.

McLeod, K. (2007). Is This Music Scholar a Copyright Criminal? International Association for the Study of Popular Music, US & Canada Branch Joint Conference in Boston, MA.

McLeod, K. (2006). Roundtable on Academic Publishing. National Communication Association's 92th annual conference in San Antonio, TX.

McLeod, K. (2006). Internet Distribution and the Worldwide Music Industry. Global Fusion Conference, in Chicago, IL.

McLeod, K. (2006). Fair Use and Music Scholarship. Communication and Economy Pre-Conference of the National Communication Association's 92th annual conference in San Antonio, TX.

McLeod, K. (2005). Communication in a Privately Owned Textual Terrain. Creative Processes and the Public Domain Conference, John Marshall Law School, November 18.

McLeod, K. (2005). Playas or Poseurs? Scholars or Journalists? 2005 Pop Conference at EMP in Seattle, WA, April 14-17.

McLeod, K. (2005). Copyright Activism and Media Reform. National Conference for Media Reform. St. Louis, MO, May 13-15.

McLeod, K. (2005). Copyright Criminals: Free Speech and the Move from Textual to Multimedia Expression. Signal or Noise II: Digital Media Interactivity and the Transformation of Consumers into Creators, hosted by the Berkman Center for Internet & Society at Harvard Law School, co-sponsored by the Harvard Journal of Law & Technology. Harvard University, Cambridge, Massachusetts.

McLeod, K. (2004). Pirate Blogs: Subversive Cybersquatters in the Information Stupor-Highway. National Communication Association's 91th annual conference in Chicago, IL.

McLeod, K. (2004). The Autobiography of An Intellectual (Property): Why I Trademarked Freedom of Expression. Crossroads in Cultural Studies, 5th international conference.

McLeod, K. (2003). Copyright and Censorship on the Information Stupor-Highway. National Communication Association's 90th annual conference in Miami, FL.

McLeod, K. (2002). Intellectual Property Law, Freedom of Expression and the Internet. National Communication Association's 89th annual conference in New Orleans, LA.

McLeod, K. (2002). From the Ronettes to the Ramones: An Uncool History of Punk. International Association for the Study of Popular Music, United States Chapter, 20th annual conference, Cleveland, OH.

McLeod, K. (2002). Rocking With the Noise Boys: Gender, Discourse and Rock Criticism. Experience Music Project's 1st Annual Pop Music Studies Conference in Seattle, WA.

McLeod, K. (2001). From Napster to *Nurture*: The Impact of the Digital Economy on Music Cultures. International Communication Association's 51st annual conference, Washington, DC.

McLeod, K. (2001). Music and Copyright. International Communication Association's 51st annual conference, Washington, DC.

McLeod, K. (2001). Copyright, World Music and Indigenous Rights. 2nd annual Crossing Borders Convocation, Iowa City, IA.

McLeod, K. (2000). Cultural Production, Articulation Theory and Intellectual Property Law. Rethinking Marxism Conference, Amherst, Massachusetts.

McLeod, K. (1999). One and a Half Stars: A Critique of Rock Criticism. International Association for the Study of Popular Music, United States Chapter, 17th annual conference, Murfreesboro, TN.

McLeod, K. (1999). Keepin' It Real: Invocations of Authenticity Within Hip-Hop and African-American Culture. International Communication Association's 49th annual conference, San Francisco, CA.

McLeod, K. (1999). Exile in Criticville: Liz Phair, Rock Criticism and the Construction of a 'Do Me' Feminist Icon. International Communication Association's 49th annual conference in San Francisco, CA.

McLeod, K. (1998). A Video Camera, a Television, an Audience, and Some Imagination: Four Ingredients for a Successful Interactive Classroom Exercise in Critical Pedagogy. Eastern Communication Association's 89th annual conference, Saratoga, NY.

McLeod, K. (1997). The Private Ownership of Culture: Cultural Production and Intellectual Property Law. National Communication Association's 84th annual conference in New York, NY.

National Presentations: Invited

McLeod, K. (2010). Licensed to Ill: The Relationship Between the Current Copyright Clearance System and Alternative Licensing Systems. Intellectual Property and the Making and Marketing of Music in the Digital Age: Symposium of the Center for Arts and Cultural Policy Studies, Princeton University, April 23-24.

McLeod, K. (2010). Fair Use, Copyright Clearance, and Multimedia Scholarship. Public Knowledge's First Annual Fair Use Day Symposium. Washington, D.C., January 11.

McLeod, K. (2009). Media Pranks and Pedagogy. James Madison University Visiting Scholar Presentation. Harrisonburg, VA, October 2.

McLeod, K. (2009). Scratch That: The Sample License Clearance Process and Artist Compensation. Future of Music Policy Summit. Washington, D.C., October 5.

McLeod, K. (2009). Copyright Criminals, Fair Use, and the Difficulties of Doing Multimedia Scholarship. James Madison University Visiting Scholar Presentation. Harrisonburg, VA, October 1.

McLeod, K. (2009). Copyright, the Clearance Culture, and Filmmaking. Idea Festival. Louisville, KY, September 23.

McLeod, K. (2009). The Ironies of Making Copyright Criminals. University of Illinois, Champaign-Urbana, April 30.

McLeod, K. (2009). Freedom of Expression: Resistance and Repression in the Age of Intellectual Property. Keynote Address at the Montana Library Association Annual Conference, April 24.

McLeod, K. (2009). Copyright, Sound Recording, and Sampling. Drake University. Des Moines, IA, April 23.

McLeod, K. (2009). Symposium on Visual Culture at Grinnell College. Grinnell, IA, April 22.

McLeod, K. (2009). To Quote or Not to Quote: This Is the Question that Plagues Our Culture in the Age of Intellectual Property. "Intellectual Property Controversies" program at Michigan Technical University's Rozsa Center for the Performing Arts.

McLeod, K. (2009). From Audio to Print to Video to Court: Copyright Law and "Sampling" Across Media. Midwestern Winter Workshop. Minneapolis, MN, January 18.

McLeod, K. (2008). Creative License: A Conversation about Music, Sampling and Fair

Use.” American Constitution Society for Law and Policy, New York University Chapter. New York, NY, October 6.

McLeod, K. (2008). It Takes a Nation of Millions to Hold Us Back: A Conversation With Public Enemy. Pitchfork Music Festival, Chicago Cultural Center, Chicago, IL, July 17.

McLeod, K. (2007). The Folk and Genetic Commons: Two Peas in a Pod. Bioneers Tallgrass Conference, Grinnell College, Grinnell, Iowa.

McLeod, K. (2007). Copyright Criminals: This Is a Sampling Sport. Presentation for the faculty and students of the University of Chicago Law School, October 18.

McLeod, K. (2006). Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property. Center for Ethics at Muhlenberg College, Allentown, PA.

McLeod, K. (2006) Culture, Inc.: How Intellectual Property Erodes Freedom of Expression. Keynote Speaker for Amherst College’s Constitution Day, Amherst, MA, September 18

McLeod, K. (2006) Copyrighting Culture: Fair Use, Free Speech, and Popular Culture. Keynote Speaker for the Maine Librarians Association Annual Conference, Augusta, ME, September 18.

McLeod, K. (2006) How Copyright Changed Hip-Hop Music and Culture, Comedies of Fair Use, New York Institute of the Humanities at New York University, April 28-30.

McLeod, K. (2005). Illegal Art: Creativity, Free Expression and Intellectual Property Law. Ave Maria Law School, Ann Arbor, IL, November 22.

McLeod, K. (2005). Alphabet®: Popular Culture, Media Tracing, and Intellectual Property Law. Simpson College Lecture Series, Simpson College, Iowa, November 17.

McLeod, K. (2005). So Sue Me: Licensing and Fair Use Issues in a Film About Licensing and Fair Use. Center for Social Media and the Program on Intellectual Property and the Public Interest, Washington College of Law, American University, Washington D.C., September 16.

McLeod, K. (2005). Digital Sampling: Who is the Author? Who is the Owner? Why Does it Matter? Future of Music Policy Summit, Washington D.C, September 11 – 14.

McLeod, K. (2005). Illegal Art: Balancing Free Speech, Property Rights and Creativity in a Neoliberal Age. Keynote Speaker for the Juneau Arts and Humanities Council’s Illegal Art Show, Juneau, AK, August 6.

McLeod, K. (2005). National Public Radio’s Justice Talking, produced by the Annenberg

Public Policy Center at the University of Pennsylvania in Philadelphia, PA.

McLeod, K. (2005). Copyright Criminals: Appropriation Art and the Law. Symposium on Digital Culture and the Arts, Dartmouth College.

McLeod, K. (2005). Freedom of Expression: Overzealous Copyright Bozos and Other Enemies of Creativity. Keynote Speaker at Bowling Green University's Spring 2005 Provost Lecture Series. Bowling Green, OH.

McLeod, K. (2002). Masculinity and Sexuality in Hip-Hop. Hampton-Sydney College, Farmville, VA.

McLeod, K. (2002). Lipstick Responses: Dada, Punk, Politics and Philosophy. Legion Arts/CSPS, Cedar Rapids, Iowa.

McLeod, K. (2002). Community, Agency and Action: Social Change in the New Century. Cornell College, Mount Vernon, IA.

McLeod, K. (2001). Art, the Academy and Media Activism. Colloquium of the School of Art and Art History, University of Iowa, Iowa City, IA.

McLeod, K. (2001). Rock Criticism and the Popular Media. Non-Fiction Writing Program, University of Iowa, Iowa City, IA.

McLeod, K. (2001). Edits, Ethics and Appropriation. Walker Center for the Arts, Minneapolis, MN.

McLeod, K. (2001). Money for Nothing: A Panel Discussion of the Music Industry. Sound Unseen Underground Film Festival, Minneapolis, MN.

McLeod, K. (2001). Collage, Creativity and Copyright Law, invited lecture at The School of Art and Art History, University of Iowa, Iowa City, IA, February 23, 2001.

McLeod, K. (2000). Writing Popular Music Criticism. School of Journalism and Mass Communication, University of Iowa, Iowa City, IA.

McLeod, K. (2000). Media Pranks and Making Media: Non-Traditional Forms of Activism. Marymount Manhattan College, New York City, NY.

McLeod, K. (2000). Rock Criticism, Gender and Language. Fordham University, New York City.

Professional Employment: Production, Journalism and Criticism

1999-2008 *Video Producer*, Media Education Foundation.
1996-2004 *Contributing Editor*, SonicNet and MTV Interactive.
1997-2000 *Senior Writer*, SMUG Magazine, New York City.
2000-2001 *Columnist*, Iowa City & Cedar Rapids Icon.
2001- *Columnist*, Little Village, Iowa City, IA.
1999-2005 *Freelance Writer*, Rolling Stone, New York City.
2001 *Freelance Writer*, SPIN, New York City.
2005 *Contributing Writer*, Wired Magazine, San Francisco
1998-1999 *Freelance Writer*, Raygun, New York City.

Selected Journalism and Criticism:

McLeod, K. (2007). An Educational Prank. *The Chronicle of Higher Education*, January 15.

McLeod, K. (2005). My Morning Jacket. *Wired*, October.

McLeod, K. (2004). Share the Music. *The New York Times*, June 24.

McLeod, (2003). Liam Lynch – Fake Songs. *Rolling Stone*, May 15.

McLeod, K. (2003). How Copyright Changed Hip-Hop. *Stay Free! Magazine*, issue 20.
(Translated into Finnish: <http://megafoni.kulma.net/index.php?art=212>)

McLeod, K. (2003). Freedom of Expression®. *In These Times*, January 17.

McLeod, K. (2002). Dollywood Bollywood. *Village Voice*, December 18.

McLeod, K. (2002). Rap Food Nation. *Village Voice*, June 11.

McLeod, K. (2002). Rats Entertainment! *Mojo*, April.

McLeod, K. (2001). Acetone. *MTV.com*.

McLeod, K. (2001). Absolutely Prefabulous. *Village Voice*, February 6.

McLeod, K. (2001). The Handsome Family. *Rolling Stone*, January 18.

McLeod, K. (2000). Mark Olson & the Original Harmony Ridge Creekdippers. *VH1.com*.

McLeod, K. (2000). Everclear. *Sonicnet.com*.

McLeod, K. (2000). The Offspring. *MTV.com*.

McLeod, K. (2000). Ween. *Rolling Stone*, issue 840.

McLeod, K. (2000). Bristol Stomp. *Village Voice*, February 15.

McLeod, K. (1999). Air. *Village Voice*, October 12.

McLeod, K. (1999). Make the Music. *Village Voice*, August 17.

McLeod, K. (1999). Cybersex You Up. *Village Voice*, March 30.

McLeod, K. (1999). DJ Faust. *Sonicnet.com*.

Book Contributions:

The Blackwell Encyclopedia of Sociology (2006). George Ritzer (ed). "Consumption and Intellectual Property."

The New Rolling Stone Album Guide: Completely Revised and Updated 4th Edition (Fireside, 2004). Nathan Brackett (ed.). Entries included: "Common," "Luke Vibert," "Faith Evans," "Super Furry Animals," "Black Sheep," "Ruff Ryders," "Good Charlotte," "Organized Konfusion," "Gang Starr" and "Freestyle Fellowship."

St. James Encyclopedia of Popular Culture (St. James, 2000), ranging from 3,000 to 500 words each. 35 entries in this five-volume set: "Rap/Hip-Hop," "Funk," "Afrika Bambaataa," "Spice Girls" and others.

All Music Guide to Rock: The Experts' Guide to the Best Recordings in Rock, Pop, Soul, R&B, and Rap (Miller Freeman Books, 2000). Michael Erlewine, Vladimir Bogdanov, Chris Woodstra, Stephen Thomas Erlewine, Richie Unterberger (eds.). 2nd edition. Entries included: "Howie B," "Dr. Octagon" and others.

Creative Work

Full Length Documentaries

McLeod, K. & Franzen, B. (2009/2010) *Copyright Criminals*. Feature-length documentary. World premiere at the Toronto International Film Festival on September 19, 2009. United States broadcast premiere on PBS's documentary series, *Independent Lens*, on January 19, 2010.

Screenings

PBS's Community Cinema series screened *Copyright Criminals* throughout the country in the following places:

- Alpena Community College – Alpena, Michigan. February 2, 2010
- George Washington University Mt. Vernon Campus – Washington, DC. November 17, 2009
- Olin C. Bailey Library, Hendrix College – Conway, Arkansas. November 17, 2009
- NET Television – Lincoln, Nebraska. November 17, 2009
- Media Education Foundation Community Room – Northampton, Massachusetts. November 14, 2009
- Louisiana Endowment for the Humanities – New Orleans, Louisiana. November 13, 2009
- DeAnza Community College Hinson Student Center Conf. Rm B – San Jose, California. November 3, 2009
- Indiana University of Pennsylvania – Indiana, Pennsylvania. October 29, 2009
- Charleston County Public Library – Charleston, South Carolina. October 29, 2009
- California State University, East Bay – Hayward, California. October 29, 2009
- Florida International University—Maidique Campus—GC 140 – Miami, Florida. October 28, 2009
- Busboys and Poets – Washington, DC. October 28, 2009
- Miami Dade College, Wolfson Campus – Miami, Florida. October 28, 2009
- San Jose City College Student Center Room SC204 – San Jose, California. October 28, 2009
- Starz Film Center – Denver, Colorado. October 27, 2009
- San Francisco Main Library – San Francisco, California. October 27, 2009
- Hayward Public Library – Hayward, California. October 27, 2009
- Texas A&M University – College Station, Texas. October 26, 2009
- San Diego Public Library – San Diego, California. October 26, 2009
- Bijou Theater University of Iowa – Iowa City, Iowa. October 25, 2009
- The K.I. EcoCenter – Indianapolis, Indiana. October 25, 2009
- Washington DC Jewish Community Center – Washington, DC. October 25, 2009
- Chicago Cultural Center – Chicago, Illinois. October 24, 2009
- First Church in Jamaica Plain – Jamaica Plain, Massachusetts. October 23, 2009
- Ohio State University Mendenhall Labs – Columbus, Ohio. October 23, 2009
- Tivoli Cinemas – Kansas City, Missouri. October 22, 2009
- Rice Cinema – Houston, Texas. October 21, 2009
- College of Idaho, Kathryn Albertson International Center Room 106 – Caldwell, Idaho. October 21, 2009
- University of Evansville, Schroeder Family School of Business Admin. Building – Evansville, Indiana. October 21, 2009

- Oakland Asian Cultural Center – Oakland, California. October 21, 2009
- John Michael Kohler Arts Center – Sheboygan, Wisconsin. October 21, 2009
- The Rotunda – Philadelphia, Pennsylvania. October 20, 2009
- John Michael Kohler Arts Center – Sheboygan, Wisconsin. October 20, 2009
- Northern Illinois University – DeKalb, Illinois. October 20, 2009
- BSU Student Union Building – Boise, Idaho. October 20, 2009
- Nashville Public Library – Nashville, Tennessee. October 18, 2009
- Valencia Branch Library – Tucson, Arizona. October 18, 2009
- Antenna Gallery – New Orleans, Louisiana. October 17, 2009
- Henry St. John Building – Ithaca, New York. October 16, 2009
- Miller-Golf Links Branch Library – Tucson, Arizona. October 16, 2009
- AERO – West Hollywood, California. October 15, 2009
- Coastal Georgia Center – Savannah, Georgia. October 15, 2009
- Morken Center for Learning and Technology – Tacoma, Washington. October 15, 2009
- French Quarter Café – Statesboro, Georgia. October 14, 2009
- Joel D. Valdez Main Library – Tucson, Arizona. October 14, 2009
- ISU Pond Student Union, Bengal Theater – Pocatello, Idaho. October 13, 2009
- Boston Public Library, Rabb Lecture Hall – Boston, Massachusetts. October 10, 2009
- SIFF Cinema, Nelsholm Family Lecture Hall – Seattle, Washington. October 10, 2009
- Brattleboro Museum & Art Center – Brattleboro, Vermont. October 8, 2009
- Missouri History Museum in Forest Park – St. Louis, Missouri. October 8, 2009
- Open Eye Café – Chapel Hill, North Carolina. October 8, 2009
- Athens-Clarke County Library – Athens, Georgia. October 8, 2009
- Mary and Leigh Block Museum of Art, Northwestern University – Evanston, Illinois. October 7, 2009
- Miami Dade College, Entrepreneurial Education Center – Miami, Florida. October 7, 2009
- The Urban Institute for Contemporary Arts – Grand Rapids, Michigan. October 6, 2009
- Miami Dade College, North Campus – Miami, Florida. October 6, 2009
- Douglass Hall, Morehouse College – Atlanta, Georgia. October 6, 2009
- Georgetown University, Intercultural Center Auditorium – Washington, DC. October 4, 2009
- Saratoga Springs Public Library – Saratoga Springs, New York. October 3, 2009

McLeod, K. (2007). *Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property*. (51 minutes) Northampton, MA: Media Education Foundation.

Screenings

- Montana Library Association Conference. (2009). Kalispell, MT.
- Human Rights, Human Wrongs Film Festival. (2008). Official Selection. Oslo, Norway.
- Festival Internacional de Cine Documental de la Ciudad de Mexico. (2008). Official Selection. Mexico City, Mexico.
- American Library Association Annual Conference. (2008). Anaheim, CA.
- National Conference for Media Reform. (2008). Minneapolis, MN.
- Simmons College. (2008). Boston, MA
- Lucy Parsons Center. (2008). Boston, MA.
- New York University. (2008). New York, NY.
- Easthampton Public Library. (2008). Easthampton, MA.

McLeod, K. (2001). *Money for Nothing: Behind the Business of Pop Music*. Producer and Director. (49 minutes) Northampton, MA: Media Education Foundation.

Screenings

- Document Music Film Festival. (2004). Australian Traveling Film Festival: Adelaide, Brisbane, Melbourne, Sydney and Western Australia.
- Regional premier. (2002). South By South West Film Festival, Austin, TX.
- Regional premier. (2002). New England Film Festival, Boston, MA. Winner of the New England Film Festival Rosa Luxemburg Award for Social Consciousness.
- Festival premier. (2002). Black Point Film Festival, Geneva, Wisconsin.
- International premier. (2002). REVelation Perth International Film Festival, Australia.

- Regional premier. (2002). San Francisco Documentary Festival, San Francisco, CA.
- Regional premier. (2002). Lost Film Festival 7.0, Philadelphia, PA.
- Conference. (2002). Crafting Sounds, Making Meaning: Making Popular Music in the U.S., Experience Music Project, Seattle, WA.
- Community, Agency and Action: Social Change in the New Century Lecture and Film Series. (2002). Cornell College, Mount Vernon, IA.
- Other Cinema Film Series. (2002). San Francisco, CA.
- World premier. (2001). Sound Unseen Underground Film and Music Festival, Minneapolis, MN.

Experimental Shorts

McLeod, K. (2005). Slayer Cooks Satan, Producer and Editor. 2 minutes.

McLeod, K. (2005). California. 4 minutes.

McLeod, K. (2002). Hotdog. 3 minutes.

McLeod, K. (2001). Won't You Be My Neighbor?, Producer and Editor. 9 minutes.

Screenings: Competitive

World Premier. (2001). Sound Unseen Underground Film and Music Festival, Walker Arts Center, Minneapolis, MN.

Regional Premier. (2001). THAW: International Festival of Video, Film and Digital Media in Iowa City, IA.

Screenings: Invited

Other Cinema Film Series. (2002). San Francisco, CA.

Knitting Factory. (2001). New York City, NY.

McLeod, K. (2002). Hotdog. Producer, editor and illustrator. 4 minutes.

Visual and Conceptual Art

McLeod, K. (2002). “Freedom of Expression[®]”

Gallery Exhibits

HMKV in der PHOENIX Halle, Dortmund. *Kunst im Zeitalter/Art in the Age of Intellectual Property*. July 19-October 19, 2008.

Martin Art Gallery, Baker Center for the Arts, Muhlenberg College. *Four Freedoms*. October 13-November 9, 2006.

San Francisco Museum of Modern Art, Artist Gallery, *Illegal Art: Freedom of Expression in the Corporate Age*. San Francisco, CA, July 2 – July 29, 2003.

In These Times, *Illegal Art: Freedom of Expression in the Corporate Age*. Chicago, IL, January 25 – February 21, 2003.

CBGB’s 313 Gallery, *Illegal Art: Freedom of Expression in the Corporate Age*. New York City, NY, November 13 – December 6, 2002.

External and Internal Grants

External

Independent Television Service/Public Broadcasting System (2009). \$125,000 to fund and broadcast McLeod’s documentary *Copyright Criminals: This Is a Sampling Sport*.

Ford Foundation—Media, Arts and Culture Grant. (2009). \$100,000 from Ford’s Knowledge, Creativity and Freedom Program to fund *Copyright Criminals: This Is a Sampling Sport*.

Ford Foundation—Media, Arts and Culture Grant. (2008). \$110,000 from Ford’s Knowledge, Creativity and Freedom Program to fund *Copyright Criminals: This Is a Sampling Sport*.

John D. and Catherine T. MacArthur Foundation—Intellectual Property and the Public Domain Grant (2006), co-director, administrated by the Future of Music Coalition. \$70,000 to begin research on the book *Creative License* and continue work on *Copyright Criminals*.

Internal

International Programs Major Projects Award. (2009), with John Durham Peters. \$12,500 to fund a lecture series and book collection titled “Taping the World: The Global Legacy of a Neglected Technology.”

Ida Cordelia Beam Distinguished Visiting Professorships Program. (2008). \$1,462 to fund the University of Iowa Museum of Art show, “Two Turntables and a Microphone.”

Oster Folklore and Folk Music Fund. (2008). \$5,000 to fund *Freedom of Expression* screening and mini-conference and the University of Iowa Museum of Art show, “Two Turntables and a Microphone.”

Arts and Humanities Initiative (AHI) Major Projects Grant. (2004). \$49,415 to fund production on my documentary *Copyright Criminals: This is a Sampling Sport*.

Perry A. and Helen Judy Bond Fund. (2004). \$4,670 to sponsor an A. Craig Baird Debate Forum on the topic of Music Downloading as part of the Semester of Intellectual Property (S.I.P.) series.

Office of the Vice President for Research Discretionary Funds Research Grant (2004). \$5,000 to partially fund the Semester of Intellectual Property (S.I.P.) series.

Ida Cordelia Beam Distinguished Visiting Professor. (2004-2005). \$3,200 to bring Rosemary Coombe, sponsored by Communication Studies as part of the Semester of Intellectual Property (S.I.P.) series.

Ida Cordelia Beam Distinguished Visiting Professor. (2004-2005). \$3,120 to bring Rebecca Eisenberg, sponsored by POROI as part of the Semester of Intellectual Property (S.I.P.) series.

Obermann Humanities Symposium. (2004-2005), with Ruedi Kuenzli. \$10,000 for “Collage, Copyright and Cultural Practice Conference” as part of the Semester of Intellectual Property (S.I.P.) series.

University of Iowa Obermann Center Faculty Research Seminar. (2004). \$1,500 (plus course release) for the John Peters-led seminar, “Sounding the Voice.”

University of Iowa International Programs Summer Research Grant. (2003). \$5,000 to fund a documentary shoot in London, which overlapped with interviews for my book, *Freedom of Expression®: Overzealous Copyright Bozos and Other Enemies of Creativity*.

University of Iowa Old Gold Summer Fellowship (2002) to begin work on my documentary *Copyright Criminals* and my book, *Freedom of Expression®*.

University of Iowa Old Gold Summer Fellowship (2001) to complete writing my book *Ill*

Communication: An Unintentional Beastie Boys Guide to Popular Culture.

Teaching

Semester & Year	Course	Number Students enrolled	Selected ACE Summary Scores					GR Advisees
			Instructor Seems Interested (316)	Effective in Presenting Materials (407)	Contributed to learning (507)	Motivated to do best work (620)	Well planned and organized (101)	
Fall, 2001	36:87 Culture, & Intellectual Property	26	6.0	5.95	5.94	6.0	5.90	~0
Spring, 2002	36:22 Intro to Media Production	44	5.83	5.58	5.43	5.38	5.81	~2
	Intellectual Property Law & Cultural Production	9	6.0	5.23	5.33	5.49	5.60	

Fall, 2002	36:22 Intro to Media Product ion	42	5.74	5.38	5.24	5.19	5.52	~3
		20	5.95	5.45	5.65	5.85	5.80	
	36: 82 Politics of Popular Culture							
Spring, 2003	36:623 Popular Music & Differe nce	14	5.60	5.40	5.33	5.44	5.80	~4
		30	5.96	5.85	5.86	5.86	5.84	
	36:68 Cultural History of Popular Music							
Winter, 2004	36:87 Culture, & Intellect ual Propert y	30	6.0	5.87	5.96	5.93	5.98	~4
Spring, 2004	36:22 Intro to Media Product ion	60	5.93	5.79	5.96	5.93	5.73	~4

Fall, 2004	36:22 Intro to Media Product ion	55	6.0	5.87	5.96	5.93	5.98	~3
Fall, 2004	36:352 Critical Cultural Studies	18	5.93	5.79	5.96	5.93	5.73	~5
Spring, 2005	36:87 Culture, & Intellect ual Propert y	50	5.54	5.87	5.12	5.42	5.42	~5
Spring, 2005	36:353 Intellect ual Propert y	17	5.95	5.55	5.63	5.75	5.79	~5
Fall, 2005	36:68 Popular Music & Culture	48	5.85	5.60	5.68	5.76	5.89	~5
Fall, 2005	36:94 Topics in Product ion: Collage as Cultural Practice	12	6.0	5.90	5.80	5.70	5.90	~5

Spring, 2006	36:352 Critical Cultural Studies	18	5.93	5.79	5.96	5.93	5.73	~7
Spring, 2006	36:22 Intro to Media Production	48	5.95	5.55	5.63	5.75	5.79	~7
Fall, 2006	36:241 Theories of Mass Comm	16	5.85	5.60	5.68	5.76	5.89	~6
Fall, 2006	36:22 Intro to Media Production	60	5.93	5.79	5.96	5.93	5.73	~6
Fall, 2007	36:241 Theories of Mass Comm	12	5.70	5.20	5.60	5.70	5.20	~5

Fall, 2007	36:101 Honors Thesis	3	6.0	6.0	6.0	6.0	6.0	~5
Fall, 2008	36:352 Critical Cultural Studies	18	3.33	3.70	5.63	4.13	4.20	~4
Fall, 2008	36:68 Popular Music & Culture	32	5.90	5.72	5.72	5.78	5.58	~4
Fall, 2009	36:241 Theories of Mass Comm	10	5.50	5.25	6.00	5.75	5.50	~5
Fall, 2009	36:253 Critical Info Studies	15	5.60	5.70	5.70	5.60	5.80	~5

Students Supervised

Name	Design	Role	Outcome
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Advisees:

Nelson, Paige		Co-Advisor	Expected, 12
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Anderson, Kristin	Advisor	Expected, 10
Sachs, Aaron	Advisor	Expected, 09
Yueh, Hsin-I	Advisor	Expected, 11
Albrecht, Michael Mario	Advisor	Graduated, 08
Burgos, Hugo	Co-Advisor	Graduated, 05
Farrugia, Rebekah	Advisor	Graduated, 05

Ph.D Dissertations:

Adelt, Ulli	Historical	Member	Graduated, 07
Albrecht, Michael Mario	Historical	Chair	Expected, 08
Banish, David	Historical	Member	Graduated, 03
Beck, Jay	Historical	Member	Graduated, 03
Burgos, Hugo	Textual	Co-Chair	Graduated, 04
Case, Judd	Historical	Member	Expected, 08
Cervantes, Rafael	Textual	Member	Graduated, 06
Cheng, Helen	Ethnography	Member	Expected, 08
Farrugia, Rebekah	Ethnography	Chair	Graduated, 05
Lee, Hee-Eun	Textual	Second Reader	Graduated, 05
Lee, Hun Yul	Institutional	Co-Chair	Graduated, 06
Minoggetti, Michael	Criticism	Member	Graduated, 08
Nilsson, Maria	Historical	Member	Graduated, 03
Pearson, Kyra	Historical	Member	Graduated, 03
Pobst, James	Historical	Member	Expected, 08
Searcy, Mike	Interpersonal	Member	Graduated, 04
Schut, Kevin	Textual	Member	Graduated, 05
St. Clair, Justin	Historical	Member	Graduated, 07
Taylor, Dusty	Interpersonal	Member	Graduated, 07
Wilson, Charles	Historical	Member	Expected, 08

Qualifying Exams:

Albrecht, Michael Mario	Qualifying Exam	Chair	Expected, 07
Anderson, Kristin	Qualifying Exam	Chair	Expected, 08
Burgos, Hugo	Qualifying Exam	Member	Graduated, 05
Carlson, Meryl	Qualifying Exam	Member	Expected, 09
Case, Judd	Qualifying Exam	Member	Expected, 08
Cervantes, Rafael	Qualifying Exam	Member	Expected, 06
Cheng, Helen	Qualifying Exam	Member	Expected, 06
Clarkson, Jay	Qualifying Exam	Member	Expected, 07
Farrugia, Rebekah	Qualifying Exam	Member	Graduated, 05
Giotta, Gina	Qualifying Exam	Member	Expected, 09
Joyce, Samantha	Qualifying Exam	Member	Expected, 10
Kim, Jin	Qualifying Exam	Member	Expected, 08
Lee, Hee-Eun	Qualifying Exam	Member	Graduated, 05

Li, Xinghua	Qualifying Exam	Member	Expected, 08
Morris, David	Qualifying Exam	Member	Expected, 09
Nadorff, Gayle	Qualifying Exam	Member	Expected, 03
Nguyen, Kim	Qualifying Exam	Member	Expected, 08
Orfaliais, Cristiane	Qualifying Exam	Member	Expected, 08
Pitcher, Karen	Qualifying Exam	Member	Expected, 07
Pobst, James	Qualifying Exam	Member	Expected, 05
Sachs, Aaron	Qualifying Exam	Member	Expected, 07
Schules, Douglas	Qualifying Exam	Member	Expected, 10
Schut, Kevin	Qualifying Exam	Member	Graduated, 05
Searcy, Michael	Qualifying Exam	Member	Expected, 05
Shroth, Kevin	Qualifying Exam	Member	Expected, 07
Stiegler, Zach	Qualifying Exam	Member	Expected, 08
Thatcher, Matt	Qualifying Exam	Member	Expected, 05
Vollrath, Chad	Qualifying Exam	Member	Expected, 10
Voorhees, Gerald	Qualifying Exam	Member	Expected, 07
Wilson, Nathan	Qualifying Exam	Member	Expected, 07
Wright, Alyssa	Qualifying Exam	Member	Expected, 05

Comprehensive Exams:

Albrecht, Michael Mario	Comm Studies	Chair	Expected, 07
Adelt, Ulli	American Studies	Member	Expected, 07
Banish, David	English	Member	Graduated, 03
Beck, Jay	CCL	Member	Graduated, 03
Burgos, Hugo	Comm Studies	Co-Chair	Graduated, 04
Case, Judd	Comm Studies	Member	Expected, 07
Cervantes, Rafael	Comm Studies	Member	Expected, 07
Farrugia, Rebekah	Comm Studies	Chair	Graduated, 05
Giotta, Gina	Comm Studies	Member	Expected, 09
Hallstoos, Brian	American Studies	Member	Expected, 07
Kim, Jin	Comm Studies	Member	Expected, 08
Kopaczewski, Shana	Comm Studies	Member	Expected, 08
Lee, Hun Yul	Comm Studies	Co-Chair	Expected, 05
Morris, David	Comm Studies	Member	Expected, 09
Nguyen, Kim	Comm Studies	Member	Expected, 08
Nilsson, Maria	Comm Studies	Member	Graduated, 03
Orfaliais, Cristiane	Comm Studies	Member	Expected, 08
Oray, Patrick	American Studies	Member	Expected, 08
Pobst, James	Comm Studies	Member	Expected, 08
Searcy, Mike	Comm Studies	Member	Graduated, 04
Schut, Kevin	Comm Studies	Member	Graduated, 05
Stiegler, Zach	Comm Studies	Member	Expected, 08
St. Clair, Justin	English	Member	Expected, 07

Wilson, Charles	American Studies	Member	Expected, 07
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BA Honor Theses:

Bergman, Sarah	Video Production	Member	Defended, 02
Pfaff, Erin	Textual Analysis	Chair	Defended, 04
Rosent, Josh	Historical Analysis	Chair	Defended, 02
Sznajder, Ari	Audience Research	Member	Defended, 02

Pending Decisions Affecting Deliberations

Books In Progress

McLeod, K. *Ill Communication: A Beastly Guide to Popular Culture.*

McLeod, K. *Do You Wanna Dance?: Punk and Disco in 1977.*

Service

Department

Present

2006- Director of Undergraduate Studies; member of UAC

Past

2005-2006 Member, GAC Committee Member
 2004-2005 Member, UAC Committee.
 2002-2004 Member, Space Planning Committee
 2002 Member, Critical Organizational Communication Search Committee
 2002 Chair, Production Practices Search Committee.
 2001-2002 Member, Global Media Studies Search Committee.
 2000-2001 Member, GAC Committee Member.
 2000-2001 Member, UAC Committee.

College

2000-2004 Member, Technical Support Committee for the College of Liberal Arts.

University

- 2003- Board of Directors, Project on the Rhetoric of Inquiry
- 2001- KRUI Faculty Advisor.
- 2001- Student Broadcasters Incorporated Board Member.

Professional

University Presses

- 2004- Reviewer, University of Minnesota Press, Georgia University Press, Duke University Press.

Journal Review

- 2000- Reviewer, *New Media & Society*, *Journal of Broadcasting and Electronic Media*, *Critical Studies in Media Communication*, *Journal of Communications Law & Policy*

Conference Organization

Member, Conference Planning Committee. 2008 International Association for the Study of Popular Music Conference.

Director. “Intellectual Property: An Interdisciplinary Conversation,” February 25, 2005, University of Iowa Collage of Law.

Co-Director. The 2005 Obermann Humanities Symposium, “Collage as Cultural Practice,” March 24-26, 2005, University of Iowa.

Member, Conference Planning Committee. 2001 International Association for the Study of Popular Music Conference.

Community

Member, Telecommunications Commission Advisory to Iowa City Council, 2000-2004.

Memberships

- 1997- International Communication Association.
- 1997- National Communication Association.
- 1998-2000 Eastern Communication Association.
- 1998- International Association for the Study of Popular Music-Canada.
- 1998- International Association for the Study of Popular Music-United States.