

Ari Solotoff '15: Where Creativity Meets Legal Counsel

**“It’s old
rules meeting
new uses.”**

— ARI SOLOTOFF '15



When Ari Solotoff '15 arrived at Maine Law, he wasn't pursuing a neatly defined career path. He was looking for something sturdy but open-ended: a way to build skills, stay rooted in Maine, and figure out how law might intersect with a creative life he already knew well.

“I chose Maine Law because of its accessibility, its strong faculty, and the straightforward path to earning a law degree,” Solotoff says. “It was a good fit for me as a nontraditional applicant. It’s a great launching pad.”

Before law school, Solotoff spent nearly a decade in nonprofit arts administration, managing orchestras and working closely with musicians, venues, and institutions.

Contracts, collective bargaining agreements, and negotiations were already part of his daily life—just not yet framed through the lens of legal practice. Maine Law offered him space to explore that transition without demanding he have all the answers upfront.

Like many students, Solotoff entered law school unsure of what his practice would ultimately look like. He gravitated toward intellectual property and business-focused courses, drawn by their overlap with his background as an arts administrator.

“Much of my time at Maine Law was spent trying to understand what different fields of practice actually look like,” he said.

That willingness to let a career take shape organically defined Solotoff’s professional trajectory. After law school, he began assembling what he describes as the “puzzle pieces”—copyright, corporate law, licensing, employment law—that together form the wide-ranging field referred to as entertainment law. Today, as an entertainment attorney at Drummond Woodsum, he works with authors, performers, and organizations (nonprofit and for-profit) to help creative projects move from idea to execution.

“Someone wants to make something,” Solotoff explained. “My job is to help make sure everyone is in agreement about how that will work and who has creative control.”

The work, he’s quick to note, is less glamorous than the label might suggest. Entertainment law is often a careful exercise in risk management,

rights allocation, and translation. He described it as a necessary foundation for any successful artistic endeavor—turning complex legal requirements into frameworks that allow creative work to move forward. Teaching an entertainment law course as an adjunct at Maine Law has reinforced just how interconnected these areas are, and how important it is for future lawyers to understand the full ecosystem of intellectual property and other rights behind creative industries.

As technology reshapes how art is created, distributed, and monetized, Solotoff is watching closely. Questions of authorship, control, and consent, especially as they relate to artificial intelligence, are becoming more urgent. “It’s old rules meeting new uses,” he said, noting that while the tools may change, the underlying principles of protection remain essential.

For Solotoff, Maine Law’s influence isn’t confined to credentials. It provided the foundation to learn how to be a lawyer first and then to shape a practice that reflects both technical rigor and lived experience. That blend allowed him to build a career serving artists and creative enterprises while staying grounded in Maine, contributing to a legal landscape that continues to evolve alongside culture and technology.

In this steady approach, Solotoff embodies a quiet version of Maine Law’s future-facing mission: shaping careers that are responsive, ethical, and deeply connected to the worlds they serve. **M**