

**In the Matter Of:**

*AYLO FREESITES LTD. v*

*DISH TECHNOLOGIES L.L.C.*

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*DR. HENRY HOUH*

*July 09, 2024*

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UNITED STATES PATENT AND TRADEMARK OFFICE

BEFORE THE PATENT TRIAL AND APPEAL BOARD

Case IPR2024-00043

U.S. Patent No. 11,677,798

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AYLO FREESITES LTD.,

Petitioner,

vs.

DISH TECHNOLOGIES L.L.C.,

Patent Owner.  
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REMOTE VIDEOTAPED DEPOSITION OF

DR. HENRY HOUH

Tuesday, July 9, 2024

10:02 a.m. (EDT)

Reported By:

Joan Ferrara, RMR, FCRR

Job No. 2024-946453

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July 9, 2024

10:02 a.m. (EDT)

Videotaped Deposition of DR. HENRY HOUH,  
held remotely via Zoom, before Joan Ferrara,  
a Registered Merit Reporter, Federal  
Certified Realtime Reporter and Notary  
Public.

REMOTE APPEARANCES:

ON BEHALF OF PETITIONER:

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PARKER HANCOCK, ESQ.

THOMAS CARTER, ESQ.

ALSO PRESENT:

JOSHUA CLARKE, Videographer

JOSEPH EDELL, In-House, DISH

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----- I N D E X -----

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WITNESS

EXAMINATION BY

PAGE

3

DR. HENRY HOUH

MR. WILLIAMS

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MR. PAQUETTE

228

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EXHIBITS REFERENCED

PAGE

8

Exhibit 1003 for '138 Patent

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Exhibit 1003 for '554 Patent

34

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Exhibit 1004

70

11

Exhibit 1007

79

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Exhibit 1005

112

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Exhibit 1013

155

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Exhibit 1006

179

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(REPORTER'S NOTE: All quotations

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from exhibits are reflected in the manner in

23

which they were read into the record and do

24

not necessarily denote an exact quote from

25

the document.)

1 THE VIDEOGRAPHER: We are now on  
2 the record on July 9, 2024, at  
3 approximately 10:02 a.m. Eastern Time,  
4 for the remote video deposition of  
5 Dr. Henry Houh in the matter of Aylo  
6 Freesites Ltd., Petitioner, versus  
7 DISH Technologies LLC.

8 My name is Joshua Clarke and I am  
9 the videographer on behalf of Lexitas.

10 So starting with Mr. Williams, will  
11 all counsel please introduce themselves  
12 and who they represent.

13 MR. WILLIAMS: Eliot Williams, of  
14 Baker Botts, for the Patent Owner.

15 MR. PAQUETTE: Ian Paquette, for  
16 Aylo Freesites, Petitioner.

17 Also with me, I have Philip Sheng,  
18 co-counsel.

19 MR. WILLIAMS: Let me see, check  
20 the attendee list to see who is here.

21 Thomas Carter, Andrew Wilson,  
22 Jamie Lynn and Parker Hancock are also  
23 with Baker Botts and are attending.

24 Joseph Edell is in-house counsel  
25 for DISH and he is attending, and I

1 think that's everyone from our side.

2 THE VIDEOGRAPHER: Now would the  
3 court reporter please swear in the  
4 witness.

5 DR. HENRY HOUH,  
6 called as a witness, having been duly  
7 sworn by a Notary Public, was examined  
8 and testified as follows:

9 EXAMINATION BY

10 MR. WILLIAMS:

11 Q. Good morning, Dr. Houh.

12 Looking at your CV, it appears  
13 you've been deposed over 50 times. Does that  
14 sound correct?

15 A. Yes, definitely over 50 times.

16 Q. Okay. Any reason you can't  
17 testify truthfully or accurately today?

18 A. No.

19 Q. Okay. Do you have any questions  
20 about today's procedure?

21 A. I don't think so. Not right now.

22 Q. Okay. Super.

23 Let me ask you about your  
24 involvement in these IPRs.

25 So you've provided declaration

1 testimony in a group of IPRs that you're being  
2 deposed about in this case.

3 Does that sound correct to you.

4 A. Yes. That's my understanding.

5 Q. And in total then, you've written  
6 five declarations regarding the patents  
7 that are being contested in these IPRs, is  
8 that right?

9 A. Yeah, for these cases, I  
10 submitted one declaration per case. So I  
11 think that's five cases is my  
12 understanding.

13 Q. Okay.

14 A. That this deposition is about.

15 Q. Okay. Super.

16 Can you describe for me what you did  
17 to prepare for today's deposition without  
18 revealing any communications with counsel?

19 A. I met with the attorneys and I  
20 reviewed a number of documents.

21 Q. And how many meetings did you  
22 have with the attorneys to prepare for  
23 today's deposition?

24 A. I think it was at least three.

25 Q. Okay. And over what period of

1 time are we talking about? Was this within  
2 the last week or more than that?

3 A. Within the last week.

4 Q. Okay. About how many hours did  
5 you meet in total?

6 A. Maybe five hours-ish, give or  
7 take a few. Probably not take a few, but  
8 probably five hours around. Maybe a few  
9 more.

10 Q. Okay. And other than those  
11 meetings, did you do anything else to  
12 prepare for today's deposition?

13 A. I reviewed a number of documents.

14 Q. And what documents are you  
15 referring to? You're talking about your  
16 declarations and the exhibits in this case,  
17 or something else?

18 A. The prior art references, the  
19 patents and my declarations.

20 Q. All right. Anything else you  
21 recall reviewing in preparation for today's  
22 deposition?

23 A. Not that I can think of at the  
24 moment.

25 Q. Okay. I have given you -- let me

1 ask you about the setup you have today.

2 You're in front of a computer screen, is

3 that right?

4 A. Two, two screens.

5 Q. Okay. Can you tell me what you

6 see on the two screens?

7 A. I have the Zoom window on an

8 external monitor attached to my laptop, and

9 then on the laptop I have the folder of

10 deposition exhibits open on this desktop.

11 That's all. That's the only window I have

12 open.

13 Q. Okay. And is one of those

14 exhibits labeled Exhibit 1003?

15 A. Yes.

16 Q. Can you open that one and tell me

17 if you recognize it.

18 A. This is the declaration I

19 submitted for the '138 Patent case, the IPR

20 2024-00044.

21 Q. Okay. You call that the '138

22 Patent. The full number, for the record,

23 is 11,470,138, correct?

24 A. Yes.

25 Q. And if I call that the '138

1 Patent, you'll know what I'm talking about  
2 then, is that right?

3 A. Yes.

4 Q. Okay, great.

5 And this is one of the five  
6 declarations you prepared for these IPRs,  
7 correct?

8 A. It's one of the five I've  
9 submitted, yes.

10 Q. Okay. I'll just ask you to  
11 verify that that's your signature on page  
12 77 of the document.

13 A. Yes.

14 Q. Okay. And then after your  
15 signature page, there's an Exhibit A. Can  
16 you describe for me what that is?

17 A. That appears -- that's a copy of  
18 my CV that was probably current at the time  
19 this was submitted.

20 Q. Okay. And that was in October of  
21 2023, is that right?

22 A. Yes.

23 Q. Okay. I'll just ask you a few  
24 questions about your CV then.

25 You have an address there in

1     Lexington, Massachusetts. Is that where you  
2     normally reside?

3             A.     Yes.

4             Q.     Okay. The -- and the CV is  
5     accurate or was accurate at the time,  
6     correct?

7             A.     Should be, yes.

8             Q.     Okay. The first item on your  
9     experience has Houh Consulting  
10    Incorporated. Can you explain what that  
11    is?

12            A.     So that's the company that I work  
13    for. It's really just me.

14            Q.     And it says you're a technical  
15    consultant in various technologies, is that  
16    right?

17            A.     Yes.

18            Q.     One of them you have listed is  
19    media streaming and voice over IP, is that  
20    right?

21            A.     Yes -- well, I would say they're  
22    two things. I guess I'm missing a comma  
23    after media stream.

24            Q.     That's what I wanted to ask you.  
25    Okay, that's two things. That's a fine.

1                   So media streaming is separate from  
2 voice over IP, correct?

3           A.     That was the intention, yes.

4           Q.     Okay. And can you describe  
5 generally what you mean by you're being a  
6 consultant in media streaming? What does  
7 media streaming mean in that context?

8           A.     I mean, I guess it means what it  
9 says generally, which is I've done a lot of  
10 video in my careers, starting in grad  
11 school in the early to mid '90s. You know,  
12 we early on had presented video  
13 demonstrations that were initiated through  
14 a website and it was one of the first, you  
15 know, hundred or couple of hundred websites  
16 ever set up, and we put our groups of video  
17 demos online, and that was the start. And  
18 now I do work for a number of other media  
19 streaming and video, online video  
20 companies.

21          Q.     Just going back to that first  
22 example that you mentioned of a website  
23 with a video, what time period are we  
24 talking about?

25          A.     I think we had demos in early

1 1994, if not -- yeah, early '94 we, I think  
2 I set up the website in late 1993. And  
3 then the video demos were put online  
4 shortly thereafter because we already had  
5 them within our group running on our  
6 group's computers at that time.

7 Q. Okay.

8 A. Yeah.

9 Q. And this was when you were at  
10 MIT?

11 A. Yes. I was in grad school and  
12 was that the focus of our group's research,  
13 was digital video over a high-speed LAN  
14 that we built all the components for,  
15 including the video capture devices. And I  
16 wrote -- and I built some devices to  
17 interface to the high-speed network, which  
18 was also of art design, both the interface  
19 card, which was my design, and the network,  
20 which was the group's design. And I wrote  
21 a bunch of software to get the data from  
22 the networking to the computer and other  
23 people wrote software about processing  
24 video.

25 So, we had all these demos

1 already. So shortly after I set up the  
2 first website for our group, we were able  
3 to put -- collectively, as a group, put our  
4 video demos online.

5 Q. And that would then have allowed  
6 users from a client computer to access  
7 those videos, is that right?

8 A. Yeah. This was before there were  
9 plug-ins. So if you had the right of the  
10 software, you could actually follow our  
11 instructions and get the video from our  
12 cameras onto your desktop.

13 Q. Okay, maybe -- sorry, I think I  
14 made a wrong assumption there.

15 So this demo you're talking about  
16 would have been streaming a live video?

17 A. It would have pulled live video.  
18 The quality wasn't that great back then as,  
19 you know, it was early '90s, but you could  
20 actually see a live camera feed. And if  
21 you made it small enough, you probably  
22 could get it to be, you know, actually  
23 reasonable quality -- reasonable frame  
24 rate, that is if you shrunk the video  
25 window itself small enough.

1 But within our group, we could do  
2 full resolution, standard definition video  
3 live throughout our high-speed network for the  
4 computers that were directly attached to it.  
5 It's just that once you got off our high-speed  
6 network, then it slowed down.

7 Q. I see, okay.

8 So would the demos that you're  
9 talking about have all been live videos or  
10 would some of them have been pre-recorded  
11 videos?

12 A. Some were live. So I had a  
13 camera in my office. You could select a  
14 number of the live cameras that were  
15 basically in different offices to watch us  
16 live. I mean, we were just sitting there  
17 at the computers mostly. But we also had  
18 pre-recorded demos.

19 For example, we recorded a number  
20 of different -- we recorded monologues off  
21 of late night TV from like, I think back  
22 then it was David Letterman and Jay Leno.  
23 We recorded CNN News at the top of every  
24 half hour, the headline news. And you  
25 could actually -- those demos were

1 available also to watch.

2           So, you could watch the latest  
3 CNN that we had recorded -- or we kept, I  
4 don't remember how long, a few days or  
5 week's worth of monologues. And one of the  
6 demonstrations we had -- this might not  
7 have been right when we launched it, but  
8 you know, this is one that we eventually  
9 had because an undergraduate wrote this  
10 demo. He called the joke browser, and it  
11 would automatically segment the monologues  
12 to Jay Leno and David Letterman into  
13 individual jokes and then you could  
14 search -- you could search them by, because  
15 we actually captured the closed captions,  
16 so you could find all the jokes where Bill  
17 Clinton was mentioned and receive just a --  
18 you get effectively a playlist with them  
19 all queued up of just the Bill Clinton  
20 jokes. So that was called the joke  
21 browser.

22           And we had a number of other demos.  
23 The CNN demo was simply the segmented CNN  
24 sections. So, you know, there was headline  
25 news and sports and finance all broken out

1 automatically segmented by our system. So you  
2 could just jump to the finances and watch just  
3 the financial report part of the news.

4 So those were the kinds of demos we  
5 had. We recorded a few other things, too. I  
6 don't remember the full set of items we  
7 recorded. But there were maybe a few other  
8 shows like Wild World of Sports or something  
9 like that.

10 Q. What was the name of the group  
11 that you're referring to?

12 A. That group was called the  
13 Telemedia Network and Systems Group.

14 Q. Okay. I just want to go back to  
15 something you said.

16 In talking about the joke server,  
17 you said that there were segmenting performed  
18 on the video. Can you just explain what you  
19 mean by segmented?

20 A. Well, like during the monologues,  
21 there was a, you know, Letterman tells a  
22 series of jokes. And then I think -- I'm  
23 not sure who recognized this, but they  
24 actually put "Laughter" in the caption  
25 track. You know, it says "Laughter."

1           So I think the undergraduate, he  
2 actually won the best undergrad thesis  
3 prize for his thesis this year, which  
4 was -- that year, on this topic with the  
5 joke browser. But he realized that, and I  
6 think he was the one, I'm not sure, and he  
7 basically snipped the video at those  
8 boundaries where it said "Laughter" in the  
9 track. So then you could get all the  
10 different jokes because people -- if people  
11 laughed after every joke, then the laughter  
12 is the boundary between the jokes.

13           So I think that's how he did it.  
14 And then he was able to save -- I can't  
15 remember if he saved each joke or we -- there  
16 were markers were used in the video, I don't  
17 remember exactly how he did it, but you could  
18 then bring up a browser -- so we had a  
19 software environment where you could code  
20 using high-level language and put together a  
21 screen with, you know, buttons on it for  
22 playing and a panel listing different segments  
23 to play.

24           And he wrote a specific one for the  
25 joke browser. A specific application, which

1 he called the joke browser. And then you  
2 could play just the jokes and they would be  
3 pre-segmented using his algorithms.

4 And so I think that's -- did that  
5 answer your question?

6 Q. I think so. So as I understood,  
7 this segmenting in that context means to  
8 take the whole monologue and break it up  
9 into pieces based on some division, is that  
10 correct?

11 A. Yes. But I don't know actually  
12 how he, if he saved them as individual  
13 files or it was just a marker into a long  
14 video.

15 Q. I understand.  
16 Thinking back to this time period  
17 when you were working on this project, how  
18 was -- was there a particular standard to  
19 which your videos were encoded?

20 MR. PAQUETTE: Objection. Form.

21 A. So actually, I just want to be  
22 clear. I know the word "segment" is used  
23 in some of these patents. I'm not really  
24 indicating that that's how they should be  
25 understood. I'm just trying to describe,

1     you know, what he did.

2             I don't -- I think we encoded it as  
3     some form of digital video that I don't think  
4     was compressed because we weren't really  
5     concerned about the compression at that point.

6             So I don't remember exactly, but I  
7     think it was really what we thought of as just  
8     captured digital video without compression.

9             I had written part of a video  
10    encoder for -- but we didn't actually use  
11    that, I don't think, in our system.

12            Q.     So when you used the word  
13    "encoder," does that imply to you that the  
14    video has been compressed in some way?

15            A.     Well, I mean, it could,  
16    certainly, as an example, of what encoding  
17    is.

18            Q.     Okay. The uncompressed digital  
19    video format that you recall using in this  
20    project, was that video encoded or not  
21    encoded?

22            A.     Well, I would say, you know, the  
23    video is this analog, you know -- I think  
24    we got analog video feeds from a satellite  
25    box. And so I think, you know, we had to

1 convert them into digital format. You  
2 know, it was the hardware that my office  
3 built that took in basically an analog TV  
4 signal and output digital.

5 So I think that's a form -- that  
6 would be an example of a form of encoding  
7 there.

8 Q. Okay. Now, just getting back to  
9 this word "media," the idea of media  
10 streaming that I asked you about a few  
11 moments ago and you gave -- I think when I  
12 asked you about this you gave this as an  
13 example of your experience with media  
14 streaming -- is that right? Would you  
15 describe that project as being an example  
16 of media streaming?

17 A. Yeah, I think it would have been  
18 an example. We had live feeds from either  
19 cameras or the satellite dish which we  
20 could record, but we could also put up a  
21 window -- there was an application written  
22 in our language that you could just put up  
23 a live window from any of our camera inputs  
24 on to any computer in our group. And then,  
25 if you had the right software on the web,

1 if you followed our directions, you could  
2 put the window up on a user's screen.

3 And people did that. We got  
4 e-mail from all over, probably the world,  
5 people having watched our demos.

6 Q. Okay. So certainly, I think as I  
7 understood your answer, the live video  
8 feeds you would say qualify as media  
9 streaming at the time in 1994. Do I have  
10 that right?

11 A. Yeah, I think that would be an  
12 example. We would stream, you know,  
13 recorded programs as well. Because  
14 people -- it was -- it was individualized  
15 for the user who was browsing our videos.  
16 So it wasn't like you were joining a  
17 broadcast and just getting, you know, like  
18 tuning to a channel -- well, but -- yeah,  
19 so people could control individually and  
20 pause and scrub back and forth within the  
21 video on their individual browser  
22 independently of everyone else's.

23 I mean, that's just an example of  
24 what we did. I'm not saying that's necessary  
25 for streaming. But, you know, we had that

1 kind of browser.

2 Q. Sure. That makes sense.

3 So, you know, in terms of the way  
4 you used media streaming, it would include  
5 sending pre-recorded video as well as live  
6 video, correct?

7 A. Well, in a sense that they were  
8 coming off our disks and, you know, across  
9 the internet to whatever user had started  
10 our demo.

11 Q. We don't need to spend a lot of  
12 time on this, but I just want to make sure  
13 I understood a few more things about this  
14 example you're describing.

15 So you said that end users could  
16 kind of select which videos they wanted to  
17 view. Would that have required the special  
18 software that you described earlier?

19 A. Yes, because there wasn't a video  
20 player embedded in the browser at the time  
21 yet.

22 Q. Okay.

23 A. Or I don't think plug-ins were  
24 available really.

25 Q. So can you just explain to me

1 what this software is that a user would  
2 need in order to access these videos from  
3 outside your internal high-speed network?

4 A. Yeah. They need to be running an  
5 X Windows server. By the way, an  
6 X Windows -- the word server is mis -- is  
7 backwards from everyone else's. Basically  
8 a client that can put up X Windows.

9 Q. I understand. Okay.

10 And that was -- an X Windows client  
11 was a software that was available from places  
12 other than your group at the time, correct?

13 A. Yes. I think there were  
14 commercial versions of the X Windows --  
15 well, I'll say X Windows server, but it's  
16 really -- it's like people think of it --  
17 you would think of it as a client today,  
18 not a -- there are technical reasons why  
19 they call it a server, but it's backwards  
20 from everyone else.

21 Q. Okay. I understand.

22 A. If you had the software, you  
23 could put up an X Windows of our demos on  
24 your screen. And that was something that  
25 was typically available on Unix or Linux

1 distributions as the main window system,  
2 like Windows is today or Mac OS has a  
3 windowing system. It was basically the  
4 Unix system.

5 And so, most people who had Unix  
6 systems that ran kind of GUI, graphical  
7 system on top of Unix would have had  
8 X Windows. And early in the web, you know,  
9 that's a lot of what people used.

10 But there were X Windows software  
11 you could buy for PCs. Actually, I'm not sure  
12 at what time frame. I know during the time  
13 that we were there, we had versions of  
14 X Windows on PCs, but I don't remember the  
15 exact timeframe that they were available; on  
16 the PC, that is. They were available on Unix  
17 systems at the time.

18 Q. The demos that you're talking  
19 about within your group, were these meant  
20 to be commercialized or was this purely for  
21 research purposes?

22 A. It was purely for research  
23 purposes.

24 Q. Did you at some point, either  
25 before or -- I'm sorry, let me reask, let

1 me withdraw the question.

2 Did you at some point become  
3 involved in attempting to commercialize any  
4 type of media streaming technology?

5 A. No, I did not at that time.  
6 Actually, I did work to commercialize kind  
7 of web -- you know, while I was in grad  
8 school, I started a company to do targeted  
9 advertising and recruiting online.

10 But no, I never made an effort to  
11 commercialize the group's research.

12 Q. Okay, yeah -- yeah, maybe I want  
13 to make clear. I'm trying to expand beyond  
14 what you were doing during your graduate  
15 program.

16 At any point in your career, were  
17 you involved in commercializing media  
18 streaming technologies?

19 A. Well, I was involved in a video  
20 search start-up at one point, but we  
21 weren't commercializing the underlying  
22 technology. We leveraged what was  
23 commercially available and we provided a  
24 set of -- we set up a number of servers to  
25 stream video, video search results that we

1 had indexed.

2 So we did -- I wouldn't say  
3 that's commercializing the underlying  
4 technology, but I think it was a company  
5 directed towards, you know, search results  
6 that are video/audio.

7 Q. Are you referring there to  
8 Podzinger or to something else?

9 A. Yeah, it was initially called  
10 Podzinger and then later it changed its  
11 name to, I think EveryZing, and then I  
12 don't remember what the names that they had  
13 after that.

14 Q. What period of time were you  
15 involved in that, with that company?

16 A. Sorry, could you repeat that,  
17 please?

18 Q. At what period of time was it  
19 that you were involved with that company?

20 A. I think around 2006.

21 Q. Okay. So was that company  
22 involved in actually streaming video or was  
23 it just indexing video that was stored  
24 somewhere else?

25 A. Well, part of our indexing

1 process, we actually stored a small copy of  
2 the video that we actually would stream as  
3 part of search results.

4 So we had video streaming software  
5 which we, I think, acquired commercially to  
6 serve up those results.

7 Q. So would users be able to then  
8 watch -- okay, back up.

9 Can you describe for me what the  
10 essence of that company was?

11 A. Yeah. So what we did was we took  
12 video and audio assets -- first of all, we  
13 have a demo site that we scraped, we  
14 searched for podcasts and video podcasts.  
15 We started out with podcasts, hence the  
16 name Podzinger, and we indexed those to --  
17 and the way we did that was we -- BVN,  
18 which was where we started this start-up  
19 before we spun it out and raised some  
20 external capital, was well known for and  
21 had a lot of research in speech  
22 recognition. I think they may have been  
23 the first to apply neural networks to the  
24 problem, which is what all AI is today.

25 But they had the best large language

1 speaker independent speech recognition at the  
2 time. And so, we took that and we basically,  
3 you know, sucked down these podcasts and  
4 video. And then we generated a transcript, we  
5 called it a pseudo transcript because the  
6 accuracy wasn't that great. It was, you know,  
7 80 to 90 percentage points, which is not great  
8 for -- we didn't think it was great, but it  
9 was good enough to be able to then generate  
10 the pseudo transcript and use the text of the  
11 spoken words in video or audio podcast to  
12 generate -- to use in generating a search  
13 index. So now you could search for words that  
14 were spoken inside video.

15 And then the business model  
16 became -- we would sell the system to media  
17 companies looking to process their video  
18 assets to what we would say unlock the  
19 searchability of them. Because prior to that,  
20 you know, a news organization might write a  
21 short blurb about what a video might be and  
22 they had many, many, many hours of archived  
23 videos. So our selling point was now you can  
24 unlock them, have them searchable, and then,  
25 you know, make, you know, monetize them

1 through providing them online and with  
2 advertisements. And so that was kind of the  
3 business model of the spinout company.

4 And actually we ended up selling, I  
5 think, to companies including mobile major  
6 networks, ABC, NBC, CBS as well as companies  
7 like ESPN and Disney.

8 I don't remember the full list. I  
9 think those were companies, if I recall  
10 correctly, that we actually sold the system  
11 to.

12 Q. Right, okay. So the business  
13 model wasn't to stream directly to an end  
14 user that was trying to do searches then,  
15 that you were just trying to sell a  
16 solution to the content providers  
17 themselves?

18 A. Right, but the demonstration site  
19 we had was basically actually, you know,  
20 collecting podcast, audio and video, and  
21 actually streaming the results.

22 So what was unique about our -- we  
23 had a demo page where, when you did the  
24 search, you know, you'd see -- if you see --  
25 like Google, if you do a search you see a list

1 of search results. Well, we'd have a little  
2 video player right next to every search  
3 result.

4 And then each of the words that came  
5 up, you could click on it, each word, and jump  
6 to exactly the location in the video where  
7 that word was spoken. So you can use it to  
8 jump into the video and to hear, you know,  
9 from the exact point the word was spoken for  
10 each word that came up in the search result.

11 So we -- and that's part of the  
12 reason we had the small, you know,  
13 thumbnail-sized video, you know, that we  
14 actually stored on our site. So you could  
15 actually interact with that video with what we  
16 call the jump-to feature in the transcript.

17 Q. Do you recall in that demo  
18 whether the video was compressed?

19 A. I think we used whatever -- I  
20 don't remember what server we ended up  
21 using. We got a commercial office site.  
22 So whatever -- I think it was compressed.  
23 I don't know exactly what standard server  
24 system we have used.

25 Q. Okay. And then what about on the

1 client side, would the client need any  
2 special software to view that video?

3 A. I don't remember exactly, but it  
4 was worked on a lot of systems back then.  
5 So it may have either used a plug-in that  
6 most people probably had, it might have  
7 been Flash or something like that -- it  
8 might have been Flash. So we weren't as  
9 concerned about -- and people at that time  
10 were downloading and installing these extra  
11 client plug-ins.

12 Q. Okay. Let me ask you a few  
13 questions about your kind of work in this  
14 case.

15 Do you recall when you first got  
16 contacted about these IPRs?

17 A. I don't remember the exact  
18 timing.

19 Q. And what was the process you  
20 used -- well, generally, what was the  
21 process you used in these cases to prepare  
22 your declaration?

23 A. Well, I mean generally usually,  
24 you know, I review the patents. I have  
25 discussion with the attorneys. I may

1 sometimes search for prior art or I'm  
2 provided with prior art, I review that.  
3 Have further discussions. And then a draft  
4 will be generated and a final declaration  
5 will be submitted.

6 Q. In this case, do you recall  
7 whether you did any prior art searching?

8 A. I don't recall exactly, but I  
9 don't think I did much for this case.

10 Q. Okay. I guess we need to be  
11 careful. When we talk about "this case,"  
12 we're talking about, in general, the five  
13 IPRs that we're here to talk about today.  
14 Is that what you mean by "this case"?

15 A. Yes. I should have been more  
16 clear about that, but yeah.

17 Q. I think I probably should have  
18 been more clear about that.

19 I'm just trying to think of what the  
20 best way to tackle that is so that we are  
21 clear about what we're talking about.

22 I think one thing I should do is  
23 probably mark all of your other  
24 declarations -- not mark, but put into chat  
25 all of your other declarations so we can sort

1 of get a clear terminology down so we're not  
2 confusing the record.

3 MR. WILLIAMS: I'm going to put  
4 into chat now a few other exhibits  
5 that I'll ask you just to download,  
6 Dr. Houh.

7 Okay. I think I've got them all  
8 into the chat now.

9 Q. Just let me know when you've got  
10 those downloaded.

11 A. Okay, I have them all downloaded  
12 now.

13 Q. Okay. So we previously looked at  
14 Exhibit 1003 related to patent, the '138  
15 Patent, correct, okay.

16 So the next one I'm going to ask you  
17 to look at is Exhibit 1003 relating to the  
18 '554 Patent. Let me know when you see that.

19 A. Okay, I have that one open.

20 Q. And this relates to IPR No.  
21 2024-00045, correct?

22 A. Yes.

23 Q. Okay. And that's your signature  
24 there towards the bottom of page 74,  
25 correct?

1 A. Yes.

2 Q. Okay. And if I use the '554  
3 Patent, you'll know that I'm referring to  
4 the Patent No. That you're discussing in  
5 this declaration, correct?

6 A. Yes, sure.

7 Q. Okay. Next I'll ask you to look  
8 at the declaration relating to the '555  
9 Patent.

10 A. Okay, I have that open.

11 Q. And that's relating to Patent No.  
12 1,0469,555, correct?

13 A. Yes.

14 Q. And the IPR number there is  
15 2024-000146, is that right?

16 A. Yes.

17 Q. And again, that's your signature  
18 on page 77, is that correct?

19 A. Yes.

20 Q. And then if you can open the  
21 declaration relating to the '680 Patent.

22 Let me know when you have that.

23 A. Yes.

24 Q. And the patent you're analyzing  
25 there is 10,951,680, correct?

1 A. Yes.

2 Q. And the IPR number is 2024-00046,  
3 is that right?

4 A. Yes.

5 Q. And that's your signature  
6 appearing on page 77, is that correct?

7 A. Yes.

8 Q. Okay. And one more, if you open  
9 the '798 declaration.

10 A. Okay.

11 Q. And that relates to Patent  
12 11,677,798, correct?

13 A. Yes.

14 Q. And the IPR number is 2024-00043,  
15 is that correct?

16 A. Yes.

17 Q. And that's your signature on page  
18 82, is that right?

19 A. Yes.

20 Q. So I think I've now shown you all  
21 of the declarations you've submitted in  
22 these institute IPRs, is that right?

23 A. Yes, I think so.

24 Q. Okay. I'm just going to ask you  
25 a general process.

1                   So did you prepare all five of these  
2       declarations around the same time period?

3           A.     I think one of them is dated a  
4       week and a half later, but I mean, they're  
5       all from approximately the same time. So I  
6       think I was probably working them around  
7       the same time, working on them around the  
8       same time.

9           Q.     Okay. And do you recall  
10      approximately how much time you spent from  
11      when you were first engaged for these  
12      matters until you finished these  
13      declarations?

14          A.     I wouldn't be able to come up  
15      with an estimate. It's hard. I wouldn't  
16      remember. I don't remember.

17          Q.     And you don't remember how far  
18      before October 2023 you were first engaged,  
19      is that right?

20          A.     For these IPRs, I don't remember  
21      exactly when that process got kicked off  
22      for these IPRs.

23          Q.     Okay. So it could have been a  
24      month before, it could have been six months  
25      before, you're not sure, is that right?

1 MR. PAQUETTE: Objection. Form.

2 A. With respect to these IPRs, I  
3 just don't remember exactly when and what  
4 time frame I got started on preparing the  
5 declaration for these IPRs.

6 Q. Prior to your work on the  
7 declarations for these IPRs, were you  
8 familiar with any of the five patents that  
9 you analyzed, any of the five DISH  
10 Technologies patents that you analyzed in  
11 these declarations?

12 MR. PAQUETTE: Objection. Form.

13 A. I think I probably was, but I  
14 don't remember specifically which ones.

15 Q. And do you remember in what  
16 context you had some familiarity with those  
17 DISH patents?

18 A. I think I previously submitted  
19 some re-examination declarations for --  
20 some of these are similar patents.

21 Q. Can you just explain what that  
22 project was that you're alluding to? When  
23 you say re-examination, can you just  
24 explain what you mean by re-examination?

25 A. Well, I think -- my memory is not

1 great, but these patents may have been  
2 challenged in a re-examination, or some of  
3 them or some related patents that I think I  
4 worked on preparing a report.

5 There's another -- well, I mean, I'm  
6 not an attorney, but I think there's another  
7 process by which some patents could be  
8 challenged. That's known as an ex parte  
9 re-examination.

10 So if my memory serves me correctly  
11 here, I think I worked on -- I'm not sure  
12 actually. I don't remember. There's a lot  
13 of -- I'm not sure. There may have been  
14 another case. I don't remember.

15 Q. Do you remember who you were  
16 working -- who you were retained by for  
17 that work?

18 A. I think it was the same law firm,  
19 you know, this law firm.

20 Q. Okay. And do you think it was  
21 for the same client? Was it for Aylo?

22 A. It was a precursor company to  
23 Aylo, but it may have been a different  
24 patent owner. Yeah, I don't remember  
25 exactly. There's a lot of -- I've done at

1 least a few cases. I may be mixing them up  
2 here with respect to the re-examination.

3 Q. That's fine. I just wanted to  
4 make sure I understood that answer.

5 There are -- you're saying you've  
6 done work for some, for various  
7 re-examinations, and you're not sure if you're  
8 remembering correctly whether any of those  
9 related to DISH patents? Is that what you're  
10 saying?

11 A. Yeah, I can't remember off the  
12 top of my head whether that's the case or  
13 it was a different patent owner, patents.  
14 But I know at some point I worked on them  
15 with this client, this law firm.

16 Q. Okay. And so you know that for  
17 this law firm that you're working with on  
18 these IPRs, you also worked with them on  
19 some, one or more ex parte re-exams, is  
20 that right?

21 A. Yes, but I just don't remember.  
22 I'm sorry now, I may be mixing up the  
23 patent owner in those two cases, but I know  
24 I had worked previously on some re-exams  
25 for this law firm and the client.

1 Q. Okay. I understand.

2 Do you recall approximately when  
3 that work was?

4 A. Sometime before working on these  
5 IPRs. I don't know how long before.

6 MR. PAQUETTE: Eliot, I can  
7 represent that that was for a  
8 completely different patent owner. So  
9 if you want to continue with this -- I  
10 don't want you to keep going down this  
11 road if, you know, you want to switch  
12 gears.

13 MR. WILLIAMS: Okay. Thank you.

14 Q. So now let me go back to the  
15 original question that got us kind of going  
16 down this particular line of questioning,  
17 which is, you know, prior to these IPRs, do  
18 you have a recollection of being familiar  
19 with any of these DISH patents that are  
20 challenged in the declarations we just  
21 looked at?

22 A. I mean, I don't remember when I  
23 first saw these patents with respect to the  
24 timing of getting the IPR process kicked  
25 off.

1 Q. Okay. But do you recall whether  
2 or not you were familiar with these patents  
3 prior to being engaged to work on these  
4 IPRs?

5 A. I don't -- I just don't remember,  
6 one way or the other, whether the IPR --  
7 the start of the IPR was the first time I  
8 saw these or I may have seen them before.  
9 I just don't remember.

10 Q. Do you know how many times you've  
11 given testimony in any proceedings adverse  
12 to DISH?

13 A. Well, there was one court case,  
14 at least. I don't remember if that was the  
15 first one, but I think it may have been.  
16 That went to trial maybe last year or the  
17 year before.

18 Q. And do you remember who the  
19 other -- who the party was you were engaged  
20 by for that trial?

21 A. Well, it was -- there was a law  
22 firm named Beus-Gilbert, and I think the  
23 company was Clearplay.

24 Q. Okay. So you're not sure if  
25 there was any other work you did adverse to

1 DISH before that Clearplay trial then, is  
2 that correct?

3 A. Yeah, I can't remember if there  
4 was any, but that may have been the first  
5 time.

6 Q. Okay. And then after that, do  
7 you remember any other cases besides these  
8 IPRs where you testified adverse to DISH?

9 A. Well, I mean, I can't think of  
10 any others at the moment, but I mean, it's  
11 possible that there are, but I just don't  
12 remember them right now.

13 Q. Do you recall ever being engaged  
14 by Peleton to testify in connection with an  
15 ITC action?

16 A. I don't remember an ITC action,  
17 but I remember some IPRs that I worked on  
18 on behalf of Peleton, but I don't know -- I  
19 don't -- I didn't think they were DISH  
20 patents.

21 Q. What was the subject matter of  
22 those patents, if you recall?

23 MR. PAQUETTE: Objection. Scope.

24 A. I think it was both -- it was  
25 some of -- I think there was part of the

1 case was some of Peleton's patents, and the  
2 other part of the case was some of other  
3 patent owner's patents. Might have been  
4 like Echelon or something like that.

5 There were some features related  
6 to the user interface and meter boards. I  
7 think that was one of them. I can't  
8 remember everything as I sit here right  
9 now. It was a few years ago at least. But  
10 I don't think DISH was involved in any of,  
11 you know, the IPRs that I worked on.

12 MR. WILLIAMS: Okay. Why don't  
13 we take a short 5 or 10-minute break  
14 here, go off the record.

15 THE VIDEOGRAPHER: The time is  
16 10:55 a.m. and we are going off the  
17 record.

18 (Recess taken from 10:55 a.m. to  
19 11:03 a.m. EDT)

20 THE VIDEOGRAPHER: The time is  
21 11:03 a.m. and we are back on the  
22 record.

23 BY MR. WILLIAMS:

24 Q. Dr. Houh, did you discuss the  
25 substance of your testimony with anyone

1 during the break?

2 A. I was just reminded about the  
3 re-exams for a different client.

4 Q. Okay. Is there anything in your  
5 prior answers you wanted to correct based  
6 on that?

7 A. No, no. But I was having a  
8 difficult time remembering exactly, but now  
9 I was reminded about that.

10 Q. Okay. So let me just, to make  
11 sure I understood then, the work on the  
12 re-exams. Have any of your prior  
13 re-examination projects involved any of the  
14 DISH patents?

15 A. No. They were for a different  
16 patent owner, with the same attorneys.  
17 That's why I was confused.

18 Q. And in those cases, you were  
19 testifying to the Patent Office on behalf  
20 of the patent owner, is that right?

21 A. No, on behalf of the petitioner.

22 Q. Okay. So you were testifying on  
23 behalf of the person challenging the  
24 patents -- on behalf of the entity that was  
25 challenging the patents, is that correct?

1 A. Yes.

2 Q. Okay. Did those patents relate  
3 to streaming media?

4 A. I think they had similarities to  
5 streaming media and navigating through  
6 videos and whatnot.

7 Q. Let me ask you to pull up the  
8 declaration you submitted in the '138  
9 Patent IPR.

10 A. Okay.

11 Q. And we'll start at paragraph 21.

12 A. Okay.

13 Q. And first, just to make sure  
14 we're looking at the same thing, the top of  
15 that page says IPR 2024-00044, correct?

16 A. Yes.

17 Q. Okay. Super.

18 This paragraph 21 lists materials  
19 considered in your evaluation of the '138  
20 Patent, correct?

21 A. Yes, these were part of the  
22 materials that I reviewed.

23 Q. Okay. Is there anything that you  
24 considered in your evaluation of the '138  
25 Patent that isn't identified here?

1           A.     Just looking at this now, it  
2     looks fairly complete. I'm not sure. I  
3     mean, sometimes I may cite something in the  
4     body of the declaration that somehow  
5     doesn't end up on this list. But to the  
6     extent that's not the case, this should be  
7     a full list.

8           Q.     Okay. Let me ask you, having  
9     looked at this list now, do you recall  
10    whether in preparing your analysis in these  
11    IPRs you did any prior art searching to  
12    locate any of these materials?

13          A.     I mean, I don't think so, but I'm  
14    not totally sure that I didn't do any.

15          Q.     In paragraph 24, you say you  
16    don't have a recollection of having contact  
17    with DISH, Sling or the named inventors of  
18    the '138 Patent.

19                 Do you see that?

20          A.     Yes.

21          Q.     And the named inventors on the  
22    '138 Patent are David Brueck, Mark Hurst  
23    Andrew Major. You don't recall any  
24    interaction with any of those three  
25    individuals, is that right?

1           A.     That's right.

2           Q.     Do you know if you ever heard of  
3 any of those individuals prior to your work  
4 on this matter?

5           A.     I don't think I have, no.

6           Q.     What about EchoStar, have you had  
7 any interactions with individuals at  
8 EchoStar?

9           A.     I mean, I can't think of any as I  
10 sit here. I mean, it's possible that I  
11 have friends that I -- worked for them, but  
12 nothing would have been for my work. It  
13 would just have been if I was talking to  
14 them.

15                   There may be some people that I  
16 have talked to that I don't know about  
17 where they work, but they may have worked  
18 for these companies. But it wouldn't have  
19 been for the purposes of any of these --  
20 any of my professional work.

21           Q.     Okay. I don't think I asked you  
22 this before, but you may have explained  
23 this in one of your prior answers, but let  
24 me just verify that it's true.

25                   So for all five of the declarations

1 that you signed in these IPRs, is it fair to  
2 say that you reviewed all of them thoroughly  
3 before you signed them?

4 A. Yes.

5 Q. Okay. And they reflect your  
6 opinions, is that correct?

7 A. Yes.

8 Q. In the course of preparing for  
9 the deposition, you reviewed all of them  
10 again, correct?

11 A. I mean, they're very similar, so  
12 I reviewed a few of them, but I didn't -- I  
13 tried to compare differences between some  
14 of them quickly, but I did take a look  
15 through or tried to take a look through all  
16 of them. Again, they're all very similar.

17 Q. Okay. That's fair.

18 My follow-up question to that would  
19 be, in the course of kind of trying to compare  
20 the differences, did you identify any?

21 MR. PAQUETTE: Objection. Form.

22 A. I mean yes, there are slight  
23 differences. I don't remember them all.  
24 That's why it's good to have them all in  
25 front of me here.

1 Q. Okay. And in the course of the  
2 review you did for preparing for today's  
3 deposition, did you notice anything in  
4 these declarations that you believed was  
5 incorrect or needed to be clarified?

6 A. No.

7 Q. Okay. Just going back to that  
8 paragraph 21.

9 A. Okay.

10 Q. Were there any materials that you  
11 wanted access to, but weren't allowed --  
12 weren't able to get access to in preparing  
13 your declarations?

14 A. I don't think so.

15 Q. You have a legal standard section  
16 that begins with paragraph 26.

17 Do you see that?

18 A. Yes.

19 Q. I think you already said, you  
20 don't have any legal training in  
21 intellectual property law, is that correct?

22 A. Not any formal training through  
23 going to law school or anything, no. I've  
24 never done that.

25 Q. So in terms of the legal

1 standards you're applying, is it fair to  
2 say you're relying on counsel to provide  
3 that information to you?

4 A. Typically, they tell me what the  
5 law is and how it's applied, and that's  
6 what this legal standard sections are for.

7 Q. I'm going to ask you about  
8 paragraph 32 for a moment. Let me know  
9 when you see that paragraph.

10 A. Okay, I'm there.

11 Q. And I'll just read a little bit  
12 of it: As petitioner's counsel has  
13 informed me that in considering  
14 obviousness, it is important not to  
15 determine obviousness using the benefit of  
16 hindsight derived from the patent being  
17 considered.

18 Do you see that portion of the  
19 sentence I just read?

20 A. Yes.

21 Q. Can you describe for me what, if  
22 anything, you did to avoid using hindsight  
23 in considering obviousness in these cases?

24 A. Well, I mean, what I understand  
25 is, you know, if there are two references

1 that are, in combination, render something  
2 obvious, I look at the motivations that a  
3 reasonable POSITA at the time of the  
4 invention would want to take features from  
5 one or combine them or, you know, look to  
6 another patent for features.

7 And those motivations may be, you  
8 know, things like it produced a better  
9 system, easier-to-use system, it's  
10 cheaper -- I mean, there are a number of  
11 things that I understand, I typically talk  
12 about for why a POSITA would be motivated  
13 to combine items.

14 I don't look at the patent to  
15 provide the motivation or I don't use the  
16 patent as a roadmap, as I understand attorneys  
17 like to say sometimes, to come up with the  
18 invention. I look at it purely from a person  
19 of ordinary skill and why they may have been  
20 motivated to combine different references or  
21 different references.

22 Q. Let's talk more about that person  
23 of ordinary skill you mentioned.

24 So in paragraph 41 you have a  
25 paragraph under the heading: Level of

1 Ordinary Skill in the Art.

2 Do you see that?

3 A. Sorry, what was the paragraph  
4 number again, please?

5 Q. 41. Sorry, I'm on the wrong one.  
6 Give me one second.

7 A. Yeah, I do not see that.

8 Q. Give me one second. I'll be  
9 there. All right. I'm on paragraph 45.

10 A. Okay, yes. That is under the  
11 heading: Level of Ordinary Skill in the  
12 Art.

13 Q. And is that paragraph describing  
14 the characteristics that person of ordinary  
15 skill that you were just referring to?

16 A. That's what I'm setting forth  
17 here and that's what my opinion is about  
18 that level of ordinary skill.

19 I understand there's some  
20 disagreement about it, but this is what I've  
21 written.

22 Q. Okay. So talking about this  
23 person, first of all, just to be clear, and  
24 this is referred to in the paragraph just  
25 above paragraph 45, we're looking at the

1 question of the person of ordinary skill in  
2 the art as of around April of 2004,  
3 correct?

4 A. Yes, that's the priority date  
5 that I assumed for the purposes of my  
6 analysis.

7 Q. Okay. And so in your view, the  
8 person of ordinary skill in the art in 2004  
9 would have had a BS degree in computer  
10 science or electrical engineering or  
11 comparable degree and two years of  
12 practical experience in network or  
13 streaming media or alternatively they could  
14 have had maybe more formal education, is  
15 that right?

16 MR. PAQUETTE: Objection. Form.

17 A. I mean, I wouldn't disagree with  
18 what you say, but you didn't read it  
19 exactly. But I think it captured most of  
20 what I say here.

21 Q. Can you explain a little bit  
22 about why in your view networking would be  
23 a substitute for streaming media  
24 experience?

25 MR. PAQUETTE: Objection. Form.

1 Q. Okay. Let me withdraw the  
2 question.

3 I'll ask you a slightly different  
4 question.

5 Is it true that in your view  
6 networking experience would be a substitute  
7 for streaming media experience in assessing  
8 the level of ordinary skill in the art in this  
9 case?

10 A. Well, I do say it's either  
11 networking or streaming media. So I think  
12 if you have two years of experience in  
13 networking, that's okay. And if you have  
14 two years of experience in streaming media,  
15 that's okay, too.

16 Q. So in your view, do you think  
17 that someone with no streaming media, no  
18 practical experience in streaming media  
19 would still qualify as a person of ordinary  
20 skill in the art as long as they had at  
21 least two years of networking experience?

22 A. I mean, there's lots of ways to  
23 meet the level of POSITA. You know, a  
24 higher level education or a specific skill  
25 might make up for lack of experience in any

1 of these areas. So, you know, so there's  
2 alternatives to this and I think this is  
3 what I'm saying, this is what my opinion is  
4 about what the level of ordinary skill is.

5 Q. In 2004, would a BS degree in  
6 computer science or electrical engineering  
7 have included educational experience in  
8 streaming media?

9 A. I mean, there very well may be  
10 some curriculums across the U.S. and  
11 accredited colleges that have some element  
12 of that. But computer science and -- or  
13 electrical engineering, they're  
14 foundational, so they teach you how to  
15 think about issues. So I think that's part  
16 of the requirement that I have set forth  
17 here.

18 But still, a higher level of  
19 education or specific skill might make up for  
20 less experience. But, you know, a lot of  
21 what's listed here would certainly provide a  
22 foundation for a lot of the concepts discussed  
23 in these patents.

24 Q. Okay. So let me -- I think I  
25 understand what you're saying. I guess

1 what I want to know is, is it possible in  
2 your view that someone could have had no  
3 educational and no practical experience  
4 with streaming media in 2004 and still  
5 qualify as a person of ordinary skill in  
6 the art at that time?

7 A. Sorry, could you repeat as to  
8 what they're lacking again, please?

9 Q. Sure. I'll reask the question.

10 Is it possible that someone who in  
11 2004 had no educational and no practical  
12 experience with streaming media would still  
13 qualify as a person of ordinary skill in the  
14 art, in your view?

15 A. If someone has a requisite  
16 experience that made up for the lack of  
17 those, then -- and it was sufficient, I  
18 suppose, but I'm not sure exactly which --  
19 I mean, a POSITA is kind of a -- already a  
20 hypothetical person because they have a lot  
21 of knowledge that any real person might  
22 not, you know, have in their head.

23 But this is laying out some  
24 educational requirements in certain areas,  
25 which I think are -- that's what my opinion

1 is, that this person would be the POSITA  
2 from the point of view of being able to  
3 look at these patents and making use of  
4 what's described here.

5 So if they achieve a certain level  
6 based on pure experience alone, even if they  
7 didn't have, you know, a degree or any work in  
8 streaming media, but they have sufficient  
9 experience that allows them to make and use  
10 the invention, I suppose.

11 But I haven't really -- I mean,  
12 that's a hypothetical situation. It's not  
13 really what I'm considering about, like what  
14 other random person off the street might  
15 actually qualify. I'm just trying to lay out  
16 the qualifications for a POSITA as I see it  
17 for the purposes of these matters.

18 Q. As of 2004, you personally have  
19 the requisite experience that you lay out  
20 here in paragraph 45?

21 A. Yes. I was at least that level  
22 as of the priority date.

23 Q. At least that level.

24 I mean, as of that date, as of 2004,  
25 you would have had -- would you have had more

1 than this requisite amount of experience?

2 A. Well, I did. I already had my  
3 Ph.D. at that time and I worked in -- you  
4 know, I spent more than two years working  
5 on my Ph.D., which involved, you know,  
6 streaming media and networking. So I  
7 think, yes, I had more. But I'd look at --  
8 I'd do my analysis from this point of view  
9 for -- with respect to a POSITA.

10 So, that's the viewpoint from  
11 which I render my opinions, not the fact  
12 that I have more experience. It's from the  
13 level, point of view of this POSITA.

14 Q. So what was the process you used  
15 to kind of isolate that additional  
16 expertise that you had from the level of  
17 expertise that a person of ordinary skill  
18 would have had in doing your analysis in  
19 this case?

20 A. Well, so, you know, I can look  
21 back at my experience as to where I was  
22 when I had acquired, you know, a bachelor's  
23 and a few years of experience. And I've  
24 worked with other people that at various  
25 levels, including probably at this level in

1 my past. So, I mean, that's part of how I  
2 approach it.

3 So I mean, I understand that, you  
4 know, things that are obvious to someone with  
5 less experience may be more obvious to people  
6 of more -- that is, I suppose -- but I  
7 don't -- but this is the point of view I take  
8 in terms of the obviousness opinions and not  
9 my level of experience, which is, exceeds, you  
10 know, at that time the level of the POSITA  
11 that's stated here.

12 So I do my analysis from the  
13 perspective of this POSITA, even for my  
14 obviousness opinions. Because I do consider  
15 both people I've worked with and myself having  
16 two years of experience.

17 But then I also consider what was  
18 happening in 2004 timeframe of the priority  
19 date as opposed to when I acquired the level  
20 of experience was probably in the mid '90s.  
21 So, I mean, there's a lot of ways I -- I mean,  
22 but with respect to all my analysis, it's from  
23 this POSITA's point of view at the time of the  
24 invention, or as of the priority date.

25 Q. Okay. You mentioned your Ph.D.

1 as being at the research you were doing for  
2 your Ph.D. as being streaming media. What  
3 was the subject of your Ph.D.?

4 A. Well, it was called: Designing  
5 networks for tomorrow's traffic. And what  
6 I looked at was efficient ways to route  
7 data in a network that were more efficient  
8 than what was around at the time, which  
9 included analyzing streaming media flows  
10 and video flows on the network and kind of,  
11 you know -- I don't say I make predictions,  
12 but I realized that video was going to be a  
13 bigger part of the traffic in future  
14 networks, both audio and video.

15 And so the proposals that I set  
16 forth about what would be the most  
17 efficient way or, you know, more efficient  
18 ways of routing data included the  
19 consideration that more data in the future  
20 would be of, you know, streaming audio or  
21 video or -- yeah.

22 Q. And could you just expand a  
23 little bit more and explain to me then how  
24 the fact that there would be more streaming  
25 media data would impact in your view the

1 best way to efficiently route that traffic?

2 A. Yeah. So what I looked at was --  
3 and the focus, part of the focus of my  
4 thesis was looking at data flows in the  
5 network. And, you know, the old way of  
6 performing routing was to do what's known  
7 as a longest prefix match lookup at every  
8 router on the destination IP address of a  
9 patent. And that's kind of an expensive  
10 operation because of this longest prefix  
11 match.

12 So a routing table may have broad  
13 general entries, some more -- some mid-level  
14 hierarchal entries, and some very detailed  
15 entries. But the best route would be the one  
16 that best matches -- has the longest prefix of  
17 bits matched to the destination IP address.

18 So you actually have to do -- there  
19 could be multiple entries returned from a  
20 routing table, but then you have to take the  
21 one that matches the longest amount of the  
22 prefix of the IP address, destination IP  
23 address.

24 And so it's kind of an expensive  
25 operation that routers used to do for every

1 single packet. And what I looked at was  
2 labeling at the edge of the network a packet,  
3 so that routing look-ups could be performed  
4 based on the label that was placed on the  
5 packet instead of the whole IP address and  
6 doing a longest prefix match at every single  
7 router.

8 By the way, this wasn't my  
9 invention. This is what people were talking  
10 about. But what I wanted to see was what's  
11 the best way of classifying packets at the  
12 edge of the network and how much work would  
13 you save, and how much more efficient is the  
14 label switching depending on how you label the  
15 packets.

16 And so I look at a number of  
17 different ways of labeling the packets.

18 And effectively, the longer -- the  
19 more packets in a flow, the determination of  
20 how to label a flow becomes cheaper. It gets  
21 amortized over more packets. So if there are  
22 more packets in a flow, like in an audio  
23 conversation or in a video stream, then you  
24 save a lot more in routing capacity because  
25 there's a lot more packets.

1           Part of my thesis was looking at how  
2 much more efficient these label methods were  
3 based on how you would label it. Would you  
4 label it based on just the destination IP  
5 address, the destination IP address and port  
6 number, a combination of source and  
7 destination addresses or ports. So I looked  
8 at all these things in my thesis.

9           And, you know, recognizing that  
10 there would be more flows for longer in, you  
11 know, miles network, you know, it was pretty  
12 clear that these label-switching methods were  
13 the way to go, to start with. And so I was  
14 trying to propose, you know, what's the best  
15 way of determining how you label them, is  
16 it -- you know, what combination of data in  
17 the packet would be most efficient.

18           So that was really a large part of  
19 the analysis I did for my thesis. Added to  
20 that's -- I don't think it was known back  
21 then, but today there's this thing called  
22 multi-protocol label switching, which is  
23 effectively what I analyzed for my thesis.  
24 Again, not that I invented it. It was just  
25 how much more efficient -- it was clear that

1 it was more efficient, but is it 100 times  
2 faster, 10 times faster, that kind of thing.

3 Q. Okay. Let me -- thanks for that.  
4 Let me go back now to your declaration in  
5 the '044 Patent -- I'm sorry, for the '138  
6 Patent, and talk a little bit about claim  
7 construction. So this is at paragraph 46  
8 is where that begins.

9 Do you see that?

10 A. Yes.

11 Q. In paragraph 47, you say you've  
12 applied the ordinary and customary meaning  
13 of claims when read in light of the '138  
14 Patent and the prosecution history of the  
15 '138 Patent is understood by a POSITA at  
16 the time of the invention, is that right?

17 A. That's what I say in 47, yes.

18 Q. And is that what you did in your  
19 analysis?

20 A. It is what I did, but I think  
21 there's further discussion, but I normally  
22 apply the plain and ordinary meaning as  
23 understood by a POSITA at the time of the  
24 invention. And that's what I try to do,  
25 yes.

1 Q. Okay. Let's look at the next  
2 paragraph then, 48.

3 Right in the middle of that  
4 paragraph you say: I understand that in the  
5 ITC investigation between patent owner and  
6 iFit asserting family members of the '138  
7 Patent, the chief administrative law judge,  
8 ALJ, construed streamlet as any size portion  
9 of the content file.

10 Do you see that?

11 A. Yes.

12 Q. Is that the definition of  
13 streamlet that you applied in these  
14 declarations?

15 A. Well, I applied the plain and  
16 ordinary meaning. The point here is I  
17 understand what the -- in this ITC case  
18 what the judge, how the judge construed  
19 streamlet. But, I mean, for the purposes  
20 of my declaration, I don't think it, you  
21 know, is impacted by this, one way or the  
22 other, because I think what I applied is --  
23 I think if you look at the prior art, I  
24 believe it just -- it doesn't actually  
25 matter, but I applied the plain and

1 ordinary meaning.

2 Q. So in your view, does the plain  
3 and ordinary meaning differ from that  
4 construction that's quoted in the sentence  
5 I just read?

6 A. I mean, I don't think it matters  
7 for the purposes of the prior art that I  
8 applied here, but I hadn't considered the  
9 full boundaries of both in detail with  
10 respect to the -- but I'm just laying out  
11 that I understand that there was a  
12 construction for streamlet in this ITC  
13 case, but it -- I mean, I think you can see  
14 it, if you read the detailed analysis, it  
15 doesn't -- it doesn't matter if there's any  
16 difference between that. It's just that  
17 I'm saying here that this is what I  
18 understand, is that there was a  
19 construction.

20 But I don't think -- I'm not  
21 aware of any dispute of how I applied it  
22 doesn't somehow meet the ALJ's construction  
23 in the ITC case versus plain and ordinary  
24 meaning.

25 So there's no dispute. I don't

1 understand that there is any reason necessary  
2 to do claim construction.

3 Q. Sorry, you said "there's no  
4 dispute." Can you just explain what you  
5 mean when you say "there's no dispute"?

6 A. Yeah. I don't think that the  
7 patent owner has disputed whether or not  
8 this prior art doesn't meet -- that somehow  
9 it doesn't meet the ALJ's definition of  
10 streamlet.

11 So, I guess that's what I mean by  
12 there's -- I don't recall that from -- that  
13 they're disputing somehow that I should  
14 have used this construction and that the  
15 prior art in the petitions doesn't meet  
16 this construction.

17 Q. Okay. What about the next  
18 paragraph where you talk about the term  
19 "virtual timeline"?

20 Do you see that?

21 A. Yes.

22 Q. You say that in your opinion the  
23 term "virtual timeline" may require  
24 construction.

25 What did you mean by that?

1           A.     Well, it's possible that there  
2     may be a dispute about this. But what I  
3     did was I analyzed the prior art under  
4     both -- under this construction -- under  
5     this situation of virtual timeline. And  
6     you can look at the virtual timeline  
7     sections to see where there's an argument.  
8     And to the extent that the virtual timeline  
9     is construed this way, I have more  
10    analysis.

11                So I think -- I'm not proposing  
12    this, I think everything is plain and ordinary  
13    meaning. But to the extent it may arise as a  
14    dispute, I tried to analyze or provide  
15    alternative analysis to the extent that  
16    virtual timeline would have been construed in  
17    the manner here.

18           Q.     Let me ask you to turn to  
19    paragraph 54 of your declaration.

20           A.     Okay.

21           Q.     Here you refer to a reference  
22    called Ogdon, is that right?

23           A.     Yes.

24           Q.     Okay. Is that one of the  
25    references you downloaded before the

1 deposition began?

2 A. Yes.

3 Q. Could you just open that for me?

4 A. Okay.

5 Q. All right. So the document you  
6 just opened has an exhibit number at the  
7 bottom and it's exhibit, Aylo Exhibit 1004,  
8 is that correct?

9 A. Yes.

10 Q. The first named inventor at the  
11 top is Ogdon, Robert Ogdon, is that right?

12 A. Yes.

13 Q. This reference is one that you've  
14 analyzed in all five of your declarations,  
15 is that right?

16 A. Yes.

17 Q. So when you used the word Ogdon  
18 in all five declaration, you're referring  
19 to this prior art reference, is that right?

20 A. Yes.

21 Q. Okay. We'll try to use that term  
22 as well.

23 Let me ask you now actually to go to  
24 paragraph 60, which appears under a heading  
25 Analogous Art.

1 Do you see that?

2 A. Yes.

3 Q. Okay. And the first sentence of  
4 that paragraph says that: Each prior art  
5 reference is analogous art to the claimed  
6 invention in the '138 Patent.

7 Is that right?

8 A. Yes.

9 Q. Okay. So that includes Ogdon.  
10 So it's your view that Ogdon is analogous  
11 art to the claimed invention of the '138  
12 Patent, correct?

13 A. Yes.

14 Q. Okay. What is your understanding  
15 of what that means, to be analogous art?

16 MR. PAQUETTE: Objection. Form.

17 A. I mean, I think it means what it  
18 says. I go on in this paragraph to say:  
19 Each is in the same field of endeavor of  
20 client server media streaming, and more  
21 specifically streaming by a client from a  
22 server, including having the data stream  
23 segmented into a plurality of streamlets at  
24 the server side, wherein the client  
25 requests the streamlets from the server and

1 plays out the media.

2 Q. So in your view then -- well, let  
3 me ask you about what you just read.

4 When you say "media streaming" there  
5 in that sentence, what are you talking about?

6 A. Well, I'm talking about things  
7 that the patents and these references are  
8 talking about. It's a term, "media."  
9 Media includes a lot of different things.  
10 And things like Ogdon talk about presenting  
11 video, and that's certainly meets  
12 qualifications. And Ogdon talks about  
13 presenting and making these live  
14 presentations and recorded presentations as  
15 well that are delivered to the users as the  
16 users are reviewing a presentation or a  
17 video presentation.

18 Q. So just turning to Ogdon for a  
19 moment then, does Ogdon ever use the word  
20 "stream" in relation to video?

21 A. Well, I'm searching Ogdon and I  
22 found the word "stream" four times.  
23 Hopefully, the index is correct.  
24 Sometimes, you know, the characters may be  
25 misidentified. But in each of these four

1 that I found, it talks about audio files  
2 stream and audio, live streaming of an  
3 audio file, realtime audio stream. But  
4 elsewhere it does talk about video can be  
5 what's presented as well.

6 So, it's -- those four parts  
7 don't use stream with, explicitly with  
8 respect to video, but that's what Ogdon is  
9 teaching. But it's also teaching that  
10 presentations can be video presentations as  
11 well.

12 Q. Okay. Other than the fact that  
13 Ogdon mentions video, is there any other  
14 basis for your conclusion that Ogdon  
15 teaches video streaming?

16 MR. PAQUETTE: Objection. Form.

17 A. Well, I mean, I'm using the word  
18 media streaming in the analogous art  
19 section. I think audio is certainly  
20 included as media. But no, I think Ogdon  
21 is teaching that these video presentations  
22 can be streamed just like the audio is part  
23 of the presentation that is streamed. So  
24 Ogdon is teaching about that its  
25 presentations can be streamed, that include

1 video presentations.

2 Q. So while we're on Ogdon, let me  
3 just talk a little bit about how this  
4 system works so I understand how you view  
5 Ogdon's disclosures.

6 Does Ogdon describe in your view  
7 replacing video content at one quality level  
8 with video content at a different quality  
9 level?

10 MR. PAQUETTE: Objection. Form.

11 A. Well, Ogdon says a number of  
12 things about this, which is that -- and I  
13 cite to some of these in my declaration.

14 But if you look in paragraph 68  
15 on the second page of that paragraph, it  
16 talks about how -- Ogdon is talking about  
17 how corresponding segments or  
18 subcollections thereof in different  
19 versions are the -- and only some of these  
20 are directly quoted from Ogdon -- but are  
21 the same such that -- and then there's a  
22 quote: Any of the corresponding  
23 alternative segments or subcollections  
24 thereof, from different versions, can be  
25 presented as a replacement for another such

1 corresponding segment or subcollection  
2 during the presentation.

3 And then it talks about in paragraph  
4 73, it's the same quote from Ogdon.

5 And 74 is kind of summarizing, or  
6 actually it's additionally, making additional  
7 point: Ogdon states that each corresponding  
8 segment at various versions should serve as a  
9 replacement for one another and that the  
10 durations are approximately the same  
11 presentation duration.

12 But then it goes on to say that: A  
13 POSITA would have understood that this  
14 teaching of approximately the same duration,  
15 not to be limited to only durations that are  
16 close but not exactly the same, but rather  
17 encompass durations that are either the same  
18 or approximately the same, especially given  
19 additional evidence from Ogdon's provisional  
20 application and file history as discussed  
21 below.

22 So, I mean, I discuss this issue at  
23 various locations in my declaration.

24 Q. Is that the end of your answer?  
25 I want to make sure you're done.

1           A.       Yes.

2           Q.       So none of those sections you  
3 just directed me to talk about replacing  
4 video with a different video quality level,  
5 correct?

6                   MR. PAQUETTE: Objection. Form.

7           A.       Well, I mean, there's other  
8 analysis about that in my declaration. So  
9 if you want to point me to such, we can  
10 talk about it or if you want me to just  
11 look for what I've said there. But it  
12 is -- that is generally -- that is -- I'm  
13 saying this is what Ogdon is teaching. And  
14 that's laid out in my declaration.

15          Q.       Yeah. Well, the section is  
16 right. So the question I asked you was  
17 about Ogdon and you found me some portions  
18 from your declaration where you quote  
19 Ogdon, and I'm trying to figure out, is  
20 there any other portion of Ogdon you would  
21 point me to that describes replacing video  
22 at one quality level with video at a  
23 different quality level?

24                   MR. PAQUETTE: Objection. Form.

25           I'm not sure if there was a question.

1           A.       So if you look at paragraph 69, I  
2     talk about how Ogdon further discloses that  
3     each group comprises at least first and  
4     second streamlets, which are segments,  
5     because Ogdon teaches plural ordered  
6     segments, and that each of the streamlet  
7     segments correspond to a portion of the  
8     video because Ogdon discloses that each  
9     "subcollection of segments, i.e.  
10    presentation elements, are ordered  
11    according to their presentation sequence,"  
12    and that the presentation is an ordered  
13    series of presentation segments.

14               And then I also cite to Claim 21  
15    which says: There are subcollections of one  
16    or more segments. Each subcollection having a  
17    presentation order.

18               And also Figure 2C, at Step 508,  
19    that says: Next collection of one or more  
20    (video) segments.

21               So all this put together, Ogdon is  
22    teaching that the segments can be -- that  
23    there's a collection of video segments and  
24    that the segments are ordered. And Ogdon does  
25    teach -- let me find where this is about the

1 network bandwidth.

2 Yes, Ogdon -- let's see, in  
3 paragraph 64, I talk about how the second part  
4 of the page, there's a citation to the second  
5 line to Ogdon that says: Several variations  
6 of presentation content can be provided to  
7 clients based on the available bandwidth.

8 And then Ogdon goes on to say that:  
9 Alternative segment collections that are  
10 smaller.

11 And so this is discussing different  
12 variations of the video segment part of the  
13 presentation and that the presentation is an  
14 ordered sequence of video segments.

15 So I think I've discussed all of --  
16 I think I got everything that you asked about  
17 in your question. But it's all in my  
18 declaration. Like I talk about all those  
19 elements you asked about.

20 Q. Sorry, what was your reading on  
21 paragraph 64 at the end there? I was just  
22 trying to find that.

23 A. It's on the second page of the  
24 paragraph. It's at the top of the next  
25 page. It's page 39 of the PDF file and

1 it's page 34 on the bottom. And this is  
2 the 00044 case.

3 Q. Yeah, I see it now, the bolded  
4 language: Several variations of  
5 presentation content. That's what you're  
6 referring to?

7 A. Yes.

8 Q. Okay.

9 A. I mean, that's one of the things  
10 I was referring to. And, you know, taken  
11 all together, I think that addressed -- I  
12 think I got everything that you asked about  
13 in your question. But certainly I think my  
14 declaration is what it is, I'm pretty sure  
15 I discuss all those things in my  
16 declaration.

17 Q. While we're on this paragraph 64  
18 for a moment, the very last line is a  
19 citation line to an exhibit number that I  
20 can't find. I'm assuming that's supposed  
21 to be a citation to Exhibit 1007, but do  
22 you know if that's what that's supposed to  
23 be? I'll tell you that 1007 there is a  
24 reference called Chang.

25 A. I mean, that could be right. It

1 looks like it's just missing a "1" there.

2 But I would double-check. I mean, I don't  
3 have these references memorized.

4 Q. Let me just put Chang into the  
5 chat for you. Why don't you download that  
6 and open it and let me know if that's the  
7 reference you're citing to there.

8 A. Yes, that would be the reference,  
9 that's right. Sorry, there's a typo there.  
10 It should have a "1" in there, 1,007.

11 I don't know if this typo is in all  
12 of the other ones, but it may be.

13 Q. That's fine. I think we can sort  
14 that out. I just want to verify that  
15 that's what you were intending to rely on  
16 for that sentence?

17 A. Yeah.

18 Q. Okay. Just going back to the  
19 answer you were giving when you quoted that  
20 bolded language, so none of those sections  
21 from Ogdon with the possible exception of  
22 that Figure 2C that you cited seems to say  
23 that those different segments that are  
24 replacements for each other are the same  
25 video and coded at a different quality

1 level.

2 So is it your view that that's what  
3 Ogdon is teaching?

4 MR. PAQUETTE: Objection to form.

5 A. I mean, I think that is what  
6 Ogdon is teaching, you know, taken as a  
7 whole and considering all the different  
8 things that Ogdon says. It may not  
9 explicitly say it exactly with all those,  
10 you know, in one sentence, but it's  
11 teaching all the parts of that as part of  
12 what the -- of what Ogdon overall is  
13 teaching.

14 So, it's talking about different  
15 encoded levels based on different  
16 bandwidths. It even says that two  
17 different users watching the same  
18 presentation may have different bandwidths  
19 and may be presented with different  
20 versions. It talks about how the video,  
21 the presentation could be video, how the  
22 different -- there would be replacement  
23 segments for encoded at a different level.

24 I mean, put all together, this is  
25 what Ogdon is teaching. So -- and if you're

1 asking does it say it all in one sentence  
2 somewhere, I don't think it needs to have it  
3 in order for Ogdon to teach it, because  
4 overall it is what it's teaching. That's what  
5 Ogdon's, you know, overall teaching.

6 And to the extent that -- you know,  
7 there is this other reference Allen, to the  
8 extent that Ogdon isn't already teaching  
9 different bandwidth encodings for video, Allen  
10 provides some explicit encoding bitrates for  
11 its media content. And that's in my  
12 declaration, too. I'm just point you there,  
13 to what I said there.

14 Q. So let me just go back to the  
15 figure that you cited, which is -- so I  
16 think you're reading from paragraph 69,  
17 which goes -- you're reading from the  
18 bottom of page 37 and over to the top of  
19 page 38, there's a reference to Figure 2C  
20 where you have a quote: Step 508 next  
21 collection of one or more video segments.

22 Do you see that?

23 A. Yes. Yes, I see that.

24 Q. Okay. That is one of the  
25 citations you gave me in your last series

1 of answers, is that right?

2 A. Yes. That's not the only place I  
3 talk about video, but that is one I  
4 explicitly mentioned in one of my previous  
5 answers.

6 Q. So is that Step 508 that you  
7 point to there, is that a step being  
8 performed on the client?

9 A. You're asking about Step 508?  
10 Step 508 in Figure 2C is talking about what  
11 the host 200 sends, one or more commands to  
12 the client presentation software at each  
13 client node indicating, A, the next  
14 collection of one or more video segments  
15 from one or more presentation versions for  
16 presenting at the client node.

17 So I would say my point there is to  
18 say how they're video segments. But it's part  
19 of a step where this is the host informing,  
20 indicating to the client that there is a next  
21 collection of one or more video segments.

22 But the purpose of the citation was  
23 to say that the segments are video as well.  
24 And that's just one of the quotes that I have  
25 about how a presentation can be video that I

1 take from Ogdon, that Ogdon is teaching.

2 So that particular Step 508 is  
3 talking about the host sending information to  
4 the client. So the client is certainly  
5 involved in that step. But it's the host  
6 sending one or more commands to the client  
7 indicating the next collection of one or more  
8 video segments.

9 Q. So can you turn to Ogdon -- I'm  
10 going to use column and line numbers. So  
11 the numbers across the top of each column  
12 are the column numbers I'm going to be  
13 talking about. So if you turn to column 2,  
14 then the line numbers run down the middle  
15 of the page, and I'm looking at around --  
16 oh, start at that paragraph beginning line  
17 36.

18 A. Okay, I see it.

19 Q. Okay. And this is a portion of  
20 Ogdon you're familiar with, correct?  
21 You've cited to some of this in your  
22 declaration, I believe, is that right?

23 A. Yes. I think so, but you know,  
24 the declaration cites to what it cites to.  
25 Cite somewhere around here too.

1           Q.     That's fine. I was just going to  
2     say, if you're not familiar with it, feel  
3     free to take some time to read it to  
4     yourself.

5                     When you get down to around line 55,  
6     it reads: Thus, it is an aspect of the  
7     present invention to provide corresponding  
8     alternative segments or subcollections thereof  
9     having substantially different network  
10    transmission requirements so that  
11    corresponding alternative segments, or  
12    subcollections thereof, can be substituted for  
13    one another depending on the performance of  
14    the communication network.

15                    Do you see that?

16           A.     Yes, and I'm pretty sure I cited  
17    to that in my declaration.

18           Q.     Yes, I think you did as well.

19                    Now, the next sentence reads: For  
20    example, the segments (subcollections) of a  
21    first version of a presentation may require a  
22    network transmission rate sufficient for  
23    realtime or animated video, and the segments  
24    for another version of the presentation may  
25    only require a transmission rate sufficient

1 for graphic slides.

2 Do you see that?

3 A. Yes, I do.

4 Q. Okay. First question about that  
5 is how did you -- what's your understanding  
6 of what Ogdon is referring to when he talks  
7 about graphic slides?

8 A. Well, first of all, you know,  
9 this is just one example from Ogdon. So  
10 it's just giving the example of things that  
11 are presentation bandwidths.

12 But I think it would have been  
13 understood that, you know, different video  
14 quality encodings are part of -- would have  
15 been included in different quality  
16 presentation segments requiring different  
17 performance of the network.

18 So one example here of seeing  
19 graphic slides, that appears to be the first  
20 place that Ogdon is mentioning graphic slides,  
21 but I think it would have been understood by a  
22 POSITA that a graphic slide might include an  
23 image with some graphics on it. That's part  
24 of a slide presentation, which most people  
25 call, you know, the version of presentation

1 with just slides or -- well, I guess

2 PowerPoint I think uses the term slide.

3 But Ogdon is teaching more than  
4 this. This is just an example. Ogdon is  
5 teaching that the presentation should also be  
6 video, and I cite to those portions elsewhere.

7 So this is just one example wherein  
8 the example of something that's low bandwidth  
9 or transmission rate that would understood to  
10 be low is just a slide, a graphic slide. But  
11 Ogdon, I believe, is -- you know, if you look  
12 at my declaration -- is teaching that  
13 different network bandwidths can be, I think,  
14 different video encoding, and certainly  
15 combined with Allen is teaching explicit video  
16 encoding rates.

17 Q. Okay.

18 A. Encoding rates for the media.

19 Q. Sorry, I didn't mean to interrupt  
20 you.

21 A. No. I'm sorry. I sometimes  
22 think of something immediately after I  
23 finish. But I appreciate you waiting  
24 certain other times for me to finish.

25 Q. So I understood your last answer,

1 but let me just make sure we're on the same  
2 page with respect to this sentence then.

3 So as I understand this sentence,  
4 what he's describing is the possibility that a  
5 user would have sufficient bandwidth in which  
6 case they would get realtime or animated  
7 video, but then there would be another user  
8 with insufficient bandwidth for that, and so  
9 instead they would get graphic slides.

10 Is that how you read that sentence  
11 as well?

12 A. Well, in this one example that's  
13 here. But there are other things that  
14 would be understood by a person of ordinary  
15 skill. This is certainly an explicit  
16 example of a user receiving a graphic slide  
17 and another user receiving realtime  
18 animated video.

19 MR. WILLIAMS: Okay. Let's go  
20 off the record for a second.

21 THE VIDEOGRAPHER: The time is  
22 12:07 p.m. and we are going off the  
23 record.

24 (Recess taken from 12:07 p.m. to  
25 12:11 p.m. EDT)

1 THE VIDEOGRAPHER: The time is  
2 12:11 p.m. and we are back on the  
3 record.

4 BY MR. WILLIAMS:

5 Q. I don't remember if I asked you  
6 this, so let me -- I apologize if I did.

7 Before working on this case, were  
8 you familiar with either of the inventors on  
9 this Ogdon patent, Robert Ogdon or Frank  
10 Johnson?

11 A. I don't think I was, but it's  
12 hard to be sure.

13 Q. What about the Assignee, MSHOW,  
14 were you familiar with that company?

15 A. Yeah, I don't think I knew about  
16 that company either. That's the Ogdon,  
17 right?

18 Q. Yeah, I'm looking at Ogdon  
19 Exhibit 1004.

20 A. Yeah, I don't think I had heard  
21 of them, but it's hard to be sure.

22 Q. Okay. If you turn to Ogdon  
23 column 3.

24 A. Okay.

25 Q. So starting around line 37, there

1 is a sentence that begins: Thus it is an  
2 aspect of.

3 Do you see that?

4 A. Yes.

5 Q. Okay. If you can just read that  
6 portion from there to the end of that  
7 paragraph around line 62 and let me know  
8 when you're done.

9 (Pause.)

10 A. Okay.

11 Q. So let me ask you in particular  
12 about what's described there as the third  
13 client towards the end of that section.

14 Do you see that reference to the  
15 third client?

16 A. Yes.

17 Q. Okay. So as I understand what  
18 Ogdon is saying there is the third client  
19 begins the sequence by being presented with  
20 the same first segment of the presentation  
21 that the first client was receiving, but  
22 then because of a change in network  
23 transmission parameters, they then see an  
24 alternative segment that the first client  
25 did not see during the second segment

1 period.

2 Do I have that right? Is that  
3 what's going on here?

4 MR. PAQUETTE: Objection. Form.

5 Q. If not, can you just explain  
6 what's going on here with this third  
7 client?

8 A. I'm not sure how -- it doesn't  
9 mention anything about what the first  
10 client sees. But it is -- so, first of  
11 all, it's talking about a situation where  
12 there may be different content servers and  
13 versions of the presentation. And it's  
14 giving a lot of alternatives at the very  
15 top where you can switch between content  
16 servers and/or versions.

17 And it's just giving a few examples  
18 here of switching between versions and also  
19 switching between content servers and maybe  
20 even switching between a version and a content  
21 server at the same time.

22 And I think if you look at what the  
23 third client is -- it is getting the first  
24 segment via the first content server, but then  
25 switches to a different version from a

1 different server, experiences the  
2 corresponding slideshow alternative to the  
3 second segment from the third content web  
4 server.

5           So I guess it is experiencing the  
6 first segment synchronously with the -- a  
7 first client may experience a presentation as  
8 an -- this is line 44 -- 45 -- presented in  
9 full animation where the first of the order  
10 segments is obtained from a first content web  
11 server.

12           So this is just an example that  
13 appears to have, you know, the first  
14 content -- first version on the first server  
15 and a different version on a third content web  
16 server. But it is teaching that it could just  
17 be one server that has all different versions.  
18 It could be, you know, a different version on  
19 each different server. I mean, it's teaching  
20 a lot of combinations. And this is an example  
21 where it's experiencing the first segment  
22 synchronously with the other users from the  
23 first server and it's the first segment, which  
24 is I think the same first segment as being  
25 discussed as what the first client may be

1 receiving.

2 And then the second segment would be  
3 a different one, whereas in the first one the  
4 first client is receiving the first and second  
5 segments in full animation, where the first is  
6 at least obtained from the first web server  
7 and the second is obtained from a second web  
8 server. So this is just a few examples of the  
9 many combinations that Ogdon is teaching.

10 So it is -- it's -- there are a lot  
11 of combinations. These are just a few  
12 examples. But it doesn't have to enumerate  
13 every possible example to teach different  
14 variations. It's just enumerating a few of  
15 the combinations of what it's teaching.

16 Q. So in this example that you were  
17 just reading from, what are the different  
18 versions that Ogdon is talking about?

19 A. Well, it is talking about a full  
20 animation version that is the first -- and  
21 again, these are just examples -- that --  
22 so that's one -- the first and second  
23 segments presented the first client are in  
24 full animation.

25 Then there is a slideshow format

1 from a third content web server -- this is  
2 around line 53-4-ish -- that a second  
3 client may experience presentation in the  
4 slideshow format where the initial two  
5 segments presented are corresponding  
6 alternative segments to the first and  
7 second segments presented.

8 So this is just one example where  
9 the alternative to full animation is a  
10 slideshow.

11 Q. So is the -- is it your  
12 understanding then that the full animation  
13 there is talking about a slideshow with  
14 full animations and the second version is a  
15 slideshow that just has static slides?

16 A. Well, it's using the phrase  
17 "animation," but it does talk about how  
18 multimedia elements can include, you know,  
19 audio image, animations or video.

20 Yeah, if you look at column 3, line  
21 5: Such a multimedia element plays over a  
22 section, period of time, and can be as simple  
23 as a single image or complex as a combination  
24 of images, audio, animation and video.

25 So it does talk about video as what

1 can be in segments, but in this example that  
2 we're looking at, this is just one example and  
3 it's saying that it's full animation.

4 But Ogdon is teaching that these  
5 segments can also just, you know, be video.

6 Q. Yeah. So the section you read at  
7 the top of column 3 -- that was at line 8,  
8 was it?

9 A. Yeah, I think that's around  
10 there, yes.

11 Q. So those are examples Ogdon gives  
12 of what he calls multimedia data, correct?

13 A. For multimedia elements -- or  
14 yes, multimedia -- he talks about HTML  
15 multimedia data and how multimedia  
16 elements, such a multimedia element plays  
17 over a second period of time.

18 Q. Yeah. And in both of those  
19 cases, so in line 5 and line 8, he says  
20 "animation or video" in line 5, and he says  
21 "animation and video" in line 8.

22 It's the difference between those  
23 terms as a POSITA would have understood it  
24 reading Ogdon?

25 A. What's the difference between

1 "or" and "and," is that what you're asking?

2 Q. No, sorry. What's the difference  
3 between animation and video as Ogdon is  
4 using them in this paragraph?

5 A. Well, I mean, there are things  
6 such as like an animated GIF file, G-I-F,  
7 was an example of some things that could be  
8 animated, like short images embedded in a  
9 web page that have animations in them that  
10 are -- but I've seen animated GIFs that are  
11 essentially videos.

12 So, I mean, maybe -- you know, and  
13 you can imagine, like if you're videotaping a  
14 presentation of someone doing a slide, a slide  
15 might be sitting there or it might have like  
16 animated elements on it. But if you're doing  
17 a video of it, it's a video of a slide.

18 And so, I mean -- they're different  
19 words, but an animation, I've certainly seen  
20 animated GIFs that are short-form videos,  
21 short-form series of images presented and a  
22 the video people I think if -- you know, if I  
23 were drawing a Venn diagram, they may have  
24 some overlap, but they're not fully  
25 necessarily, fully within each other.

1           Q.     If my theory is correct, there  
2     are some types of animation that you would  
3     say are not videos, is that right?

4           A.     That could be the case. They  
5     might not be what people traditionally  
6     think of as a video. There could be some  
7     short-form animation like that.

8                     Like, I think if you animate a  
9     PowerPoint slide, I don't know if people would  
10    think of that as a video, they may think of it  
11    as an animated animation. You know,  
12    certainly, I think you could have a whole  
13    PowerPoint slide that is, just automatically  
14    plays a video for the slide when you get to  
15    that slide.

16          Q.     You mentioned animating a  
17    PowerPoint slide. You're talking about  
18    making material on the slide move around  
19    while the slide deck is being watched, is  
20    that what you're talking about?

21          A.     Yes, that's one of the things is  
22    what I was thinking of in my head, yes.  
23    But I've also kind of exported PowerPoint  
24    slides into video form to be played as part  
25    of -- as an alternative of me presenting

1 the PowerPoint as well. So I've done that  
2 before.

3 So then I had animations on a slide  
4 and encoded it as video, then I would think of  
5 it as a video. But, you know, outside the  
6 context of anything, right, we're just talking  
7 generally, but if I had a PowerPoint and I had  
8 something move or, you know, use the animation  
9 feature, I wouldn't necessarily think of it in  
10 that form yet as a video, but it has  
11 animations.

12 Q. And those types of animations  
13 you're talking about there, they would have  
14 been available and known it a POSITA in  
15 2004, is that right?

16 A. Yeah. I mean, I'm not -- I don't  
17 remember when all these features were  
18 available in PowerPoint, but I may have  
19 used some of those features in my  
20 presentations before then.

21 But again, I can't remember. But  
22 sure, I mean, I think -- I think those  
23 kinds of things were probably available  
24 around then to present slides like that.

25 But Ogdon is teaching that the

1 segments would simply be videos as well. So,  
2 you know, I refer you to my declaration for  
3 where I talk about that.

4 Q. Okay. Let me know, by the way,  
5 when your lunch arrives and we can find a  
6 time for a break. But I'm just going to  
7 keep going until you tell me.

8 Let's, if we could, turn to  
9 paragraph -- I'm back in your declaration for  
10 the '138 Patent.

11 A. Okay.

12 Q. Turn to paragraph 62.

13 This is where you begin analyzing  
14 Claim 1 of the '138 Patent, correct?

15 A. Yes, this is for the preamble.

16 Q. Okay. Just wanted to make sure  
17 we're in the same place.

18 In the second sentence you say:  
19 Ogdon discloses a system for adaptive rate  
20 content streaming of a video.

21 Do you see that?

22 A. Yes.

23 Q. I have questions about a couple  
24 of those words. When you say "adaptive  
25 rate" there, what do you -- that's language

1 from the preamble, but what's your  
2 understanding of what that means?

3 A. So I think what it means includes  
4 how I'm analyzing this with respect to  
5 Ogdon, which is how there's video  
6 presentation information received -- the  
7 top of the next page I have a cite from  
8 Ogdon about that -- and how there's a  
9 client presentation software on a system  
10 that coordinates with a browser for  
11 requesting and receiving the presentation  
12 segments as appropriate during the  
13 presentation.

14 And that's another quote that  
15 I -- from Ogdon. And how it dynamically  
16 and adaptively switches between versions of  
17 the presentation according to network  
18 transmission characteristics.

19 So I think a person of ordinary  
20 skill would have recognized that that is, you  
21 know, included in what the meaning of adaptive  
22 rate content streaming that's in the preamble.

23 Q. Yeah, so I'm going to -- I  
24 totally understood from that answer how you  
25 think Ogdon is adaptive, I think. I'm more

1 interested in how what you just described  
2 there is adaptive rate. Can you explain  
3 that to me?

4 A. Yeah. So it talks about the  
5 network transmission characteristics of a  
6 network. If you look at Ogdon, you know,  
7 there are clearly some network transmission  
8 characteristics that are lower bandwidth  
9 and require lower rate to show the same  
10 content segments. There are some that are  
11 higher, have better network transmission  
12 characteristics and they can show, for  
13 example, full animation.

14 And so that's where the rate comes  
15 in, which is, you know, different bandwidths  
16 require -- to be able to keep up with the  
17 segment being presented, you have some  
18 information that has to be transmitted over  
19 those different network transmission  
20 characteristics in a certain amount of time.

21 And so that's where the rate comes  
22 in because Ogdon is recognizing that you need  
23 to transmit data at a lower rate for the same  
24 segment when the network characteristics are  
25 worse or lower, lower bandwidth.

1 But, you know, that's what its a he  
2 teaching. It may not be using those exact  
3 words, but that's what Ogdon is teaching in  
4 terms of how its adaptive rate.

5 MR. PAQUETTE: If you want to  
6 continue, please do so, but our lunch  
7 is here. So if had is a good stopping  
8 point or you've got a couple of more  
9 questions on this, it's up to you.

10 MR. WILLIAMS: Let me just ask  
11 one or two more to follow up on the  
12 last answer.

13 Q. You said "keep up with the  
14 segment being presented." When you say  
15 "keep up with," are you talking about the  
16 client?

17 A. Yeah, I mean, the client is  
18 making these synchronous presentations of  
19 the segment, you know. And so it's --  
20 well, the client may be faster than the  
21 network it's connected to. So if I'm  
22 dialed up through a modem, you know, to  
23 present a segment in a certain amount of  
24 time and receive the next segment and the  
25 next segment, that's low bandwidth. So it

1 requires data that is encoded at a lower  
2 rate.

3           So I think that's what a POSITA  
4 would understand. You know, the slide is  
5 different than a full animation because the  
6 slide has less data in it, which can be  
7 transmitted -- and to transmit a full  
8 animation or an alternative slide in the same  
9 amount of time requires different rates of  
10 network capacity.

11           And so, I think that's where the  
12 rate comes in. Because, you know, you're  
13 presenting these segments one after another  
14 and you have to receive the segment before you  
15 can play it. And everyone's watching these as  
16 it's being presented and it's synchronous. So  
17 the data would be transmitted at a different  
18 rate and that's where -- that's how Ogdon  
19 recognizes that and that's how it's teaching  
20 adaptive rate, the adaptive rate part of the  
21 preamble.

22           Q.     So if I understood your last  
23 answer to mean, in that example, if I've  
24 got a client device that's got a relatively  
25 slow network connection, I may not be able

1 to keep up, meaning that I may not have the  
2 bandwidth to download the full animation or  
3 the full video in the time that I need  
4 before the next segment is going to need to  
5 be presented, is that right?

6 A. I mean, that would be an example.  
7 So, you know, because the segments are  
8 being presented at times and you're trying  
9 to have everyone see the show, you know, as  
10 it's progressing, then, you know, one  
11 example is you have a slower modem or a  
12 slower connection to the network. And  
13 therefore, if you recognize, you know,  
14 Ogdon is teaching that the -- that its  
15 system dynamically and adaptively switches  
16 to versions according to network  
17 transmission characteristics at each client  
18 node.

19 So it might be that you have a  
20 modem, a slow, like dial-in modem, but it  
21 might be that you have a fast connection,  
22 but for whatever reason, you know, someone  
23 else in the house starts up a huge download  
24 or someone else starts watching video or  
25 doing other things that your network has

1 just slowed down for you, that's why  
2 there's dynamic and adapt -- that's part of  
3 the dynamic and adaptive.

4 I mean, if you're always on a slow  
5 modem and you're the only person, you  
6 wouldn't -- you know, you would probably need  
7 to get like the lower, the lower rating  
8 encoded data, like a slideshow or a smaller  
9 video, smaller resolution image video. But --  
10 but -- but Ogdon is teaching more than just  
11 that, which is that it's teaching dynamic and  
12 adaptive switching based on network  
13 conditions.

14 So the network conditions can change  
15 over time and Ogdon is teaching that you can  
16 adapt over time as network conditions change  
17 as well.

18 Q. You used the word  
19 "synchronously." Just so I make sure I  
20 understand how a POSITA is using that term,  
21 in this example synchronous, you're using  
22 that to mean that all the users should be  
23 seeing the same content at approximately  
24 the same time, is that right?

25 A. I think in the one example of

1 where I used the word synchronously in  
2 Ogdon, that is what it was talking about,  
3 that first client, second client, different  
4 servers. And it was talking about I think  
5 synchronous presentation or something like  
6 that. Actually, let me see if I can find  
7 that again.

8           Yeah, so this is column 3, line 43,  
9 but go back to line -- I mean, there's a part  
10 of the invention that dynamically and  
11 adaptively switches between content web  
12 servers and/or versions of the presentation  
13 according to network transmission  
14 characteristics at each client node so that  
15 the clients at the client nodes have presented  
16 to them simultaneously, synchronously and in  
17 realtime corresponding content segments of the  
18 presentation.

19           So it goes on to say that, but in  
20 that sense synchronously is that everyone's  
21 really seeing the same segments, you know, at  
22 the same time, in real -- does it use the word  
23 realtime -- yes, and in realtime.

24           So you don't want to have someone  
25 get, you know, too far behind. I would say

1 that falls outside of what it's talking about  
2 in this example.

3 Q. So just to follow up on that, one  
4 last thing before lunch. Realtime meaning  
5 that at about the time the presenter is  
6 actually presenting the material? Is that  
7 what that means?

8 MR. PAQUETTE: Objection. Form.

9 A. Well, in this particular  
10 sentence, I wouldn't, I wouldn't argue too  
11 much with that. But, I mean, I think we  
12 have to look at the context of how that  
13 phrase is used.

14 MR. WILLIAMS: Okay. All right.  
15 This is a fine time for lunch. Let's  
16 go off the record.

17 THE VIDEOGRAPHER: The time is  
18 12:38 p.m. and we are going off the  
19 record.

20 (Luncheon recess taken from 12:38  
21 p.m. to 1:26 p.m. EDT)

22 THE VIDEOGRAPHER: The time is  
23 1:26 p.m. and we are back on the  
24 record.

25 BY MR. WILLIAMS:

1 Q. Dr. Houh, did you discuss the  
2 substance of your testimony with anyone  
3 over the break?

4 A. No.

5 Q. Okay. Do you still have your  
6 declaration from the '138 Patent available?

7 A. Yes.

8 Q. Okay. If you turn to paragraph  
9 64.

10 A. Okay.

11 Q. This is the beginning of your  
12 analysis of limitation that you've signed  
13 the identifier 1B to.

14 Do you see that?

15 A. Yes.

16 Q. Okay. So you start off by saying  
17 Ogdon alone would teach this limitation,  
18 but at the very least Ogdon in view of  
19 Allen teaches element -- teaches 1B.

20 Do you see that?

21 A. Yes.

22 Q. So what part of Ogdon would you  
23 rely on to show digitizing a video into  
24 three different quality levels?

25 A. I just lost my screen for some

1 reason. Hold on. It's -- hello?

2 Q. Yeah, I'm with you. Do you want  
3 to go off the record for a minute?

4 A. Yeah. I don't know what  
5 happened. We went blank.

6 MR. WILLIAMS: Let's go off the  
7 record.

8 (Recess taken at 1:28 p.m. EDT)

9 BY MR. WILLIAMS:

10 Q. Okay. So do you have your  
11 declaration up now in front of you?

12 A. Yes.

13 Q. Okay. We were at paragraph 64,  
14 and I was asking about the first sentence.  
15 So what in Ogdon would you say discloses  
16 encoding a video into three different  
17 quality levels?

18 MR. PAQUETTE: Objection. Form.

19 A. So Ogdon teaches that the video  
20 or video presentation is digitally encoded  
21 at a plurality of different bitrates, and  
22 that would be different versions or quality  
23 levels in creating a plurality of streams.

24 Because Ogdon is talking about  
25 different versions of the same presentation

1 with different network requirements, and that  
2 there's a first version requirement, network  
3 transmission rate sufficient for realtime or  
4 animated video, and another version requiring  
5 a transmission rate sufficient for graphic  
6 slides. And that if a load transmission rate  
7 is detected, presentation elements of a  
8 reduced size can be retrieved, or if a higher  
9 transmission rate is detected, presentation  
10 elements of a greater size and corresponding  
11 enhanced quality of presentation can be  
12 retrieved.

13 And that also Ogdon talks about how  
14 better presentation quality, presentation  
15 elements may be retrieved, e.g., the  
16 presentation quality may be enhanced from  
17 limited or no animation to full animation.

18 And also, that several variations of  
19 presentation content can be provided to  
20 clients based on the available bandwidth. And  
21 that it was well-known to a POSITA at the time  
22 of the priority date to provide three or more  
23 alternatives of media at different bitrates  
24 for quality levels.

25 And then there's another typo, maybe

1 this was the same one, citing to Exhibit 1007  
2 about what that reference says.

3 Q. So Exhibit 1007 has three or  
4 more -- let me back up.

5 You agree with me that Element 1B  
6 requires three different quality levels of the  
7 video, correct?

8 A. At least three different  
9 bitrates: A low quality stream, medium  
10 quality stream and high quality stream.

11 Q. Okay. And you indicated that a  
12 person of ordinary skill in the art would  
13 know to provide three or more alternatives  
14 for the media bitrates citing to Exhibit  
15 1007. But is there anything in Ogdon that  
16 discloses three different quality levels?

17 A. Well, I think it was understood  
18 that there's not just two states to a  
19 network, like high bandwidth and, you know,  
20 that the network transmission  
21 characteristics vary widely. And so I  
22 think that's why I'm saying Ogdon is  
23 teaching the three elements, three quality  
24 levels.

25 But, you know, to the extent that

1 it's found that it doesn't, certainly with  
2 Allen, combining with Allen, and I go on to  
3 talk about that later in the following  
4 paragraph 66 and thereabouts, which  
5 actually explicitly discloses three, at  
6 least the three quality levels.

7 Q. You're saying Allen explicitly  
8 discloses three quality levels, right?

9 A. Yeah, I mean, Allen does  
10 explicitly. And to the extent Ogdon is  
11 found not to, then Allen certainly does.  
12 And a person would have been motivated to  
13 combine Allen with Ogdon as I discuss  
14 elsewhere.

15 Q. Okay. I think I sent you  
16 previously Exhibit 1005 to download. Can  
17 you open that up for me?

18 A. Yes, you did, and I have it open  
19 now.

20 Q. Okay. Can you tell me what that  
21 is?

22 A. This is the Allen reference.

23 Q. Okay. So when you're talking  
24 Allen, it's this Exhibit 1005 that you're  
25 referring to, correct?

1 A. Yes.

2 Q. And that's true for all five of  
3 your declarations, this is the Allen  
4 reference you applied in all five of them?

5 A. Yes.

6 Q. Okay. And the citation you give  
7 in paragraph 66 to Allen is I think  
8 column -- well, the first citation I see is  
9 to column 12, line 1, is that right?

10 I'm sorry, in Allen, I guess these  
11 are page numbers. So anyway, let me restart  
12 the question.

13 The first citation I see in  
14 paragraph 66 to Allen is to page 12, line 1,  
15 is that right?

16 A. Yes, I think that's right. The  
17 first one I see in Allen as well.

18 Q. Okay. And do you have that  
19 section of Allen up in front of you?

20 A. Not yet. But I will find it.

21 Q. Okay.

22 A. Yes, I have it up now.

23 Q. Okay. So he calls -- he begins  
24 this paragraph by saying in the currently  
25 existing model as shown in Figure 10,

1 content is produced and encoded by the  
2 content producer 1002 at the point of  
3 origination. Correct?

4 A. Yes.

5 Q. And this sentence is describing  
6 content delivery network techniques that  
7 were in use at the time, is that right?

8 A. It is talking about this. It  
9 does mention the acronym CDN later, and  
10 that would be content delivery network.  
11 That's on the previous page, the previous  
12 paragraph that it says that as well.

13 Q. Okay, so on page 11, like line  
14 20, there is a paragraph that begins Figure  
15 10. Is that the one you're talking about?

16 A. Yes.

17 Q. Okay. And you're familiar with  
18 that terminology, CDN, is that right?

19 A. Yes.

20 Q. Okay. So then back to page 12  
21 then, the inventor goes on to say: This  
22 example assumes it is pre-processed encoded  
23 in Real System, Microsoft Windows Media,  
24 and Apple QuickTime formats, that each  
25 format is encoded in three different

1     bitrates.

2                   Then he lists them.   Do you see  
3     that?

4           A.     Yes.

5           Q.     Let me ask you first, what -- do  
6     you have an understanding of what the Real  
7     System, Microsoft Window Media and Apple  
8     QuickTime formats is a reference to?

9           A.     Yeah, I think so.

10          Q.     Can you explain what that is?

11          A.     Well, these are separate media  
12     presentation formats and systems.   So Real  
13     System was a system put out by RealNetworks  
14     that allowed for streaming both live and  
15     pre-recorded content, and they were one of  
16     the first to get in the market, I think, in  
17     the late 1990s, if I recall correctly.

18                 And then Microsoft Windows Media  
19     refers to Microsoft format for I think Windows  
20     Media, and they have a corresponding player,  
21     which was capable of playing local and  
22     network-based content.

23                 And the QuickTime form, I think is  
24     one -- I think Apple put it forth, it's  
25     another format for the video in which -- and

1 how it's encoded.

2 So I think they're different systems  
3 that have different use -- I think different  
4 encoding formats and file types.

5 Q. And it appears he's saying then  
6 each format is encoded in three different  
7 bitrates. And he says already nine  
8 individual streams have been created for  
9 one discrete piece of content.

10 So the nine individual streams  
11 there, as I understand it, means that each of  
12 those three you just described for Real  
13 System, Windows and Apple, each of those three  
14 would also have three bitrate versions of  
15 those streams created, is that correct?

16 A. Yeah, I think that's how a POSITA  
17 would have read that, this example. That's  
18 why there are nine.

19 Q. So why was it at the time there  
20 were three different formats, if you know?

21 A. Well, I think there were probably  
22 a lot more than just these three formats,  
23 but I think the market wasn't as  
24 consolidated or standardized around certain  
25 few formats as it is today or less so. And

1 the browsers didn't support natively many  
2 streaming media types as in modern browsers  
3 today, for example.

4 And so there were different  
5 plug-ins. So like Apple had its own system.  
6 I think they had a plug-in, and QuickTime was  
7 the one Apple pushed. Real System was its  
8 own, you know, system that was, started from  
9 scratch as by RealNetworks -- or I think  
10 before then their name was Progressive  
11 Networks, and Microsoft did its own thing for  
12 its Media Player.

13 And some them may have supported  
14 eventually other formats, but I don't think  
15 initially they did for various reasons that  
16 may include licensing things and whatnot.

17 But back then, if you wanted to  
18 reach a wide audience, this is what Allen is  
19 saying, is that you would want to use  
20 different formats so that people had either a  
21 choice or, you know, the people on Apple  
22 platforms, they would be using QuickTime,  
23 people on Windows platform would be using  
24 Windows Media, and Real Systems, if you had  
25 the RealNetworks player, I think it was called

1 Real Player installed. It would really beat  
2 supporting just the Real System and maybe any  
3 open standards, but maybe not yet Windows  
4 Media or QuickTime.

5 And so I think that's why it's just  
6 so people had a choice in the early days,  
7 because there were a wide variety of formats  
8 and players that had not yet been incorporated  
9 into standard browsers and whatnot.

10 Q. Okay. So going back to your  
11 paragraph 66 for a moment in your  
12 declaration, you're pointing to the section  
13 of Allen as disclosing the three different  
14 stream qualities, correct?

15 A. Yes.

16 Q. And you say a POSITA -- this is  
17 about the third line of that paragraph --  
18 says a POSITA would have been motivated to  
19 combine Ogdon with Allen to arrive at this  
20 limitation.

21 Do you see that?

22 A. Yes.

23 Q. Can you explain to me what you  
24 mean by combining Ogdon with Allen? How  
25 would a POSITA have gone about doing that

1 interview?

2 A. Well, it's simply taking the  
3 explicit encoding levels of Allen and using  
4 those to choose rates to encode video in  
5 Ogdon. Ogdon's already's teaching a  
6 person's video. It's not that explicit at  
7 about what bitrates, but it teaches that  
8 there are different bitrates depending on  
9 network conditions, so different  
10 presentation -- whatever my declaration  
11 said. But Ogdon is teaching that.

12 So it's simply recognizing that  
13 Allen is teaching these very specific  
14 bitrates and the quality levels. And so a  
15 person of ordinary skill would have been  
16 motivated to just take those bitrates, the  
17 three different bitrates that represent  
18 three different quality levels, and use  
19 those to encode the video in Ogdon.

20 Q. Do you recall whether Allen talks  
21 about or -- I should say -- let me withdraw  
22 the question.

23 Do you recall whether Allen  
24 discloses the user or the system changing the  
25 quality level while the user is watching a

1 video?

2 MR. PAQUETTE: Objection. Form.

3 A. Well, I mean, I'm relying on what  
4 Ogdon's teaching for disclosing what the  
5 claim says. I'm just using the quality  
6 levels of Allen in this particular claim  
7 element.

8 Q. Okay. I understood that. But  
9 you don't recall Allen teaching the  
10 possibility of a single client switching  
11 quality levels while they're watching the  
12 video, correct?

13 A. I don't recall that offhand in  
14 Allen. But it's certainly disclosed in  
15 Ogdon. It's combining them in this way  
16 that said for this element, which is just  
17 using the explicitly listed quality levels  
18 for low, medium and high that Allen is  
19 teaching about video, whereas Ogdon is  
20 teaching different levels of quality for  
21 its presentations.

22 I think a person of ordinary  
23 skill would recognize -- and I discuss this  
24 I think in paragraph 67, around there --  
25 why they'd be motivated to make such a

1 combination. But if the combination is  
2 just using explicitly listed quality levels  
3 from -- the system Ogdon to encode its  
4 different quality versions of video  
5 segments for presentation level.

6 Q. Let me ask you about the next  
7 paragraph 67.

8 Do you have that?

9 A. Yes.

10 Q. So I think this paragraph is sort  
11 of describing what you're just mentioning,  
12 which, let me just read it. It says: A  
13 POSITA would have been motivated to encode  
14 the video presentation of Ogdon, including  
15 each sequential segment of the video into  
16 each of a low quality, medium quality and  
17 high quality level bitrate stream as taught  
18 by Allen -- and then it goes on.

19 Do you see that?

20 A. Yes.

21 Q. That's what you were just  
22 describing in your prior answer, is that  
23 right?

24 A. I think it's part of what I was  
25 describing, yes.

1           Q.     Okay. Let me ask you a few  
2 things about that first sentence.

3                     So, first of all, what are the --  
4 what's the segment of the video that you're  
5 referring to there?

6           A.     So I discuss this, if you look  
7 around paragraph 64 and then 67 and 68.  
8 But 67, I talk about from Ogdon it talks  
9 about alternative segment collections that  
10 are smaller. And so that refers to the  
11 parts of presentation including video  
12 presentation. So that there are -- those  
13 are the segments that are discussed in  
14 Ogdon.

15                     And then in paragraph 67, that's the  
16 segment it's talking about, which is the  
17 segments of the presentation that Ogdon is  
18 talking about. And I think there's another  
19 reference here in paragraph 68, but that's the  
20 next element, so...

21                     But Ogdon uses the word segment, I  
22 think, a number of times in its description.

23           Q.     Yeah. Is there a place where  
24 Ogdon describes segments of the video?

25           A.     Well, in Figure 2C, in Box 508,

1 it does talk about a collection of one or  
2 more in parenthesized video segments. So  
3 it's talking about video segments there, at  
4 least. That's one place.

5 Q. So just focusing on that  
6 disclosure in Ogdon and as shown in Box 508  
7 of Figure 2C, what's your understanding of  
8 what a video segment is that he's talking  
9 about?

10 A. If you look in column 2, what it  
11 talks about there at line 36, it says  
12 Ogdon -- of Ogdon that is: Note that each  
13 of the one or more presentation versions  
14 includes one or more presentation segments,  
15 hereinafter, also denoted simply segments,  
16 that provide different portions of the  
17 presentation.

18 So it's saying that the segments are  
19 what's providing different portions of the  
20 presentation. And elsewhere it's teaching  
21 that those segments also can be video segments  
22 as well and that the presentation can be  
23 video. So that's what the segments refer to.

24 Q. Okay. Do you know at the time --  
25 or let me withdraw the question.

1 Does Ogdon ever say which type of  
2 encoding format he's using for the video and  
3 whether it's any of the three specific  
4 examples we looked at in Allen a few moments  
5 ago?

6 A. You mean on specific bitrates?

7 Q. No, sorry, format types. So we  
8 looked at RealNetworks, Microsoft and  
9 QuickTime in Allen. I'm sort of wondering  
10 if anywhere in Ogdon he describes whether  
11 he's using any of those video formats.

12 A. I mean, I don't recall it  
13 mentioning specific formats like the Allen  
14 does, but it's certainly teaching that  
15 there's video and that the presentation  
16 segments are encoded for different network  
17 characteristics.

18 Q. Okay. So back to the Ogdon  
19 disclosure of segments, am I right to say  
20 that, as you understand it then, the video  
21 segments that Ogdon is talking about are  
22 segments of video that correspond to  
23 different segments of the presentation?

24 A. If you look a little further up  
25 in column 2 of Ogdon, it talks about that

1   there's a presentation sequence in that the  
2   subcollections of segments, the  
3   presentation elements, are ordered  
4   according to their presentation sequence.

5           Actually, just after that segment,  
6   that portion we were looking at -- sorry,  
7   that's line around 45 -- but there was --  
8   there was another part that said that the  
9   subcollection might be one or more -- let's  
10   see if I can find that again.

11       Q.    You may be referring to the top  
12   of column 3.

13       A.    Yes, but there was another -- let  
14   me just find it. It's essentially right  
15   above where I was looking. So we were  
16   looking at line 36 down, and line 39 it  
17   says: More precisely subcollections, each  
18   having one or more segments, are provided  
19   as presentation elements that each -- in  
20   that each such subcollection is intended to  
21   be an individual portion of a presentation  
22   performance.

23           And so it's saying that a  
24   subcollection could just have one segment and  
25   that the presentation version is made up of

1 one or more presentation segments. And so  
2 each subcollection can just have one element,  
3 which it may be just one segment, for example.

4 So, I mean, it's teaching that they  
5 are sequential parts of the presentation  
6 overall and that the presentation could be  
7 video, and it could just be one element per --  
8 one example of what this teaching is, could be  
9 just one element per segment.

10 Q. Okay. I'm just waiting for a  
11 lawnmower to go by. Give me a moment.

12 A. And I might add, at the top of  
13 column 3, it talks about how presentation  
14 elements can be one or more of the  
15 following, which includes video.

16 Q. Right. So I guess in your view  
17 then, based on what you're saying here in  
18 paragraph 67 at least, Ogdon is already  
19 describing video that's been divided into  
20 segments, is that right?

21 A. Yes, it's describing an overall  
22 presentation could be an overall video  
23 which is divided into segments, of which  
24 each segment is a subportion of the overall  
25 presentation in the video.

1           Q.     Okay. So can you explain what  
2     you mean by overall video in the last  
3     answer? I'm struggling to formulate a  
4     question because I don't think I understood  
5     what you were saying.

6           A.     Well, so Ogdon is talking about a  
7     presentation. What I mean by "overall" is  
8     that it's the whole presentation, but that  
9     the presentation is broken into  
10    presentation segments that are ordered,  
11    which the whole sequence of segments  
12    ordered, it forms the whole presentation.

13                I think when I was trying to --  
14    overall, I think I was referring to the  
15    whole presentation, which is then comprised  
16    of these segments that are in order. And  
17    each of the segments comprise, you know, is  
18    teaching that they comprise just one  
19    element, which is video. And so the  
20    overall presentation also could be video  
21    and that's just following all the teachings  
22    of Ogdon.

23           Q.     Okay. So in your view, one of  
24    the teachings of Ogdon is you could have  
25    one overall presentation, which is one

1 overall video. Am I right so far?

2 A. Well, it would be an overall  
3 video that's made of different segments in  
4 sequence, each of which could be a portion  
5 of the overall video. Because when you  
6 play them in sequence, you still may  
7 have -- you still have a video, but it's  
8 made up of different presentation segments,  
9 each of which is also a video, as Ogdon  
10 teaches, it can be one element of the  
11 video.

12 Q. Okay. And is there any other  
13 place in Ogdon that we haven't spoken about  
14 yet today that you think describes that,  
15 what you just said, in other words, that  
16 there's one overall video corresponding to  
17 one overall presentation that is divided  
18 into segments?

19 MR. PAQUETTE: Objection. Form.

20 A. Well, I think there are probably  
21 a lot of places that reference this  
22 concept.

23 So if you look at Figure 2C in Box  
24 524, kind of the last two lines talk about the  
25 time of presentation of this collection of

1 segments on the client node. So it's talking  
2 about the collection of ordered segments.

3 There's a -- there's an element in  
4 Figure 2D or some text talking about in the  
5 rightmost -- it's not in the box, but it's --  
6 on the right side, it says: Is a host 200  
7 interrupt detected requesting a halt to the  
8 presentation of the current collection of  
9 segments.

10 So that's talking about the  
11 presentation overall being made up of these  
12 segments, which elsewhere it talks about it  
13 being ordered.

14 The field of the invention, column  
15 1, is talking about providing a presentation  
16 to a plurality of client nodes on a  
17 communications network, such as the internet.

18 And it neatly summarizes the  
19 adaptation thing, which goes on to say: And  
20 more particularly, to a presentation system  
21 wherein network transmission characteristics  
22 are utilized in determining the presentation  
23 materials presented at each client node during  
24 a performance of the presentation.

25 There's probably many others. If

1 you want me to spend the time looking for  
2 them, you know, we can go through them.

3 Q. Well, let me just take one of the  
4 examples you just gave, which is in Figure  
5 2D. I think you're reading around Box 548,  
6 is that right?

7 A. Yes, just to the upper right of  
8 Box 548.

9 Q. Right. What is that discussing,  
10 that step?

11 A. Oh, I think that is describing  
12 the decision in Box 548, which is too small  
13 the whole of a text. But it's asking a  
14 question. And then the diamond represents  
15 like a branch depending on whether the  
16 answer is yes or no, what it's describing.

17 Q. And the question being asked  
18 there is whether the host wants to halt the  
19 current present -- the presentation of the  
20 current collection of segments, is that  
21 right?

22 A. That's -- yeah, that's part of  
23 the question. It's part of what it says,  
24 yes.

25 Q. Okay. So what is the host there,

1 as best as you understand it from Ogdon's  
2 teachings?

3 A. If you look in column 3 around  
4 line 30, it talks about, in particular, one  
5 or more presentation controlling  
6 network-connected nodes, in parenthesized,  
7 each hereinafter has denoted a host node.

8 So a host, they're referring to  
9 the host node that actually can control the  
10 presentation.

11 And again, that's just an example  
12 what's providing. Certainly it's not required  
13 that the host interrupt the presentation.

14 But the point of my pointing that  
15 out is it showed how the presentation was in  
16 these segments, provided through a number of  
17 segments, just additional discussion about how  
18 a presentation is made up of a sequence of  
19 presentation segments.

20 Q. Again, let me ask you to turn  
21 back to paragraph 67 of your declaration.

22 A. Okay.

23 Q. So we were just talking about  
24 segment of the video in the second line.  
25 And I want to ask you about, I think it's

1 the last sentence of this paragraph. It  
2 starts a POSITA would have had a reasonable  
3 expectation.

4 Do you see that?

5 A. Yes.

6 Q. Okay. One thing you say in there  
7 is, you say: Simply encoding another copy  
8 at an additional quality level would have  
9 been a simple and straightforward  
10 modification for a POSITA.

11 Did I read that right?

12 A. Yes.

13 Q. Okay. When you say "another  
14 copy" there, another copy of what? What  
15 are you referring to?

16 A. Well, another version of the  
17 segment at a different quality level.  
18 That's what I'm referring to. It's not  
19 literally a bit-for-bit copy. But the  
20 video it represents is effectively the same  
21 at a lower resolution. That would be one  
22 example of another copy that I'm referring  
23 to.

24 Q. Okay. And you're describing that  
25 as a simple and straightforward

1 modification, correct?

2 A. Yes. It's well known how we  
3 encode and transcode these videos into  
4 lower resolutions. So it would have been  
5 straightforward probably for that reason  
6 and it's fairly simple because the encoders  
7 existed to do such transcoding.

8 Q. Just explain what you mean by  
9 "transcoding" there.

10 A. Well, transcoding is a form of  
11 encoding going from one version of an  
12 encoded video to a different version that  
13 has different characteristics such as maybe  
14 different frame resolutions.

15 Q. So the modification that you're  
16 describing here would be a modification to  
17 Ogdon where Ogdon would take a video  
18 segment, make a copy of it and transcode  
19 that segment into a new quality level and  
20 maybe do that twice, is that right?

21 MR. PAQUETTE: Objection to form.

22 A. Yeah, I used the word "copy," but  
23 what I'm referring to is not a literal  
24 bit-by-bit copy. It's not making a copy  
25 and then transcoding that copy. You can

1 feed it a source segment at one resolution  
2 and ask it to transcode it to a different  
3 resolution, and it will just, you know,  
4 transcode or it may do it by decoding and  
5 then re-encoding or using the compression  
6 space to make a direct version at a small  
7 resolution.

8 But those are -- you know,  
9 people -- there were I think basically  
10 packages, software, that could just do  
11 that. And so it's a straightforward  
12 matter. It should take one version of a  
13 segment and make other versions at lower  
14 resolutions and lower bitrates as a result  
15 of the lower resolution.

16 And that would be an example of  
17 what Ogdon's teaching about a different  
18 presentation segment version that would be  
19 appropriate for different network  
20 characteristics such as lower bandwidth or  
21 temporarily lower bandwidth that Ogdon  
22 teaches it can detect and use in deciding  
23 which of the versions of a presentation  
24 segment to provide or that the client would  
25 request.

1 And so that's what I mean by that.

2 I guess, yeah, there's some -- I mean -- so  
3 the word "copy" there, I understand why it's a  
4 little -- a better word may have been ordered,  
5 but what I mean by different encoding another  
6 copy is taking one version, say a high  
7 resolution version and encoding the video  
8 represented by that high bandwidth version to  
9 a lower bandwidth.

10 And that's what I mean by encoding  
11 of a copy, an additional quality level. You  
12 just simply transcode the high resolution  
13 video segment into a couple of lower  
14 resolution video segments.

15 And then Allen is teaching that that  
16 high, the high quality level being coded at  
17 600 kilobits per second and that the lower  
18 ones are 356 kilobits per second.

19 So what I mean there is that you  
20 would take the 600 kilobit encoded version and  
21 create another version of the same video  
22 segment at a lower bitrate, which is 300  
23 kilobits, and yet another lower bitrate which  
24 is 56 kilobits.

25 So that's what I mean by simply

1 encoding another copy.

2 Remember, also, Ogdon is teaching  
3 that these different versions of the segments  
4 are replacements for each other. So  
5 re-encoding the video would qualify as, you  
6 know, replacement for the higher quality  
7 segment. But simply at a lower quality. But  
8 it would be the same video and audio of the  
9 higher bandwidth segment version.

10 Q. So you said it would be the same  
11 video and audio of the higher bandwidth  
12 segment version? Where does Ogdon say that  
13 it would be the same audio?

14 A. Well, Ogdon is teaching video and  
15 I think people, a POSITA would understand a  
16 video has audio as part of it. And  
17 certainly -- but transcoding down the  
18 quality of the video certainly would -- you  
19 know, there's more information in video  
20 than there is in audio typically.

21 And so Ogdon is teaching that the  
22 different segments are replacements for each  
23 other. And certainly if you're doing a  
24 presentation of video, a POSITA would  
25 understand that that's got audio in it, too.

1 Q. Okay. Let me ask you about the  
2 next element, which you've labeled 1C in  
3 your declaration.

4 Do you see that element?

5 A. Yes.

6 Q. Okay. My first -- I think this  
7 is the first place in the claim, this  
8 patent, where the word "streamlet" appears.  
9 I'll just read the first bit of this  
10 claim -- this claim element, I should say:  
11 It's the low quality stream, the medium  
12 quality stream and the high quality stream,  
13 each comprising a group of streamlets.

14 Do you see that?

15 A. Yes.

16 Q. We talked a little bit about this  
17 at the beginning of the deposition, but  
18 what meaning did you apply when  
19 interpreting this word "streamlet" in your  
20 application of the prior art?

21 A. So I applied the plain and  
22 ordinary meaning as it would have been  
23 understood by a POSITA at the time of the  
24 invention in the context of the  
25 specification and prosecution history.

1 That's how I come up with the plain and  
2 ordinary meaning of a POSITA.

3 Q. Let me ask you something  
4 different.

5 At the time, in 2004, prior to the  
6 applicant's disclosure here, was the word  
7 "streamlet" a term that had a plain and  
8 ordinary meaning to a POSITA?

9 A. I don't think it was a term of  
10 art, if that's what you're asking. I think  
11 it's just, you know, people use words and  
12 you can understand words even if, you know,  
13 you haven't -- and may have different  
14 meanings in different contexts, but you can  
15 understand them in the context of how it's  
16 presented.

17 And the context I used for that is  
18 the context of the patent at the time of the  
19 invention, and also in view of the prosecution  
20 history as well. So I review that and I think  
21 a person of ordinary skill would review it in  
22 that context and be able to see how it's being  
23 used.

24 Q. Okay. When you say it wasn't a  
25 term of art, are you saying that the word

1 "streamlet" was not a term that people in  
2 the art were commonly using in 2004?

3 A. Yeah, I think -- you know, if you  
4 said MPEG, well, MPEG might be more of a  
5 term of art because many people use that as  
6 a standard for an encoding methodology.

7 But "streamlet" would be  
8 understood just -- yeah, I mean, I don't  
9 think that evokes this definition if a  
10 person just used the word "streamlet."

11 So I think it's understood in  
12 light of the specification and prosecution  
13 history and of their knowledge, like the  
14 ending "let", you know, people understand  
15 that that, those are small things or  
16 portion of things or -- I'm just talking  
17 generally here, but you know, you can  
18 understand that in the context, and part of  
19 it's "stream" and part of it is "let" --  
20 L-E-T, that is.

21 Q. Okay. So this claim element  
22 recites that there's a group of streamlets  
23 and each streamlet corresponds to a portion  
24 of a video, correct?

25 A. Yeah, I think that language is

1 part of the claim element.

2 Q. And that's the meaning you  
3 applied in your analysis as well, correct?

4 A. Well, I applied the plain and  
5 ordinary meaning understood in light of the  
6 specification and prosecution history to a  
7 POSITA at the time of the invention.

8 Q. Okay. And does that plain and  
9 ordinary meaning differ from the way I just  
10 described it in my question?

11 MR. PAQUETTE: Objection. Form.

12 A. I think you just read the words  
13 of the -- that were in the claim. I'm not  
14 sure if you're reinterpreting or  
15 interpreting them as they mean what they  
16 say, or you're just saying they say what  
17 they say.

18 Q. Right. I was just reading the  
19 words of the claims.

20 And I guess I'm asking, in your  
21 view, would a POSITA have thought that the  
22 word "streamlet" is something other than  
23 what's recited in this claim?

24 A. Well, I mean, I understand that a  
25 patentee can be their own lexicographer, so

1 they could have defined the streamlet.

2 So I could write a patent that says  
3 when I use the word blue, I mean this color  
4 with these color characteristics, which I  
5 might think is red.

6 But if I tell the reader that I'm  
7 going to redefine the word blue to something  
8 else, then subsequent uses of the word blue  
9 should be read as whatever the patentee  
10 redefined it as.

11 But I don't think there was any  
12 express definition of the word streamlet that  
13 I can recall in the -- was it the '183 Patent  
14 we're talking about or -- sorry, '138, that  
15 is?

16 Q. Yeah, that's right. Okay.

17 And what about the other four  
18 patents that we're talking about today, do you  
19 remember there being an express definition of  
20 streamlet in any of those other patents?

21 A. I mean, I don't have it  
22 memorized, but off the top of my head I  
23 don't recall an express definition of  
24 "streamlet." But I could be misremembering  
25 if it's actually there. But I don't recall

1 one sitting here today.

2 Q. Okay. This is an interesting  
3 question before I forget.

4 Did you do any kind of analysis to  
5 see what differences there were among the  
6 specifications of these five patents?

7 A. I probably did way back, but I  
8 don't have a specific recollection. I  
9 mean, if I understand what the differences  
10 are, I sometimes review things by comparing  
11 them and seeing what the differences are  
12 because I've already reviewed -- base one,  
13 I don't remember which one I would have  
14 started with -- but then I would have  
15 looked to see what the differences, so I  
16 can understand what the differences were.

17 Q. Sure.

18 Do you remember any differences that  
19 stand out to you in your memory now?

20 A. I don't recall off the top of my  
21 head. I just don't remember everything  
22 I've ever done.

23 Q. Okay. Getting back into Element  
24 1C here, okay, so now I'm at paragraph 68.  
25 Are you there?

1 A. Almost. Yes, now I'm here.

2 Q. So for this element, Element 1C,  
3 it's your opinion that Ogdon, in view of  
4 Allen, teaches this element, correct?

5 A. Yes.

6 Q. Okay. So in the next sentence of  
7 that paragraph reads: Ogdon further  
8 discloses that each stream (at each  
9 corresponding bitrate) comprises a group  
10 (elements, collections or subcollections)  
11 of streamlets (segments) encoded at  
12 respective 1 of the bitrates.

13 And then you have some citations?

14 Do you see that?

15 A. Yes.

16 Q. So let me first ask, what is the  
17 stream that you're referring to when you  
18 say each stream comprises a group?

19 (Pause.)

20 A. So I think Ogdon is closing a  
21 video presentation and there are different  
22 digital encoding at different bitrates.  
23 And so I think the stream refers to each of  
24 the overall presentations encoded at each  
25 of a number of different bitrates.

1           So if there's a presentation and  
2     there are three different bitrates, there  
3     are -- there's a low quality stream, medium  
4     quality stream, and a high quality stream for  
5     each presentation. And so that's what I'm  
6     talking about, is that the overall  
7     presentation is the stream -- or overall  
8     presentation at a specific bitrate, as Ogdon  
9     is teaching, and as Ogdon and Allen combined  
10    are teaching.

11       Q.     Okay. Then you say: It  
12    comprises a group of streamlets, and you  
13    say paren segments.

14           So does that mean that you're saying  
15    in Ogdon each segment is one of the claimed  
16    streamlets?

17       A.     Yes. In Ogdon, this segment is  
18    an example of what the claim stream is.  
19    And recall that each presentation is  
20    comprised of an ordered set of streamlets  
21    and that's what Ogdon is teaching.

22           So the overall presentation at a  
23    bitrate, it would be one stream, and these  
24    different segments as is used in Ogdon are the  
25    streamlets of the claim for this mapping.

1 Q. Okay. So what's your  
2 understanding of what -- the citation you  
3 have that follows that to Ogdon, column 2,  
4 line 43 uses the word subcollection of  
5 segments, i.e., presentation elements.

6 What's your understanding of what  
7 that's referring to in Ogdon?

8 Let me withdraw that question and  
9 ask it a slightly different way.

10 Does a subcollection of segments  
11 mean something less than a segment or does it  
12 mean a collection of segments that's less than  
13 the entire presentation?

14 A. Well, the segments are what  
15 provide different portions of the  
16 presentation. And a subcollection may have  
17 one or more segments that -- and so, you  
18 know, where the segment is a video, because  
19 it's one segment -- I'm looking at column,  
20 I think, 2, around line 36, down that  
21 paragraph.

22 So, you know, in the case where  
23 there's just one segment per subcollection,  
24 but the overall presentation makes a series of  
25 segments, I think, you know, in that case

1 subcollection and segment are referring --  
2 they're the same because they're just someone  
3 segment per subcollection. So you could  
4 either refer to it as the subcollection or the  
5 segment.

6 But we already know that the video  
7 is comprised of an order collection of  
8 segments. And so these are the different  
9 segments that comprise an overall  
10 presentation.

11 MR. WILLIAMS: Why don't we go  
12 off the record.

13 THE VIDEOGRAPHER: The time is  
14 2:25 p.m. and we're going off the  
15 record.

16 (Recess taken from 2:25 p.m. to 2:31  
17 p.m. EDT)

18 THE VIDEOGRAPHER: The time is  
19 2:31 p.m. and we are back on the  
20 record.

21 BY MR. WILLIAMS:

22 Q. Okay. Did you discuss the  
23 substance of your testimony with anyone  
24 during the break, Dr. Houh?

25 A. No.

1 Q. Okay. I'm turning now to  
2 paragraph 69 of your declaration.

3 Are you there?

4 A. Yes, now I am.

5 Q. Okay, great.

6 The first sentence reads: Ogdon  
7 further discloses that each group comprises at  
8 least a first and second streamlets  
9 (segments) -- and then you go on.

10 Do you see that?

11 A. Yes.

12 Q. What is the group you're talking  
13 about there in that sentence?

14 A. I think I'm referring to the  
15 group at a different encoding rate. That  
16 would be a group, each group. So each  
17 group of the segments for the encoding  
18 rate.

19 Q. Okay. Hang on a second. Sorry.  
20 Maybe I didn't understand that.

21 So it would be one group of segments  
22 at different encoding rates, is that what  
23 you're saying?

24 A. Yeah. So the presentation has  
25 three different coding rates, for example,

1 in complying with Allen.

2 So the presentation at 600 kilobits  
3 is one group of segments, and it comprises at  
4 least a plurality of segments, because it  
5 talks about ordered segments plural.

6 So each encoding rate -- each of the  
7 presentations encoded at a different rate,  
8 each of those I'm saying is a group. And each  
9 group has the plurality of segments that  
10 comprise -- of ordered segments that comprise  
11 the presentation at that rate or the overall  
12 video at that rate.

13 I may use "group" in another way  
14 later, but that's what I'm meaning here.

15 Q. Okay, got it.

16 Let me ask you about paragraph 70.

17 A. Okay.

18 Q. It begins with the word:

19 Additionally.

20 Do you see that?

21 A. Yes.

22 Q. Okay. By the word "additionally"  
23 here, are you meaning to invoke now a new  
24 theory of obviousness or is this really  
25 just expanding on the same theory of

1 obviousness that we were discussing with  
2 respect to paragraph 68 and 69?

3 MR. PAQUETTE: Objection. Form.

4 A. Well, I mean, now I'm talking  
5 about Allen. So now additionally there's  
6 an Allen, combined with Ogdon, part of this  
7 analysis, which is now what I'm moving to,  
8 so I'm start to talk about Allen.

9 Q. And the combination, can you just  
10 explain to me what the combination is that  
11 you're analyzing in this paragraph? Is it  
12 different than the ones we've been  
13 previously talking about?

14 A. I think this is the same one,  
15 which is, you know, Allen is teaching very  
16 specific encoding rates at the low, medium  
17 or high, very specific bitrates.

18 I suppose here I'm not referring to  
19 the explicit bitrates, but Allen is explicitly  
20 talking about this encoding of the video, the  
21 same video at low, medium and high quality  
22 levels.

23 Q. And what is the -- you say in the  
24 second sentence here, in the middle of that  
25 sentence, you say: A POSITA would have

1 been motivated to encode each recorded  
2 video segment of Ogdon into each quality  
3 level in parallel in realtime prior to  
4 storing at the web servers.

5 Do you see that section of that  
6 sentence?

7 A. Yes.

8 Q. What do you mean by "recorded  
9 video segment of Ogdon" here?

10 A. So Ogdon talks about how certain  
11 portions of the presentation can be  
12 recorded and pre-recorded. And so I think  
13 that it's teaching that the portions of the  
14 presentation can be pre-recorded or  
15 recorded.

16 And so what I mean there is just by  
17 taking any of a segment that's recorded and  
18 creating these additional versions or  
19 copies -- "versions" is probably a better word  
20 here -- of each recorded video segment in  
21 Ogdon, at each of the levels of quality as  
22 taught by Allen.

23 Q. So in that scenario you're  
24 describing, how would the additional  
25 versions that are being created be done in

1 realtime?

2 A. Well, the presentation would be  
3 done as the video is being played back, but  
4 I mean, here it can be -- a presentation  
5 can be made in realtime and it can also --  
6 I think Ogdon is teaching it can be  
7 recorded.

8 Q. Are those two things compatible  
9 with each other, being presented in  
10 realtime and being recorded?

11 A. Sure. I mean, I probably  
12 understand that this Zoom is being  
13 presented realtime and it's also being  
14 recorded.

15 Q. Okay. So let's take that  
16 example. Is it possible to take this Zoom  
17 as it's being recorded and encode it into  
18 three different quality levels in realtime?

19 A. Yeah, I think that would be  
20 possible.

21 Q. And is that the modification that  
22 you're talking about here?

23 MR. PAQUETTE: Objection. Form.

24 A. I lost the paragraph. What  
25 paragraph are were you on again, please?

1 Q. 70. Paragraph 70.

2 A. Sorry, could you repeat the  
3 question, please?

4 Q. Yeah. That hypothetical we were  
5 talking about of taking this Zoom as it's  
6 being recorded and then creating three  
7 different bitrate versions of that recorded  
8 Zoom session, is that the modification that  
9 you're describing in paragraph 70?

10 A. So what I'm describing here is  
11 Ogdon contemplates a live video  
12 presentation that is segmented and stored  
13 at various quality levels. And therefore a  
14 person of ordinary skill would have been  
15 motivated to encode each recorded video  
16 segment in Ogdon, each quality level in  
17 parallel in realtime prior to storing at  
18 the web servers.

19 So that's the combination which is  
20 Ogdon is teaching these pre-recorded -- these  
21 live video presentations that are segmented,  
22 and certainly it talks about using  
23 pre-recorded audio as part of its presentation  
24 and that, you know, that extends also to other  
25 types of multimedia content.

1           And I'm just saying that it would  
2    encode each recorded video segment -- it could  
3    be presented on the fly as being presented or  
4    it could do it at any time -- but you encode  
5    those stored video segments into different  
6    versions. And that can be done on the fly.

7           I actually have a media server I run  
8    at home that can do it all on the fly as I'm  
9    watching a video, are being streamed, even  
10   though the video is being encoded only at a  
11   high resolution that I have, it can do the  
12   transcoding on the fly.

13           So what I'm talking about here is  
14   encoding each recorded video segment of Ogdon  
15   into each quality level in parallel, in  
16   realtime, according to storing of the web  
17   servers.

18        Q.     Do you explain this paragraph --  
19   when you say a person would have been  
20   motivated to do that, do you explain why  
21   they would have been motivated to do that?

22        A.     Well, I mean, I address it in a  
23   different sections, but it's the same  
24   overall reason, which is that -- if you  
25   look at paragraph 67, because providing

1 three different quality levels would enable  
2 user client nodes with a wide variety of  
3 network bandwidth requirements and -- and  
4 that's exactly what Ogdon is already  
5 teaching, but some of them are on a low  
6 band -- well, have different network  
7 characteristics that require lower bitrate  
8 presentations, and some of them don't have  
9 that restriction.

10 But the presentation can be made  
11 simultaneous to all those by having  
12 different versions sent to them. And if  
13 it's of a live video, then certainly it  
14 would be motivated to keep that capability  
15 to include clients on lower -- having  
16 different network characteristics such as  
17 lower bandwidth, and that's still the same  
18 reason why a person of ordinary skill would  
19 be motivated to make that combination in  
20 this way.

21 Q. So the next -- well, the next  
22 sentence you have a citation to Exhibit  
23 1005 -- do you see that -- which is Allen,  
24 is that right?

25 A. Allen, yeah, I think 1005 is

1 Allen. But I'm not sure which sentence  
2 you're referring to.

3 Q. It just -- you know, it's the  
4 sentence right after the one we were just  
5 looking at. It says Exhibit 1005, column  
6 5, line 15 to 21. That's the sentence that  
7 I'm talking about.

8 A. Oh, okay. Those are just --  
9 okay, sure, I see that.

10 Q. And then there is a citation to  
11 Exhibit 1013.

12 Do you see that?

13 A. Yes.

14 Q. Okay. I'm going to put a  
15 document in to chat. Let me know when  
16 you're able to download and open that.

17 A. Okay, I have it open.

18 Q. Is this the Exhibit 1013 that  
19 you're citing to there in paragraph 70 of  
20 your declaration?

21 A. Yes.

22 Q. Okay. I'm going to call this  
23 Chou. You know what I mean if I'm  
24 referring to this as Chou?

25 A. Sure, yes.

1 Q. Okay. So what was it that you  
2 found Chou useful for in connection with  
3 your analysis in this paragraph?

4 A. So Chou is talking about somehow  
5 a streaming media system comprises an  
6 encoder which may be coupled to a camera or  
7 other realtime or uncompressed video  
8 sources in codes and/or compresses the  
9 data, the live transmission such as  
10 videoconferencing.

11 So Chou is teaching that there are  
12 other systems and therefore it was well known  
13 that you can actually do this compression and  
14 encode it into other resolutions even for like  
15 a live conference or realtime media source.

16 Q. Can you turn to column 9 of Chou  
17 for a moment.

18 A. Okay.

19 Q. There's a paragraph beginning  
20 around line 42 that starts: It is not  
21 always possible.

22 Do you see that?

23 A. Yes.

24 Q. Just read that paragraph to  
25 yourself. Let me know when you're done.

1 (Pause.)

2 A. Okay.

3 Q. Do you have an understanding of

4 what Chou is referring to when he says:

5 The seek delay may be as large as the

6 transmission delay, plus the decoder buffer

7 delay?

8 A. Oh, it talks about seek at the

9 bottom of column 2, line 64.

10 It says seek delay refers to the

11 latency the user experiences after he signals

12 to the server to start transmitting data from

13 an arbitrary place in the middle of the

14 content, such as when a seek bar is dragged to

15 a particular point in time before the data can

16 be decoded and presented. So that's what seek

17 delay is referring to.

18 And then it talks about decoder

19 buffer as the -- this is the bottom of column

20 7, around line 60. Decoder buffer is a

21 hardware or software component that receives

22 encoded data from a network and stores the

23 encoded data until such time as it can be

24 decoded by the decoder 310.

25 And so what you're asking about

1 was -- so the decoder buffer is how much data  
2 a player, in this example of Chou, talking  
3 about how much data the client has received  
4 before it's actually played back the frame.  
5 So there is a decoder buffer that may have  
6 some video stored in it already, that it's  
7 already got over the network. And there's  
8 some amount of video left there.

9           So what it's saying here, it's  
10 possible that the seek delay, which is the  
11 time it takes, as I said earlier, to go to a  
12 new position and start encoding and sending  
13 that data, plus the transmission delay, which  
14 is how long it would then take that data to  
15 get to the client -- and so, you know, if in  
16 the condition, in this case it says the seek  
17 delay may be as large as the transmission  
18 delay plus the coder buffer delay -- if you --  
19 and that's the situation that seeks, that this  
20 invention is seeking to reduce, the start-up  
21 and seek delays.

22           And so if you did jump to a position  
23 in a video, you want to -- it's trying to  
24 reduce the delay to get that video to the  
25 ultimate sender and play it back. But you

1 might be able to tolerate like some portion  
2 of -- you'd still, you know -- it has some  
3 video to play back in a buffer before you  
4 start to get the media from the new position  
5 that the user is seeking to. And I think  
6 that's what this example is talking about.  
7 It's talking about how to improve on -- how  
8 the invention would improve on reducing the  
9 start-up and seek delays.

10 Q. And one of the ways that talks  
11 about improving upon that is in the next  
12 column, column 10, line 35 through 63, I  
13 think. So if you could read that section  
14 and let me know when you're done.

15 A. Okay.

16 Q. So in that section that you just  
17 read, it seems to be describing a scenario  
18 where this encoder takes full bitrate  
19 content, prepares a portion that's at a  
20 lower bitrate, then splices that with a  
21 subsequent portion at a higher bitrate and  
22 sends it to the user.

23 Is that what's going on?

24 A. Yeah, I think that is describing  
25 a faster start-up environment where the

1 user can start to play sooner by doing so.

2 But this isn't the part of Chou I  
3 used to support that it was well-known that  
4 you could do this encoding of live video  
5 content on the fly. That's a different  
6 section. But this is just -- this reference  
7 is not a -- it's not a secondary reference and  
8 the obvious combination for this -- it's  
9 simply being used to support that it was known  
10 to be able to do this transcoding or encoding  
11 at lower bitrates even with live video, and  
12 that was a different section.

13 But sure, I mean, this section is  
14 talking about how to reduce the start-up when  
15 you seek by including a lower quality video as  
16 the initial part of the video at the new seek  
17 point.

18 Q. And at column 9, line 39, he  
19 says: In this way, the start-up delay can  
20 be minimized at the expense of the quality  
21 of the first view frames. Is that right?

22 A. Sorry, I don't see where you are.

23 Q. Column 9, line 39.

24 A. Oh, I see it now. Yes, I see  
25 that.

1 Q. And you agree that if you  
2 followed the teachings of Chou at column  
3 10, line 46 to 62, that's what would  
4 happen, right?

5 MR. PAQUETTE: Objection. Form.

6 A. Well, that portion of Chou in  
7 column 10 seems to be describing in more  
8 detail the process of, you know, minimizing  
9 delay by reducing the quality of the first  
10 view frames of the video.

11 Q. Okay.

12 A. Again, but, you know, the portion  
13 of Chou that I cite to is merely to support  
14 that it was known that you can do this  
15 encoding at different rates even for live  
16 video sources.

17 Q. I'll ask you to turn to page 39  
18 of your declaration.

19 A. Okay.

20 Q. At the bottom of that page there  
21 is an element identified as 1E.

22 Do you see that?

23 A. Yes.

24 Q. Okay. And your analysis of that  
25 element begins at paragraph 73 on the next

1 page, is that right?

2 A. Yes.

3 Q. Okay. The first sentence there,  
4 you say in your opinion Ogdon, in view of  
5 Allen, teaches Element 1E, and you cite  
6 back to Elements 1B through 1C, is that  
7 right?

8 A. Yeah, I mean what I'm referring  
9 to is my analysis for Sections 1B -- or  
10 Elements 1B and 1C above.

11 Q. Okay. Then the next sentence you  
12 say Ogdon further discloses -- and then it  
13 goes on.

14 So is this an alternative theory  
15 for how the combination satisfies Element  
16 1E?

17 MR. PAQUETTE: Objection. Form.

18 Q. Or is this part of the same  
19 theory that you were alluding to when you  
20 said that Ogdon, in view of Allen, teaches  
21 1E?

22 A. I wouldn't say this is  
23 additional. I'm referring to 1B and 1C  
24 because they talk about the different level  
25 of stream quality. And now I'm discussing

1 parts that I may not have discussed above  
2 that somehow how Ogdon, in view of Allen,  
3 is teaching this element.

4           So, I don't think I called this  
5 an alternative. I think this is part of  
6 the analysis that is -- now I'm talking  
7 about how Ogdon is disclosing the first  
8 streamlet or segment of each of the groups  
9 of streamlets at the different quality  
10 levels, at each quality level, has the same  
11 first duration and encodes the same first  
12 portion of the video in each of the quality  
13 levels.

14           And that's what you'd get if you  
15 transcoded a video down from an original video  
16 segment. They'd represent the same timing.  
17 And it encodes the same portion of the overall  
18 video, albeit at a different encoding bitrate.

19       Q.     Okay, that's fine.

20           And then the last sentence of that  
21 paragraph after the quotations from Ogdon  
22 says: Thus, Ogdon as modified above (see  
23 1B) -- and it goes on.

24           Do you see that?

25       A.     Yes, I see.

1 Q. Okay. So the invalidity analysis  
2 that you're applying in paragraph 73 is  
3 just Ogdon modified in view of Allen as  
4 we've been talking about in connection with  
5 the other elements, is that correct?

6 A. Yes, that's right. And this is  
7 addressing an additional point, that each  
8 of the first segments across the different  
9 encoding rates encodes the same portion of  
10 video, so -- or whatever the claim element  
11 in 1E that further requires that, and so  
12 that's why I'm addressing this here as  
13 opposed to above, because this part of  
14 Element 1E was not a requirement of  
15 Elements 1B or C.

16 Q. Okay. Can we go to paragraph 75?

17 A. Okay.

18 Q. So the first sentence of  
19 paragraph 75 makes reference to the  
20 provisional application of Ogdon.

21 Do you see that?

22 A. Yes.

23 Q. What was the relevance of the --  
24 let me withdraw the question.

25 Why is it that you reviewed the

1 provisional application of Ogdon?

2 A. Because it discloses that  
3 corresponding presentation segments in the  
4 collection have identical audio portions.  
5 And so that's just to support what, you  
6 know, what Ogdon is teaching and certainly  
7 Ogdon in view of Allen are teaching.

8 Q. So was it your view that a person  
9 of ordinary skill in the art would have  
10 looked to the provisional to better  
11 understand the disclosures of Ogdon?

12 MR. PAQUETTE: Objection. Form.

13 A. I mean, I don't remember the  
14 legalisms of the provisional application,  
15 whether -- I don't know. I don't know if  
16 part of the -- so I'm not a lawyer here,  
17 but it certainly provides some context for  
18 Ogdon as filed as a -- in the application  
19 that followed the provisional application.  
20 I forget what they call that legally.

21 Q. That's fine. I'm not trying to  
22 test you on any legal doctrines here. But  
23 I guess in your view as a person of  
24 ordinary skill in the art, is it fair to  
25 say you found it helpful to review the

1 Ogdon provisional in trying to determine  
2 how a POSITA would have understood the  
3 disclosures of the Ogdon patent?

4 A. Well, I mean, I would review them  
5 and the terms would mean what they would  
6 mean to a POSITA in the context of the  
7 specification and file history. But  
8 certainly the provisional is just  
9 reinforcing what I think a POSITA would  
10 already understand based on the  
11 specifications and file history. And so  
12 it's just reinforcing that point, which I  
13 think was already, would have already been  
14 understood. So I don't think it's  
15 necessary, but it's certainly part of the  
16 background of this patent that led to its  
17 ultimate issuance.

18 Q. Okay. I've put Exhibit 1014 in  
19 the chat. If you could just open that and  
20 verify that that's the provisional  
21 application that you're referring to in  
22 your declaration.

23 A. Yes, it is.

24 Q. Okay. All right. And the  
25 citation that you give in your paragraph 75

1 is to page 35 of the document, is that  
2 correct?

3 A. Yes, of the PDF document, which  
4 is listed as page 34 at the bottom of the  
5 page, but it's Claim 25.

6 Q. Okay. That claim reads -- okay,  
7 so Claim 25 reads in relevant part:  
8 Wherein, for at least some of the  
9 collections, the corresponding presentation  
10 segments in the collection have identical  
11 audio portions for the presentation. Is  
12 that right?

13 A. Yes.

14 Q. Okay. And what was the relevance  
15 of that to your analysis in this case?

16 A. What it's talking about here is  
17 that the collections that it's referring to  
18 are in Claim 1 where a collection of said  
19 segments is that for the collection, the  
20 first collection, there are two segments,  
21 wherein each of said segments is  
22 replaceable when presenting the  
23 presentation by another of the said  
24 segments.

25 So there's multiple segments and

1 each of them can be used as a replacement for  
2 the other.

3 And Claim 25 further narrows it to  
4 say that the -- that each of those segments,  
5 in at least some of the collections, have  
6 identical audio portions for the presentation.

7 So that's relevant in just  
8 supporting the notion that the video segments  
9 are encoding the same underlying content as  
10 taught by the Ogdon reference 1005 -- sorry,  
11 1004.

12 Q. The language you just pointed to  
13 in Claim 25 of the provisional does not  
14 appear in the Ogdon patent, correct?

15 A. I didn't find the word  
16 "identical" in my search right now. So  
17 identical does appear in Claim 25, but I  
18 didn't find the word -- I mean, I did a  
19 search, the search index is correct. I  
20 didn't not find it. I don't recall it  
21 there, but...

22 Q. So is it your view that this  
23 disclosure in the provisional application  
24 is itself prior art against the DISH  
25 patents?

1 MR. PAQUETTE: Objection. Form.

2 A. I mean, the prior art that I'm  
3 using is the Ogdon patent and this is just  
4 reinforcing what I'm saying the Ogdon  
5 patent is teaching. And as I say above  
6 this, Ogdon and -- sorry, Ogdon is teaching  
7 that there are these -- that the different  
8 versions of the encoded different bitrates  
9 are the same digital content and same  
10 duration because Ogdon, the Ogdon patent  
11 does talk about them as replacements for  
12 one another.

13 Q. Okay. I guess the question I  
14 have for you is how does language that was  
15 in a provisional application but was taken  
16 out of the published patent reinforce your  
17 conclusions about what the published patent  
18 means?

19 A. So it's reinforcing the notion  
20 that Claim 1 is talking about segments that  
21 are replaceable. And that includes where  
22 the audio is identical. And so it's -- and  
23 I think Ogdon talks about how segments can  
24 be replacements for each other.

25 So, it's clear that the patentees

1 had the notion in their head that  
2 replacements for each other include the  
3 situation where audio is identical across  
4 the different segments that may be  
5 replacements for each other.

6 Q. Okay. Let me ask you to turn to  
7 paragraph 77 of your declaration.

8 A. Okay.

9 Q. And here you're providing some  
10 reasoning why a POSITA would have been  
11 motivated to make all of the corresponding  
12 segments in equal duration of time,  
13 correct?

14 A. Yes.

15 Q. Okay. So one of the things you  
16 say is that, around the middle of this  
17 paragraph, is this would simplify the  
18 system and -- well, okay.

19 I guess one thing you say is this  
20 would simplify the system. Do you see that?

21 A. Yes.

22 Q. So what do you mean by  
23 "simplify"? How would this simplify the  
24 system?

25 A. Well, suppose that different

1 segments didn't represent the same one,  
2 then, you know, the segment three and  
3 one -- the third ordered segment in one  
4 quality level and coding wouldn't have the  
5 same content as the third segment in a  
6 different level of encoding and maybe  
7 segment 5. And you'd have to keep track of  
8 the corresponding information and what's in  
9 what segment. It simplifies it because you  
10 know all the segments have the same  
11 information.

12 And segment three, you just need  
13 to know -- you don't need to know anything  
14 else other than what segment you want and  
15 what encoding level you want. And you  
16 don't have to reindex segment numbers in  
17 different quality collections so that you  
18 can actually get to the right position in  
19 the context when you request a segment at a  
20 different resolution.

21 I mean, that's why it would be  
22 simpler than if you didn't have the same  
23 iterations, if the segments didn't encode.

24 It's the way that Ogdon is teaching,  
25 to start. And to the extent that it's not

1 disclosing that, it's found out to disclose  
2 that explicitly, it still would have been  
3 obvious to a person of ordinary skill to  
4 encode each -- encode the same content each  
5 segment across different quality levels.

6 Q. Okay. But, I mean, Ogdon itself  
7 already -- I mean, just as is, Ogdon  
8 teaches there can be alternative versions  
9 for each segment corresponding to different  
10 transmission requirements, correct?

11 A. Yes, and they -- yes. Ogdon does  
12 talk about that. It's not the only thing  
13 -- I mean, Ogdon teaches a lot of things,  
14 including that the segments can be  
15 replacements for each other and a person of  
16 ordinary skill would understand that  
17 because of that they would be encoding the  
18 same content, you know, especially when the  
19 lower quality segments are also video  
20 segments.

21 Q. Okay. The next thing you say in  
22 that sentence is that: And so that each  
23 corresponding streamlet in each version  
24 could serve as a replacement for that  
25 portion of presentation content so that

1 when switching to a different version  
2 during the presentation, the user still  
3 experience as seamless presentation.

4 Do you see that?

5 A. Yes.

6 Q. What do you mean by "seamless  
7 presentation" there?

8 A. Well, if you're watching it at  
9 one quality level and suddenly you jumped  
10 to a different time in a different  
11 presentation, it's like if you're watching  
12 a movie and it suddenly jumped from the  
13 beginning to somewhere in the middle, it  
14 might come as a bit of a start because, you  
15 know, the video was designed to be  
16 presented in order or kind of from start  
17 without weird jumps.

18 So if you requested the same  
19 segment or the next segment in a different  
20 quality level and that segment didn't  
21 encode the same information or video as the  
22 corresponding next segment in the current  
23 resolution, then there would be this weird  
24 jump.

25 I mean, there might be transitions

1 between slides, like a slide goes to another  
2 slide or a scene changes from one scene to  
3 another, but they may not necessarily line up  
4 with any of the segment boundaries. And so  
5 forcing a jump from one position to a  
6 different position because of encoding is not  
7 the same, the duration of the encoding content  
8 is not the same across different quality  
9 levels would be what I would say is not  
10 seamless. A user would notice a jump in  
11 position because the video doesn't have the  
12 natural flow it was intended to have.

13 And so that's another reason why it  
14 would be more -- if you actually had to track  
15 that you could, but it would be more  
16 complicated, so you know, maybe the next  
17 segment in this encoding is 3, but the next  
18 segment in a different encoding is 7, and so  
19 you could calculate all that, but that would  
20 make the system more complex. And if you  
21 simply requested 3 and you got 3, you might  
22 have jumped backwards in time.

23 So that's another reason why it  
24 would be obvious to have all the segments  
25 encode the same portion of the video

1 information.

2 Q. And then the next sentence I  
3 think you describe the converse of that  
4 then, which is where you have the  
5 corresponding streamlets being of different  
6 durations. And then you say that would  
7 result in an undesirable viewing  
8 experience, is that right?

9 A. Yeah, I mean, if you are  
10 playing -- especially if you are playing  
11 back at the beginning of a segment, you  
12 know, like the same -- if the segments  
13 didn't line up and contain the same portion  
14 of the video, then the requested segment,  
15 if you played it at the beginning and, you  
16 know, where it was supposed to be was at a  
17 different segment or in the middle, you'd  
18 still experience this weird jump that you  
19 didn't expect because, you know, if every  
20 segment was, you know, every segment was  
21 say five seconds long and, you know, the  
22 durations between different encoding levels  
23 was different so that now you're actually  
24 wanting to switch to the middle of the  
25 segment, then again you'd experience a jump

1 of half of that or about half of that  
2 five-second or couple-second jumping video  
3 and that would not -- that would not be  
4 seamless either.

5 Q. Do you cite any prior art  
6 examples of segments that are exactly equal  
7 duration?

8 Let me withdraw that question. Do  
9 you cite any prior art that contains examples  
10 of alternative presentation segments that are  
11 all of exactly equal duration?

12 A. Not in paragraph 77. This is  
13 based just on the knowledge of a POSITA and  
14 what they would expect. There's no  
15 external other supporting references I cite  
16 in paragraph 77.

17 Q. Okay. What about anywhere in  
18 this declaration, is there any prior art  
19 that you can think of that discloses the  
20 idea of alternative presentation segments  
21 that are of exactly equal duration?

22 (Pause.)

23 A. Yeah, I cite to the Smil document  
24 for the '138 declaration.

25 Q. Sorry, what document?

1           A.     S-M-I-L. I say "Smile." I think  
2     that's the way people say it, but I'm  
3     not -- I think that's the way people say  
4     it. If you look at paragraph 147.

5           Q.     Just give me one second. Okay,  
6     147 of your declaration.

7           A.     This talks about -- to the extent  
8     that Ogdon, in view of Allen, lacks certain  
9     limitations, for example, that each  
10    corresponding first streamlet has the same  
11    or equal first duration. And Smil is  
12    taking -- because they teach this thing  
13    called the switch, which allows the author  
14    to specify a set of alternative elements  
15    encoded at different quality levels, from  
16    which only the first acceptable element,  
17    first acceptable element is chosen. And  
18    that Smil then also teaches a sequence.

19                But in the Smil example, it does  
20    teach that the alternative segments do have  
21    exact same duration. And so if you look at  
22    paragraph 148 at the bottom, just above  
23    paragraph 149, there's a figure there where it  
24    shows two different alternative sequences and  
25    each segment, each brush element within

1 each -- you know, there's the sequence that  
2 each has -- they have the same corresponding  
3 durations between them, between the first  
4 sequence -- or SEQ limit and the second SEQ  
5 element in the switch.

6 So that's talking about the  
7 duration.

8 Q. Okay. So we'll come back to Smil  
9 in just a minute, but I want to make sure  
10 we finish the answer.

11 Is there any other prior art  
12 reference that would disclose the idea of  
13 having identical duration alternative  
14 presentation segments?

15 MR. PAQUETTE: Objection. Form.

16 A. With respect to the prior art  
17 that I support in this declaration, I don't  
18 think I've cited anything explicit about  
19 the content, just that it would -- I think  
20 Ogdon is teaching it already, but if not  
21 it's still obvious to a POSITA to have the  
22 same content at the same duration in each  
23 corresponding segments, in different  
24 quality levels.

25 Q. I'm just trying to look at your

1 other declarations for a moment.

2 Do you recall if, in any of your  
3 other declarations submitted in these  
4 institute IPRs, you relied on any other prior  
5 art that would disclose the idea of identical  
6 duration alternative presentation segments?

7 MR. PAQUETTE: Objection. Form.

8 A. So just to take a quick look at  
9 the table of contents. I see that for four  
10 of them it's really the same art, Ogdon,  
11 Allen and Smil. And then I think for the  
12 '798 there's a Stein reference that I also  
13 talk about, that I think I haven't cited to  
14 portions of Stein that are disclosing  
15 exactly what you're asking about in the  
16 '798.

17 Q. Okay. That's fine.

18 First of all, let me just put into  
19 the chat an exhibit. You could open that and  
20 let me know what it is.

21 A. It's the -- Exhibit 1006 is the  
22 Smil reference that I mentioned.

23 Q. Okay. So turning back to the  
24 '138, the declaration for the '138 Patent,  
25 you were referring I think to the

1 discussion beginning around paragraph 147

2 where you discuss Smil, is that right?

3 A. Yes. I was talking about around  
4 this paragraph.

5 Q. So, I mean, just so I understand,  
6 what is this document Smil? Is it  
7 describing a streaming technology?

8 A. It's actually describing a  
9 language for describing synchronized  
10 multimedia presentations, interactive  
11 multimedia presentations.

12 Q. Okay. Does interactive  
13 multimedia presentations include streaming  
14 video?

15 A. I mean, the Smil document does  
16 refer to media object elements that include  
17 video.

18 Q. So, let's see. You have an  
19 example on paragraph 148 from Smil.

20 Do you see that?

21 A. Yes.

22 Q. And you said that this example  
23 from Smil is talking about -- is teaching  
24 three sequential media elements.

25 Do you see that?

1           A.     There's two sequences, each  
2     sequence having three different elements  
3     within the sequence.

4           Q.     Okay. And what -- so let's start  
5     with what are the media elements that  
6     you're referring to here?

7           A.     Well, the point of referring to  
8     this was with respect to the duration,  
9     which is disclosing explicitly a  
10    five-second duration.

11                But if you -- Smil also discloses  
12    video elements. But the point here is to show  
13    how each of the sequences has an identical  
14    duration of five seconds -- sorry, not each of  
15    the sequences, but the elements within each  
16    sequence has a duration of five seconds.

17           Q.     Okay. These elements that you're  
18    showing here, these aren't videos, correct?

19           A.     They're not using the video tag.  
20    There's a separate video tag. But this is  
21    an example showing that elements can have  
22    durations in that these elements in each of  
23    these sequences have an equal playback  
24    duration of five seconds, both within the  
25    set and between the sets, so that the

1 corresponding first element of each  
2 sequence is five seconds. The  
3 corresponding second element of each  
4 sequence is also five seconds. But they  
5 all happen to be five seconds.

6 Q. Got it.

7 And in this example you've shown  
8 below, there are two alternative sequences,  
9 correct -- or I should say there's two  
10 possible sequences, one is an alternative  
11 sequence to the other, is that right?

12 A. Yes, that's fair.

13 Q. Okay. Does Smil ever disclose  
14 the possibility that you could switch  
15 between those two alternative sequences?

16 MR. PAQUETTE: Object to the  
17 form.

18 A. So if you look at page 61, that's  
19 the page at the bottom and the PDF page, it  
20 talks about the switch element and it says:  
21 The switch element allows an author to  
22 specify a set of alternative elements from  
23 which only the first acceptable element is  
24 chosen.

25 And it gives an example of a

1 switch, within the switch are three  
2 elements. And they're audio, each audio  
3 elements. And each add a different  
4 bitrate. The first bitrate of the first  
5 one is 56,000. The bitrate of the second  
6 one is 28,800. And so when they say the  
7 first acceptable element is chosen, that  
8 means, you know, if a system can handle a  
9 56 kilobit bitrate, then it would choose  
10 the first one. But if it can't, it might  
11 go down to the next one. And if it can't  
12 handle 28,8 either, it might go to the next  
13 one. And so it's choosing the first  
14 acceptable element.

15 Q. Right.

16 A. And it gives a choice to the  
17 client to choose between the ones that are  
18 there based on it whether it can handle --  
19 based on whatever the decision-making  
20 process of the client is here.

21 In this case, you know, what it's  
22 saying here and what's described in the  
23 paragraph under, under the XML fragment, it  
24 can choose the right one for its purposes  
25 based on the system bitrate in this case.

1 Q. Right.

2 So as I understand what's described  
3 in this example is there would be some video  
4 object being presented to the user, which I  
5 guess has this name anchor.mpg, and then the  
6 client would, while displaying that video,  
7 pick which of these audio files to play  
8 alongside the video, is that right?

9 A. In this case that seems fair for  
10 this example, but yeah.

11 Q. So just focusing on that audio  
12 portion for a second then, once the client  
13 decides to pick one of these bitrates,  
14 let's say it picked the 56K -- yeah, 56K  
15 bitrate, it can't then switch to 28,8,  
16 correct?

17 A. Well, I mean, I think Ogdon  
18 teaches the dynamic switching. So I'm not  
19 relying on the small element for the  
20 dynamic switching. But in this case the  
21 system would pick the first alternative  
22 element that is acceptable, that it would  
23 work for it.

24 And so this is ordered in --  
25 order -- well, the least the first two, of

1 decreasing bitrates.

2           So, you know, if you can pick the  
3 first one, pick the first one, the best  
4 quality. And if you can't, if your system  
5 doesn't support that bitrate, you know, or you  
6 don't have a good enough connection, you  
7 should then pick the first one that's  
8 acceptable.

9           MR. WILLIAMS: I forget how long  
10 we've been going. Is this a good time  
11 for a break?

12           THE WITNESS: Sure.

13           MR. WILLIAMS: Okay. Let's just  
14 take a quick break then.

15           THE VIDEOGRAPHER: The time is  
16 3:41 p.m. and we're going off the  
17 record.

18           (Recess taken from 3:41 p.m. to 3:55  
19 p.m. EDT)

20           THE VIDEOGRAPHER: The time is  
21 3:55 p.m. and we are back on the  
22 record.

23 BY MR. WILLIAMS:

24           Q. Okay. Let me ask you to turn to  
25 paragraph 83 of your declaration in the

1 '138 Patent.

2 A. Okay.

3 Q. Do you see that paragraph?

4 A. Yes.

5 Q. Okay. And here you're analyzing

6 Element 6B, correct?

7 A. Yes.

8 Q. All right. And this element  
9 talks about receiving streamlet, a  
10 streamlet request from an end user station,  
11 right?

12 A. It does use that language as part  
13 of the claim element.

14 Q. And in your analysis, is the  
15 element -- is that request disclosed in  
16 Ogdon or does it come from Allen?

17 A. I do show how Ogdon is disclosing  
18 this. But then also, I talk about how  
19 Ogdon, in view of Allen, teaches that at  
20 least the one streamlet requests from the  
21 one or more end user stations includes  
22 requests currently selected one of the low  
23 quality stream, medium quality stream and  
24 the high quality stream, based upon a  
25 determination by the client to select a

1 higher or lower bitrate version of the  
2 stream.

3 So I think in this case, I think  
4 both would be the answer -- or at least  
5 different portions. But I think that's what I  
6 say in the first part of 83 as well for Ogdon.

7 Q. So -- well, let me ask, let me  
8 just get a little more detail into this  
9 Claim Element 6B.

10 I'm just going back to the claim  
11 text here. Kind of the end of that element  
12 says that this request is based upon a  
13 determination by the respective one of the one  
14 or more end user stations to select a higher  
15 or lower bitrate version.

16 Do you see that?

17 A. I think so, yeah. I wasn't  
18 looking where you were reading from, but I  
19 think it says pretty much what you read.

20 Q. Yeah. And I guess I'm trying to  
21 figure out how you interpret this claim  
22 language a little bit.

23 Is it your understanding that to  
24 practice this element, the client would need  
25 to make a change in bitrates?

1 MR. PAQUETTE: Objection. Form.

2 A. Well, at least one streamlet  
3 requests, as included requests for  
4 currently selected first streamlet from one  
5 of the different three, based on a  
6 determination of the respective one or more  
7 end user stations to select a higher or  
8 lower bitrate version of a respective one  
9 of the plurality.

10 And what I'm saying is that what  
11 Ogdon is teaching, and Ogdon and Allen are  
12 teaching together to disclose this, teach this  
13 element, I talk about how Ogdon describes  
14 how -- this is later down in the paragraph:  
15 While the present invention employs a client  
16 request technology for each presentation  
17 member's browser requests information from a  
18 communication network server.

19 And I think I describe above how in,  
20 I think it must be 1B, how Ogdon is teaching a  
21 dynamic -- I forget the exact words -- but  
22 dynamically requesting the different levels  
23 based on the network characteristics current.

24 I can look back at 1B to  
25 double-check that. I don't remember the exact

1 wording, but let me find that.

2 Yeah, Ogdon talks about, on page 33  
3 near the bottom, how if a low transmission  
4 data rate is detected, presentation elements  
5 of a reduced size can be retrieved, or if a  
6 higher transmission is detected, presentation  
7 elements of a greater size in corresponding  
8 enhanced quality presentation can be  
9 retrieved.

10 So I think that's covering the part  
11 where it -- I think there's a dynamic quote  
12 here somewhere. Let me find that.

13 Q. Sorry, where in Ogdon were you  
14 just reading from? I apologize.

15 A. I'm sorry, let me -- it was up in  
16 Element 1B. At the bottom of page --  
17 middle of page 34, I think. It may be the  
18 bottom of page 33 -- yeah, 33, page 33,  
19 paragraph 64. So that's what I was  
20 referring to.

21 And then the preamble, I've already  
22 discussed how there's dynamically -- so this  
23 is on page 32, in the first partial paragraph  
24 on that page, the bolded words: Dynamically  
25 and adaptively switched between investigations

1 of the presentation according to network  
2 transmission characteristics at each client  
3 network node.

4 So that's adapting to network  
5 transmission characteristics, which changed.  
6 And so I think that covers -- certainly this  
7 disclosure in Ogdon discloses the streamlet  
8 requests for different higher or lower bitrate  
9 version.

10 And then I think I'm talking here in  
11 Ogdon about how the requests are actually  
12 received in a little more detail because I  
13 don't think that part of this claim was in the  
14 corresponding 1B. Double-check that, too.

15 Yeah, 1B doesn't talk about requests  
16 from receiving end user nodes or anything like  
17 that. So I think that's why I address that  
18 portion of element for 6B, was it. I talk  
19 about Ogdon first, and then Ogdon and Allen.

20 And so I think Ogdon is already  
21 teaching that there is a dynamic switching  
22 that occurs, and so I think it certainly meets  
23 the part of 6B that talks about the -- based  
24 upon a determination and the different various  
25 streamlets that are discussed in 6B.

1 Q. Okay. So that section that you  
2 were reading from on page, was it 32 -- the  
3 dynamically and adaptively, in Ogdon that's  
4 in column 3 around line 38, is that right?

5 A. I think that's where I'm citing  
6 to, yes. I see it at line 38 or 39.

7 Q. Okay, yeah.

8 Okay. An example it gives at the  
9 end of that is, starting at line 44, is a  
10 first client can experience the presentation  
11 as an ordered series of presentations in full  
12 animation.

13 And then in line 51, there is a  
14 second client that may experience the  
15 presentation in slideshow format.

16 So those are two different ways of  
17 viewing the same presentation for two  
18 different users, correct?

19 A. I mean, that's the example that's  
20 given. But elsewhere it does give examples  
21 how videos can be -- the segments can  
22 consist of a single video element, for  
23 example, and that the presentation can be  
24 video.

25 So the example given here is with

1     respect to full animation and then a slideshow  
2     format. This part of the discussion, it was  
3     talking about how the content may be on one  
4     server, multiple servers, and that -- so this  
5     is going through a few examples of some of the  
6     different combinations of where the data is  
7     coming from, which server.

8             Yeah, because the dynamically and  
9     adaptively switchings between content web  
10    servers and/or versions of that presentation.  
11    So it's giving some with, you know -- it's  
12    teaching a variety of things here and some  
13    flexibility. And examples are going through a  
14    few of the examples, not going to go through  
15    all possible examples.

16         Q.     Okay, so, but I mean, this is the  
17    sentence that you bolded in your  
18    declaration about dynamically and  
19    adaptively switching. So I just wanted to  
20    make sure I understood what you thought  
21    Ogdon was teaching here.

22             One example is these two different  
23    clients that are receiving two different  
24    versions of the presentation, correct?

25         A.     Right. I mean, so one thing it's

1 teaching, it's teaching that there's a  
2 dynamically and adaptively switching  
3 between versions of the presentation  
4 according to network transmission  
5 characteristics and also is teaching that  
6 it's dynamically and adaptively switching  
7 between content web servers according to  
8 network transmission characteristics.

9           So it's teaching both those things  
10 with what it's saying. And then in the  
11 example it's giving some combinations where  
12 it's switching web servers and switching  
13 content presentations at the same time.

14           But it doesn't have to go through  
15 every example. For example, you might not  
16 switch between content web servers. You just  
17 might, you know, get different versions from  
18 the same web server. I don't think it  
19 specifically lists that example, but that  
20 could have been an example. That's certainly  
21 covered by what Ogdon is teaching, you know,  
22 on line 39 down to the next couple of lines.

23           And then it is enumerating a few of  
24 the examples. And they appear to be somewhat  
25 more complex than the simple thing we just

1 went over where you're just going to request a  
2 different content version based on the network  
3 characteristics from the same server.

4           You know, so the examples are more  
5 complex because it's switching between both  
6 content web servers and media presentation  
7 versions in some of the examples.

8           Q.     Okay, yeah, that's fine.

9           Just going back to Element 6B, which  
10 again, it's around paragraph 83 of your  
11 declaration.

12           So the modification that you've been  
13 proposing to Ogdon, in view of Allen, as we've  
14 talked about, involves encoding a single video  
15 presentation into multiple bitrates, correct?

16           A.     I think that's already disclosed  
17 in Ogdon. But Allen -- did you say Allen,  
18 the combination?

19           Q.     I think so. That's what he meant  
20 to say, yes.

21           A.     As close as explicit bitrates for  
22 low, medium and high quality levels. And  
23 so I think that's -- you know, to the  
24 extent Ogdon isn't teaching three different  
25 quality levels, low, medium and high, Allen

1 is teaching that.

2 But I think it does because, you  
3 know, network characteristics can vary. It  
4 could be that maybe you need the low. Maybe  
5 it's really congested, you have severe  
6 congestion on your network. Maybe you have  
7 moderate congestion where a medium would do.  
8 Or maybe you're free and clear and you could  
9 go with high.

10 And so I think Ogdon does teach that  
11 to a POSITA. But to the extent it doesn't,  
12 Allen explicitly teaches low, medium, high,  
13 three quality levels at very specific  
14 bitrates.

15 Q. Okay. So in that modification  
16 with Allen, would there be any change  
17 needed to Ogdon's approach of transmitting  
18 streamlet requests from the end user  
19 station?

20 A. So in this analysis for 6B, I  
21 don't see a citation to Allen. I think the  
22 reason Allen is there is because, you know,  
23 to the extent it requires the three  
24 encoding levels, you know, Allen is  
25 disclosing the three different coding

1 levels, which would be understood as low,  
2 medium and high. But I think, again, Ogdon  
3 is already talking about making a request.

4           You know, I talk about how, in  
5 paragraph 84, the first block citation to  
6 Ogdon is the client node provides the identity  
7 of the selective web server and next segments  
8 to the client node's browser and the browser,  
9 in turn, sends a network request to the  
10 selected web server for the selected  
11 subversion of segments.

12           Then the client presentation  
13 software monitors the time elapsed before the  
14 transmission of the selected collection of  
15 segments is completed and determines whether  
16 these segments or provided with an appropriate  
17 window of time that allows them to be  
18 presented during the performance of the  
19 presentation.

20           So it's really Ogdon that I'm citing  
21 to for the requests made by the client to the  
22 server and receiving a request from end user  
23 station.

24           And I think Allen is here because,  
25 you know, this claim element requires three

1 different quality levels, and Allen is  
2 explicitly teaching three different quality  
3 levels, which would be understood to be low,  
4 medium and high for the different bitrates  
5 that Allen provides.

6 Q. The way Ogdon's requests work,  
7 are those for single segments of the  
8 presentation?

9 A. Well, Ogdon at 759 and 63 talks  
10 about how the client presentation software  
11 system 88, that coordinates with the  
12 browser 78, for requesting, receiving and  
13 displaying presentation segments from the  
14 network, and that's the software at line  
15 1954 to 59, client presentation software  
16 ADA is instructed by the presentation  
17 controlling host to retrieve and cache by  
18 network one or more initial presentation  
19 segments -- certainly teaching that it  
20 would retrieve one presentation segment  
21 from the web server. And then it could  
22 request more as needed, which would be a  
23 different request for one more.

24 Q. What was that section you were  
25 just reading from in Ogdon?

1           A.     I think that was 1954 to 59 that  
2     I've cited on page 47.

3           Q.     So this discussion at 1954, this  
4     is the host transmitting to the client the  
5     identification of potential segments it  
6     could request, right?

7           A.     Well, it is talking about how  
8     there's a presentation controlling host,  
9     instructs the presentation software on the  
10    client to retrieve and cache one or more  
11    initial segment, presentation segments.

12                So that means one or more. It means  
13    that it could be requested to get just one.  
14    And so it is disclosing that the segments can  
15    be individually requested by the host here.

16          Q.     Right. But, I mean, this claim  
17    is talking about the client actually making  
18    a request. And I guess my point was, seems  
19    like you're citing to the section of Ogdon  
20    that talks about the host identifying to  
21    the client a list of segments that it could  
22    request.

23                MR. PAQUETTE: Object to form.

24          Q.     Is there a section of Ogdon you  
25    think shows the client making the actual

1 request for a segment?

2 A. I mean, that's what it's saying  
3 here. It's instructing the client host to  
4 then make one or more initial presentation  
5 segments, request one or more -- to  
6 retrieve one presentation segment. So it's  
7 going to be making a request for a  
8 presentation segment here, and that's what  
9 it's instructing the host to do.

10 You know, this is the kind of  
11 flexible language in patents that most patents  
12 have in it. And it is talking about how it's  
13 the host that is now going to retrieve one  
14 presentation segment.

15 Q. So, okay, maybe I'm confused. I  
16 thought you said Ogdon was teaching a pull  
17 system where the client makes a request for  
18 a segment. Are you saying that this is a  
19 push system where the host actually decides  
20 what segments to push?

21 A. No. The client decides based on  
22 dynamic networking, what version, and it  
23 may request them one segment at a time for  
24 the appropriate version.

25 Q. Okay.

1           A.       That's what Ogdon is teaching as  
2       a whole.

3                   I know you're focusing me on this  
4       one little section here, but, you know, it's  
5       Ogdon as a whole teaching it, and I describe  
6       why in my declaration in more detail than just  
7       look at this one section.

8           Q.       Sorry, I'm not trying to force  
9       you to analyze this section. This is a  
10      section that you pointed me to. So I'm  
11      just trying to understand how it informs  
12      your opinion because it seems to me this is  
13      about the host deciding what presentation  
14      segments to present, not -- it's not  
15      showing the client, which is 56 making a  
16      request.

17                  So is there a different section  
18      of Ogdon that you think better discloses  
19      the client making a request for segments?

20                  MR. PAQUETTE: Objection to form.

21           A.       This was not the only section  
22      that I cited in that paragraph. There were  
23      numerous sections. And taken as a whole,  
24      the hosts are making requests to retrieve  
25      segments. That's what this is teaching

1 here. And it can make a request for just  
2 one segment. That's what this is teaching  
3 here.

4 And, you know, Ogdon is teaching  
5 that the -- sorry, not the host, I meant the  
6 client in this last answer. It's the hosts  
7 that are instructing the client to retrieve  
8 one or more segments, which means a client can  
9 retrieve one segment.

10 And we know that the host can adapt  
11 dynamically to the changing network conditions  
12 and so it can -- and I think there was also a  
13 portion where it talked about measuring the  
14 time and things like that.

15 So it's teaching about how the  
16 client can request one segment at a time here  
17 as instructed to -- you know, the host may say  
18 here's a list of all the segments, you can  
19 request one to get started. I think that is  
20 part of what it's talking about here.

21 But ultimately, it's the client that  
22 is making a request for -- and a determination  
23 as to which version, you know, it may want to  
24 get based on, of the next segment, based on  
25 changing network conditions and dynamically

1 and adaptively is, I think, the phrase that  
2 Ogdon actually uses.

3 Q. So one section you also cite is  
4 column 22, line 12 of Ogdon in this  
5 paragraph, correct?

6 A. Yes, I see that.

7 Q. Okay. And that section of Ogdon  
8 talks about an appropriate version of the  
9 next collection of segments to be  
10 retrieved.

11 Do you see that? That's at the end  
12 of your paragraph there.

13 A. Yes, I see that.

14 Q. So what is the collection of  
15 segments that's being referred to there?

16 A. Well, it talks about later in 22,  
17 down at line 30, the time for each network  
18 70 transfer of a collection of segments  
19 (e.g., one or more presentation elements,  
20 each such element having one or more  
21 segments therein).

22 So again, it could just be one  
23 presentation element with one segment. So a  
24 presentation segment, a selection of segments  
25 could just be the next video segment that's in

1 sequence. That's what it's teaching. Because  
2 it's saying the collection of segments is  
3 really just one or more of presentation  
4 elements, each element having one or more  
5 segments. So it could just be one video  
6 presentation element having a video segment.  
7 And so that's what it's talking about there.  
8 And that's what it's referring to.

9           So if the next video segment is not  
10 small already, then the client software uses  
11 its connection and its most recent  
12 characteristics that it's, you know, data  
13 transmission characteristics, together with a  
14 list, a close transmitted list of network  
15 addresses for content web servers, and  
16 appropriate version of the next collection of  
17 segments to be retrieved.

18           So collection of segments could just  
19 be the next video segment. And so it's saying  
20 that -- and remember the examples where the  
21 segments that one quality level could be  
22 stored on one server and a different quality  
23 level could be stored on a different server.

24           So, using the list that the host  
25 provided, the client node can make a request

1 from the appropriate server, could be the same  
2 server it's always made, therefore an  
3 appropriate next segment based on its  
4 currently measured or currently measured  
5 network characteristics.

6 So that's what this is saying and  
7 teaching. I mean, it's teaching something  
8 that's broader and more flexible. But if you  
9 look at what Ogdon is saying about what a  
10 collection of segments is, it could just be  
11 the next video portion to play. So that's  
12 kind of why I cited this section here.

13 Q. Turn to paragraph 113 of your  
14 declaration.

15 A. Okay.

16 Q. This is analyzing Element 14D,  
17 correct?

18 A. Yes.

19 Q. Okay. And this element requires  
20 a determination by the end user station to  
21 select a higher or lower bitrate version of  
22 the streams, correct?

23 A. Yes.

24 Q. Okay. And so where -- and you're  
25 relying on Ogdon to disclose this

1 determination, is that right?

2 A. Yes.

3 Q. Okay. Is there something new in  
4 this analysis that wasn't present in the  
5 analysis we just looked at?

6 A. There may be. This is a lot  
7 longer, but it's a lot of the same -- I see  
8 some of the same citations. But, I mean, I  
9 think what I just read to you from I think  
10 column 22 was, I think that must be in  
11 here, too. I thought it's, you know, if  
12 the next statement is not cache, it looks  
13 at what the network characteristics are and  
14 then determines what next version to  
15 select. And that's part of it here, too, I  
16 think, along with all of the other  
17 citations that are part of this.

18 Q. Okay. Are you familiar with the  
19 term "objective evidence of  
20 non-obviousness" or sometimes called  
21 "secondary considerations"?

22 A. I've heard of them, yes.

23 Q. Have you applied those ideas in  
24 other cases where you've given testimony?

25 A. I'd say on occasion I may have,

1 but it's not that --

2 Q. Sorry, go ahead.

3 A. I'd say occasionally I have, but  
4 it's not that frequent.

5 Q. Okay. Did you apply those ideas  
6 in this case?

7 A. I don't think I have a section in  
8 my declarations here that address directly  
9 secondary considerations.

10 Q. Do you recall why not?

11 A. Well, I mean, I think -- I don't  
12 understand that -- I mean, it's hard to  
13 know what arguments the patent owner is  
14 going to come back with. But, I mean, I  
15 reviewed the documents I cite, including  
16 the ITC case. But you know, if they're  
17 raised in this matter, then I hope I'll  
18 have a chance to respond to them.

19 Well, actually, I understand --  
20 Mr. DeFay has raised that issue, but I have  
21 not responded to them, and I hope I will have  
22 a chance to respond to them.

23 Q. I see. So before submitting your  
24 declaration, you had reviewed the ITC  
25 determination, correct?

1 A. Yes.

2 Q. And do you recall there being a  
3 discussion of objective indicia of  
4 non-obviousness in that determination?

5 A. Yes, I remember part of it.

6 Q. Is there a reason you didn't  
7 address it in your declaration?

8 A. Well, I don't agree with -- I  
9 didn't agree with some of the rulings in  
10 the ITC case, especially with respect to  
11 the nexus. And so I didn't see how some of  
12 the evidence that was presented actually  
13 were based on the nexus for what was the  
14 reason that these patents were granted over  
15 everything that already existed beforehand.

16 So, I mean, other than that, I don't  
17 have -- I -- you know, I hope now that it's  
18 been raised by patent owner that I will have a  
19 chance to respond.

20 Q. Thinking back to the work you  
21 were doing at MIT during your Ph.D., during  
22 your graduate work I should say, you said  
23 that I think at the time MIT wasn't  
24 attempting to commercialize the technology  
25 that you were developing, is that right?

1           A.     Yeah, I'm not aware of any  
2     efforts by MIT to take what we did and  
3     commercialize it.

4           Q.     Do you have any idea why they  
5     weren't trying to commercialize that  
6     technology at the time?

7                     MR. PAQUETTE:  Objection.  Form.

8           A.     Well, I mean, we never went to  
9     the Patent Office at MIT, which some  
10    students do, and, you know, get MIT to file  
11    a patent on any of our work.  So I think  
12    that would have been step number one.  Our  
13    advisors never mentioned it.  Actually  
14    didn't realize it was an option until years  
15    later, that MIT did own a substantial  
16    number of patents.

17          Q.     In your view, when was adaptive  
18    bitrate streaming sort of commonplace in  
19    the market?

20                    MR. PAQUETTE:  Objection.  Form.

21          A.     Well, I mean, I think with  
22    respect to these declarations, I certainly  
23    think that Ogdon, and Ogdon in combination  
24    with other references, disclose it.  And I  
25    think Ogdon is describing, you know,

1 adaptivity based on network conditions for  
2 video presentations.

3 I would have to think about it and  
4 perform some type of analysis, but that's not  
5 part of what I did for this calculation.

6 Q. In terms of this notion of Ogdon  
7 teaching adaptive streaming, you talked --  
8 we talked earlier about your paragraph 77  
9 that mentions the undesirable viewing  
10 experience of having a presentation that  
11 was not seamless.

12 Is it your view that Ogdon had a  
13 seamless presentation?

14 A. I mean, Ogdon has -- issued and I  
15 think it has a presumption of validity and  
16 enablement in that someone could make and  
17 use what Ogdon is presenting, and I don't  
18 see how, why one would assume that it's not  
19 working the way it talks about.

20 Q. Well, does Ogdon ever say it's a  
21 seamless presentation?

22 A. It talks about how presentations  
23 are made. You know, patents often don't  
24 describe what they're not.

25 So I don't see why -- you know,

1 Ogdon is describing a system for making  
2 presentations, presentations could include  
3 video, and that they're adaptive, it adapts to  
4 changing network conditions. And this is all  
5 in my report, I'm kind of paraphrasing what's  
6 already there.

7 And Ogdon, and Ogdon in combination  
8 with other references, actually render obvious  
9 the challenged claims for the reasons I  
10 provide in my declarations.

11 So there are reasons why  
12 motivations, why you wouldn't do certain  
13 things a certain way and you wouldn't do them  
14 another way. And I've laid those out with  
15 respect to the segments being the same  
16 duration and encoding the same content, I  
17 think.

18 At least in 77, it's about the  
19 quality level segments each having equal  
20 playback duration and why a person of ordinary  
21 skill would have been motivated to make them  
22 to be exactly the same length across the  
23 different segments of different quality  
24 levels.

25 And so I give those reasons there.

1 And I still stand behind these reasons.

2 They're still good reasons why a POSITA would  
3 do it this way.

4 Q. Right, okay. But I just want to  
5 make sure -- so two questions about that.

6 So first, is it your opinion that a  
7 person of ordinary skill in the art reading  
8 Ogdon would understand that the end user would  
9 experience a seamless presentation as you  
10 describe it here in paragraph 77?

11 A. I mean, I don't think Ogdon uses  
12 the word "seamless," right, in the  
13 specification because it's describing a  
14 system that allows a presentation to be  
15 made, that includes video presentations  
16 that may be made up of different video  
17 segments encoded to meet different network  
18 characteristics of different users.

19 And so it works the way it's  
20 designed and laid out to work, and it's an  
21 issued U.S. Patent is my understanding.

22 So my point about it not being  
23 seamless is a person of ordinary skill, to the  
24 extent -- would do it to make all the  
25 different segments across different qualities

1 include the same content for the same length  
2 of time so that the presentations at the, you  
3 know, switching between segments -- it's  
4 simpler, I think we talked about that earlier,  
5 the system would be simpler if all the  
6 different segments, different quality levels  
7 encoded the same duration of content because  
8 you wouldn't have to keep a separate index and  
9 mapping where the content you want to play  
10 next is in which segment of alternative, you  
11 know, encoded stream collections.

12           So it would be simpler to do it that  
13 way. And furthermore, if you did encode them  
14 at different durations of content in each  
15 segment between the streams, if you simply  
16 picked the next segment, there would be a jump  
17 in the video because the segment doesn't  
18 encode the same video.

19           And that's why a reason to not -- a  
20 person of ordinary skill wouldn't do it that  
21 way, but would choose to do it the way that's  
22 simpler and would not produce jumps in video  
23 if you simply just requested the next segment  
24 to play of a different quality, even  
25 knowing -- they wouldn't even do that because

1 they would know that that's not the right next  
2 segment to play anyway.

3           So that's all part of the thing why  
4 doing it in a different way -- why doing it  
5 the way that I've laid out would have been  
6 obvious to a POSITA and it they would be  
7 motivated to make all of the corresponding  
8 segments in each version in equal duration of  
9 time to simplify the question, and so that  
10 each corresponding streamlet in each version  
11 could serve as a replacement for that portion  
12 of presentation content.

13           And that's what Ogdon teaches, that  
14 the alternative segments are replacements for  
15 the segment.

16           So that when switching to a  
17 different version, using the next segment in  
18 the sequence, there would be a seamless  
19 presentation. That wouldn't jump because --  
20 that there were different durations of content  
21 between segments of different quality  
22 encoding.

23           Q.     So one thing you don't discuss in  
24 your declaration is the latency issue  
25 associated with switching to a new stream.

1 I mean, isn't it true that when you  
2 switch to a new stream, the client would need  
3 to buffer the content before it could begin  
4 playing that new stream?

5 MR. PAQUETTE: Objection. Form.

6 A. I don't think the claims, the  
7 challenged claims across all five  
8 challenged patents use the word "latency"  
9 in the claim elements. So I'm not -- I  
10 don't know. If you point -- if there's  
11 someplace I have discussed this, I mean if  
12 you point me to it, we can look at it.

13 Q. Yeah, 77 where you talk about the  
14 seamless presentation experience. I'm  
15 trying to figure out how that would work in  
16 practice. Because when this occurs, when  
17 you make the switch that you're talking  
18 about between a low bitrate and a high  
19 bitrate, isn't it true that the client is  
20 going to have to buffer that new stream  
21 until it could begin playing it back?

22 A. Well, I mean, with respect to  
23 audio functions, Ogdon does actually teach  
24 buffering IP packets received from the  
25 audio server. That's in column 13, line 32

1 or so. And also in column 27 around line  
2 17 it talks about how -- I think this is a  
3 characteristic of the data, a resource type  
4 where live streaming of an audio file by a  
5 network requires dynamic realtime buffering  
6 at the client nodes. I think a person of  
7 ordinary skill would understand that would  
8 apply to it as well. So I think it is  
9 discussing some buffering here.

10 Q. Sorry, what was the first cite,  
11 13, column what?

12 A. 13, around line 32. And I think  
13 that it was just well known at that time.  
14 I meant a voice over IP live conversational  
15 system in the late '90s and we had buffers  
16 to buffer the realtime content.

17 Q. Right. So the buffer in column  
18 13, line 32 is an audio player -- this is  
19 discussion in -- this is discussion in  
20 Ogdon of previously recorded audio, right?  
21 Is that what you're referring to here?

22 A. I think it is talking about  
23 preloaded audio presentation data at the  
24 content manager. But, I think, you know,  
25 if you're making a presentation and the

1 presenter is speaking, this is like the  
2 system that we built in '98-'99 timeframe.  
3 You know, it's known how to do this live  
4 audio and live media using buffers.

5 I'm not sure why that's an issue  
6 you seem to not think is present in Ogdon.  
7 It talks about how it uses buffers. You  
8 know, that's how you -- even with live back  
9 and forth conversational audio, you  
10 would -- we need to use buffers. We  
11 weren't doing anything even in '98-'99.

12 Q. So I just want to make -- let's  
13 finish this discussion about this section  
14 you pointed me to at column 13.

15 So this has to do with a phone  
16 bridge, right? This situation is when the  
17 user is receiving audio separately from the  
18 visual material they're getting from the  
19 presentation, right?

20 A. Well, it is talking about  
21 receiving IP packets with audio. This is  
22 kind of over a network, not a separate  
23 phone bridge that uses a phone system.  
24 This is talking about bridging IP audio --  
25 and that could be because, you know, people

1 in the presentation might want to talk  
2 back. I mean, I'll look to see what it's  
3 describing here, but I mean, that's just --  
4 it's talking about IP packets of media  
5 content received over the network and how  
6 they would be buffered.

7 And then the other citation actually  
8 talks about realtime, you know, live streaming  
9 and real, dynamic realtime buffering.

10 Q. Okay. Which section? Where is  
11 that citation?

12 A. That's 27, line 17. And that's  
13 live streaming of an audio file.

14 Q. Okay, great. So for that one,  
15 this requires dynamic realtime buffering at  
16 the client nodes, correct? That's what it  
17 says?

18 A. It says that.

19 Q. Okay.

20 A. Live streaming of an audio file  
21 requires, you know, via the network,  
22 requires dynamic realtime buffering at the  
23 client nodes.

24 Q. Okay. So is that dynamic  
25 realtime buffering discussed there mean

1 that the bitrate of the audio can change?

2 A. I mean, I certainly think that  
3 the audio file could be encoded in  
4 different quality levels as well and that,  
5 you know, depending on network  
6 characteristics, it could. And Ogdon is  
7 teaching that these media elements can be  
8 audio. It's teaching that the audio can  
9 come from over the network live. It says  
10 here from an audio file, but there's no  
11 reason it can't be applied to actual live  
12 data collected from the presenter. And  
13 then it certainly could be encoded at  
14 different quality levels.

15 I mean, overall that is what Ogdon  
16 is teaching. It's teaching a dynamic system  
17 where the next segment, you know, of overall  
18 video presentation -- in this case it could  
19 just be an audio presentation is, you know,  
20 the next step is determined based on the last  
21 measured network conditions. That may affect  
22 what next segment you choose.

23 So that applies to video, as I've  
24 laid out in my declarations, and it could be  
25 the case for audio as well, but we're focusing

1 on the video part for the challenged claims.

2 Q. So do you still have Chou  
3 available, which is Exhibit 1013?

4 A. I closed it, but I can bring it  
5 up again.

6 Q. Okay, if you can do that for me.

7 A. Okay. I can do it now.

8 Q. All right. Turn to column 7.

9 A. Okay.

10 Q. And then starting at line 9,  
11 there is a paragraph that talks about in  
12 operation, for example.

13 Do you see that?

14 A. Yes.

15 Q. Okay. So it says: In operation,  
16 a user clicks on a link to a video clip or  
17 other video source such as a camera used  
18 for videoconferencing or other purposes and  
19 an application program for viewing streamed  
20 multimedia files launches from a hard disk  
21 to the video client.

22 Do you see that?

23 A. Yes.

24 Q. Okay. This is describing a  
25 pretty typical system for on-demand video

1 streaming, correct?

2 A. I mean, it's describing the  
3 system that it's claiming in its invention.

4 Q. Right. And this is a reference  
5 that you point to in your declaration as  
6 being kind of evidence of what a person of  
7 ordinary skill in the art would have known  
8 at the time, correct?

9 A. It is. And I think I cited to  
10 specifically the paragraph before the one  
11 we're looking at.

12 Q. Uh-huh, yep.

13 Do you have reason to believe this  
14 paragraph is not describing something a person  
15 of ordinary skill in the art would have been  
16 familiar with at the time?

17 MR. PAQUETTE: Objection to form.

18 A. Sorry, I'm not sure if it's the  
19 same previous paragraph. But the previous  
20 paragraph talks about QuickTime, Real -- I  
21 think it actually may be slightly a  
22 different paragraph, but it's describing  
23 the same things that a person knew.

24 I'm sorry, could you repeat the  
25 question, please?

1           Q.     I think you answered it. So let  
2 me just go on.

3                     It says -- this is now line 15:  
4 Rather than waiting for the entire video  
5 download, the video starts playing after  
6 initial portion of the video has come across  
7 the network, continues downloading the rest of  
8 the video while it plays.

9                     Do you see that?

10          A.     Yes.

11          Q.     Okay. The user does not have to  
12 wait for the entire video to download  
13 before the user can start viewing.  
14 However, in existing systems, there is a  
15 delay for such on-demand interactive  
16 applications before the user can start  
17 viewing the initial portion of the video.  
18 The delay, referred to herein as a startup  
19 delay, or a seek delay, is experienced by  
20 the user between the time when the user  
21 signals the video server to start  
22 transmitting data and the time when the  
23 data can be decoded by the video client and  
24 presented to the user.

25                     Do you see that?

1           A.     Yes.

2           Q.     So, so far this has been  
3     describing a prior art as it existed at the  
4     time of this Chou patent, correct?

5           A.     This is some of what's existing.  
6     It's not the entirety of all human  
7     knowledge about this topic.

8           Q.     Okay. And then it says:  
9     However, the present invention as described  
10    below achieved low latency responses from  
11    video server 204 and thus reduces the start  
12    of delay in the seek delay, correct?

13          A.     I see that.

14          Q.     Okay. So my question to you is,  
15    what's described here is the start-up delay  
16    going to be a feature of the Ogdon system  
17    as you've modified it. So when a user  
18    makes a change to the stream that they're  
19    requesting, are they going to experience  
20    the start-up or seek delay that's described  
21    here in Chou? And if not, can you explain  
22    why not?

23          A.     Well, every system that doesn't  
24    do pre-caching would be subject to delay  
25    because, you know, if a server is somewhere

1 else, you have to make a request, the  
2 request has to be processed and retrieved  
3 and you have to cede to the appropriate, it  
4 could be the beginning of the file, but you  
5 still have to access the appropriate  
6 portion of the file. Then you have to  
7 transmit that data back to the user.

8           What this is saying, remember in  
9 Chou is that the amount of data that  
10 represents the first few frames is of lower  
11 quality. And so it only reduces this delay in  
12 the sense that because the first frames are  
13 lower quality, they take up fewer bits to be  
14 transmitted and therefore, you know, if --  
15 therefore you'll receive them -- you'll  
16 receive the full amount of the first frame at  
17 a slightly earlier time than receiving a full  
18 frame of data.

19           And so that's what it's talking  
20 about as one way to minimize in delay. You  
21 can't change the speed of light, right.

22           Now, you can do things like content  
23 delivery networks, you can move the data  
24 closer to the end user that the data is  
25 retrieved from, and that speeds it up because

1 the distance required to make a round-trip is  
2 less and therefore it can be -- you can get it  
3 faster that way, too.

4 And then you can get it faster if  
5 you, like, make the first couple of frames  
6 much smaller. So you get it slightly faster.  
7 And the faster the network is, the less fast  
8 the difference will make. Because, you know,  
9 if a frame is four times larger at, you know,  
10 26 or 28.8 kilobits, that's a bottleneck, then  
11 you might actually have substantial savings.

12 But on a gigabit or 100 megabit  
13 network or faster where the difference in  
14 delay actually goes down and then begins to be  
15 dominated by things like a round-trip delay,  
16 which is why content delivery networks, people  
17 with -- are -- they're worth paying for that  
18 some clients, many clients use them, to cache,  
19 to pre-cache content closer to the user.

20 And so, you know, every system has  
21 the same bottlenecks that you can't get  
22 around. This round-trip transmission play is  
23 one of them.

24 You can make it better by pushing  
25 content closer to the users in advance. But,

1 you know, you can't -- you know, it's  
2 expensive to replicate all the content, you  
3 know, next door to everyone's house, right.  
4 So there's a limit to the cost benefit on  
5 that.

6 But pushing it into, you know, head  
7 ends near neighborhoods, regional head ends  
8 may make sense, and certainly that's a lot of  
9 content delivery networks do.

10 So the delay that you're seeking to  
11 reduce here and the way, one of the ways Chou  
12 talks about it is simply by reducing the  
13 amount of data needed to display the first few  
14 frames. And that saves a little bit, but it  
15 saves less time when the data network core  
16 speeds are faster.

17 Q. So in the combination you're  
18 proposing between Ogdon and Allen, would  
19 that combined system do pre-caching of all  
20 of the potential bitrate contents that the  
21 system may want?

22 A. I mean, Ogdon does mention  
23 caching. For example, on column 19 around  
24 line 50, 52, it talks about how -- and  
25 remember, these are just examples of what's

1 in Ogdon. But Ogdon is teaching what it's  
2 teaching, which is there are, you know, the  
3 next segments, segment to get, can be done  
4 dynamically based upon the network  
5 characteristics.

6 And it mentions that, you know,  
7 if the next one is not cached, you know,  
8 you can't preload everything that a user,  
9 you think a user is going to get to. But  
10 if they've logged into a particular  
11 presentation server for a particular  
12 presentation before it starts, maybe they  
13 could pre-load already, you know, pre --  
14 some pre-done segments if possible.

15 But this is only part of what  
16 Ogdon is teaching. But it's teaching that:  
17 Following the activation of a connection  
18 between the client node and a presentation  
19 controlling host, in Step 448 a client  
20 presentation software is instructed by the  
21 presentation controlling host, hereinafter  
22 for simplicity referred to as the host, to  
23 retrieve and cache via network one or more  
24 initial presentation segments from  
25 identified content web servers where the

1 presentation segments have been prestored.

2 Note that the initial presentation

3 segments, as well as subsequent

4 presentation segments, may be different for

5 clients at different client sites. In

6 particular, the segments provided may

7 depend on network 70 transmission rates,

8 client natural language preferences, unique

9 organizational displays and/or data,

10 corporate logos and/or confidential

11 financial data in configuration of client

12 nodes 56, the software and/or hardware.

13 So, I mean, there is some teaching

14 of caching in Ogdon, but the teaching about

15 the dynamic is if the next segment is not

16 cached. We looked at this earlier. If it's

17 not in a cache, then you use the existing

18 network characteristics that you just -- that

19 you have, the most recent one, to determine

20 what next segment you want to request. And

21 that's also what Ogdon is teaching.

22 So Ogdon's other teachings aren't

23 conflicting with what, you know, the teachings

24 that I am specifically using in my

25 declaration.

1 Q. Okay.

2 MR. WILLIAMS: Let's go off the  
3 record and let me just take a look  
4 through my outline and see if there is  
5 anything left here.

6 THE VIDEOGRAPHER: The time is  
7 4:05 p.m. and we are going off the  
8 record -- or rather 5:04 p.m. and we  
9 are going off the record.

10 (Recess taken from 5:04 p.m. to 5:10  
11 p.m. EDT)

12 THE VIDEOGRAPHER: The time is  
13 5:10 p.m. and we are back on the  
14 record.

15 MR. WILLIAMS: I pass the  
16 witness.

17 EXAMINATION BY

18 MR. PAQUETTE:

19 Q. Dr. Houh, do you remember you  
20 testified earlier that Ogdon teaches video  
21 and a POSITA would understand that video  
22 has audio as part of it?

23 Do you generally recall that?

24 A. Yes.

25 Q. From a perspective of a POSITA at

1 the time of the invention, would video  
2 always have to include audio?

3 A. No, no, it wouldn't.

4 MR. PAQUETTE: Pass the witness.

5 MR. WILLIAMS: No further  
6 questions. We can go off the record.

7 THE VIDEOGRAPHER: All right.

8 The time is 5:11 p.m. and this  
9 concludes today's deposition.

10 MR. WILLIAMS: I don't know if we  
11 got an order, but we would like a  
12 rough and then what's your quickest  
13 delivery?

14 THE COURT REPORTER: How soon do  
15 you need it?

16 MR. WILLIAMS: Well, I mean is  
17 tomorrow possible?

18 THE COURT REPORTER: I can get it  
19 to you Thursday.

20 (Continued on next page to  
21 include signature and jurat.)  
22  
23  
24  
25

230

1 MR. WILLIAMS: Okay, that's fine.

2 Thursday is doable, but we would like

3 the rough tonight if you can get it.

4 (Time noted: 5:11 p.m. EDT)

5

6

7

8

DR. HENRY HOUH

9

10 Subscribed and sworn to before me

11 this \_\_\_\_ day of \_\_\_\_\_, 2024.

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REPORTER CERTIFICATE

I, JOAN FERRARA, do hereby  
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That said proceedings were taken  
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I further certify that I am not  
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counsel.

IN WITNESS WHEREOF, I have  
hereunto set my hand this 10th day of  
July, 2024.

A handwritten signature in cursive script that reads "Joan Ferrara". The signature is written in dark ink and is positioned above a horizontal line.

JOAN FERRARA, RMR, FCRR

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DEPOSITION ERRATA SHEET

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offer these changes as if still under oath.

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DR. HENRY HOUH

Subscribed and sworn to on the \_\_\_\_ day of  
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DR. HENRY HOUH

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|---------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|-----------------------------------------------------------------|
| 00044-79:2<br>AYLO FREESITES LTD. v<br>DISH TECHNOLOGIES L.L.C.<br>044 65:5                                         |                                                                                 |                                                                 |
|                                                                                                                     |                                                                                 |                                                                 |
| 1                                                                                                                   |                                                                                 |                                                                 |
| 1 80:1,10 99:14 113:9,14 129:15<br>143:12 167:18 169:20                                                             | 148 177:22 180:19                                                               | 27 215:1 217:12                                                 |
| 1,007 80:10                                                                                                         | 149 177:23                                                                      | 28,8 183:12 184:15                                              |
| 1,0469,555 35:12                                                                                                    | 14D 204:16                                                                      | 28,800 183:6                                                    |
| 10 65:2 113:25 114:15 159:12 161:3,7                                                                                | 15 155:6 221:3                                                                  | 28.8 224:10                                                     |
| 10,951,680 35:25                                                                                                    | 17 215:2 217:12                                                                 | 2:25 146:14,16                                                  |
| 10-minute 44:13                                                                                                     | 183 141:13                                                                      | 2:31 146:16,19                                                  |
| 100 65:1 224:12                                                                                                     | 19 225:23                                                                       | 2C 77:18 80:22 82:19 83:10 122:25<br>123:7 128:23               |
| 1002 114:2                                                                                                          | 1954 197:15 198:1,3                                                             | 2D 129:4 130:5                                                  |
| 1003 9:14 34:14,17                                                                                                  | 1990s 115:17                                                                    |                                                                 |
| 1004 70:7 89:19 168:11                                                                                              | 1993 13:2                                                                       | 3                                                               |
| 1005 112:16,24 154:23,25 155:5<br>168:10                                                                            | 1994 13:1 22:9                                                                  | 3 89:23 94:20 95:7 106:8 125:12<br>126:13 131:3 174:17,21 191:4 |
| 1006 179:21                                                                                                         | 1:26 107:21,23                                                                  | 30 131:4 202:17                                                 |
| 1007 79:21,23 111:1,3,15                                                                                            | 1:28 109:8                                                                      | 300 135:22                                                      |
| 1013 155:11,18 219:3                                                                                                | 1B 108:13,19 111:5 162:6,9,10,23<br>163:23 164:15 188:20,24 189:16<br>190:14,15 | 310 157:24                                                      |
| 1014 166:18                                                                                                         | 1C 137:2 142:24 143:2 162:6,10,23                                               | 32 51:8 189:23 191:2 214:25 215:12,<br>18                       |
| 10:02 5:3                                                                                                           | 1E 161:21 162:5,16,21 164:11,14                                                 | 33 189:2,18                                                     |
| 10:55 44:16,18                                                                                                      | 2                                                                               | 34 79:1 167:4 189:17                                            |
| 11 114:13                                                                                                           | 2 84:13 123:10 124:25 145:3,20 157:9                                            | 35 159:12 167:1                                                 |
| 11,470,138 9:23                                                                                                     | 20 114:14                                                                       | 356 135:18                                                      |
| 11,677,798 36:12                                                                                                    | 200 83:11 129:6                                                                 | 36 84:17 123:11 125:16 145:20                                   |
| 113 204:13                                                                                                          | 2004 54:2,8 56:5 57:4,11 58:18,24<br>60:18 98:15 138:5 139:2                    | 37 82:18 89:25                                                  |
| 11:03 44:19,21                                                                                                      | 2006 27:20                                                                      | 38 82:19 191:4,6                                                |
| 12 113:9,14 114:20 202:4                                                                                            | 2023 10:21 37:18                                                                | 39 78:25 125:16 160:18,23 161:17<br>191:6 193:22                |
| 12:07 88:22,24                                                                                                      | 2024 5:2                                                                        | 3:41 185:16,18                                                  |
| 12:11 88:25 89:2                                                                                                    | 2024-000146 35:15                                                               | 3:55 185:18,21                                                  |
| 12:38 107:18,20                                                                                                     | 2024-00043 36:14                                                                |                                                                 |
| 13 214:25 215:11,12,18 216:14                                                                                       | 2024-00044 9:20 46:15                                                           | 4                                                               |
| 138 9:19,21,25 34:14 46:8,19,24<br>47:18,22 65:5,13,15 66:6 71:6,11<br>99:10,14 108:6 141:14 176:24 179:24<br>186:1 | 2024-00045 34:21                                                                | 41 52:24 53:5                                                   |
| 147 177:4,6 180:1                                                                                                   | 2024-00046 36:2                                                                 | 42 156:20                                                       |
|                                                                                                                     | 204 222:11                                                                      | 43 106:8 145:4                                                  |
|                                                                                                                     | 21 46:11,18 50:8 77:14 155:6                                                    | 44 92:8 191:9                                                   |
|                                                                                                                     | 22 202:4,16 205:10                                                              | 448 226:19                                                      |
|                                                                                                                     | 24 47:15                                                                        | 45 53:9,25 58:20 92:8 125:7                                     |
|                                                                                                                     | 25 167:5,7 168:3,13,17                                                          | 46 65:7 161:3                                                   |
|                                                                                                                     | 26 50:16 224:10                                                                 | 47 65:11,17 198:2                                               |
|                                                                                                                     |                                                                                 | 48 66:2                                                         |

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| <p><b>4:05</b> 228:7</p> <hr/> <p><b>5</b></p> <hr/> <p>AYLO FREESITES LTD. v<br/>DISH TECHNOLOGIES L.L.C.</p> <p><b>5</b> 44:13 94:21 95:19,20 153:6 171:7</p> <p><b>50</b> 6:13,15 225:24</p> <p><b>508</b> 77:18 82:20 83:6,9,10 84:2<br/>122:25 123:6</p> <p><b>51</b> 191:13</p> <p><b>52</b> 225:24</p> <p><b>524</b> 128:24</p> <p><b>53-4-ish</b> 94:2</p> <p><b>54</b> 69:19</p> <p><b>548</b> 130:5,8,12</p> <p><b>55</b> 85:5</p> <p><b>554</b> 34:18 35:2</p> <p><b>555</b> 35:8</p> <p><b>56</b> 135:24 183:9 200:15 227:12</p> <p><b>56,000</b> 183:5</p> <p><b>56K</b> 184:14</p> <p><b>59</b> 197:15 198:1</p> <p><b>5:04</b> 228:8,10</p> <p><b>5:10</b> 228:10,13</p> <p><b>5:11</b> 229:8</p> <hr/> <p><b>6</b></p> <hr/> <p><b>60</b> 70:24 157:20</p> <p><b>600</b> 135:17,20 148:2</p> <p><b>61</b> 182:18</p> <p><b>62</b> 90:7 99:12 161:3</p> <p><b>63</b> 159:12 197:9</p> <p><b>64</b> 78:3,21 79:17 108:9 109:13 122:7<br/>157:9 189:19</p> <p><b>66</b> 112:4 113:7,14 118:11</p> <p><b>67</b> 120:24 121:7 122:7,8,15 126:18<br/>131:21 153:25</p> <p><b>68</b> 74:14 122:7,19 142:24 149:2</p> <p><b>680</b> 35:21</p> <p><b>69</b> 77:1 82:16 147:2 149:2</p> <p><b>6B</b> 186:6 187:9 190:18,23,25 194:9<br/>195:20</p> | <hr/> <p><b>7</b></p> <hr/> <p><b>7</b> 157:20 174:18 219:8</p> <p><b>70</b> 148:16 152:1,9 155:19 202:18<br/>227:7</p> <p><b>73</b> 75:4 161:25 164:2</p> <p><b>74</b> 34:24 75:5</p> <p><b>75</b> 164:16,19 166:25</p> <p><b>759</b> 197:9</p> <p><b>77</b> 10:12 35:18 36:6 170:7 176:12,16<br/>209:8 210:18 211:10 214:13</p> <p><b>78</b> 197:12</p> <p><b>798</b> 36:9 179:12,16</p> <hr/> <p><b>8</b></p> <hr/> <p><b>8</b> 95:7,19,21</p> <p><b>80</b> 29:7</p> <p><b>82</b> 36:18</p> <p><b>83</b> 185:25 187:6 194:10</p> <p><b>84</b> 196:5</p> <p><b>88</b> 197:11</p> <hr/> <p><b>9</b></p> <hr/> <p><b>9</b> 5:2 156:16 160:18,23 219:10</p> <p><b>90</b> 29:7</p> <p><b>90s</b> 12:11 14:19 60:20 215:15</p> <p><b>94</b> 13:1</p> <p><b>98-'99</b> 216:2,11</p> <hr/> <p><b>A</b></p> <hr/> <p><b>a.m.</b> 5:3 44:16,18,19,21</p> <p><b>ABC</b> 30:6</p> <p><b>acceptable</b> 177:16,17 182:23 183:7,<br/>14 184:22 185:8</p> <p><b>access</b> 14:6 24:2 50:11,12 223:5</p> <p><b>accredited</b> 56:11</p> <p><b>accuracy</b> 29:6</p> <p><b>accurate</b> 11:5</p> <p><b>accurately</b> 6:17</p> | <p><b>achieve</b> 58:5</p> <p><b>achieved</b> 222:10</p> <p><b>acquired</b> 28:5 59:22 60:19<br/>Dr. Henry Houh</p> <p><b>acronym</b> 114:9</p> <p><b>action</b> 43:15,16</p> <p><b>activation</b> 226:17</p> <p><b>actual</b> 198:25 218:11</p> <p><b>ADA</b> 197:16</p> <p><b>adapt</b> 105:2,16 201:10</p> <p><b>adaptation</b> 129:19</p> <p><b>adapting</b> 190:4</p> <p><b>adaptive</b> 99:19,24 100:21,25 101:2<br/>102:4 103:20 105:3,12 208:17 209:7<br/>210:3</p> <p><b>adaptively</b> 100:16 104:15 106:11<br/>189:25 191:3 192:9,19 193:2,6 202:1</p> <p><b>adaptivity</b> 209:1</p> <p><b>adapts</b> 210:3</p> <p><b>add</b> 126:12 183:3</p> <p><b>Added</b> 64:19</p> <p><b>additional</b> 59:15 75:6,19 131:17<br/>132:8 135:11 150:18,24 162:23 164:7</p> <p><b>additionally</b> 75:6 148:19,22 149:5</p> <p><b>address</b> 10:25 62:8,17,22,23 63:5<br/>64:5 153:22 190:17 206:8 207:7</p> <p><b>addressed</b> 79:11</p> <p><b>addresses</b> 64:7 203:15</p> <p><b>addressing</b> 164:7,12</p> <p><b>administrative</b> 66:7</p> <p><b>advance</b> 224:25</p> <p><b>adverse</b> 42:11,25 43:8</p> <p><b>advertisements</b> 30:2</p> <p><b>advertising</b> 26:9</p> <p><b>advisors</b> 208:13</p> <p><b>affect</b> 218:21</p> <p><b>agree</b> 111:5 161:1 207:8,9</p> <p><b>ahead</b> 206:2</p> <p><b>AI</b> 28:24</p> <p><b>albeit</b> 163:18</p> <p><b>algorithms</b> 19:3</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|--|
| <p><b>ALJ</b> 66:8</p> <p><b>ALJ's</b> 67:22 68:9</p> <p><b>Allen</b> 82:7 9 87:15 108:19 112:2,7,9, 117:18 118:13,19,24 119:3,13,20,23 120:6,9,14,18 121:18 124:4,9,13 135:15 143:4 144:9 148:1 149:5,6,8, 15,19 150:22 154:23,25 155:1 162:5, 20 163:2 164:3 165:7 177:8 179:11 186:16,19 188:11 190:19 194:13,17, 25 195:12,16,21,22,24 196:24 197:1, 5 225:18</p> <p><b>allowed</b> 14:5 50:11 115:14</p> <p><b>alluding</b> 38:22 162:19</p> <p><b>alongside</b> 184:8</p> <p><b>already's</b> 119:5</p> <p><b>alternative</b> 69:15 74:23 78:9 85:8,11 90:24 92:2 94:6,9 97:25 103:8 122:9 162:14 163:5 172:8 176:10,20 177:14,20,24 178:13 179:6 182:8,10, 15,22 184:21 212:10 213:14</p> <p><b>alternatively</b> 54:13</p> <p><b>alternatives</b> 56:2 91:14 110:23 111:13</p> <p><b>amortized</b> 63:21</p> <p><b>amount</b> 59:1 62:21 101:20 102:23 103:9 158:8 223:9,16 225:13</p> <p><b>analog</b> 20:23,24 21:3</p> <p><b>analogous</b> 70:25 71:5,10,15 73:18</p> <p><b>analysis</b> 47:10 54:6 59:8,18 60:12, 22 64:19 65:19 67:14 69:10,15 76:8 108:12 140:3 142:4 149:7 156:3 161:24 162:9 163:6 164:1 167:15 186:14 195:20 205:4,5 209:4</p> <p><b>analyze</b> 69:14 200:9</p> <p><b>analyzed</b> 38:9,10 64:23 69:3 70:14</p> <p><b>analyzing</b> 35:24 61:9 99:13 100:4 149:11 186:5 204:16</p> <p><b>anchor.mpg</b> 184:5</p> <p><b>and/or</b> 91:16 106:12 156:8 192:10 227:9,10,12</p> <p><b>Andrew</b> 5:21 47:23</p> <p><b>animate</b> 97:8</p> <p><b>animated</b> 85:23 88:6,18 96:6,8,10, 16,20 97:11 110:4</p> <p><b>animating</b> 97:16</p> | <p><b>animation</b> 92:9 93:5,20,24 94:9,12, 17,24 95:3,20,21 96:3,19 97:2,7,11 98:8 101:13 103:5,8 104:2 110:17 191:12 192:1</p> <p><b>animations</b> 94:14,19 96:9 98:3,11, 12</p> <p><b>answers</b> 45:5 48:23 83:1,5</p> <p><b>apologize</b> 89:6 189:14</p> <p><b>appearing</b> 36:6</p> <p><b>appears</b> 6:12 10:17 70:24 86:19 92:13 116:5 137:8</p> <p><b>Apple</b> 114:24 115:7,24 116:13 117:5, 7,21</p> <p><b>applicant's</b> 138:6</p> <p><b>application</b> 18:25 21:21 75:20 137:20 164:20 165:1,14,18,19 166:21 168:23 169:15 219:19</p> <p><b>applications</b> 221:16</p> <p><b>applied</b> 51:5 65:12 66:13,15,22,25 67:8,21 113:4 137:21 140:3,4 205:23 218:11</p> <p><b>applies</b> 218:23</p> <p><b>apply</b> 28:23 65:22 137:18 206:5 215:8</p> <p><b>applying</b> 51:1 164:2</p> <p><b>approach</b> 60:2 195:17</p> <p><b>approximately</b> 5:3 37:5,10 41:2 75:10,14,18 105:23</p> <p><b>April</b> 54:2</p> <p><b>arbitrary</b> 157:13</p> <p><b>archived</b> 29:22</p> <p><b>areas</b> 56:1 57:24</p> <p><b>argue</b> 107:10</p> <p><b>argument</b> 69:7</p> <p><b>arguments</b> 206:13</p> <p><b>arise</b> 69:13</p> <p><b>arrive</b> 118:19</p> <p><b>arrives</b> 99:5</p> <p><b>art</b> 8:18 13:18 33:1,2,7 47:11 53:1,12 54:2,8 55:8,20 57:6,14 66:23 67:7 68:8,15 69:3 70:19,25 71:4,5,11,15 73:18 111:12 137:20 138:10,25 139:2,5 165:9,24 168:24 169:2 176:5, 9,18 178:11,16 179:5,10 211:7 220:7, 15 222:3</p> | <p><b>aspect</b> 85:6 90:2</p> <p><b>asserting</b> 66:6</p> <p><b>assessing</b> 55:7</p> <p><b>assets</b> 28:12 29:18</p> <p><b>Assignee</b> 89:13</p> <p><b>assume</b> 209:18</p> <p><b>assumed</b> 54:5</p> <p><b>assumes</b> 114:22</p> <p><b>assuming</b> 79:20</p> <p><b>assumption</b> 14:14</p> <p><b>attached</b> 9:8 15:4</p> <p><b>attempting</b> 26:3 207:24</p> <p><b>attendee</b> 5:20</p> <p><b>attending</b> 5:23,25</p> <p><b>attorney</b> 39:6</p> <p><b>attorneys</b> 7:19,22 32:25 45:16 52:16</p> <p><b>audience</b> 117:18</p> <p><b>audio</b> 28:12 29:11 30:20 61:14,20 63:22 73:1,2,3,19,22 94:19,24 136:8, 11,13,16,20,25 152:23 165:4 167:11 168:6 169:22 170:3 183:2 184:7,11 214:23,25 215:4,18,20,23 216:4,9,17, 21,24 217:13,20 218:1,3,8,10,19,25 228:22 229:2</p> <p><b>author</b> 177:13 182:21</p> <p><b>automatically</b> 16:11 17:1 97:13</p> <p><b>avoid</b> 51:22</p> <p><b>aware</b> 67:21 208:1</p> <p><b>Aylo</b> 5:5,16 39:21,23 70:7</p> <tr> <td colspan="3"><b>B</b></td></tr> <p><b>bachelor's</b> 59:22</p> <p><b>back</b> 12:21 14:18 15:21 17:14 19:16 21:8 22:20 28:8 32:4 41:14 44:21 50:7 59:21 64:20 65:4 80:18 82:14 89:2 99:9 106:9 107:23 111:4 114:20 117:17 118:10 124:18 131:21 142:7, 23 146:19 151:3 158:4,25 159:3 162:6 175:11 178:8 179:23 185:21 187:10 188:24 194:9 206:14 207:20 214:21 216:8 217:2 223:7 228:13</p> <p><b>background</b> 166:16</p> <p><b>backwards</b> 24:7,19 174:22</p> | <b>B</b> |  |  |
| <b>B</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |          |  |  |

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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Baker</b> 5:14,23</p> <p><b>band</b> 154:6</p> <p><b>bandwidth</b> 78:1,7 82:9 87:8 88:5,8 110:20 111:19 134:20,21 135:8,9 136:9,11 154:3,17</p> <p><b>bandwidths</b> 81:16,18 86:11 87:13 101:15</p> <p><b>bar</b> 157:14</p> <p><b>base</b> 142:12</p> <p><b>based</b> 19:9 45:5 58:6 63:4 64:3,4 78:7 81:15 105:12 110:20 126:17 166:10 176:13 183:18,19,25 186:24 187:12 188:5,23 190:23 194:2 199:21 201:24 204:3 207:13 209:1 218:20 226:4</p> <p><b>basically</b> 15:15 18:7 21:3 24:7 25:3 29:2 30:19 134:9</p> <p><b>basis</b> 73:14</p> <p><b>beat</b> 118:1</p> <p><b>began</b> 70:1</p> <p><b>begin</b> 99:13 214:3,21</p> <p><b>beginning</b> 84:16 108:11 137:17 156:19 173:13 175:11,15 180:1 223:4</p> <p><b>begins</b> 50:16 65:8 90:1,19 113:23 114:14 148:18 161:25 224:14</p> <p><b>behalf</b> 5:9 43:18 45:19,21,23,24</p> <p><b>believed</b> 50:4</p> <p><b>benefit</b> 51:15 225:4</p> <p><b>Beus-gilbert</b> 42:22</p> <p><b>bigger</b> 61:13</p> <p><b>Bill</b> 16:16,19</p> <p><b>bit</b> 51:11 54:21 61:23 65:6 74:3 137:9,16 173:14 187:22 225:14</p> <p><b>bit-by-bit</b> 133:24</p> <p><b>bit-for-bit</b> 132:19</p> <p><b>bitrate</b> 116:14 121:17 135:22,23 143:9 144:8,23 152:7 154:7 159:18, 20,21 163:18 183:4,5,9,25 184:15 185:5 187:1,15 188:8 190:8 204:21 208:18 214:18,19 218:1 225:20</p> <p><b>bitrates</b> 82:10 109:21 110:23 111:9, 14 115:1 116:7 119:7,8,14,16,17 124:6 134:14 143:12,22,25 144:2 149:17,19 160:11 169:8 184:13 185:1 187:25 194:15,21 195:14 197:4</p> | <p><b>bits</b> 62:17 223:13</p> <p><b>blank</b> 109:5</p> <p><b>block</b> 196:5</p> <p><b>blue</b> 141:3,7,8</p> <p><b>blurb</b> 29:21</p> <p><b>boards</b> 44:6</p> <p><b>body</b> 47:4</p> <p><b>bolded</b> 79:3 80:20 189:24 192:17</p> <p><b>bottleneck</b> 224:10</p> <p><b>bottlenecks</b> 224:21</p> <p><b>bottom</b> 34:24 70:7 79:1 82:18 157:9, 19 161:20 167:4 177:22 182:19 189:3,16,18</p> <p><b>Botts</b> 5:14,23</p> <p><b>boundaries</b> 18:8 67:9 174:4</p> <p><b>boundary</b> 18:12</p> <p><b>box</b> 20:25 122:25 123:6 128:23 129:5 130:5,8,12</p> <p><b>branch</b> 130:15</p> <p><b>break</b> 19:8 44:13 45:1 99:6 108:3 146:24 185:11,14</p> <p><b>bridge</b> 216:16,23</p> <p><b>bridging</b> 216:24</p> <p><b>bring</b> 18:18 219:4</p> <p><b>broad</b> 62:12</p> <p><b>broadcast</b> 22:17</p> <p><b>broader</b> 204:8</p> <p><b>broken</b> 16:25 127:9</p> <p><b>browser</b> 16:10,21 18:5,18,25 19:1 22:21 23:1,20 100:10 188:17 196:8 197:12</p> <p><b>browsers</b> 117:1,2 118:9</p> <p><b>browsing</b> 22:15</p> <p><b>Brueck</b> 47:22</p> <p><b>brush</b> 177:25</p> <p><b>BS</b> 54:9 56:5</p> <p><b>buffer</b> 157:6,19,20 158:1,5,18 159:3 214:3,20 215:16,17</p> <p><b>buffered</b> 217:6</p> <p><b>buffering</b> 214:24 215:5,9 217:9,15, 22,25</p> | <p><b>buffers</b> 215:15 216:4,7,10</p> <p><b>built</b> 13:14,16 21:3 216:2</p> <p><b>bunch</b> 13:21</p> <p><b>business</b> 29:15 30:3,12</p> <p><b>buttons</b> 18:21</p> <p><b>buy</b> 25:11</p> <p><b>BVN</b> 28:17</p> <hr/> <p style="text-align: center;"><b>C</b></p> <hr/> <p><b>cache</b> 197:17 198:10 205:12 224:18 226:23 227:17</p> <p><b>cached</b> 226:7 227:16</p> <p><b>caching</b> 225:23 227:14</p> <p><b>calculate</b> 174:19</p> <p><b>calculation</b> 209:5</p> <p><b>call</b> 9:21,25 24:19 31:16 86:25 155:22 165:20</p> <p><b>called</b> 6:6 16:10,20 17:12 19:1 27:9 29:5 61:4 64:21 69:22 79:24 117:25 163:4 177:13 205:20</p> <p><b>calls</b> 95:12 113:23</p> <p><b>camera</b> 14:20 15:13 21:23 156:6 219:17</p> <p><b>cameras</b> 14:12 15:14 21:19</p> <p><b>capability</b> 154:14</p> <p><b>capable</b> 115:21</p> <p><b>capacity</b> 63:24 103:10</p> <p><b>capital</b> 28:20</p> <p><b>caption</b> 17:24</p> <p><b>captions</b> 16:15</p> <p><b>capture</b> 13:15</p> <p><b>captured</b> 16:15 20:8 54:19</p> <p><b>card</b> 13:19</p> <p><b>career</b> 26:16</p> <p><b>careers</b> 12:10</p> <p><b>careful</b> 33:11</p> <p><b>Carter</b> 5:21</p> <p><b>case</b> 7:2,10 8:16 9:19 32:14 33:6,9, 11,14 39:14 40:12 42:13 44:1,2 47:6 55:9 59:19 66:17 67:13,23 79:2 88:6 89:7 97:4 145:22,25 158:16 167:15 183:21,25 184:9,20 187:3 206:6,16</p> |
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| <p>207:10 218:18,25</p> <p><b>cases</b> 7:9,11 32:21 40:1,23 43:7 45:18 51:23 95:19 205:24</p> <p><b>CBS</b> 30:6</p> <p><b>CDN</b> 114:9,18</p> <p><b>cede</b> 223:3</p> <p><b>challenged</b> 39:2,8 41:20 210:9 214:7,8 219:1</p> <p><b>challenging</b> 45:23,25</p> <p><b>chance</b> 206:18,22 207:19</p> <p><b>Chang</b> 79:24 80:4</p> <p><b>change</b> 90:22 105:14,16 187:25 195:16 218:1 222:18 223:21</p> <p><b>changed</b> 27:10 190:5</p> <p><b>changing</b> 119:24 201:11,25 210:4</p> <p><b>channel</b> 22:18</p> <p><b>characteristic</b> 215:3</p> <p><b>characteristics</b> 53:14 100:18 101:5, 8,12,20,24 104:17 106:14 111:21 124:17 129:21 133:13 134:20 141:4 154:7,16 188:23 190:2,5 193:5,8 194:3 195:3 203:12,13 204:5 205:13 211:18 218:6 226:5 227:18</p> <p><b>characters</b> 72:24</p> <p><b>chat</b> 33:24 34:4,8 80:5 155:15 166:19 179:19</p> <p><b>cheaper</b> 52:10 63:20</p> <p><b>check</b> 5:19</p> <p><b>chief</b> 66:7</p> <p><b>choice</b> 117:21 118:6 183:16</p> <p><b>choose</b> 119:4 183:9,17,24 212:21 218:22</p> <p><b>choosing</b> 183:13</p> <p><b>chosen</b> 177:17 182:24 183:7</p> <p><b>Chou</b> 155:23,24 156:2,4,11,16 157:4 158:2 160:2 161:2,6,13 219:2 222:4, 21 223:9 225:11</p> <p><b>citation</b> 78:4 79:19,21 83:22 113:6,8, 13 145:2 154:22 155:10 166:25 195:21 196:5 217:7,11</p> <p><b>citations</b> 82:25 143:13 205:8,17</p> <p><b>cite</b> 47:3 74:13 77:14 84:25 87:6 100:7 161:13 162:5 176:5,9,15,23 202:3 206:15 215:10</p> | <p><b>cited</b> 80:22 82:15 84:21 85:16 178:18 179:13 198:2 200:22 204:12 220:9</p> <p><b>cites</b> 84:24</p> <p><b>citing</b> 80:7 111:1,14 155:19 191:5 196:20 198:19</p> <p><b>claim</b> 65:6 68:2 77:14 99:14 120:5,6 137:7,10 139:21 140:1,13,23 144:18, 25 164:10 167:5,6,7,18 168:3,13,17 169:20 186:13 187:9,10,21 190:13 196:25 198:16 214:9</p> <p><b>claimed</b> 71:5,11 144:15</p> <p><b>claiming</b> 220:3</p> <p><b>claims</b> 65:13 140:19 210:9 214:6,7 219:1</p> <p><b>clarified</b> 50:5</p> <p><b>Clarke</b> 5:8</p> <p><b>classifying</b> 63:11</p> <p><b>clear</b> 19:22 26:13 33:16,18,21 34:1 53:23 64:12,25 169:25 195:8</p> <p><b>Clearplay</b> 42:23 43:1</p> <p><b>click</b> 31:5</p> <p><b>clicks</b> 219:16</p> <p><b>client</b> 14:6 24:8,10,17 32:1,11 39:21 40:15,25 45:3 71:20,21,24 83:8,12, 13,16,20 84:4,6 90:13,15,18,21,24 91:7,10,23 92:7,25 93:4,23 94:3 100:9 102:16,17,20 103:24 104:17 106:3,14,15 120:10 129:1,16,23 134:24 154:2 158:3,15 183:17,20 184:6,12 186:25 187:24 188:15 190:2 191:10,14 196:6,8,12,21 197:10,15 198:4,10,17,21,25 199:3,17,21 200:15,19 201:6,7,8,16,21 203:10,25 214:2,19 215:6 217:16,23 219:21 221:23 226:18,19 227:5,8,11</p> <p><b>clients</b> 78:7 106:15 110:20 154:15 192:23 224:18 227:5</p> <p><b>Clinton</b> 16:17,19</p> <p><b>clip</b> 219:16</p> <p><b>close</b> 75:16 194:21 203:14</p> <p><b>closed</b> 16:15 219:4</p> <p><b>closer</b> 223:24 224:19,25</p> <p><b>closing</b> 143:20</p> <p><b>CNN</b> 15:23 16:3,23</p> <p><b>co-counsel</b> 5:18</p> <p><b>code</b> 18:19</p> | <p><b>coded</b> 80:25 135:16</p> <p><b>coder</b> 158:18</p> <p><b>codes</b> 156:8</p> <p><b>coding</b> 147:25 171:4 195:25</p> <p><b>collected</b> 218:12</p> <p><b>collecting</b> 30:20</p> <p><b>collection</b> 77:19,23 82:21 83:14,21 84:7 123:1 128:25 129:2,8 130:20 145:12 146:7 165:4 167:10,18,19,20 196:14 202:9,14,18 203:2,16,18 204:10</p> <p><b>collections</b> 78:9 122:9 143:10 167:9,17 168:5 171:17 212:11</p> <p><b>collectively</b> 14:3</p> <p><b>colleges</b> 56:11</p> <p><b>color</b> 141:3,4</p> <p><b>column</b> 84:10,11,12,13 89:23 94:20 95:7 106:8 113:8,9 123:10 124:25 125:12 126:13 129:14 131:3 145:3,19 155:5 156:16 157:9,19 159:12 160:18,23 161:2,7 191:4 202:4 205:10 214:25 215:1,11,17 216:14 219:8 225:23</p> <p><b>combination</b> 52:1 64:6,16 94:23 121:1 149:9,10 152:19 154:19 160:8 162:15 194:18 208:23 210:7 225:17</p> <p><b>combinations</b> 92:20 93:9,11,15 192:6 193:11</p> <p><b>combine</b> 52:5,13,20 112:13 118:19</p> <p><b>combined</b> 87:15 144:9 149:6 225:19</p> <p><b>combining</b> 112:2 118:24 120:15</p> <p><b>comma</b> 11:22</p> <p><b>commands</b> 83:11 84:6</p> <p><b>commercial</b> 24:14 31:21</p> <p><b>commercialize</b> 26:3,6,11 207:24 208:3,5</p> <p><b>commercialized</b> 25:20</p> <p><b>commercializing</b> 26:17,21 27:3</p> <p><b>commercially</b> 26:23 28:5</p> <p><b>commonly</b> 139:2</p> <p><b>commonplace</b> 208:18</p> <p><b>communication</b> 85:14 188:18</p> <p><b>communications</b> 7:18 129:17</p> <p><b>companies</b> 12:20 29:17 30:5,6,9</p> |
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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>48:18</p> <p><b>company</b> 11:12 26:8 27:4,15,19,21<br/>28:10 30:3 39:22 42:23 89:14,16</p> <p><b>comparable</b> 54:11</p> <p><b>compare</b> 49:13,19</p> <p><b>comparing</b> 142:10</p> <p><b>compatible</b> 151:8</p> <p><b>complete</b> 47:2</p> <p><b>completed</b> 196:15</p> <p><b>completely</b> 41:8</p> <p><b>complex</b> 94:23 174:20 193:25 194:5</p> <p><b>complicated</b> 174:16</p> <p><b>complying</b> 148:1</p> <p><b>component</b> 157:21</p> <p><b>components</b> 13:14</p> <p><b>compressed</b> 20:4,14 31:18,22</p> <p><b>compresses</b> 156:8</p> <p><b>compression</b> 20:5,8 134:5 156:13</p> <p><b>comprise</b> 127:17,18 146:9 148:10</p> <p><b>comprised</b> 127:15 144:20 146:7</p> <p><b>comprises</b> 77:3 143:9,18 144:12<br/>147:7 148:3 156:5</p> <p><b>comprising</b> 137:13</p> <p><b>computer</b> 9:2 13:22 14:6 21:24 54:9<br/>56:6,12</p> <p><b>computers</b> 13:6 15:4,17</p> <p><b>concept</b> 128:22</p> <p><b>concepts</b> 56:22</p> <p><b>concerned</b> 20:5 32:9</p> <p><b>concludes</b> 229:9</p> <p><b>conclusion</b> 73:14</p> <p><b>conclusions</b> 169:17</p> <p><b>condition</b> 158:16</p> <p><b>conditions</b> 105:13,14,16 119:9<br/>201:11,25 209:1 210:4 218:21</p> <p><b>conference</b> 156:15</p> <p><b>confidential</b> 227:10</p> <p><b>configuration</b> 227:11</p> <p><b>conflicting</b> 227:23</p> <p><b>confused</b> 45:17 199:15</p> | <p><b>confusing</b> 34:2</p> <p><b>congested</b> 195:5</p> <p><b>congestion</b> 195:6,7</p> <p><b>connected</b> 102:21</p> <p><b>connection</b> 43:14 103:25 104:12,21<br/>156:2 164:4 185:6 203:11 226:17</p> <p><b>consideration</b> 61:19</p> <p><b>considerations</b> 205:21 206:9</p> <p><b>considered</b> 46:19,24 51:17 67:8</p> <p><b>consist</b> 191:22</p> <p><b>consolidated</b> 116:24</p> <p><b>construction</b> 65:7 67:4,12,19,22<br/>68:2,14,16,24 69:4</p> <p><b>construed</b> 66:8,18 69:9,16</p> <p><b>consultant</b> 11:15 12:6</p> <p><b>Consulting</b> 11:9</p> <p><b>contact</b> 47:16</p> <p><b>contacted</b> 32:16</p> <p><b>contemplates</b> 152:11</p> <p><b>content</b> 30:16 66:9 74:7,8 78:6 79:5<br/>82:11 91:12,15,19,20,24 92:3,10,14,<br/>15 94:1 99:20 100:22 101:10 105:23<br/>106:11,17 110:19 114:1,2,6,10<br/>115:15,22 116:9 152:25 157:14<br/>159:19 160:5 168:9 169:9 171:5<br/>172:4,18,25 174:7 178:19,22 192:3,9<br/>193:7,13,16 194:2,6 203:15 210:16<br/>212:1,7,9,14 213:12,20 214:3 215:16,<br/>24 217:5 223:22 224:16,19,25 225:2,<br/>9 226:25</p> <p><b>contents</b> 179:9 225:20</p> <p><b>contested</b> 7:7</p> <p><b>context</b> 12:7 19:7 38:16 98:6 107:12<br/>137:24 138:15,17,18,22 139:18<br/>165:17 166:6 171:19</p> <p><b>contexts</b> 138:14</p> <p><b>continue</b> 41:9 102:6</p> <p><b>continued</b> 229:20</p> <p><b>continues</b> 221:7</p> <p><b>control</b> 22:19 131:9</p> <p><b>controlling</b> 131:5 197:17 198:8<br/>226:19,21</p> <p><b>conversation</b> 63:23</p> <p><b>conversational</b> 215:14 216:9</p> | <p><b>converse</b> 175:3</p> <p><b>convert</b> 21:1</p> <p><b>coordinates</b> 100:10 197:11</p> <p><b>copies</b> 150:19</p> <p><b>copy</b> 10:17 28:1 132:7,14,19,22<br/>133:18,22,24,25 135:3,6,11 136:1</p> <p><b>core</b> 225:15</p> <p><b>corporate</b> 227:10</p> <p><b>correct</b> 6:14 7:3 9:23 10:7 11:6 12:2<br/>19:10 23:6 24:12 34:15,21,25 35:5,<br/>12,18,25 36:6,12,15 43:2 45:5,25<br/>46:15,20 49:6,10 50:21 54:3 70:8<br/>71:12 72:23 76:5 84:20 95:12 97:1<br/>99:14 111:7 112:25 114:3 116:15<br/>118:14 120:12 133:1 139:24 140:3<br/>143:4 164:5 167:2 168:14,19 170:13<br/>172:10 181:18 182:9 184:16 186:6<br/>191:18 192:24 194:15 202:5 204:17,<br/>22 206:25 217:16 220:1,8 222:4,12</p> <p><b>correctly</b> 30:10 39:10 40:8 115:17</p> <p><b>correspond</b> 77:7 124:22</p> <p><b>corresponds</b> 139:23</p> <p><b>cost</b> 225:4</p> <p><b>counsel</b> 5:11,24 7:18 51:2,12</p> <p><b>couple</b> 12:15 99:23 102:8 135:13<br/>193:22 224:5</p> <p><b>couple-second</b> 176:2</p> <p><b>coupled</b> 156:6</p> <p><b>court</b> 6:3 42:13 229:14,18</p> <p><b>covered</b> 193:21</p> <p><b>covering</b> 189:10</p> <p><b>covers</b> 190:6</p> <p><b>create</b> 135:21</p> <p><b>created</b> 116:8,15 150:25</p> <p><b>creating</b> 109:23 150:18 152:6</p> <p><b>current</b> 10:18 129:8 130:19,20<br/>173:22 188:23</p> <p><b>curriculum</b> 56:10</p> <p><b>customary</b> 65:12</p> <p><b>CV</b> 6:12 10:18,24 11:4</p> <hr/> <p style="text-align: center;"><b>D</b></p> <hr/> <p><b>data</b> 13:21 61:7,18,19,25 62:4 64:16</p> |
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AYLO FREESITES LTD. v  
DISH TECHNOLOGIES L.L.C.

Dr. Henry Houh

71:22 95:12,15 101:23 103:1,6,17  
105:8 156:9 157:12,15,22,23 158:1,3,  
13,14 189:4 192:6 203:12 215:3,23  
218:12 221:22,23 223:7,9,18,23,24  
**date** 54:4 58:22,24 60:19,24 110:22  
**dated** 37:3  
**David** 15:22 16:12 47:22  
**days** 16:4 118:6  
**decides** 184:13 199:19,21  
**deciding** 134:22 200:13  
**decision** 130:12  
**decision-making** 183:19  
**deck** 97:19  
**declaration** 6:25 7:10 9:18 32:22  
33:4 35:5,8,21 36:9 38:5 46:8 47:4  
65:4 66:20 69:19 70:18 74:13 75:23  
76:8,14,18 78:18 79:14,16 82:12  
84:22,24 85:17 87:12 99:2,9 108:6  
109:11 118:12 119:10 131:21 137:3  
147:2 155:20 161:18 166:22 170:7  
176:18,24 177:6 178:17 179:24  
185:25 192:18 194:11 200:6 204:14  
206:24 207:7 213:24 220:5 227:25  
**declarations** 7:6 8:16,19 10:6  
33:24,25 36:21 37:2,13 38:7,11,19  
41:20 48:25 50:4,13 66:14 70:14  
113:3 179:1,3 206:8 208:22 210:10  
218:24  
**decoded** 157:16,24 221:23  
**decoder** 157:6,18,20,24 158:1,5  
**decoding** 134:4  
**decreasing** 185:1  
**Defay** 206:20  
**defined** 141:1  
**definition** 15:2 66:12 68:9 139:9  
141:12,19,23  
**degree** 54:9,11 56:5 58:7  
**delay** 157:5,6,7,10,17 158:10,13,17,  
18,24 160:19 161:9 221:15,18,19  
222:12,15,20,24 223:11,20 224:14,15  
225:10  
**delays** 158:21 159:9  
**delivered** 72:15  
**delivery** 114:6,10 223:23 224:16  
225:9 229:13

**demo** 14:15 16:10,23 23:10 28:13  
30:23 31:17  
**demonstration** 30:18  
**demonstrations** 12:13 16:6  
**demos** 12:17,25 13:3,25 14:4 15:8,  
18,25 16:22 17:4 22:5 24:23 25:18  
**denoted** 123:15 131:7  
**depend** 227:7  
**depending** 63:14 85:13 119:8  
130:15 218:5  
**deposed** 6:13 7:2  
**deposition** 5:4 7:14,17,23 8:12,22  
9:10 49:9 50:3 70:1 137:17 229:9  
**derived** 51:16  
**describe** 7:16 10:16 12:4 19:25  
21:15 28:9 51:21 74:6 175:3 188:19  
200:5 209:24 211:10  
**describes** 76:21 122:24 124:10  
128:14 188:13  
**describing** 23:14 53:13 88:4 114:5  
121:11,22,25 126:19,21 130:11,16  
132:24 133:16 150:24 152:9,10  
159:17,24 161:7 180:7,8,9 208:25  
210:1 211:13 217:3 219:24 220:2,14,  
22 222:3  
**description** 122:22  
**design** 13:18,19,20  
**designed** 173:15 211:20  
**Designing** 61:4  
**desktop** 9:10 14:12  
**destination** 62:8,17,22 64:4,5,7  
**detail** 67:9 161:8 187:8 190:12 200:6  
**detailed** 62:14 67:14  
**detect** 134:22  
**detected** 110:7,9 129:7 189:4,6  
**determination** 63:19 186:25 187:13  
188:6 190:24 201:22 204:20 205:1  
206:25 207:4  
**determine** 51:15 166:1 227:19  
**determined** 218:20  
**determines** 196:15 205:14  
**determining** 64:15 129:22  
**developing** 207:25

**device** 103:24  
**devices** 13:15,16  
**diagram** 96:23  
**dial-in** 104:20  
**dialed** 102:22  
**diamond** 130:14  
**differ** 67:3 140:9  
**difference** 67:16 95:22,25 96:2  
224:8,13  
**differences** 49:13,20,23 142:5,9,11,  
15,16,18  
**difficult** 45:8  
**digital** 13:13 20:3,8,18 21:1,4 143:22  
169:9  
**digitally** 109:20  
**digitizing** 108:23  
**direct** 134:6  
**directed** 27:5 76:3  
**directions** 22:1  
**directly** 15:4 30:13 74:20 206:8  
**disagree** 54:17  
**disagreement** 53:20  
**disclose** 172:1 178:12 179:5 182:13  
188:12 204:25 208:24  
**disclosed** 120:14 186:15 194:16  
**discloses** 77:2,8 99:19 109:15  
111:16 112:5,8 119:24 143:8 147:7  
162:12 165:2 176:19 181:11 190:7  
200:18  
**disclosing** 118:13 120:4 163:7  
172:1 179:14 181:9 186:17 195:25  
198:14  
**disclosure** 123:6 124:19 138:6  
168:23 190:7  
**disclosures** 74:5 165:11 166:3  
**discrete** 116:9  
**discuss** 44:24 75:22 79:15 108:1  
112:13 120:23 122:6 146:22 180:2  
213:23  
**discussed** 56:22 75:20 78:15 92:25  
122:13 163:1 189:22 190:25 214:11  
217:25  
**discussing** 35:4 78:11 130:9 149:1  
162:25 215:9

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| <p><b>discussion</b> 32:25 65:21 131:17<br/>180:1 192:2 198:3 207:3 215:19<br/>216:13</p> <p><b>discussions</b> 133</p> <p><b>dish</b> 5:7,25 21:19 38:9,17 40:9 41:19<br/>42:12 43:1,8,19 44:10 45:14 47:17<br/>168:24</p> <p><b>disk</b> 219:20</p> <p><b>disks</b> 23:8</p> <p><b>Disney</b> 30:7</p> <p><b>display</b> 225:13</p> <p><b>displaying</b> 184:6 197:13</p> <p><b>displays</b> 227:9</p> <p><b>dispute</b> 67:21,25 68:4,5 69:2,14</p> <p><b>disputed</b> 68:7</p> <p><b>disputing</b> 68:13</p> <p><b>distance</b> 224:1</p> <p><b>distributions</b> 25:1</p> <p><b>divided</b> 126:19,23 128:17</p> <p><b>division</b> 19:9</p> <p><b>doctrines</b> 165:22</p> <p><b>document</b> 10:12 70:5 155:15 167:1,<br/>3 176:23,25 180:6,15</p> <p><b>documents</b> 7:20 8:13,14 206:15</p> <p><b>dominated</b> 224:15</p> <p><b>door</b> 225:3</p> <p><b>double-check</b> 80:2 188:25 190:14</p> <p><b>download</b> 34:5 80:5 104:2,23<br/>112:16 155:16 221:5,12</p> <p><b>downloaded</b> 34:10,11 69:25</p> <p><b>downloading</b> 32:10 221:7</p> <p><b>draft</b> 33:3</p> <p><b>dragged</b> 157:14</p> <p><b>drawing</b> 96:23</p> <p><b>duly</b> 6:6</p> <p><b>duration</b> 75:11,14 163:11 169:10<br/>170:12 174:7 176:7,11,21 177:11,21<br/>178:7,13,22 179:6 181:8,10,14,16,24<br/>210:16,20 212:7 213:8</p> <p><b>durations</b> 75:10,15,17 175:6,22<br/>178:3 181:22 212:14 213:20</p> <p><b>dynamic</b> 105:2,3,11 184:18,20<br/>188:21 189:11 190:21 199:22 215:5</p> | <p>217:9,15,22,24 218:16 227:15</p> <p><b>dynamically</b> 100:15 104:15 106:10<br/>188:22 189:22,24 191:3 192:8,18<br/>193:2,6 201:11,25 226:4</p> <hr/> <p><b>E</b></p> <hr/> <p><b>e-mail</b> 22:4</p> <p><b>e.g</b> 202:19</p> <p><b>e.g.</b> 110:15</p> <p><b>earlier</b> 23:18 158:11 209:8 212:4<br/>223:17 227:16 228:20</p> <p><b>early</b> 12:11,12,25 13:1 14:19 25:8<br/>118:6</p> <p><b>easier-to-use</b> 52:9</p> <p><b>Eastern</b> 5:3</p> <p><b>Echelon</b> 44:4</p> <p><b>Echostar</b> 48:6,8</p> <p><b>Edell</b> 5:24</p> <p><b>edge</b> 63:2,12</p> <p><b>EDT</b> 44:19 88:25 107:21 109:8<br/>146:17 185:19 228:11</p> <p><b>education</b> 54:14 55:24 56:19</p> <p><b>educational</b> 56:7 57:3,11,24</p> <p><b>effectively</b> 16:18 63:18 64:23<br/>132:20</p> <p><b>efficient</b> 61:6,7,17 63:13 64:2,17,25<br/>65:1</p> <p><b>efficiently</b> 62:1</p> <p><b>effort</b> 26:10</p> <p><b>efforts</b> 208:2</p> <p><b>elapsed</b> 196:13</p> <p><b>electrical</b> 54:10 56:6,13</p> <p><b>element</b> 56:11 94:21 95:16 108:19<br/>111:5 120:7,16 122:20 126:2,7,9<br/>127:19 128:10 129:3 137:2,4,10<br/>139:21 140:1 142:23 143:2,4 161:21,<br/>25 162:5,15 163:3 164:10,14 177:16,<br/>17,25 178:5 182:1,3,20,21,23 183:7,<br/>14 184:19,22 186:6,8,13,15 187:9,11,<br/>24 188:13 189:16 190:18 191:22<br/>194:9 196:25 202:20,23 203:4,6<br/>204:16,19</p> <p><b>elements</b> 77:10 78:19 94:18 95:13,<br/>16 96:16 110:7,10,15 111:23 125:3,<br/>19 126:14 143:10 145:5 162:6,10</p> | <p>164:5,15 177:14 180:16,24 181:2,5,<br/>12,15,17,21,22 182:22 183:2,3 189:4,<br/>7 202:19 203:4 214:9 218:7</p> <p><b>Eliot</b> 5:13 41:6</p> <p><b>else's</b> 22:22 24:7</p> <p><b>embedded</b> 23:20 96:8</p> <p><b>employs</b> 188:15</p> <p><b>enable</b> 154:1</p> <p><b>enablement</b> 209:16</p> <p><b>encode</b> 119:4,19 121:3,13 133:3<br/>150:1 151:17 152:15 153:2,4 156:14<br/>171:23 172:4 173:21 174:25 212:13,<br/>18</p> <p><b>encoded</b> 19:19 20:2,20,21 81:15,23<br/>98:4 103:1 105:8 109:20 114:1,22,25<br/>116:1,6 124:16 133:12 135:20<br/>143:11,24 148:7 153:10 157:22,23<br/>169:8 177:15 211:17 212:7,11 218:3,<br/>13</p> <p><b>encoder</b> 20:10,13 156:6 159:18</p> <p><b>encoders</b> 133:6</p> <p><b>encodes</b> 163:11,17 164:9</p> <p><b>encoding</b> 20:16 21:6 82:10 87:14,<br/>16,18 109:16 116:4 119:3 124:2<br/>132:7 133:11 135:5,7,10 136:1 139:6<br/>143:22 147:15,17,22 148:6 149:16,20<br/>153:14 158:12 160:4,10 161:15<br/>163:18 164:9 168:9 171:6,15 172:17<br/>174:6,7,17,18 175:22 194:14 195:24<br/>210:16 213:22</p> <p><b>encodings</b> 82:9 86:14</p> <p><b>encompass</b> 75:17</p> <p><b>end</b> 23:15 30:13 47:5 75:24 78:21<br/>90:6,13 186:10,21 187:11,14 188:7<br/>190:16 191:9 195:18 196:22 202:11<br/>204:20 211:8 223:24</p> <p><b>endeavor</b> 71:19</p> <p><b>ended</b> 30:4 31:20</p> <p><b>ending</b> 139:14</p> <p><b>ends</b> 225:7</p> <p><b>engaged</b> 37:11,18 42:3,19 43:13</p> <p><b>engineering</b> 54:10 56:6,13</p> <p><b>enhanced</b> 110:11,16 189:8</p> <p><b>entire</b> 145:13 221:4,12</p> <p><b>entirety</b> 222:6</p> |
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| <p><b>entity</b> 45:24</p> <p><b>entries</b> 62:13,14,15,19</p> <p><b>enumerate</b> 93:12</p> <p>AYLO FREESITES LTD. v<br/>Dr. Henry Houlihan<br/>Distinguishing LOGIC 13C.</p> <p><b>environment</b> 18:19 159:25</p> <p><b>equal</b> 170:12 176:6,11,21 177:11<br/>181:23 210:19 213:8</p> <p><b>ESPN</b> 30:7</p> <p><b>essence</b> 28:10</p> <p><b>essentially</b> 96:11 125:14</p> <p><b>estimate</b> 37:15</p> <p><b>evaluation</b> 46:19,24</p> <p><b>eventually</b> 16:8 117:14</p> <p><b>everyone's</b> 103:15 106:20 225:3</p> <p><b>Everyzing</b> 27:11</p> <p><b>evidence</b> 75:19 205:19 207:12 220:6</p> <p><b>evokes</b> 139:9</p> <p><b>exact</b> 25:15 31:9 32:17 102:2 177:21<br/>188:21,25</p> <p><b>EXAMINATION</b> 6:9 228:17</p> <p><b>examined</b> 6:7</p> <p><b>examples</b> 91:17 93:8,12,21 95:11<br/>124:4 130:4 176:6,9 191:20 192:5,13,<br/>14,15 193:24 194:4,7 203:20 225:25</p> <p><b>exceeds</b> 60:9</p> <p><b>exception</b> 80:21</p> <p><b>exhibit</b> 9:14 10:15 34:14,17 70:6,7<br/>79:19,21 89:19 111:1,3,14 112:16,24<br/>154:22 155:5,11,18 166:18 179:19,21<br/>219:3</p> <p><b>exhibits</b> 8:16 9:10,14 34:4</p> <p><b>existed</b> 133:7 207:15 222:3</p> <p><b>existing</b> 113:25 221:14 222:5 227:17</p> <p><b>expand</b> 26:13 61:22</p> <p><b>expanding</b> 148:25</p> <p><b>expect</b> 175:19 176:14</p> <p><b>expectation</b> 132:3</p> <p><b>expense</b> 160:20</p> <p><b>expensive</b> 62:9,24 225:2</p> <p><b>experience</b> 11:9 21:13 54:12,24<br/>55:6,7,12,14,18,21,25 56:7,20 57:3,<br/>12,16 58:6,9,19 59:1,12,21,23 60:5,9,</p> | <p>16,20 92:7 94:3 173:3 175:8,18,25<br/>191:10,14 209:10 211:9 214:14<br/>222:19</p> <p><b>experienced</b> 221:19</p> <p><b>experiences</b> 92:1 157:11</p> <p><b>experiencing</b> 92:5,21</p> <p><b>expertise</b> 59:16,17</p> <p><b>explain</b> 11:10 17:18 23:25 38:21,24<br/>54:21 61:23 68:4 91:5 101:2 115:10<br/>118:23 127:1 133:8 149:10 153:18,20<br/>222:21</p> <p><b>explained</b> 48:22</p> <p><b>explicit</b> 82:10 87:15 88:15 119:3,6<br/>149:19 178:18 194:21</p> <p><b>explicitly</b> 73:7 81:9 83:4 112:5,7,10<br/>120:17 121:2 149:19 172:2 181:9<br/>195:12 197:2</p> <p><b>exported</b> 97:23</p> <p><b>express</b> 141:12,19,23</p> <p><b>extends</b> 152:24</p> <p><b>extent</b> 47:6 69:8,13,15 82:6,8 111:25<br/>112:10 171:25 177:7 194:24 195:11,<br/>23 211:24</p> <p><b>external</b> 9:8 28:20 176:15</p> <p><b>extra</b> 32:10</p> <hr/> <p><b>F</b></p> <hr/> <p><b>fact</b> 59:11 61:24 73:12</p> <p><b>fair</b> 49:1,17 51:1 165:24 182:12 184:9</p> <p><b>fairly</b> 47:2 133:6</p> <p><b>falls</b> 107:1</p> <p><b>familiar</b> 38:8 41:18 42:2 84:20 85:2<br/>89:8,14 114:17 205:18 220:16</p> <p><b>familiarity</b> 38:16</p> <p><b>family</b> 66:6</p> <p><b>fast</b> 104:21 224:7</p> <p><b>faster</b> 65:2 102:20 159:25 224:3,4,6,<br/>7,13 225:16</p> <p><b>feature</b> 31:16 98:9 222:16</p> <p><b>features</b> 44:5 52:4,6 98:17,19</p> <p><b>feed</b> 14:20 134:1</p> <p><b>feeds</b> 20:24 21:18 22:8</p> | <p><b>feel</b> 85:2</p> <p><b>fewer</b> 223:13</p> <p><b>field</b> 71:19 129:14</p> <p>Dr. Henry Houlihan</p> <p><b>figure</b> 76:19 77:18 80:22 82:15,19<br/>83:10 113:25 114:14 122:25 123:7<br/>128:23 129:4 130:4 177:23 187:21<br/>214:15</p> <p><b>file</b> 66:9 73:3 75:20 78:25 96:6 116:4<br/>166:7,11 208:10 215:4 217:13,20<br/>218:3,10 223:4,6</p> <p><b>filed</b> 165:18</p> <p><b>files</b> 19:13 73:1 184:7 219:20</p> <p><b>final</b> 33:4</p> <p><b>finance</b> 16:25</p> <p><b>finances</b> 17:2</p> <p><b>financial</b> 17:3 227:11</p> <p><b>find</b> 16:16 77:25 78:22 79:20 99:5<br/>106:6 113:20 125:10,14 168:15,18,20<br/>189:1,12</p> <p><b>fine</b> 11:25 40:3 80:13 85:1 107:15<br/>163:19 165:21 179:17 194:8</p> <p><b>finish</b> 87:23,24 178:10 216:13</p> <p><b>finished</b> 37:12</p> <p><b>firm</b> 39:18,19 40:15,17,25 42:22</p> <p><b>five-second</b> 176:2 181:10</p> <p><b>Flash</b> 32:7,8</p> <p><b>flexibility</b> 192:13</p> <p><b>flexible</b> 199:11 204:8</p> <p><b>flow</b> 63:19,20,22 174:12</p> <p><b>flows</b> 61:9,10 62:4 64:10</p> <p><b>fly</b> 153:3,6,8,12 160:5</p> <p><b>focus</b> 13:12 62:3</p> <p><b>focusing</b> 123:5 184:11 200:3 218:25</p> <p><b>folder</b> 9:9</p> <p><b>follow</b> 14:10 102:11 107:3</p> <p><b>follow-up</b> 49:18</p> <p><b>force</b> 200:8</p> <p><b>forcing</b> 174:5</p> <p><b>forget</b> 142:3 165:20 185:9 188:21</p> <p><b>form</b> 19:20 20:3 21:5,6 38:1,12 49:21<br/>54:16,25 71:16 73:16 74:10 76:6,24<br/>81:4 91:4 97:24 98:10 107:8 109:18<br/>115:23 120:2 128:19 133:10,21</p> |
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| <p>140:11 149:3 151:23 161:5 162:17<br/>165:12 169:1 178:15 179:7 182:17<br/>188:1 198:23 200:20 208:7,20 214:5<br/>220:17<br/>AYLO FREESITES LTD. v<br/>DISH TECHNOLOGIES L.L.C.</p> <p><b>format</b> 20:19 21:1 93:25 94:4 114:25<br/>115:19,25 116:6 124:2,7 191:15<br/>192:2</p> <p><b>formats</b> 114:24 115:8,12 116:4,20,<br/>22,25 117:14,20 118:7 124:11,13</p> <p><b>forms</b> 127:12</p> <p><b>formulate</b> 127:3</p> <p><b>found</b> 72:22 73:1 76:17 112:1,11<br/>156:2 165:25 172:1</p> <p><b>foundation</b> 56:22</p> <p><b>foundational</b> 56:14</p> <p><b>fragment</b> 183:23</p> <p><b>frame</b> 14:23 25:12 38:4 133:14 158:4<br/>223:16,18 224:9</p> <p><b>frames</b> 160:21 161:10 223:10,12<br/>224:5 225:14</p> <p><b>Frank</b> 89:9</p> <p><b>free</b> 85:3 195:8</p> <p><b>Freesites</b> 5:6,16</p> <p><b>frequent</b> 206:4</p> <p><b>friends</b> 48:11</p> <p><b>front</b> 9:2 49:25 109:11 113:19</p> <p><b>full</b> 9:22 15:2 17:6 30:8 47:7 67:9<br/>92:9 93:5,19,24 94:9,12,14 95:3<br/>101:13 103:5,7 104:2,3 110:17<br/>159:18 191:11 192:1 223:16,17</p> <p><b>fully</b> 96:24,25</p> <p><b>functions</b> 214:23</p> <p><b>future</b> 61:13,19</p> | <p><b>generated</b> 29:4 33:4</p> <p><b>generating</b> 29:12</p> <p><b>get all</b> 18:9</p> <p><b>GIF</b> 96:6</p> <p><b>GIFS</b> 96:10,20</p> <p><b>gigabit</b> 224:12</p> <p><b>give</b> 8:6 53:6,8 113:6 126:11 166:25<br/>177:5 191:20 210:25</p> <p><b>giving</b> 80:19 86:10 91:14,17 192:11<br/>193:11</p> <p><b>good</b> 6:11 29:9 49:24 102:7 185:6,10<br/>211:2</p> <p><b>Google</b> 30:25</p> <p><b>grad</b> 12:10 13:11 26:7</p> <p><b>graduate</b> 26:14 207:22</p> <p><b>granted</b> 207:14</p> <p><b>graphic</b> 86:1,7,19,20,22 87:10 88:9,<br/>16 110:5</p> <p><b>graphical</b> 25:6</p> <p><b>graphics</b> 86:23</p> <p><b>great</b> 10:4 14:18 29:6,7,8 39:1 147:5<br/>217:14</p> <p><b>greater</b> 110:10 189:7</p> <p><b>group</b> 7:1 13:5 14:2,3 15:1 17:10,12,<br/>13 21:24 24:12 25:19 77:3 137:13<br/>139:22 143:9,18 144:12 147:7,12,15,<br/>16,17,21 148:3,8,9,13</p> <p><b>group's</b> 13:6,12,20 26:11</p> <p><b>groups</b> 12:16 163:8</p> <p><b>guess</b> 11:22 12:8 33:10 56:25 68:11<br/>87:1 92:5 113:10 126:16 135:2<br/>140:20 165:23 169:13 170:19 184:5<br/>187:20 198:18</p> <p><b>GUI</b> 25:6</p> | <p><b>happened</b> 109:5</p> <p><b>happening</b> 60:18</p> <p><b>hard</b> 37:15 89:12,21 206:12 219:20<br/>Dr. Henry Houh</p> <p><b>hardware</b> 21:2 157:21 227:12</p> <p><b>head</b> 40:12 57:22 97:22 141:22<br/>142:21 170:1 225:6,7</p> <p><b>heading</b> 52:25 53:11 70:24</p> <p><b>headline</b> 15:24 16:24</p> <p><b>hear</b> 31:8</p> <p><b>heard</b> 48:2 89:20 205:22</p> <p><b>helpful</b> 165:25</p> <p><b>Henry</b> 5:5 6:5</p> <p><b>hereinafter</b> 123:15 131:7 226:21</p> <p><b>hierarchal</b> 62:14</p> <p><b>high</b> 111:10,19 120:18 121:17 135:6,<br/>8,12,16 137:12 144:4 149:17,21<br/>153:11 186:24 194:22,25 195:9,12<br/>196:2 197:4 214:18</p> <p><b>high-level</b> 18:20</p> <p><b>high-speed</b> 13:13,17 15:3,5 24:3</p> <p><b>higher</b> 55:24 56:18 101:11 110:8<br/>136:6,9,11 159:21 187:1,14 188:7<br/>189:6 190:8 204:21</p> <p><b>hindsight</b> 51:16,22</p> <p><b>history</b> 65:14 75:20 137:25 138:20<br/>139:13 140:6 166:7,11</p> <p><b>Hold</b> 109:1</p> <p><b>home</b> 153:8</p> <p><b>hope</b> 206:17,21 207:17</p> <p><b>host</b> 83:11,19 84:3,5 129:6 130:18,25<br/>131:7,8,9,13 197:17 198:4,8,15,20<br/>199:3,9,13,19 200:13 201:5,10,17<br/>203:24 226:19,21,22</p> <p><b>hosts</b> 200:24 201:6</p> <p><b>Houh</b> 5:5 6:5,11 11:9 34:6 44:24<br/>108:1 146:24 228:19</p> <p><b>hour</b> 15:24</p> <p><b>hours</b> 8:4,8 29:22</p> <p><b>hours-ish</b> 8:6</p> <p><b>house</b> 104:23 225:3</p> <p><b>HTML</b> 95:14</p> <p><b>hug</b> 104:23</p> |
| <p><b>G</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <p><b>H</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <p><b>G-I-F</b> 96:6</p> <p><b>gave</b> 21:11,12 82:25 130:4</p> <p><b>gears</b> 41:12</p> <p><b>general</b> 33:12 36:25 62:13</p> <p><b>generally</b> 12:5,9 32:20,23 76:12<br/>98:7 139:17 228:23</p> <p><b>generate</b> 29:9,12</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <p><b>half</b> 15:24 37:4 176:1</p> <p><b>halt</b> 129:7 130:18</p> <p><b>Hancock</b> 5:22</p> <p><b>handle</b> 183:8,12,18</p> <p><b>Hang</b> 147:19</p> <p><b>happen</b> 161:4 182:5</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>human</b> 222:6</p> <p><b>hundred</b> 12:15</p> <p><b>Hurst</b> 47:22</p> <p><b>hypothetical</b> 150:25, 151:16, 152:4</p> <hr/> <p><b>I</b></p> <hr/> <p><b>i.e.</b> 77:9 145:5</p> <p><b>lan</b> 5:15</p> <p><b>idea</b> 21:9 176:20 178:12 179:5 208:4</p> <p><b>ideas</b> 205:23 206:5</p> <p><b>identical</b> 165:4 167:10 168:6,16,17 169:22 170:3 178:13 179:5 181:13</p> <p><b>identification</b> 198:5</p> <p><b>identified</b> 46:25 161:21 226:25</p> <p><b>identifier</b> 108:13</p> <p><b>identify</b> 49:20</p> <p><b>identifying</b> 198:20</p> <p><b>identity</b> 196:6</p> <p><b>ifit</b> 66:6</p> <p><b>image</b> 86:23 94:19,23 105:9</p> <p><b>images</b> 94:24 96:8,21</p> <p><b>imagine</b> 96:13</p> <p><b>immediately</b> 87:22</p> <p><b>impact</b> 61:25</p> <p><b>impacted</b> 66:21</p> <p><b>imply</b> 20:13</p> <p><b>important</b> 51:14</p> <p><b>improve</b> 159:7,8</p> <p><b>improving</b> 159:11</p> <p><b>in-house</b> 5:24</p> <p><b>include</b> 23:4 73:25 86:22 94:18 117:16 154:15 170:2 180:13,16 210:2 212:1 229:2,21</p> <p><b>included</b> 56:7 61:9,18 73:20 86:15 100:21 188:3</p> <p><b>includes</b> 71:9 72:9 100:3 123:14 126:15 169:21 186:21 211:15</p> <p><b>including</b> 13:15 30:5 59:25 71:22 121:14 122:11 160:15 172:14 206:15</p> <p><b>incorporated</b> 11:10 118:8</p> | <p><b>incorrect</b> 50:5</p> <p><b>independent</b> 29:1</p> <p><b>independently</b> 22:22</p> <p><b>index</b> 29:13 72:23 168:19 212:8</p> <p><b>indexed</b> 27:1 28:16</p> <p><b>indexing</b> 27:23,25</p> <p><b>indicating</b> 19:24 83:13,20 84:7</p> <p><b>indicia</b> 207:3</p> <p><b>individual</b> 16:13 19:12 22:21 116:8, 10 125:21</p> <p><b>individualized</b> 22:14</p> <p><b>individually</b> 22:19 198:15</p> <p><b>individuals</b> 47:25 48:3,7</p> <p><b>information</b> 51:3 84:3 100:6 101:18 136:19 171:8,11 173:21 175:1 188:17</p> <p><b>informed</b> 51:13</p> <p><b>informing</b> 83:19</p> <p><b>informs</b> 200:11</p> <p><b>initial</b> 94:4 160:16 197:18 198:11 199:4 221:6,17 226:24 227:2</p> <p><b>initially</b> 27:9 117:15</p> <p><b>initiated</b> 12:13</p> <p><b>inputs</b> 21:23</p> <p><b>inside</b> 29:14</p> <p><b>installed</b> 118:1</p> <p><b>installing</b> 32:10</p> <p><b>institute</b> 36:22 179:4</p> <p><b>instructed</b> 197:16 201:17 226:20</p> <p><b>instructing</b> 199:3,9 201:7</p> <p><b>instructions</b> 14:11</p> <p><b>instructs</b> 198:9</p> <p><b>insufficient</b> 88:8</p> <p><b>intellectual</b> 50:21</p> <p><b>intended</b> 125:20 174:12</p> <p><b>intending</b> 80:15</p> <p><b>intention</b> 12:3</p> <p><b>interact</b> 31:15</p> <p><b>interaction</b> 47:24</p> <p><b>interactions</b> 48:7</p> <p><b>interactive</b> 180:10,12 221:15</p> | <p><b>interested</b> 101:1</p> <p><b>interesting</b> 142:2</p> <p><b>interface</b> 13:17,18 44:6</p> <p><b>internal</b> 24:3</p> <p><b>internet</b> 23:9 129:17</p> <p><b>interpret</b> 187:21</p> <p><b>interpreting</b> 137:19 140:15</p> <p><b>interrupt</b> 87:19 129:7 131:13</p> <p><b>interview</b> 119:1</p> <p><b>introduce</b> 5:11</p> <p><b>invalidity</b> 164:1</p> <p><b>invented</b> 64:24</p> <p><b>invention</b> 52:4,18 58:10 60:24 63:9 65:16,24 71:6,11 85:7 106:10 129:14 137:24 138:19 140:7 158:20 159:8 188:15 220:3 222:9 229:1</p> <p><b>inventor</b> 70:10 114:21</p> <p><b>inventors</b> 47:17,21 89:8</p> <p><b>investigation</b> 66:5</p> <p><b>investigations</b> 189:25</p> <p><b>invoke</b> 148:23</p> <p><b>involved</b> 26:3,17,19 27:15,19,22 44:10 45:13 59:5 84:5</p> <p><b>involvement</b> 6:24</p> <p><b>involves</b> 194:14</p> <p><b>IP</b> 11:19 12:2 62:8,17,22 63:5 64:4,5 214:24 215:14 216:21,24 217:4</p> <p><b>IPR</b> 9:19 34:20 35:14 36:2,14 41:24 42:6,7 46:9,15</p> <p><b>IPRS</b> 6:24 7:1,7 10:6 32:16 33:13 36:22 37:20,22 38:2,5,7 40:18 41:5, 17 42:4 43:8,17 44:11 47:11 49:1 179:4</p> <p><b>isolate</b> 59:15</p> <p><b>issuance</b> 166:17</p> <p><b>issue</b> 75:22 206:20 213:24 216:5</p> <p><b>issued</b> 209:14 211:21</p> <p><b>issues</b> 56:15</p> <p><b>ITC</b> 43:15,16 66:5,17 67:12,23 206:16,24 207:10</p> <p><b>item</b> 11:8</p> <p><b>items</b> 17:6 52:13</p> |
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|                                                                                                                                                                         |                                                                                                                                                                                                     |                                                                                                                                                                             |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>iterations</b> 171:23                                                                                                                                                | <b>label</b> 63:4,14,20 64:2,3,4,15,22                                                                                                                                                              | 171:4,6,15 173:9,20 203:21,23<br>210:19                                                                                                                                     |
| <hr/>                                                                                                                                                                   | <b>label-switching</b> 64:12                                                                                                                                                                        |                                                                                                                                                                             |
| <b>J</b>                                                                                                                                                                | <b>labeled</b> 9:14 137:2                                                                                                                                                                           | <b>levels</b> 59:25 81:15 108:24 109:17,23<br>110:24 111:6,16,24 112:6,11,19,31,14                                                                                          |
| AYLO FREESITES LTD. v<br>DISH TECHNOLOGIES L.L.C.                                                                                                                       | <b>labeling</b> 63:2,17                                                                                                                                                                             | 18 120:6,11,17,20 121:2 149:22                                                                                                                                              |
| <b>James</b> 5:22                                                                                                                                                       | <b>lack</b> 55:25 57:16                                                                                                                                                                             | 150:21 151:18 152:13 154:1 163:10,<br>13 172:5 174:9 175:22 177:15 178:24                                                                                                   |
| <b>Jay</b> 15:22 16:12                                                                                                                                                  | <b>lacking</b> 57:8                                                                                                                                                                                 | 188:22 194:22,25 195:13,24 196:1<br>197:1,3 210:24 212:6 218:4,14                                                                                                           |
| <b>Johnson</b> 89:10                                                                                                                                                    | <b>lacks</b> 177:8                                                                                                                                                                                  | <b>leveraged</b> 26:22                                                                                                                                                      |
| <b>joining</b> 22:16                                                                                                                                                    | <b>laid</b> 76:14 210:14 211:20 213:5<br>218:24                                                                                                                                                     | <b>lexicographer</b> 140:25                                                                                                                                                 |
| <b>joke</b> 16:10,20 17:16 18:5,11,15,25<br>19:1                                                                                                                        | <b>LAN</b> 13:13                                                                                                                                                                                    | <b>Lexington</b> 11:1                                                                                                                                                       |
| <b>jokes</b> 16:13,16,20 17:22 18:10,12<br>19:2                                                                                                                         | <b>language</b> 18:20 21:22 28:25 79:4<br>80:20 99:25 139:25 168:12 169:14<br>180:9 186:12 187:22 199:11 227:8                                                                                      | <b>Lexitas</b> 5:9                                                                                                                                                          |
| <b>Joseph</b> 5:24                                                                                                                                                      | <b>laptop</b> 9:8,9                                                                                                                                                                                 | <b>licensing</b> 117:16                                                                                                                                                     |
| <b>Joshua</b> 5:8                                                                                                                                                       | <b>large</b> 28:25 64:18 157:5 158:17                                                                                                                                                               | <b>light</b> 65:13 139:12 140:5 223:21                                                                                                                                      |
| <b>judge</b> 66:7,18                                                                                                                                                    | <b>larger</b> 224:9                                                                                                                                                                                 | <b>limit</b> 178:4 225:4                                                                                                                                                    |
| <b>July</b> 5:2                                                                                                                                                         | <b>late</b> 13:2 15:21 115:17 215:15                                                                                                                                                                | <b>limitation</b> 108:12,17 118:20                                                                                                                                          |
| <b>jump</b> 17:2 31:5,8 158:22 173:24<br>174:5,10 175:18,25 212:16 213:19                                                                                               | <b>latency</b> 157:11 213:24 214:8 222:10                                                                                                                                                           | <b>limitations</b> 177:9                                                                                                                                                    |
| <b>jump-to</b> 31:16                                                                                                                                                    | <b>latest</b> 16:2                                                                                                                                                                                  | <b>limited</b> 75:15 110:17                                                                                                                                                 |
| <b>jumped</b> 173:9,12 174:22                                                                                                                                           | <b>laughed</b> 18:11                                                                                                                                                                                | <b>lines</b> 128:24 193:22                                                                                                                                                  |
| <b>jumping</b> 176:2                                                                                                                                                    | <b>laughter</b> 17:24,25 18:8,11                                                                                                                                                                    | <b>link</b> 219:16                                                                                                                                                          |
| <b>jumps</b> 173:17 212:22                                                                                                                                              | <b>launched</b> 16:7                                                                                                                                                                                | <b>Linux</b> 24:25                                                                                                                                                          |
| <b>jurat</b> 229:21                                                                                                                                                     | <b>launches</b> 219:20                                                                                                                                                                              | <b>list</b> 5:20 30:8,25 47:5,7,9 198:21<br>201:18 203:14,24                                                                                                                |
| <hr/>                                                                                                                                                                   | <b>law</b> 39:18,19 40:15,17,25 42:21<br>50:21,23 51:5 66:7                                                                                                                                         | <b>listed</b> 11:18 56:21 120:17 121:2<br>167:4                                                                                                                             |
| <b>K</b>                                                                                                                                                                | <b>lawnmower</b> 126:11                                                                                                                                                                             | <b>listing</b> 18:22                                                                                                                                                        |
| <b>kicked</b> 37:21 41:24                                                                                                                                               | <b>lawyer</b> 165:16                                                                                                                                                                                | <b>lists</b> 46:18 115:2 193:19                                                                                                                                             |
| <b>kilobit</b> 135:20 183:9                                                                                                                                             | <b>lay</b> 58:15,19                                                                                                                                                                                 | <b>literal</b> 133:23                                                                                                                                                       |
| <b>kilobits</b> 135:17,18,23,24 148:2<br>224:10                                                                                                                         | <b>laying</b> 57:23 67:10                                                                                                                                                                           | <b>literally</b> 132:19                                                                                                                                                     |
| <b>kind</b> 23:1,16 25:6 26:6 30:2 32:13<br>41:15 49:19 57:19 59:15 61:10 62:9,<br>24 65:2 75:5 97:23 128:24 142:4<br>173:16 187:11 199:10 204:12 210:5<br>216:22 220:6 | <b>led</b> 166:16                                                                                                                                                                                   | <b>live</b> 14:16,17,20 15:3,9,12,14,16<br>21:18,23 22:7 23:5 72:13 73:2 115:14<br>152:11,21 154:13 156:9,15 160:4,11<br>161:15 215:4,14 216:3,4,8 217:8,13,<br>20 218:9,11 |
| <b>kinds</b> 17:4 98:23                                                                                                                                                 | <b>left</b> 158:8 228:5                                                                                                                                                                             | <b>LLC</b> 5:7                                                                                                                                                              |
| <b>knew</b> 89:15 220:23                                                                                                                                                | <b>legal</b> 50:15,20,25 51:6 165:22                                                                                                                                                                | <b>load</b> 110:6                                                                                                                                                           |
| <b>knowing</b> 212:25                                                                                                                                                   | <b>legalisms</b> 165:14                                                                                                                                                                             | <b>local</b> 115:21                                                                                                                                                         |
| <b>knowledge</b> 57:21 139:13 176:13<br>222:7                                                                                                                           | <b>legally</b> 165:20                                                                                                                                                                               | <b>locate</b> 47:12                                                                                                                                                         |
| <hr/>                                                                                                                                                                   | <b>length</b> 210:22 212:1                                                                                                                                                                          | <b>location</b> 31:6                                                                                                                                                        |
| <b>L</b>                                                                                                                                                                | <b>Leno</b> 15:22 16:12                                                                                                                                                                             | <b>locations</b> 75:23                                                                                                                                                      |
| <b>L-E-T</b> 139:20                                                                                                                                                     | <b>Letterman</b> 15:22 16:12 17:21                                                                                                                                                                  | <b>logged</b> 226:10                                                                                                                                                        |
|                                                                                                                                                                         | <b>level</b> 52:25 53:11,18 55:8,23,24 56:4,<br>18 58:5,21,23 59:13,16,25 60:9,10,19<br>74:7,9 76:4,22,23 81:1,23 119:25<br>121:5,17 132:8,17 133:19 135:11,16<br>150:3 152:16 153:15 162:24 163:10 | <b>logos</b> 227:10                                                                                                                                                         |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| <p><b>long</b> 16:4 19:13 41:5 55:20 158:14 175:21 185:9</p> <p><b>longer</b> 63:18 64:10 205:7</p> <p><b>longest</b> 62:10 16:1 63:6</p> <p><b>look-ups</b> 63:3</p> <p><b>looked</b> 34:13 41:21 47:9 61:6 62:2 63:1 64:7 124:4,8 142:15 165:10 205:5 227:16</p> <p><b>lookup</b> 62:7</p> <p><b>lost</b> 108:25 151:24</p> <p><b>lot</b> 12:9 23:11 25:9 28:21 32:4 39:12, 25 56:20,22 57:20 60:21 63:24,25 72:9 91:14 92:20 93:10 116:22 128:21 172:13 205:6,7 225:8</p> <p><b>lots</b> 55:22</p> <p><b>low</b> 87:8,10 102:25 111:9 120:18 121:16 137:11 144:3 149:16,21 154:5 186:22 189:3 194:22,25 195:4,12 196:1 197:3 214:18 222:10</p> <p><b>lower</b> 101:8,9,23,25 103:1 105:7 132:21 133:4 134:13,14,15,20,21 135:9,13,17,22,23 136:7 154:7,15,17 159:20 160:11,15 172:19 187:1,15 188:8 190:8 204:21 223:10,13</p> <p><b>lunch</b> 99:5 102:6 107:4,15</p> <p><b>luncheon</b> 107:20</p> <p><b>Lynn</b> 5:22</p> <hr/> <p style="text-align: center;"><b>M</b></p> <hr/> <p><b>Mac</b> 25:2</p> <p><b>made</b> 14:14,21 26:10 57:16 125:25 128:3,8 129:11 131:18 151:5 154:10 196:21 204:2 209:23 211:15,16</p> <p><b>main</b> 25:1</p> <p><b>major</b> 30:5 47:23</p> <p><b>make</b> 23:12 26:13 29:25 40:4 45:10 46:13 55:25 56:19 58:9 61:11 75:25 88:1 99:16 105:19 120:25 133:18 134:6,13 154:19 170:11 174:20 178:9 187:25 192:20 199:4 201:1 203:25 209:16 210:21 211:5,24 213:7 214:17 216:12 223:1 224:1,5,8,24 225:8</p> <p><b>makes</b> 23:2 145:24 164:19 199:17 222:18</p> <p><b>making</b> 58:3 72:13 75:6 97:18 102:18 133:24 196:3 198:17,25 199:7 200:15,19,24 201:22 210:1 215:25</p> | <p><b>manager</b> 215:24</p> <p><b>manner</b> 69:17</p> <p><b>mapping</b> 144:25 212:9</p> <p><b>mark</b> 33:23,24 47:22</p> <p><b>marker</b> 19:13</p> <p><b>markers</b> 18:16</p> <p><b>market</b> 115:16 116:23 208:19</p> <p><b>Massachusetts</b> 11:1</p> <p><b>match</b> 62:7,11 63:6</p> <p><b>matched</b> 62:17</p> <p><b>matches</b> 62:16,21</p> <p><b>material</b> 97:18 107:6 216:18</p> <p><b>materials</b> 46:18,22 47:12 50:10 129:23</p> <p><b>matter</b> 5:5 43:21 48:4 66:25 67:15 134:12 206:17</p> <p><b>matters</b> 37:12 58:17 67:6</p> <p><b>meaning</b> 65:12,22 66:16 67:1,3,24 69:13 100:21 104:1 107:4 137:18,22 138:2,8 140:2,5,9 148:14,23</p> <p><b>meanings</b> 138:14</p> <p><b>means</b> 12:8 19:7 71:15,17 100:2,3 107:7 116:11 169:18 183:8 198:12 201:8</p> <p><b>meant</b> 25:19 194:19 201:5 215:14</p> <p><b>measured</b> 204:4 218:21</p> <p><b>measuring</b> 201:13</p> <p><b>media</b> 11:19,23 12:1,6,7,18 21:9,13, 16 22:8 23:4 26:4,17 29:16 46:3,5 54:13,23 55:7,11,14,17,18 56:8 57:4, 12 58:8 59:6 61:2,9,25 71:20 72:1,4, 8,9 73:18,20 82:11 87:18 110:23 111:14 114:23 115:7,11,18,20 117:2, 12,24 118:4 153:7 156:5,15 159:4 180:16,24 181:5 194:6 216:4 217:4 218:7</p> <p><b>medium</b> 111:9 120:18 121:16 137:11 144:3 149:16,21 186:23 194:22,25 195:7,12 196:2 197:4</p> <p><b>meet</b> 8:5 55:23 67:22 68:8,9,15 211:17</p> <p><b>meetings</b> 7:21 8:11</p> <p><b>meets</b> 72:11 190:22</p> <p><b>megabit</b> 224:12</p> | <p><b>member's</b> 188:17</p> <p><b>members</b> 66:6</p> <p><b>memorized</b> 80:3 141:22</p> <p><b>memory</b> 38:25 39:10 142:19</p> <p><b>mention</b> 91:9 114:9 225:22</p> <p><b>mentioned</b> 12:22 16:17 52:23 60:25 83:4 97:16 179:22 208:13</p> <p><b>mentioning</b> 86:20 121:11 124:13</p> <p><b>mentions</b> 73:13 209:9 226:6</p> <p><b>met</b> 7:19</p> <p><b>meter</b> 44:6</p> <p><b>methodology</b> 139:6</p> <p><b>methods</b> 64:2,12</p> <p><b>Microsoft</b> 114:23 115:7,18,19 117:11 124:8</p> <p><b>mid</b> 12:11 60:20</p> <p><b>mid-level</b> 62:13</p> <p><b>middle</b> 66:3 84:14 149:24 157:13 170:16 173:13 175:17,24 189:17</p> <p><b>miles</b> 64:11</p> <p><b>minimize</b> 223:20</p> <p><b>minimized</b> 160:20</p> <p><b>minimizing</b> 161:8</p> <p><b>minute</b> 109:3 178:9</p> <p><b>mis</b> 24:6</p> <p><b>misidentified</b> 72:25</p> <p><b>misremembering</b> 141:24</p> <p><b>missing</b> 11:22 80:1</p> <p><b>MIT</b> 13:10 207:21,23 208:2,9,10,15</p> <p><b>mixing</b> 40:1,22</p> <p><b>mobile</b> 30:5</p> <p><b>model</b> 29:15 30:3,13 113:25</p> <p><b>modem</b> 102:22 104:11,20 105:5</p> <p><b>moderate</b> 195:7</p> <p><b>modern</b> 117:2</p> <p><b>modification</b> 132:10 133:1,15,16 151:21 152:8 194:12 195:15</p> <p><b>modified</b> 163:22 164:3 222:17</p> <p><b>moment</b> 8:24 43:10 51:8 72:19 79:18 118:11 126:11 156:17 179:1</p> |
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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>moments</b> 21:11 124:4</p> <p><b>monetize</b> 29:25</p> <p><b>monitor</b> 9:8</p> <p><b>monotonic</b> 110:13</p> <p><b>monologue</b> 19:8</p> <p><b>monologues</b> 15:20 16:5,11 17:20</p> <p><b>month</b> 37:24</p> <p><b>months</b> 37:24</p> <p><b>morning</b> 6:11</p> <p><b>motivated</b> 52:12,20 112:12 118:18 119:16 120:25 121:13 150:1 152:15 153:20,21 154:14,19 170:11 210:21 213:7</p> <p><b>motivation</b> 52:15</p> <p><b>motivations</b> 52:2,7 210:12</p> <p><b>move</b> 97:18 98:8 223:23</p> <p><b>movie</b> 173:12</p> <p><b>moving</b> 149:7</p> <p><b>MPEG</b> 139:4</p> <p><b>MSHOW</b> 89:13</p> <p><b>multi-protocol</b> 64:22</p> <p><b>multimedia</b> 94:18,21 95:12,13,14, 15,16 152:25 180:10,11,13 219:20</p> <p><b>multiple</b> 62:19 167:25 192:4 194:15</p> | <p>103:10,25 104:12,16,25 105:12,14,16 106:13 110:1,2 111:19,20 114:6,10 119:9 124:16 129:17,21 134:19 154:3,6,16 157:22 158:7 188:18,23 190:1,3,4 193:4,8 194:2 195:3,6 196:9 197:14,18 201:11,25 202:17 203:14 204:5 205:13 209:1 210:4 211:17 215:5 216:22 217:5,21 218:5, 9,21 221:7 224:7,13 225:15 226:4,23 227:7,18</p> <p><b>network-based</b> 115:22</p> <p><b>network-connected</b> 131:6</p> <p><b>networking</b> 13:22 54:22 55:6,11,13, 21 59:6 199:22</p> <p><b>networks</b> 28:23 30:6 61:5,14 117:11 223:23 224:16 225:9</p> <p><b>neural</b> 28:23</p> <p><b>news</b> 15:23,24 16:25 17:3 29:20</p> <p><b>nexus</b> 207:11,13</p> <p><b>night</b> 15:21</p> <p><b>node</b> 83:13,16 104:18 106:14 129:1, 23 131:7,9 190:3 196:6 203:25 226:18</p> <p><b>node's</b> 196:8</p> <p><b>nodes</b> 106:15 129:16 131:6 154:2 190:16 215:6 217:16,23 227:12</p> <p><b>non-obviousness</b> 205:20 207:4</p> <p><b>Notary</b> 6:7</p> <p><b>Note</b> 123:12 227:2</p> <p><b>notice</b> 50:3 174:10</p> <p><b>notion</b> 168:8 169:19 170:1 209:6</p> <p><b>number</b> 7:20 8:13 9:22 12:18 15:14, 19 16:22 26:24 35:14 36:2,14 52:10 53:4 63:16 64:6 70:6 74:11 79:19 122:22 131:16 143:25 208:12,16</p> <p><b>numbers</b> 84:10,11,12,14 113:11 171:16</p> <p><b>numerous</b> 200:23</p> | <p><b>objective</b> 205:19 207:3</p> <p><b>obtained</b> 92:10 93:6,7</p> <p><b>obvious</b> 52:2 60:4,5 160:8 172:3 174:24 178:21 210:8 213:6</p> <p><b>obviousness</b> 51:14,15,23 60:8,14 148:24 149:1</p> <p><b>occasion</b> 205:25</p> <p><b>occasionally</b> 206:3</p> <p><b>occurs</b> 190:22 214:16</p> <p><b>October</b> 10:20 37:18</p> <p><b>offhand</b> 120:13</p> <p><b>office</b> 15:13 21:2 31:21 45:19 208:9</p> <p><b>offices</b> 15:15</p> <p><b>Ogdon</b> 69:22 70:11,17 71:9,10 72:10,12,18,19,21 73:8,13,14,20,24 74:2,6,11,16,20 75:4,7 76:13,17,19, 20 77:2,5,8,21,24 78:2,5,8 80:21 81:3,6,8,12,25 82:3,8 84:1,9,20 86:6, 9,20 87:3,4,11 89:9,16,18,22 90:18 93:9,18 95:4,11,24 96:3 98:25 99:19 100:5,8,15,25 101:6,22 102:3 103:18 104:14 105:10,15 106:2 108:17,18,22 109:15,19,24 110:13 111:15,22 112:10,13 118:19,24 119:5,11,19 120:15,19 121:3,14 122:8,14,17,21, 24 123:6,12 124:1,10,18,21,25 126:18 127:6,22,24 128:9,13 133:17 134:21 136:2,12,14,21 143:3,7,20 144:8,9,15,17,21,24 145:3,7 147:6 149:6 150:2,9,10,21 151:6 152:11,16, 20 153:14 154:4 162:4,12,20 163:2,7, 21,22 164:3,20 165:1,6,7,11,18 166:1,3 168:10,14 169:3,4,6,10,23 171:24 172:6,7,11,13 177:8 178:20 179:10 184:17 186:16,17,19 187:6 188:11,13,20 189:2,13 190:7,11,19, 20 191:3 192:21 193:21 194:13,17,24 195:10 196:2,6,20 197:9,25 198:19, 24 199:16 200:1,5,18 201:4 202:2,4,7 204:9,25 208:23,25 209:6,12,14,17, 20 210:1,7 211:8,11 213:13 214:23 215:20 216:6 218:6,15 222:16 225:18,22 226:1,16 227:14,21 228:20</p> <p><b>Ogdon's</b> 74:5 75:19 82:5 119:5 120:4 131:1 134:17 195:17 197:6 227:22</p> <p><b>on-demand</b> 219:25 221:15</p> <p><b>online</b> 12:17,19 13:3 14:4 26:9 30:1</p> <p><b>open</b> 9:10,12,16 34:19 35:10,20 36:8 70:3 80:6 112:17,18 118:3 155:16,17 166:19 179:19</p> |
| <p><b>N</b></p> <p><b>named</b> 42:22 47:17,21 70:10</p> <p><b>names</b> 27:12</p> <p><b>narrows</b> 168:3</p> <p><b>natively</b> 117:1</p> <p><b>natural</b> 174:12 227:8</p> <p><b>navigating</b> 46:5</p> <p><b>NBC</b> 30:6</p> <p><b>neatly</b> 129:18</p> <p><b>necessarily</b> 96:25 98:9 174:3</p> <p><b>needed</b> 50:5 195:17 197:22 225:13</p> <p><b>neighborhoods</b> 225:7</p> <p><b>network</b> 13:17,19 15:3,6 17:13 24:3 54:12 61:7,10 62:5 63:2,12 64:11 78:1 85:9,14,22 86:17 87:13 90:22 100:17 101:5,6,7,11,19,24 102:21</p>                                                                                                                                                                                                                                                    | <p><b>network-based</b> 115:22</p> <p><b>network-connected</b> 131:6</p> <p><b>networking</b> 13:22 54:22 55:6,11,13, 21 59:6 199:22</p> <p><b>networks</b> 28:23 30:6 61:5,14 117:11 223:23 224:16 225:9</p> <p><b>neural</b> 28:23</p> <p><b>news</b> 15:23,24 16:25 17:3 29:20</p> <p><b>nexus</b> 207:11,13</p> <p><b>night</b> 15:21</p> <p><b>node</b> 83:13,16 104:18 106:14 129:1, 23 131:7,9 190:3 196:6 203:25 226:18</p> <p><b>node's</b> 196:8</p> <p><b>nodes</b> 106:15 129:16 131:6 154:2 190:16 215:6 217:16,23 227:12</p> <p><b>non-obviousness</b> 205:20 207:4</p> <p><b>Notary</b> 6:7</p> <p><b>Note</b> 123:12 227:2</p> <p><b>notice</b> 50:3 174:10</p> <p><b>notion</b> 168:8 169:19 170:1 209:6</p> <p><b>number</b> 7:20 8:13 9:22 12:18 15:14, 19 16:22 26:24 35:14 36:2,14 52:10 53:4 63:16 64:6 70:6 74:11 79:19 122:22 131:16 143:25 208:12,16</p> <p><b>numbers</b> 84:10,11,12,14 113:11 171:16</p> <p><b>numerous</b> 200:23</p>                                                                                                                                                                                                                                                                                                                                | <p><b>objective</b> 205:19 207:3</p> <p><b>obtained</b> 92:10 93:6,7</p> <p><b>obvious</b> 52:2 60:4,5 160:8 172:3 174:24 178:21 210:8 213:6</p> <p><b>obviousness</b> 51:14,15,23 60:8,14 148:24 149:1</p> <p><b>occasion</b> 205:25</p> <p><b>occasionally</b> 206:3</p> <p><b>occurs</b> 190:22 214:16</p> <p><b>October</b> 10:20 37:18</p> <p><b>offhand</b> 120:13</p> <p><b>office</b> 15:13 21:2 31:21 45:19 208:9</p> <p><b>offices</b> 15:15</p> <p><b>Ogdon</b> 69:22 70:11,17 71:9,10 72:10,12,18,19,21 73:8,13,14,20,24 74:2,6,11,16,20 75:4,7 76:13,17,19, 20 77:2,5,8,21,24 78:2,5,8 80:21 81:3,6,8,12,25 82:3,8 84:1,9,20 86:6, 9,20 87:3,4,11 89:9,16,18,22 90:18 93:9,18 95:4,11,24 96:3 98:25 99:19 100:5,8,15,25 101:6,22 102:3 103:18 104:14 105:10,15 106:2 108:17,18,22 109:15,19,24 110:13 111:15,22 112:10,13 118:19,24 119:5,11,19 120:15,19 121:3,14 122:8,14,17,21, 24 123:6,12 124:1,10,18,21,25 126:18 127:6,22,24 128:9,13 133:17 134:21 136:2,12,14,21 143:3,7,20 144:8,9,15,17,21,24 145:3,7 147:6 149:6 150:2,9,10,21 151:6 152:11,16, 20 153:14 154:4 162:4,12,20 163:2,7, 21,22 164:3,20 165:1,6,7,11,18 166:1,3 168:10,14 169:3,4,6,10,23 171:24 172:6,7,11,13 177:8 178:20 179:10 184:17 186:16,17,19 187:6 188:11,13,20 189:2,13 190:7,11,19, 20 191:3 192:21 193:21 194:13,17,24 195:10 196:2,6,20 197:9,25 198:19, 24 199:16 200:1,5,18 201:4 202:2,4,7 204:9,25 208:23,25 209:6,12,14,17, 20 210:1,7 211:8,11 213:13 214:23 215:20 216:6 218:6,15 222:16 225:18,22 226:1,16 227:14,21 228:20</p> <p><b>Ogdon's</b> 74:5 75:19 82:5 119:5 120:4 131:1 134:17 195:17 197:6 227:22</p> <p><b>on-demand</b> 219:25 221:15</p> <p><b>online</b> 12:17,19 13:3 14:4 26:9 30:1</p> <p><b>open</b> 9:10,12,16 34:19 35:10,20 36:8 70:3 80:6 112:17,18 118:3 155:16,17 166:19 179:19</p> |
| <p><b>O</b></p> <p><b>object</b> 180:16 182:16 184:4 198:23</p> <p><b>Objection</b> 19:20 38:1,12 43:23 49:21 54:16,25 71:16 73:16 74:10 76:6,24 81:4 91:4 107:8 109:18 120:2 128:19 133:21 140:11 149:3 151:23 161:5 162:17 165:12 169:1 178:15 179:7 188:1 200:20 208:7,20 214:5 220:17</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <p><b>network-based</b> 115:22</p> <p><b>network-connected</b> 131:6</p> <p><b>networking</b> 13:22 54:22 55:6,11,13, 21 59:6 199:22</p> <p><b>networks</b> 28:23 30:6 61:5,14 117:11 223:23 224:16 225:9</p> <p><b>neural</b> 28:23</p> <p><b>news</b> 15:23,24 16:25 17:3 29:20</p> <p><b>nexus</b> 207:11,13</p> <p><b>night</b> 15:21</p> <p><b>node</b> 83:13,16 104:18 106:14 129:1, 23 131:7,9 190:3 196:6 203:25 226:18</p> <p><b>node's</b> 196:8</p> <p><b>nodes</b> 106:15 129:16 131:6 154:2 190:16 215:6 217:16,23 227:12</p> <p><b>non-obviousness</b> 205:20 207:4</p> <p><b>Notary</b> 6:7</p> <p><b>Note</b> 123:12 227:2</p> <p><b>notice</b> 50:3 174:10</p> <p><b>notion</b> 168:8 169:19 170:1 209:6</p> <p><b>number</b> 7:20 8:13 9:22 12:18 15:14, 19 16:22 26:24 35:14 36:2,14 52:10 53:4 63:16 64:6 70:6 74:11 79:19 122:22 131:16 143:25 208:12,16</p> <p><b>numbers</b> 84:10,11,12,14 113:11 171:16</p> <p><b>numerous</b> 200:23</p>                                                                                                                                                                                                                                                                                                                                | <p><b>objective</b> 205:19 207:3</p> <p><b>obtained</b> 92:10 93:6,7</p> <p><b>obvious</b> 52:2 60:4,5 160:8 172:3 174:24 178:21 210:8 213:6</p> <p><b>obviousness</b> 51:14,15,23 60:8,14 148:24 149:1</p> <p><b>occasion</b> 205:25</p> <p><b>occasionally</b> 206:3</p> <p><b>occurs</b> 190:22 214:16</p> <p><b>October</b> 10:20 37:18</p> <p><b>offhand</b> 120:13</p> <p><b>office</b> 15:13 21:2 31:21 45:19 208:9</p> <p><b>offices</b> 15:15</p> <p><b>Ogdon</b> 69:22 70:11,17 71:9,10 72:10,12,18,19,21 73:8,13,14,20,24 74:2,6,11,16,20 75:4,7 76:13,17,19, 20 77:2,5,8,21,24 78:2,5,8 80:21 81:3,6,8,12,25 82:3,8 84:1,9,20 86:6, 9,20 87:3,4,11 89:9,16,18,22 90:18 93:9,18 95:4,11,24 96:3 98:25 99:19 100:5,8,15,25 101:6,22 102:3 103:18 104:14 105:10,15 106:2 108:17,18,22 109:15,19,24 110:13 111:15,22 112:10,13 118:19,24 119:5,11,19 120:15,19 121:3,14 122:8,14,17,21, 24 123:6,12 124:1,10,18,21,25 126:18 127:6,22,24 128:9,13 133:17 134:21 136:2,12,14,21 143:3,7,20 144:8,9,15,17,21,24 145:3,7 147:6 149:6 150:2,9,10,21 151:6 152:11,16, 20 153:14 154:4 162:4,12,20 163:2,7, 21,22 164:3,20 165:1,6,7,11,18 166:1,3 168:10,14 169:3,4,6,10,23 171:24 172:6,7,11,13 177:8 178:20 179:10 184:17 186:16,17,19 187:6 188:11,13,20 189:2,13 190:7,11,19, 20 191:3 192:21 193:21 194:13,17,24 195:10 196:2,6,20 197:9,25 198:19, 24 199:16 200:1,5,18 201:4 202:2,4,7 204:9,25 208:23,25 209:6,12,14,17, 20 210:1,7 211:8,11 213:13 214:23 215:20 216:6 218:6,15 222:16 225:18,22 226:1,16 227:14,21 228:20</p> <p><b>Ogdon's</b> 74:5 75:19 82:5 119:5 120:4 131:1 134:17 195:17 197:6 227:22</p> <p><b>on-demand</b> 219:25 221:15</p> <p><b>online</b> 12:17,19 13:3 14:4 26:9 30:1</p> <p><b>open</b> 9:10,12,16 34:19 35:10,20 36:8 70:3 80:6 112:17,18 118:3 155:16,17 166:19 179:19</p> |

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| <p><b>opened</b> 70:6</p> <p><b>operation</b> 62:10,25 219:12,15</p> <p><b>opinion</b> 53:17 56:3 57:25 68:22<br/>43:3 162:4 200:1 11:6</p> <p><b>opinions</b> 49:6 59:11 60:8,14</p> <p><b>opposed</b> 60:19 164:13</p> <p><b>option</b> 208:14</p> <p><b>order</b> 24:2 77:17 82:3 92:9 127:16<br/>146:7 173:16 184:25 229:11</p> <p><b>ordered</b> 77:5,10,12,24 78:14 125:3<br/>127:10,12 129:2,13 135:4 144:20<br/>148:5,10 171:3 184:24 191:11</p> <p><b>ordinary</b> 52:19,23 53:1,11,14,18<br/>54:1,8 55:8,19 56:4 57:5,13 59:17<br/>65:12,22 66:16 67:1,3,23 69:12 88:14<br/>100:19 111:12 119:15 120:22 137:22<br/>138:2,8,21 140:5,9 152:14 154:18<br/>165:9,24 172:3,16 210:20 211:7,23<br/>212:20 215:7 220:7,15</p> <p><b>organization</b> 29:20</p> <p><b>organizational</b> 227:9</p> <p><b>original</b> 41:15 163:15</p> <p><b>origination</b> 114:3</p> <p><b>OS</b> 25:2</p> <p><b>outline</b> 228:4</p> <p><b>output</b> 21:4</p> <p><b>overlap</b> 96:24</p> <p><b>owner</b> 5:14 39:24 40:13,23 41:8<br/>45:16,20 66:5 68:7 206:13 207:18</p> <p><b>owner's</b> 44:3</p> <hr/> <p style="text-align: center;"><b>P</b></p> <hr/> <p><b>p.m.</b> 88:22,24,25 89:2 107:18,21,23<br/>109:8 146:14,16,17,19 185:16,18,19,<br/>21 228:7,8,10,11,13 229:8</p> <p><b>packages</b> 134:10</p> <p><b>packet</b> 63:1,2,5 64:17</p> <p><b>packets</b> 63:11,15,17,19,21,22,25<br/>214:24 216:21 217:4</p> <p><b>panel</b> 18:22</p> <p><b>Paquette</b> 5:15 19:20 38:1,12 41:6<br/>43:23 49:21 54:16,25 71:16 73:16<br/>74:10 76:6,24 81:4 91:4 102:5 107:8<br/>109:18 120:2 128:19 133:21 140:11<br/>149:3 151:23 161:5 162:17 165:12</p> | <p>169:1 178:15 179:7 182:16 188:1<br/>198:23 200:20 208:7,20 214:5 220:17<br/>228:18 229:4</p> <p><b>paragraph</b> 46:11,18 47:15 50:8,16<br/>51:8,9 52:24,25 53:3,9,13,24,25<br/>58:20 65:7,11 66:2,4 68:18 69:19<br/>70:24 71:4,18 74:14,15 75:3 77:1<br/>78:3,21,24 79:17 82:16 84:16 90:7<br/>96:4 99:9,12 108:8 109:13 112:4<br/>113:7,14,24 114:12,14 118:11,17<br/>120:24 121:7,10 122:7,15,19 126:18<br/>131:21 132:1 142:24 143:7 145:21<br/>147:2 148:16 149:2,11 151:24,25<br/>152:1,9 153:18,25 155:19 156:3,19,<br/>24 161:25 163:21 164:2,16,19 166:25<br/>170:7,17 176:12,16 177:4,22,23<br/>180:1,4,19 183:23 185:25 186:3<br/>188:14 189:19,23 194:10 196:5<br/>200:22 202:5,12 204:13 209:8 211:10<br/>219:11 220:10,14,19,20,22</p> <p><b>parallel</b> 150:3 152:17 153:15</p> <p><b>parameters</b> 90:23</p> <p><b>paraphrasing</b> 210:5</p> <p><b>paren</b> 144:13</p> <p><b>parenthesized</b> 123:2 131:6</p> <p><b>Parker</b> 5:22</p> <p><b>part</b> 17:3 20:9 27:25 28:3 31:11<br/>43:25 44:2 46:21 56:15 60:1 61:13<br/>62:3 64:1,18 73:22 78:3,12 81:11<br/>83:18 86:14,23 97:24 103:20 105:2<br/>106:9 108:22 121:24 125:8 130:22,23<br/>136:16 139:18,19 140:1 149:6 152:23<br/>160:2,16 162:18 163:5 164:13 165:16<br/>166:15 167:7 186:12 187:6 189:10<br/>190:13,23 192:2 201:20 205:15,17<br/>207:5 209:5 213:3 219:1 226:15<br/>228:22</p> <p><b>parte</b> 39:8 40:19</p> <p><b>partial</b> 189:23</p> <p><b>parts</b> 73:6 81:11 122:11 126:5 163:1</p> <p><b>party</b> 42:19</p> <p><b>pass</b> 228:15 229:4</p> <p><b>past</b> 60:1</p> <p><b>patent</b> 5:14 9:19,22 10:1 34:14,15,18<br/>35:3,4,9,11,21,24 36:11 39:24 40:13,<br/>23 41:8 44:3 45:16,19,20 46:9,20,25<br/>47:18,22 51:16 52:6,14,16 62:9 65:5,<br/>6,14,15 66:5,7 68:7 71:6,12 89:9<br/>99:10,14 108:6 137:8 138:18 141:2,<br/>13 166:3,16 168:14 169:3,5,10,16,17<br/>179:24 186:1 206:13 207:18 208:9,11</p> | <p>211:21 222:4</p> <p><b>patentee</b> 140:25 141:9</p> <p><b>patentees</b> 169:25</p> <p><b>patents</b> 7:6 8:19 19:23 32:24 38:8,<br/>10,17,20 39:1,3,7 40:9,13 41:19,23<br/>42:2 43:20,22 44:1,3 45:14,24,25<br/>46:2 56:23 58:3 72:7 141:18,20 142:6<br/>168:25 199:11 207:14 208:16 209:23<br/>214:8</p> <p><b>pause</b> 22:20 90:9 143:19 157:1<br/>176:22</p> <p><b>paying</b> 224:17</p> <p><b>PC</b> 25:16</p> <p><b>PCS</b> 25:11,14</p> <p><b>PDF</b> 78:25 167:3 182:19</p> <p><b>Peleton</b> 43:14,18</p> <p><b>Peleton's</b> 44:1</p> <p><b>people</b> 13:23 18:10 22:3,5,14,19<br/>24:16 25:5,9 32:6,9 48:15 59:24 60:5,<br/>15 63:9 86:24 96:22 97:5,9 117:20,<br/>21,23 118:6 134:9 136:15 138:11<br/>139:1,5,14 177:2,3 216:25 224:16</p> <p><b>percentage</b> 29:7</p> <p><b>perform</b> 209:4</p> <p><b>performance</b> 85:13 86:17 125:22<br/>129:24 196:18</p> <p><b>performed</b> 17:17 63:3 83:8</p> <p><b>performing</b> 62:6</p> <p><b>period</b> 7:25 12:23 19:16 27:14,18<br/>37:2 91:1 94:22 95:17</p> <p><b>person</b> 45:23 52:18,22 53:14,23<br/>54:1,8 55:19 57:5,13,20,21 58:1,14<br/>59:17 88:14 100:19 105:5 111:12<br/>112:12 119:15 120:22 138:21 139:10<br/>152:14 153:19 154:18 165:8,23<br/>172:3,15 210:20 211:7,23 212:20<br/>215:6 220:6,14,23</p> <p><b>person's</b> 119:6</p> <p><b>personally</b> 58:18</p> <p><b>perspective</b> 60:13 228:25</p> <p><b>petitioner</b> 5:6,16 45:21</p> <p><b>petitioner's</b> 51:12</p> <p><b>petitions</b> 68:15</p> <p><b>Ph.d.</b> 59:3,5 60:25 61:2,3 207:21</p> <p><b>Philip</b> 5:17</p> |
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| <p><b>previously</b> 34:13 38:18 40:24<br/>112:16 149:13 215:20</p> <p><b>prior</b> 8:18 29:19 33:1,2,7 38:6 41:17<br/>112:3 149:13,23 66:23<br/>137:20 138:5 150:3 152:17 168:24<br/>169:2 176:5,9,18 178:11,16 179:4<br/>222:3</p> <p><b>priority</b> 54:4 58:22 60:18,24 110:22</p> <p><b>prize</b> 18:3</p> <p><b>problem</b> 28:24</p> <p><b>procedure</b> 6:20</p> <p><b>proceedings</b> 42:11</p> <p><b>process</b> 28:1 29:17 32:19,21 36:25<br/>37:21 39:7 41:24 59:14 161:8 183:20</p> <p><b>processed</b> 223:2</p> <p><b>processing</b> 13:23</p> <p><b>produce</b> 212:22</p> <p><b>produced</b> 52:8 114:1</p> <p><b>producer</b> 114:2</p> <p><b>professional</b> 48:20</p> <p><b>program</b> 26:15 219:19</p> <p><b>programs</b> 22:13</p> <p><b>progressing</b> 104:10</p> <p><b>Progressive</b> 117:10</p> <p><b>project</b> 19:17 20:20 21:15 38:22</p> <p><b>projects</b> 45:13</p> <p><b>property</b> 50:21</p> <p><b>proposals</b> 61:15</p> <p><b>propose</b> 64:14</p> <p><b>proposing</b> 69:11 194:13 225:18</p> <p><b>prosecution</b> 65:14 137:25 138:19<br/>139:12 140:6</p> <p><b>provide</b> 51:2 52:15 56:21 69:14 85:7<br/>110:22 111:13 123:16 134:24 145:15<br/>210:10</p> <p><b>provided</b> 6:25 26:23 33:2 78:6<br/>110:19 125:18 131:16 196:16 203:25<br/>227:6</p> <p><b>providers</b> 30:16</p> <p><b>providing</b> 30:1 123:19 129:15<br/>131:12 153:25 170:9</p> <p><b>provisional</b> 75:19 164:20 165:1,10,<br/>14,19 166:1,8,20 168:13,23 169:15</p> | <p><b>pseudo</b> 29:5,10</p> <p><b>Public</b> 6:7</p> <p><b>published</b> 169:16,17</p> <p><b>pull</b> 46:7 199:16</p> <p><b>pulled</b> 14:17</p> <p><b>pure</b> 58:6</p> <p><b>purely</b> 25:20,22 52:18</p> <p><b>purpose</b> 83:22</p> <p><b>purposes</b> 25:21,23 48:19 54:5 58:17<br/>66:19 67:7 183:24 219:18</p> <p><b>push</b> 199:19,20</p> <p><b>pushed</b> 117:7</p> <p><b>pushing</b> 224:24 225:6</p> <p><b>put</b> 12:16 13:3 14:3 17:24 18:20<br/>21:20,22 22:2 24:8,23 33:24 34:3<br/>77:21 80:4 81:24 115:13,24 155:14<br/>166:18 179:18</p> <hr/> <p style="text-align: center;"><b>Q</b></p> <hr/> <p><b>qualifications</b> 58:16 72:12</p> <p><b>qualify</b> 22:8 55:19 57:5,13 58:15<br/>136:5</p> <p><b>qualities</b> 118:14 211:25</p> <p><b>quality</b> 14:18,23 74:7,8 76:4,22,23<br/>80:25 86:14,15 108:24 109:17,22<br/>110:11,14,16,24 111:6,9,10,16,23<br/>112:6,8 119:14,18,25 120:5,11,17,20<br/>121:2,4,16,17 132:8,17 133:19<br/>135:11,16 136:6,7,18 137:11,12<br/>144:3,4 149:21 150:2,21 151:18<br/>152:13,16 153:15 154:1 160:15,20<br/>161:9 162:25 163:9,10,12 171:4,17<br/>172:5,19 173:9,20 174:8 177:15<br/>178:24 185:4 186:23,24 189:8<br/>194:22,25 195:13 197:1,2 203:21,22<br/>210:19,23 212:6,24 213:21 218:4,14<br/>223:11,13</p> <p><b>question</b> 19:5 26:1 41:15 49:18 54:1<br/>55:2,4 57:9 76:16,25 78:17 79:13<br/>86:4 113:12 119:22 123:25 127:4<br/>130:14,17,23 140:10 142:3 145:8<br/>152:3 164:24 169:13 176:8 213:9<br/>220:25 222:14</p> <p><b>questioning</b> 41:16</p> <p><b>questions</b> 6:19 10:24 32:13 99:23<br/>102:9 211:5 229:6</p> <p><b>queued</b> 16:19</p> | <p><b>quick</b> 179:8 185:14</p> <p><b>quickest</b> 229:12</p> <p><b>quickly</b> 49:14</p> <p><b>Quicktime</b> 114:24 115:8,23 117:6,22<br/>118:4 124:9 220:20</p> <p><b>quotations</b> 163:21</p> <p><b>quote</b> 74:22 75:4 76:18 82:20 100:14<br/>189:11</p> <p><b>quoted</b> 67:4 74:20 80:19</p> <p><b>quotes</b> 83:24</p> <hr/> <p style="text-align: center;"><b>R</b></p> <hr/> <p><b>raised</b> 28:19 206:17,20 207:18</p> <p><b>ran</b> 25:6</p> <p><b>random</b> 58:14</p> <p><b>rate</b> 14:24 85:22,25 87:9 99:19,25<br/>100:22 101:2,9,14,21,23 102:4 103:2,<br/>12,18,20 110:3,5,6,9 147:15,18<br/>148:6,7,11,12 189:4</p> <p><b>rates</b> 87:16,18 103:9 119:4 147:22,<br/>25 149:16 161:15 164:9 227:7</p> <p><b>rating</b> 105:7</p> <p><b>re-encoding</b> 134:5 136:5</p> <p><b>re-examination</b> 38:19,23,24 39:2,9<br/>40:2 45:13</p> <p><b>re-examinations</b> 40:7</p> <p><b>re-exams</b> 40:19,24 45:3,12</p> <p><b>reach</b> 117:18</p> <p><b>read</b> 51:11,19 54:18 65:13 67:5,14<br/>72:3 85:3 88:10 90:5 95:6 116:17<br/>121:12 132:11 137:9 140:12 141:9<br/>156:24 159:13,17 187:19 205:9</p> <p><b>reader</b> 141:6</p> <p><b>reading</b> 78:20 82:16,17 93:17 95:24<br/>130:5 140:18 187:18 189:14 191:2<br/>197:25 211:7</p> <p><b>reads</b> 85:6,19 143:7 147:6 167:6,7</p> <p><b>real</b> 57:21 106:22 114:23 115:6,12<br/>116:12 117:7,24 118:1,2 217:9<br/>220:20</p> <p><b>realize</b> 208:14</p> <p><b>realized</b> 18:5 61:12</p> <p><b>Realnetworks</b> 115:13 117:9,25<br/>124:8</p> |
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| <p><b>realtime</b> 73:3 85:23 88:6,17 106:17, 23 107:4 110:3 150:3 151:1,5,10,13, 18 152:17 153:16 156:7,15 215:5,16 217:8,9,15,22,25</p> <p>AYLO FREESITES LTD. v<br/>DISH TECHNOLOGIES L.L.C.</p> <p><b>reason</b> 6:16 31:12 68:1 104:22 109:1 133:5 153:24 154:18 174:13,23 195:22 207:6,14 212:19 218:11 220:13</p> <p><b>reasonable</b> 14:23 52:3 132:2</p> <p><b>reasoning</b> 170:10</p> <p><b>reasons</b> 24:18 117:15 210:9,11,25 211:1,2</p> <p><b>recall</b> 8:21 20:19 30:9 31:17 32:15 33:6,8 37:9 41:2 42:1 43:13,22 47:9, 23 68:12 115:17 119:20,23 120:9,13 124:12 141:13,23,25 142:20 144:19 168:20 179:2 206:10 207:2 228:23</p> <p><b>receive</b> 16:17 102:24 103:14 223:15, 16</p> <p><b>received</b> 100:6 158:3 190:12 214:24 217:5</p> <p><b>receives</b> 157:21</p> <p><b>receiving</b> 88:16,17 90:21 93:1,4 100:11 186:9 190:16 192:23 196:22 197:12 216:17,21 223:17</p> <p><b>recent</b> 203:11 227:19</p> <p><b>recess</b> 44:18 88:24 107:20 109:8 146:16 185:18 228:10</p> <p><b>recited</b> 140:23</p> <p><b>recites</b> 139:22</p> <p><b>recognition</b> 28:22 29:1</p> <p><b>recognize</b> 9:17 104:13 120:23</p> <p><b>recognized</b> 17:23 100:20</p> <p><b>recognizes</b> 103:19</p> <p><b>recognizing</b> 64:9 101:22 119:12</p> <p><b>recollection</b> 41:18 47:16 142:8</p> <p><b>record</b> 5:2 9:22 21:20 34:2 44:14,17, 22 88:20,23 89:3 107:16,19,24 109:3, 7 146:12,15,20 185:17,22 228:3,8,9, 14 229:6</p> <p><b>recorded</b> 15:19,20,23 16:3 17:5,7 22:13 72:14 150:1,8,12,15,17,20 151:7,10,14,17 152:6,7,15 153:2,14 215:20</p> <p><b>recruiting</b> 26:9</p> | <p><b>red</b> 141:5</p> <p><b>redefine</b> 141:7</p> <p><b>redefined</b> 141:10</p> <p><b>reduce</b> 158:20,24 160:14 225:11</p> <p><b>reduced</b> 110:8 189:5</p> <p><b>reduces</b> 222:11 223:11</p> <p><b>reducing</b> 159:8 161:9 225:12</p> <p><b>refer</b> 69:21 99:2 123:23 146:4 180:16</p> <p><b>reference</b> 69:21 70:13,19 71:5 79:24 80:7,8 82:7,19 90:14 111:2 112:22 113:4 115:8 122:19 128:21 160:6,7 164:19 168:10 178:12 179:12,22 220:4</p> <p><b>references</b> 8:18 51:25 52:20,21 69:25 72:7 80:3 176:15 208:24 210:8</p> <p><b>referred</b> 53:24 202:15 221:18 226:22</p> <p><b>referring</b> 8:15 17:11 27:7 35:3 53:15 70:18 79:6,10 86:6 112:25 122:5 125:11 127:14 131:8 132:15,18,22 133:23 143:17 145:7 146:1 147:14 149:18 155:2,24 157:4,17 162:8,23 166:21 167:17 179:25 181:6,7 189:20 203:8 215:21</p> <p><b>refers</b> 115:19 122:10 143:23 157:10</p> <p><b>reflect</b> 49:5</p> <p><b>regional</b> 225:7</p> <p><b>reindex</b> 171:16</p> <p><b>reinforce</b> 169:16</p> <p><b>reinforcing</b> 166:9,12 169:4,19</p> <p><b>reinterpreting</b> 140:14</p> <p><b>relate</b> 46:2</p> <p><b>related</b> 34:14 39:3 40:9 44:5</p> <p><b>relates</b> 34:20 36:11</p> <p><b>relating</b> 34:17 35:8,11,21</p> <p><b>relation</b> 72:20</p> <p><b>relevance</b> 164:23 167:14</p> <p><b>relevant</b> 167:7 168:7</p> <p><b>relied</b> 179:4</p> <p><b>rely</b> 80:15 108:23</p> <p><b>relying</b> 51:2 120:3 184:19 204:25</p> <p><b>remember</b> 16:4 17:6 18:15,17 20:6 25:14 27:12 30:8 31:20 32:3,17 37:16,17,20 38:3,14,15 39:12,14,15, 24 40:11,21 41:22 42:5,9,14,18 43:3,</p> | <p>7,12,16,17 44:8 49:23 89:5 98:17,21 136:2 141:19 142:13,18,21 165:13 188:25 203:20 207:5 223:8 225:25 228:19</p> <p>Dr. Henry Houh</p> <p><b>remembering</b> 40:8 45:8</p> <p><b>reminded</b> 45:2,9</p> <p><b>remote</b> 5:4</p> <p><b>render</b> 52:1 59:11 210:8</p> <p><b>repeat</b> 27:16 57:7 152:2 220:24</p> <p><b>replaceable</b> 167:22 169:21</p> <p><b>replacement</b> 74:25 75:9 81:22 136:6 168:1 172:24 213:11</p> <p><b>replacements</b> 80:24 136:4,22 169:11,24 170:2,5 172:15 213:14</p> <p><b>replacing</b> 74:7 76:3,21</p> <p><b>replicate</b> 225:2</p> <p><b>report</b> 17:3 39:4 210:5</p> <p><b>reporter</b> 6:3 229:14,18</p> <p><b>represent</b> 5:12 41:7 119:17 163:16 171:1</p> <p><b>represented</b> 135:8</p> <p><b>represents</b> 130:14 132:20 223:10</p> <p><b>request</b> 134:25 171:19 186:10,15 187:12 188:16 194:1 196:3,9,22 197:22,23 198:6,18,22 199:1,5,7,17, 23 200:16,19 201:1,16,19,22 203:25 223:1,2 227:20</p> <p><b>requested</b> 173:18 174:21 175:14 198:13,15 212:23</p> <p><b>requesting</b> 100:11 129:7 188:22 197:12 222:19</p> <p><b>requests</b> 71:25 186:20,22 188:3,17 190:8,11,15 195:18 196:21 197:6 200:24</p> <p><b>require</b> 68:23 85:21,25 101:9,16 154:7</p> <p><b>required</b> 23:17 131:12 224:1</p> <p><b>requirement</b> 56:16 110:2 164:14</p> <p><b>requirements</b> 57:24 85:10 110:1 154:3 172:10</p> <p><b>requires</b> 103:1,9 111:6 164:11 195:23 196:25 204:19 215:5 217:15, 21,22</p> <p><b>requiring</b> 86:16 110:4</p> <p><b>requisite</b> 57:15 58:19 59:1</p> |
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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>research</b> 13:12 25:21,22 26:11 28:21 61:1</p> <p><b>reside</b> 11:2</p> <p><b>resolution</b> 15:2 105:9 132:21 134:1, 3,7,15 135:7,12,14 153:11 171:20 173:23</p> <p><b>resolutions</b> 133:4,14 134:14 156:14</p> <p><b>resource</b> 215:3</p> <p><b>respect</b> 38:2 40:2 41:23 59:9 60:22 67:10 73:8 88:2 100:4 149:2 178:16 181:8 192:1 207:10 208:22 210:15 214:22</p> <p><b>respective</b> 143:12 187:13 188:6,8</p> <p><b>respond</b> 206:18,22 207:19</p> <p><b>responded</b> 206:21</p> <p><b>responses</b> 222:10</p> <p><b>rest</b> 221:7</p> <p><b>restart</b> 113:11</p> <p><b>restriction</b> 154:9</p> <p><b>result</b> 31:3,10 134:14 175:7</p> <p><b>results</b> 26:25 27:5 28:3,6 30:21 31:1</p> <p><b>retained</b> 39:16</p> <p><b>retrieve</b> 197:17,20 198:10 199:6,13 200:24 201:7,9 226:23</p> <p><b>retrieved</b> 110:8,12,15 189:5,9 202:10 203:17 223:2,25</p> <p><b>returned</b> 62:19</p> <p><b>revealing</b> 7:18</p> <p><b>review</b> 32:24 33:2 50:2 138:20,21 142:10 165:25 166:4</p> <p><b>reviewed</b> 7:20 8:13 46:22 49:2,9,12 142:12 164:25 206:15,24</p> <p><b>reviewing</b> 8:21 72:16</p> <p><b>rightmost</b> 129:5</p> <p><b>road</b> 41:11</p> <p><b>roadmap</b> 52:16</p> <p><b>Robert</b> 70:11 89:9</p> <p><b>rough</b> 229:12</p> <p><b>round-trip</b> 224:1,15,22</p> <p><b>route</b> 61:6 62:1,15</p> <p><b>router</b> 62:8 63:7</p> <p><b>routers</b> 62:25</p> | <p><b>routing</b> 61:18 62:6,12,20 63:3,24</p> <p><b>rulings</b> 207:9</p> <p><b>run</b> 84:14 153:7</p> <p><b>running</b> 13:5 24:4</p> <hr/> <p style="text-align: center;"><b>S</b></p> <hr/> <p><b>S-M-I-L</b> 177:1</p> <p><b>satellite</b> 20:24 21:19</p> <p><b>satisfies</b> 162:15</p> <p><b>save</b> 18:14 63:13,24</p> <p><b>saved</b> 18:15 19:12</p> <p><b>saves</b> 225:14,15</p> <p><b>savings</b> 224:11</p> <p><b>scenario</b> 150:23 159:17</p> <p><b>scene</b> 174:2</p> <p><b>school</b> 12:11 13:11 26:8 50:23</p> <p><b>science</b> 54:10 56:6,12</p> <p><b>Scope</b> 43:23</p> <p><b>scraped</b> 28:13</p> <p><b>scratch</b> 117:9</p> <p><b>screen</b> 9:2 18:21 22:2 24:24 108:25</p> <p><b>screens</b> 9:4,6</p> <p><b>scrub</b> 22:20</p> <p><b>seamless</b> 173:3,6 174:10 176:4 209:11,13,21 211:9,12,23 213:18 214:14</p> <p><b>search</b> 16:14 26:20,25 27:5 28:3 29:12,13 30:24,25 31:1,2,10 33:1 168:16,19</p> <p><b>searchability</b> 29:19</p> <p><b>searchable</b> 29:24</p> <p><b>searched</b> 28:14</p> <p><b>searches</b> 30:14</p> <p><b>searching</b> 33:7 47:11 72:21</p> <p><b>secondary</b> 160:7 205:21 206:9</p> <p><b>seconds</b> 175:21 181:14,16,24 182:2, 4,5</p> <p><b>section</b> 50:15 73:19 76:15 90:13 94:22 95:6 113:19 118:12 150:5 159:13,16 160:6,12,13 191:1 197:24 198:19,24 200:4,7,9,10,17,21 202:3,7 204:12 206:7 216:13 217:10</p> | <p><b>sections</b> 16:24 51:6 69:7 76:2 80:20 153:23 162:9 200:23</p> <p><b>seek</b> 157:5,8,10,14,16 158:10,16,21 159:9 160:15,16 221:19,22,23,24</p> <p><b>seeking</b> 158:20 159:5 225:10</p> <p><b>seeks</b> 158:19</p> <p><b>sees</b> 91:10</p> <p><b>segment</b> 16:11 19:22 75:1,8 78:9,12 90:20,24,25 91:24 92:3,6,21,23,24 93:2 101:17,24 102:14,19,23,24,25 103:14 104:4 121:15 122:4,9,16,21 123:8 125:5,24 126:3,9,24 131:24 132:17 133:18,19 134:1,13,18,24 135:13,22 136:7,9,12 144:15,17 145:11,18,19,23 146:1,3,5 150:2,9, 17,20 152:16 153:2,14 163:8,16 171:2,3,5,7,9,12,14,16,19 172:5,9 173:19,20,22 174:4,17,18 175:11,14, 17,20,25 177:25 197:20 198:11 199:1,6,8,14,18,23 201:2,9,16,24 202:23,24,25 203:6,9,19 204:3 212:10,15,16,17,23 213:2,15,17 218:17,22 226:3 227:15,20</p> <p><b>segmented</b> 16:23 17:1,19 71:23 152:12,21</p> <p><b>segmenting</b> 17:17 19:7</p> <p><b>segments</b> 18:22 74:17,23 77:4,6,7, 9,13,16,20,22,23,24 78:14 80:23 81:23 82:21 83:14,18,21,23 84:8 85:8,11,20,23 86:16 92:10 93:5,23 94:5,6,7 95:1,5 99:1 100:12 101:10 103:13 104:7 106:17,21 121:5 122:13,17,24 123:2,3,14,15,18,21,23 124:16,19,21,22,23 125:2,18 126:1, 20,23 127:10,11,16,17 128:3,8,18 129:1,2,9,12 130:20 131:16,17,19 135:14 136:3,22 143:11 144:13,24 145:5,10,12,14,17,25 146:8,9 147:9, 17,21 148:3,4,5,9,10 153:5 164:8 165:3 167:10,19,20,21,24,25 168:4,8 169:20,23 170:4,12 171:1,10,23 172:14,19,20 174:24 175:12 176:6, 10,20 177:20 178:14,23 179:6 191:21 196:7,11,15,16 197:7,13,19 198:5,11, 14,21 199:5,20 200:14,19,25 201:8, 18 202:9,15,18,21,24 203:2,5,17,18, 21 204:10 210:15,19,23 211:17,25 212:3,6 213:8,14,21 226:3,14,24 227:1,3,4,6</p> <p><b>select</b> 15:13 23:16 186:25 187:14 188:7 204:21 205:15</p> <p><b>selected</b> 186:22 188:4 196:10,14</p> <p><b>selection</b> 202:24</p> |
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| <p><b>selective</b> 196:7</p> <p><b>sell</b> 29:16 30:15</p> <p><b>selling</b> 29:23 30:4</p> <p><b>sender</b> 118:1</p> <p><b>sending</b> 23:5 84:3,6 158:12</p> <p><b>sends</b> 83:11 159:22 196:9</p> <p><b>sense</b> 23:2,7 106:20 223:12 225:8</p> <p><b>sentence</b> 51:19 67:4 71:3 72:5 80:16 81:10 82:1 85:19 88:2,3,10 90:1 99:18 107:10 109:14 114:5 122:2 132:1 143:6 147:6,13 149:24,25 150:6 154:22 155:1,4,6 162:3,11 163:20 164:18 172:22 175:2 192:17</p> <p><b>separate</b> 12:1 115:11 181:20 212:8 216:22</p> <p><b>separately</b> 216:17</p> <p><b>SEQ</b> 178:4</p> <p><b>sequence</b> 77:11 78:14 90:19 125:1,4 127:11 128:4,6 131:18 177:18 178:1, 4 181:2,3,16 182:2,4,11 203:1 213:18</p> <p><b>sequences</b> 177:24 181:1,13,15,23 182:8,10,15</p> <p><b>sequential</b> 121:15 126:5 180:24</p> <p><b>series</b> 17:22 77:13 82:25 96:21 145:24 191:11</p> <p><b>serve</b> 28:6 75:8 172:24 213:11</p> <p><b>server</b> 17:16 24:5,6,15,19 31:20,23 71:20,22,24,25 91:21,24 92:1,4,11, 14,16,17,19,23 93:6,8 94:1 153:7 157:12 188:18 192:4,7 193:18 194:3 196:7,10,22 197:21 203:22,23 204:1, 2 214:25 221:21 222:11,25 226:11</p> <p><b>servers</b> 26:24 91:12,16,19 106:4,12 150:4 152:18 153:17 192:4,10 193:7, 12,16 194:6 203:15 226:25</p> <p><b>serves</b> 39:10</p> <p><b>session</b> 152:8</p> <p><b>set</b> 12:16 13:2 14:1 17:6 26:24 56:16 61:15 144:20 177:14 181:25 182:22</p> <p><b>sets</b> 181:25</p> <p><b>setting</b> 53:16</p> <p><b>setup</b> 9:1</p> <p><b>severe</b> 195:5</p> <p><b>Sheng</b> 5:17</p> <p><b>short</b> 29:21 44:13 96:8</p> | <p><b>short-form</b> 96:20,21 97:7</p> <p><b>shortly</b> 13:4 14:1</p> <p><b>show</b> 101:9,12 104:9 108:23 181:12 186:17</p> <p><b>showed</b> 131:15</p> <p><b>showing</b> 181:18,21 200:15</p> <p><b>shown</b> 36:20 113:25 123:6 182:7</p> <p><b>shows</b> 17:8 177:24 198:25</p> <p><b>shrunk</b> 14:24</p> <p><b>side</b> 6:1 32:1 71:24 129:6</p> <p><b>signal</b> 21:4</p> <p><b>signals</b> 157:11 221:21</p> <p><b>signature</b> 10:11,15 34:23 35:17 36:5,17 229:21</p> <p><b>signed</b> 49:1,3 108:12</p> <p><b>similar</b> 38:20 49:11,16</p> <p><b>similarities</b> 46:4</p> <p><b>simple</b> 94:22 132:9,25 133:6 193:25</p> <p><b>simpler</b> 171:22 212:4,5,12,22</p> <p><b>simplicity</b> 226:22</p> <p><b>simplifies</b> 171:9</p> <p><b>simplify</b> 170:17,20,23 213:9</p> <p><b>simply</b> 16:23 99:1 119:2,12 123:15 132:7 135:12,25 136:7 160:9 174:21 212:15,23 225:12</p> <p><b>simultaneous</b> 154:11</p> <p><b>simultaneously</b> 106:16</p> <p><b>single</b> 63:1,6 94:23 120:10 191:22 194:14 197:7</p> <p><b>sit</b> 44:8 48:10</p> <p><b>site</b> 28:13 30:18 31:14,21</p> <p><b>sites</b> 227:5</p> <p><b>sitting</b> 15:16 96:15 142:1</p> <p><b>situation</b> 58:12 69:5 91:11 158:19 170:3 216:16</p> <p><b>size</b> 66:8 110:8,10 189:5,7</p> <p><b>skill</b> 52:19,23 53:1,11,15,18 54:1,8 55:8,20,24 56:4,19 57:5,13 59:17 88:15 100:20 111:12 119:15 120:23 138:21 152:14 154:18 165:9,24 172:3,16 210:21 211:7,23 212:20 215:7 220:7,15</p> | <p><b>slide</b> 86:22,24 87:2,10 88:16 96:14, 17 97:9,13,14,15,17,18,19 98:3 103:4,6,8 174:1,2</p> <p><b>slides</b> 86:1,7,19,20 87:8 98:15 97:24 98:24 110:6 174:1</p> <p><b>slideshow</b> 92:2 93:25 94:4,10,13,15 105:8 191:15 192:1</p> <p><b>slight</b> 49:22</p> <p><b>slightly</b> 55:3 145:9 220:21 223:17 224:6</p> <p><b>Sling</b> 47:17</p> <p><b>slow</b> 103:25 104:20 105:4</p> <p><b>slowed</b> 15:6 105:1</p> <p><b>slower</b> 104:11,12</p> <p><b>small</b> 14:21,25 28:1 31:12 130:12 134:6 139:15 184:19 203:10</p> <p><b>smaller</b> 78:10 105:8,9 122:10 224:6</p> <p><b>Smil</b> 176:23 177:11,18,19 178:8 179:11,22 180:2,6,15,19,23 181:11 182:13</p> <p><b>Smile</b> 177:1</p> <p><b>snipped</b> 18:7</p> <p><b>software</b> 13:21,23 14:10 18:19 21:25 23:18 24:1,11,22 25:10 28:4 32:2 83:12 100:9 134:10 157:21 196:13 197:10,14,15 198:9 203:10 226:20 227:12</p> <p><b>sold</b> 30:10</p> <p><b>solution</b> 30:16</p> <p><b>someplace</b> 214:11</p> <p><b>sooner</b> 160:1</p> <p><b>sort</b> 33:25 80:13 121:10 124:9 208:18</p> <p><b>sound</b> 6:14 7:3</p> <p><b>source</b> 64:6 134:1 156:15 219:17</p> <p><b>sources</b> 156:8 161:16</p> <p><b>space</b> 134:6</p> <p><b>speaker</b> 29:1</p> <p><b>speaking</b> 216:1</p> <p><b>special</b> 23:17 32:2</p> <p><b>specific</b> 18:24,25 55:24 56:19 119:13 124:3,6,13 142:8 144:8 149:16,17 195:13</p> <p><b>specifically</b> 38:14 71:21 193:19</p> |
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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>220:10 227:24</p> <p><b>specification</b> 137:25 139:12 140:6 166:7 211:13</p> <p><b>specifications</b> 142:6 166:11</p> <p><b>speech</b> 28:21 29:1</p> <p><b>speed</b> 223:21</p> <p><b>speeds</b> 223:25 225:16</p> <p><b>spend</b> 23:11 130:1</p> <p><b>spent</b> 37:10 59:4</p> <p><b>spinout</b> 30:3</p> <p><b>splices</b> 159:20</p> <p><b>spoken</b> 29:11,14 31:7,9 128:13</p> <p><b>sports</b> 16:25 17:8</p> <p><b>spun</b> 28:19</p> <p><b>stand</b> 142:19 211:1</p> <p><b>standard</b> 15:2 19:18 31:23 50:15 51:6 118:9 139:6</p> <p><b>standardized</b> 116:24</p> <p><b>standards</b> 51:1 118:3</p> <p><b>start</b> 12:17 42:7 46:11 64:13 84:16 108:16 149:8 157:12 158:12 159:4 160:1 171:25 173:14,16 181:4 221:13,16,21 222:11</p> <p><b>start-up</b> 26:20 28:18 158:20 159:9, 25 160:14,19 222:15,20</p> <p><b>started</b> 23:9 26:8 28:15,18 38:4 117:8 142:14 201:19</p> <p><b>starting</b> 5:10 12:10 89:25 191:9 219:10</p> <p><b>starts</b> 104:23,24 132:2 156:20 221:5 226:12</p> <p><b>startup</b> 221:18</p> <p><b>stated</b> 60:11</p> <p><b>statement</b> 205:12</p> <p><b>states</b> 75:7 111:18</p> <p><b>static</b> 94:15</p> <p><b>station</b> 186:10 195:19 196:23 204:20</p> <p><b>stations</b> 186:21 187:14 188:7</p> <p><b>Stein</b> 179:12,14</p> <p><b>step</b> 77:18 82:20 83:6,7,9,10,19 84:2, 5 130:10 208:12 218:20 226:19</p> <p><b>stopping</b> 102:7</p> | <p><b>stored</b> 27:23 28:1 31:14 152:12 153:5 158:6 203:22,23</p> <p><b>stores</b> 157:22</p> <p><b>storing</b> 150:4 152:17 153:16</p> <p><b>straightforward</b> 132:9,25 133:5 134:11</p> <p><b>stream</b> 11:23 22:12 26:25 28:2 30:13 63:23 71:22 72:20,22 73:2,3,7 111:9, 10 118:14 121:17 137:11,12 139:19 143:8,17,18,23 144:3,4,7,18,23 162:25 186:23,24 187:2 212:11 213:25 214:2,4,20 222:18</p> <p><b>streamed</b> 73:22,23,25 153:9 219:19</p> <p><b>streaming</b> 11:19 12:1,6,7,19 14:16 21:10,14,16 22:9,25 23:4 26:4,18 27:22 28:4 30:21 46:3,5 54:13,23 55:7,11,14,17,18 56:8 57:4,12 58:8 59:6 61:2,9,20,24 71:20,21 72:4 73:2, 15,18 99:20 100:22 115:14 117:2 156:5 180:7,13 208:18 209:7 215:4 217:8,13,20 220:1</p> <p><b>streamlet</b> 66:8,13,19 67:12 68:10 77:6 137:8,19 138:7 139:1,7,10,23 140:22 141:1,12,20,24 163:8 172:23 177:10 186:9,10,20 188:2,4 190:7 195:18 213:10</p> <p><b>streamlets</b> 71:23,25 77:4 137:13 139:22 143:11 144:12,16,20,25 147:8 163:9 175:5 190:25</p> <p><b>streams</b> 109:23 116:8,10,15 204:22 212:15</p> <p><b>street</b> 58:14</p> <p><b>struggling</b> 127:3</p> <p><b>students</b> 208:10</p> <p><b>subcollection</b> 75:1 77:9,16 125:9, 20,24 126:2 145:4,10,16,23 146:1,3,4</p> <p><b>subcollections</b> 74:18,23 77:15 85:8,12,20 125:2,17 143:10</p> <p><b>subject</b> 43:21 61:3 222:24</p> <p><b>submitted</b> 7:10 9:19 10:9,19 33:5 36:21 38:18 46:8 179:3</p> <p><b>submitting</b> 206:23</p> <p><b>subportion</b> 126:24</p> <p><b>subsequent</b> 141:8 159:21 227:3</p> <p><b>substance</b> 44:25 108:2 146:23</p> <p><b>substantial</b> 208:15 224:11</p> <p><b>substantially</b> 85:9</p> | <p><b>substitute</b> 54:23 55:6</p> <p><b>substituted</b> 85:12</p> <p><b>subversion</b> 196:11</p> <p><b>sucked</b> 29:3</p> <p><b>suddenly</b> 173:9,12</p> <p><b>sufficient</b> 57:17 58:8 85:22,25 88:5 110:3,5</p> <p><b>summarizes</b> 129:18</p> <p><b>summarizing</b> 75:5</p> <p><b>Super</b> 6:22 7:15 46:17</p> <p><b>support</b> 117:1 160:3,9 161:13 165:5 178:17 185:5</p> <p><b>supported</b> 117:13</p> <p><b>supporting</b> 118:2 168:8 176:15</p> <p><b>suppose</b> 57:18 58:10 60:6 149:18 170:25</p> <p><b>supposed</b> 79:20,22 175:16</p> <p><b>swear</b> 6:3</p> <p><b>switch</b> 41:11 91:15 175:24 177:13 178:5 182:14,20,21 183:1 184:15 193:16 214:2,17</p> <p><b>switched</b> 189:25</p> <p><b>switches</b> 91:25 100:16 104:15 106:11</p> <p><b>switching</b> 63:14 64:22 91:18,19,20 105:12 120:10 173:1 184:18,20 190:21 192:19 193:2,6,12 194:5 212:3 213:16,25</p> <p><b>switchings</b> 192:9</p> <p><b>sworn</b> 6:7</p> <p><b>synchronized</b> 180:9</p> <p><b>synchronous</b> 102:18 103:16 105:21 106:5</p> <p><b>synchronously</b> 92:6,22 105:19 106:1,16,20</p> <p><b>system</b> 17:1 20:11 25:1,3,4,7 29:16 30:10 31:24 52:9 74:4 99:19 100:9 104:15 114:23 115:7,13 116:13 117:5,7,8 118:2 119:24 121:3 129:20 156:5 170:18,20,24 174:20 183:8,25 184:21 185:4 197:11 199:17,19 210:1 211:14 212:5 215:15 216:2,23 218:16 219:25 220:3 222:16,23 224:20 225:19,21</p> <p><b>systems</b> 17:13 25:6,17 32:4 115:12 116:2 117:24 156:12 221:14</p> |
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| <p><b>T</b></p> <p><b>table</b> 62:12,20 179:9</p> <p><b>tackle</b> 93:20</p> <p><b>tag</b> 181:19,20</p> <p><b>takes</b> 158:11 159:18</p> <p><b>taking</b> 119:2 135:6 150:17 152:5 177:12</p> <p><b>talk</b> 33:11,13 52:11,22 65:6 68:18 72:10 73:4 74:3 76:3,10 77:2 78:3,18 83:3 94:17,25 99:3 112:3 122:8 123:1 128:24 149:8 162:24 169:11 172:12 179:13 186:18 188:13 190:15,18 196:4 214:13 217:1</p> <p><b>talked</b> 48:16 137:16 194:14 201:13 209:7,8 212:4</p> <p><b>talking</b> 8:1,15 10:1 12:24 14:15 15:9 17:16 25:18 33:12,21 48:13 53:22 63:9 72:5,6,8 74:16 81:14 83:10 84:3, 13 91:11 93:18,19 94:13 97:17,20 98:6,13 102:15 106:2,4 107:1 109:24 112:23 114:8,15 122:16,18 123:3,8 124:21 127:6 129:1,4,10,15 131:23 139:16 141:14,18 144:6 147:12 149:4,13,20 151:22 152:5 153:13 155:7 156:4 158:2 159:6,7 160:14 163:6 164:4 167:16 169:20 178:6 180:3,23 190:10 192:3 196:3 198:7, 17 199:12 201:20 203:7 214:17 215:22 216:20,24 217:4 223:19</p> <p><b>talks</b> 72:12 73:1 74:16 75:3 81:20 86:6 95:14 101:4 110:13 119:20 122:8 123:11 124:25 126:13 129:12 131:4 148:5 150:10 152:22 157:8,18 159:10 169:23 177:7 182:20 186:9 189:2 190:23 197:9 198:20 202:8,16 209:19,22 215:2 216:7 217:8 219:11 220:20 225:12,24</p> <p><b>targeted</b> 26:8</p> <p><b>taught</b> 121:17 150:22 168:10</p> <p><b>teach</b> 56:14 77:25 82:3 93:13 108:17 177:12,20 188:12 195:10 214:23</p> <p><b>teaches</b> 73:15 77:5 108:19 109:19 119:7 128:10 134:22 143:4 162:5,20 172:8,13 177:18 184:18 186:19 195:12 213:13 228:20</p> <p><b>teaching</b> 73:9,21,24 75:14 76:13 77:22 81:3,6,11,13,25 82:4,5,8 84:1 87:3,5,12,15 92:16,19 93:9,15 95:4 98:25 102:2,3 103:19 104:14 105:10, 11,15 111:23 119:5,11,13 120:4,9,19,</p> | <p>20 123:20 124:14 126:4,8 127:18 134:17 135:15 136:2,14,21 144:9,10, 21 149:15 150:13 151:6 152:20 154:5 156:11 163:3 165:6,7 169:5,6 171:24 178:20 180:23 188:11,12,20 190:21 192:12,21 193:1,5,9,21 194:24 195:1 197:2,19 199:16 200:1,5,25 201:2,4, 15 203:1 204:7 209:7 218:7,8,16 226:1,2,16 227:13,14,21</p> <p><b>teachings</b> 127:21,24 131:2 161:2 227:22,23</p> <p><b>technical</b> 11:14 24:18</p> <p><b>techniques</b> 114:6</p> <p><b>technologies</b> 5:7 11:15 26:18 38:10</p> <p><b>technology</b> 26:4,22 27:4 180:7 188:16 207:24 208:6</p> <p><b>Telemedia</b> 17:13</p> <p><b>tells</b> 17:21</p> <p><b>temporarily</b> 134:21</p> <p><b>term</b> 68:18,23 70:21 72:8 87:2 105:20 138:7,9,25 139:1,5 205:19</p> <p><b>terminology</b> 34:1 114:18</p> <p><b>terms</b> 23:3 50:25 60:8 95:23 102:4 166:5 209:6</p> <p><b>test</b> 165:22</p> <p><b>testified</b> 6:8 43:8 228:20</p> <p><b>testify</b> 6:17 43:14</p> <p><b>testifying</b> 45:19,22</p> <p><b>testimony</b> 7:1 42:11 44:25 108:2 146:23 205:24</p> <p><b>text</b> 29:10 129:4 130:13 187:11</p> <p><b>theory</b> 97:1 148:24,25 162:14,19</p> <p><b>thereabouts</b> 112:4</p> <p><b>thereof</b> 74:18,24 85:8,12</p> <p><b>thesis</b> 18:2,3 62:4 64:1,8,19,23</p> <p><b>thing</b> 33:22 46:14 64:21 65:2 107:4 117:11 129:19 132:6 170:19 172:12, 21 177:12 192:25 193:25 213:3,23</p> <p><b>things</b> 11:22,25 17:5 23:13 52:8,11 60:4 64:8 72:6,9,10 74:12 79:9,15 81:8 86:10 88:13 96:5,7 97:21 98:23 104:25 117:16 122:2 139:15,16 142:10 151:8 170:15 172:13 192:12 193:9 201:14 210:13 220:23 223:22 224:15</p> <p><b>thinking</b> 19:16 97:22 207:20</p> | <p><b>Thomas</b> 5:21</p> <p><b>thought</b> 20:7 140:21 192:20 199:16 205:11</p> <p><b>thumbnail-sized</b> 31:13</p> <p><b>Thursday</b> 229:19</p> <p><b>time</b> 5:3 8:1 10:18 11:5 12:23 13:6 19:16 22:9 23:12,20 24:12 25:12,17 26:5 27:14,18 29:2 32:9 37:2,5,7,8,10 38:4 42:7 43:5 44:15,20 45:8 52:3 57:6 59:3 60:10,23 61:8 65:16,23 85:3 88:21 89:1 91:21 94:22 95:17 99:6 101:20 102:24 103:9 104:3 105:15,16,24 106:22 107:5,15,17,22 110:21 114:7 116:19 123:24 128:25 130:1 137:23 138:5,18 140:7 146:13, 18 153:4 157:15,23 158:11 170:12 173:10 174:22 185:10,15,20 193:13 196:13,17 199:23 201:14,16 202:17 207:23 208:6 212:2 213:9 215:13 220:8,16 221:20,22 222:4 223:17 225:15 228:6,12 229:1,8</p> <p><b>timeframe</b> 25:15 60:18 216:2</p> <p><b>timeline</b> 68:19,23 69:5,6,8,16</p> <p><b>times</b> 6:13,15 42:10 65:1,2 72:22 87:24 104:8 122:22 224:9</p> <p><b>timing</b> 32:18 41:24 163:16</p> <p><b>today</b> 6:17 9:1 24:17 25:2 28:24 33:13 64:21 116:25 117:3 128:14 141:18 142:1</p> <p><b>today's</b> 6:20 7:17,23 8:12,21 50:2 229:9</p> <p><b>tolerate</b> 159:1</p> <p><b>tomorrow</b> 229:17</p> <p><b>tomorrow's</b> 61:5</p> <p><b>top</b> 15:23 25:7 40:12 46:14 70:11 78:24 82:18 84:11 91:15 95:7 100:7 125:11 126:12 141:22 142:20</p> <p><b>topic</b> 18:4 222:7</p> <p><b>total</b> 7:5 8:5</p> <p><b>totally</b> 47:14 100:24</p> <p><b>track</b> 17:25 18:9 171:7 174:14</p> <p><b>traditionally</b> 97:5</p> <p><b>traffic</b> 61:5,13 62:1</p> <p><b>training</b> 50:20,22</p> <p><b>transcode</b> 133:3,18 134:2,4 135:12</p> <p><b>transcoded</b> 163:15</p> |
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| <p><b>transcoding</b> 133:7,9,10,25 136:17 153:12 160:10</p> <p><b>transcript</b> 29:4,5,10 31:16</p> <p><b>transfer</b> 107:18</p> <p><b>transitions</b> 173:25</p> <p><b>transmission</b> 85:10,22,25 87:9 90:23 100:18 101:5,7,11,19 104:17 106:13 110:3,5,6,9 111:20 129:21 156:9 157:6 158:13,17 172:10 189:3,6 190:2,5 193:4,8 196:14 203:13 224:22 227:7</p> <p><b>transmit</b> 101:23 103:7 223:7</p> <p><b>transmitted</b> 101:18 103:7,17 203:14 223:14</p> <p><b>transmitting</b> 157:12 195:17 198:4 221:22</p> <p><b>trial</b> 42:16,20 43:1</p> <p><b>true</b> 48:24 55:5 113:2 214:1,19</p> <p><b>truthfully</b> 6:17</p> <p><b>tuning</b> 22:18</p> <p><b>turn</b> 69:18 84:9,13 89:22 99:8,12 108:8 131:20 156:16 161:17 170:6 185:24 196:9 204:13 219:8</p> <p><b>turning</b> 72:18 147:1 179:23</p> <p><b>TV</b> 15:21 21:3</p> <p><b>type</b> 26:4 124:1 209:4 215:3</p> <p><b>types</b> 97:2 98:12 116:4 117:2 124:7 152:25</p> <p><b>typical</b> 219:25</p> <p><b>typically</b> 24:25 51:4 52:11 136:20</p> <p><b>typo</b> 80:9,11 110:25</p> <hr/> <p style="text-align: center;"><b>U</b></p> <hr/> <p><b>U.S.</b> 56:10 211:21</p> <p><b>Uh-huh</b> 220:12</p> <p><b>ultimate</b> 158:25 166:17</p> <p><b>ultimately</b> 201:21</p> <p><b>uncompressed</b> 20:18 156:7</p> <p><b>undergrad</b> 18:2</p> <p><b>undergraduate</b> 16:9 18:1</p> <p><b>underlying</b> 26:21 27:3 168:9</p> <p><b>understand</b> 19:15 24:9,21 41:1 51:24 52:11,16 53:19 56:25 60:3</p> | <p>66:4,17 67:11,18 68:1 74:4 88:3 90:17 103:4 105:20 116:11 124:20 131:1 135:3 136:15,25 138:12,15 139:14,18 140:24 142:9,16 147:20 151:12 165:11 166:10 172:16 180:5 184:2 200:11 206:12,19 211:8 215:7 228:21</p> <p><b>understanding</b> 7:4,12 71:14 86:5 94:12 100:2 115:6 123:7 145:2,6 157:3 187:23 211:21</p> <p><b>understood</b> 19:6,25 22:7 23:13 40:4 45:11 65:15,23 75:13 86:13,21 87:9,25 88:14 95:23 100:24 103:22 111:17 120:8 127:4 137:23 139:8,11 140:5 166:2,14 192:20 196:1 197:3</p> <p><b>undesirable</b> 175:7 209:9</p> <p><b>unique</b> 30:22 227:8</p> <p><b>Unix</b> 24:25 25:4,5,7,16</p> <p><b>unlock</b> 29:18,24</p> <p><b>upper</b> 130:7</p> <p><b>user</b> 22:15 23:9 24:1 30:14 44:6 88:5,7,16,17 119:24,25 154:2 157:11 159:5,22 160:1 173:2 174:10 184:4 186:10,21 187:14 188:7 190:16 195:18 196:22 204:20 211:8 216:17 219:16 221:11,13,16,20,24 222:17 223:7,24 224:19 226:8,9</p> <p><b>user's</b> 22:2</p> <p><b>users</b> 14:6 23:15 28:7 72:15,16 81:17 92:22 105:22 191:18 211:18 224:25</p> <p><b>utilized</b> 129:22</p> <hr/> <p style="text-align: center;"><b>V</b></p> <hr/> <p><b>validity</b> 209:15</p> <p><b>variations</b> 78:5,12 79:4 93:14 110:18</p> <p><b>variety</b> 118:7 154:2 192:12</p> <p><b>vary</b> 111:21 195:3</p> <p><b>Venn</b> 96:23</p> <p><b>verify</b> 10:11 48:24 80:14 166:20</p> <p><b>version</b> 85:21,24 86:25 91:20,25 92:14,15,18 93:20 94:14 110:2,4 125:25 132:16 133:11,12 134:6,12,18 135:6,7,8,20,21 136:9,12 172:23 173:1 187:1,15 188:8 190:9 194:2 199:22,24 201:23 202:8 203:16 204:21 205:14 213:8,10,17</p> | <p><b>versions</b> 24:14 25:13 74:19,24 75:8 81:20 83:15 91:13,16,18 92:17 93:18 100:16 104:16 106:12 109:22,25 116:14 121:4 123:13 134:13,23 136:3 150:18,19,25 152:7 153:6 154:12 169:8 172:8 192:10,24 193:3,17 194:7</p> <p><b>versus</b> 5:6 67:23</p> <p><b>video</b> 5:4 12:10,12,16,19,23 13:3,13,15,24 14:4,11,16,17,24 15:2 17:18 18:7,16 19:14 20:3,8,9,14,19,20,23,24 22:7,21 23:5,6,19 26:19,25 27:22,23 28:2,4,12,14 29:4,11,14,17,21 30:20 31:2,6,8,13,15,18 32:2 61:10,12,14,21 63:23 72:11,17,20 73:4,8,10,13,15,21 74:1,7,8 76:4,21,22 77:8,20,23 78:12,14 80:25 81:20,21 82:9,21 83:3,14,18,21,23,25 84:8 85:23 86:13 87:6,14,15 88:7,18 94:19,24,25 95:5,20,21 96:3,17,22 97:6,10,14,24 98:4,5,10 99:20 100:5 104:3,24 105:9 108:23 109:16,19,20 110:4 111:7 115:25 119:4,6,19 120:1,12,19 121:4,14,15 122:4,11,24 123:2,3,8,21,23 124:2,11,15,20,22 126:7,15,19,22,25 127:2,19,20 128:1,3,5,7,9,11,16 131:24 132:20 133:12,17 135:7,13,14,21 136:5,8,11,14,16,18,19,24 139:24 143:21 145:18 146:6 148:12 149:20,21 150:2,9,20 151:3 152:11,15,21 153:2,5,9,10,14 154:13 156:7 158:6,8,23,24 159:3 160:4,11,15,16 161:10,16 163:12,15,18 164:10 168:8 172:19 173:15,21 174:11,25 175:14 176:2 180:14,17 181:12,19,20 184:3,6,8 191:22,24 194:14 202:25 203:5,6,9,19 204:11 209:2 210:3 211:15,16 212:17,18,22 218:18,23 219:1,16,17,21,25 221:4,5,6,8,12,17,21,23 222:11 228:20,21 229:1</p> <p><b>video/audio</b> 27:6</p> <p><b>videoconferencing</b> 156:10 219:18</p> <p><b>videos</b> 14:7 15:9,11 19:19 22:15 23:16 24:2 29:23 46:6 96:11,20 97:3 99:1 133:3 181:18 191:21</p> <p><b>view</b> 23:17 32:2 54:7,22 55:5,16 57:2,14 58:2 59:8,13 60:7,23 61:25 67:2 71:10 72:2 74:4,6 81:2 108:18 126:16 127:23 138:19 140:21 143:3 160:21 161:10 162:4,20 163:2 164:3 165:7,8,23 168:22 177:8 186:19 194:13 208:17 209:12</p> <p><b>viewing</b> 175:7 191:17 209:9 219:19 221:13,17</p> |
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| <p><b>viewpoint</b> 59:10</p> <p><b>virtual</b> 68:19,23 69:5,6,8,16</p> <p><b>visual</b> 216:18</p> <p>AYLO FREESITES LTD. v<br/>DISH TECHNOLOGIES L.L.C.</p> <hr/> <p style="text-align: center;"><b>W</b></p> <hr/> <p><b>wait</b> 221:12</p> <p><b>waiting</b> 87:23 126:10 221:4</p> <p><b>wanted</b> 11:24 23:16 40:3 45:5 50:11<br/>63:10 99:16 117:17 192:19</p> <p><b>wanting</b> 175:24</p> <p><b>watch</b> 15:15 16:1,2 17:2 28:8</p> <p><b>watched</b> 22:5 97:19</p> <p><b>watching</b> 81:17 103:15 104:24<br/>119:25 120:11 153:9 173:8,11</p> <p><b>ways</b> 55:22 60:21 61:6,18 63:17<br/>159:10 191:16 225:11</p> <p><b>web</b> 21:25 25:8 26:7 92:3,10,15 93:6,<br/>7 94:1 96:9 106:11 150:4 152:18<br/>153:16 192:9 193:7,12,16,18 194:6<br/>196:7,10 197:21 203:15 226:25</p> <p><b>website</b> 12:14,22 13:2 14:2</p> <p><b>websites</b> 12:15</p> <p><b>week</b> 8:2,3 37:4</p> <p><b>week's</b> 16:5</p> <p><b>weird</b> 173:17,23 175:18</p> <p><b>well-known</b> 110:21 160:3</p> <p><b>whatnot</b> 46:6 117:16 118:9</p> <p><b>wide</b> 117:18 118:7 154:2</p> <p><b>widely</b> 111:21</p> <p><b>Wild</b> 17:8</p> <p><b>Williams</b> 5:10,13,19 6:10 34:3 41:13<br/>44:12,23 88:19 89:4 102:10 107:14,<br/>25 109:6,9 146:11,21 185:9,13,23<br/>228:2,15 229:5,10,16</p> <p><b>Wilson</b> 5:21</p> <p><b>window</b> 9:7,11 14:25 21:21,23 22:2<br/>25:1 115:7 196:17</p> <p><b>windowing</b> 25:3</p> <p><b>Windows</b> 24:5,6,8,10,14,15,23 25:2,<br/>8,10,14 114:23 115:18,19 116:13<br/>117:23,24 118:3</p> | <p><b>withdraw</b> 26:1 55:1 119:21 123:25<br/>145:8 164:24 176:8</p> <p><b>won</b> 18:2</p> <p><b>wondering</b> 124:9</p> <p><b>word</b> 19:22 20:12 21:9 24:6 31:5,7,9,<br/>10 70:17 72:19,22 73:17 105:18<br/>106:1,22 122:21 133:22 135:3,4<br/>137:8,19 138:6,25 139:10 140:22<br/>141:3,7,8,12 145:4 148:18,22 150:19<br/>168:15,18 211:12 214:8</p> <p><b>wording</b> 189:1</p> <p><b>words</b> 29:11,13 31:4 96:19 99:24<br/>102:3 128:15 138:11,12 140:12,19<br/>188:21 189:24</p> <p><b>work</b> 11:12 12:18 26:6 32:13 38:6<br/>39:17 40:6 41:3 42:3,25 45:11 48:3,<br/>12,17,20 58:7 63:12 184:23 197:6<br/>207:20,22 208:11 211:20 214:15</p> <p><b>worked</b> 32:4 39:4,11 40:14,18,24<br/>43:17 44:11 48:11,17 59:3,24 60:15</p> <p><b>working</b> 19:17 37:6,7 39:16 40:17<br/>41:4 59:4 89:7 209:19</p> <p><b>works</b> 74:4 211:19</p> <p><b>world</b> 17:8 22:4</p> <p><b>worse</b> 101:25</p> <p><b>worth</b> 16:5 224:17</p> <p><b>write</b> 29:20 141:2</p> <p><b>written</b> 7:5 20:9 21:21 53:21</p> <p><b>wrong</b> 14:14 53:5</p> <p><b>wrote</b> 13:16,20,23 16:9 18:24</p> <hr/> <p style="text-align: center;"><b>X</b></p> <hr/> <p><b>XML</b> 183:23</p> <hr/> <p style="text-align: center;"><b>Y</b></p> <hr/> <p><b>year</b> 18:3,4 42:16,17</p> <p><b>years</b> 44:9 54:11 55:12,14,21 59:4,23<br/>60:16 208:14</p> <hr/> <p style="text-align: center;"><b>Z</b></p> <hr/> <p><b>Zoom</b> 9:7 151:12,16 152:5,8</p> | <p>Dr. Henry Houh</p> |
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DEPOSITION ERRATA SHEET

Page No. 146 Line No. 2 Change to: \_\_\_\_\_

"someone" to "one"

Reason for change: Mistranscription.

Page No. 198 Line No. 15 Change to: \_\_\_\_\_

"host" to "client"

Reason for change: Clarification. As I testified on the record I misspoke when I said "host" instead of "client." 201:4-9.

Page No. 199 Line No. 3 Change to: \_\_\_\_\_

"client host" to "client"

Reason for change: Clarification. As I testified on the record I misspoke when I said "host" instead of "client." 201:4-9.

Page No. 199 Line No. 9 Change to: \_\_\_\_\_

"host" to "client"

Reason for change: Clarification. As I testified on the record I misspoke when I said "host" instead of "client." 201:4-9.

Page No. 199 Line No. 13 Change to: \_\_\_\_\_

"host" to "client"

Reason for change: Clarification. As I testified on the record I misspoke when I said "host" instead of "client." 201:4-9.

Page No. 200 Line No. 24 Change to: \_\_\_\_\_

"hosts" to "clients"

Reason for change: Clarification. As I testified on the record I misspoke when I said "host" instead of "client." 201:4-9.

Page No. 201 Line No. 10 Change to: \_\_\_\_\_

"host" to "client"

Reason for change: Clarification. As I testified on the record I misspoke when I said "host" instead of "client." 201:4-9.

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DR. HENRY HOUH

DEPOSITION ERRATA SHEET

Page No. 118 Line No. 1 Change to: \_\_\_\_\_

"beat" to "be."

Reason for change: Mistranscription.

Page No. 135 Line No. 4 Change to: \_\_\_\_\_

"ordered" to "in order."

Reason for change: Mistranscription.

Page No. 146 Line No. 7 Change to: \_\_\_\_\_

"order" to "ordered."

Reason for change: Mistranscription.

Page No. 206 Line No. 20 Change to: \_\_\_\_\_

"Mr. DeFay" to "Dr. Jeffay."

Reason for change: Mistranscription.

Page No. \_\_\_\_\_ Line No. \_\_\_\_\_ Change to: \_\_\_\_\_

Reason for change: \_\_\_\_\_

Page No. \_\_\_\_\_ Line No. \_\_\_\_\_ Change to: \_\_\_\_\_

Reason for change: \_\_\_\_\_

Page No. \_\_\_\_\_ Line No. \_\_\_\_\_ Change to: \_\_\_\_\_

Reason for change: \_\_\_\_\_

SIGNATURE: Henry H. Houh. DATE: 7/19/24

DR. HENRY HOUH