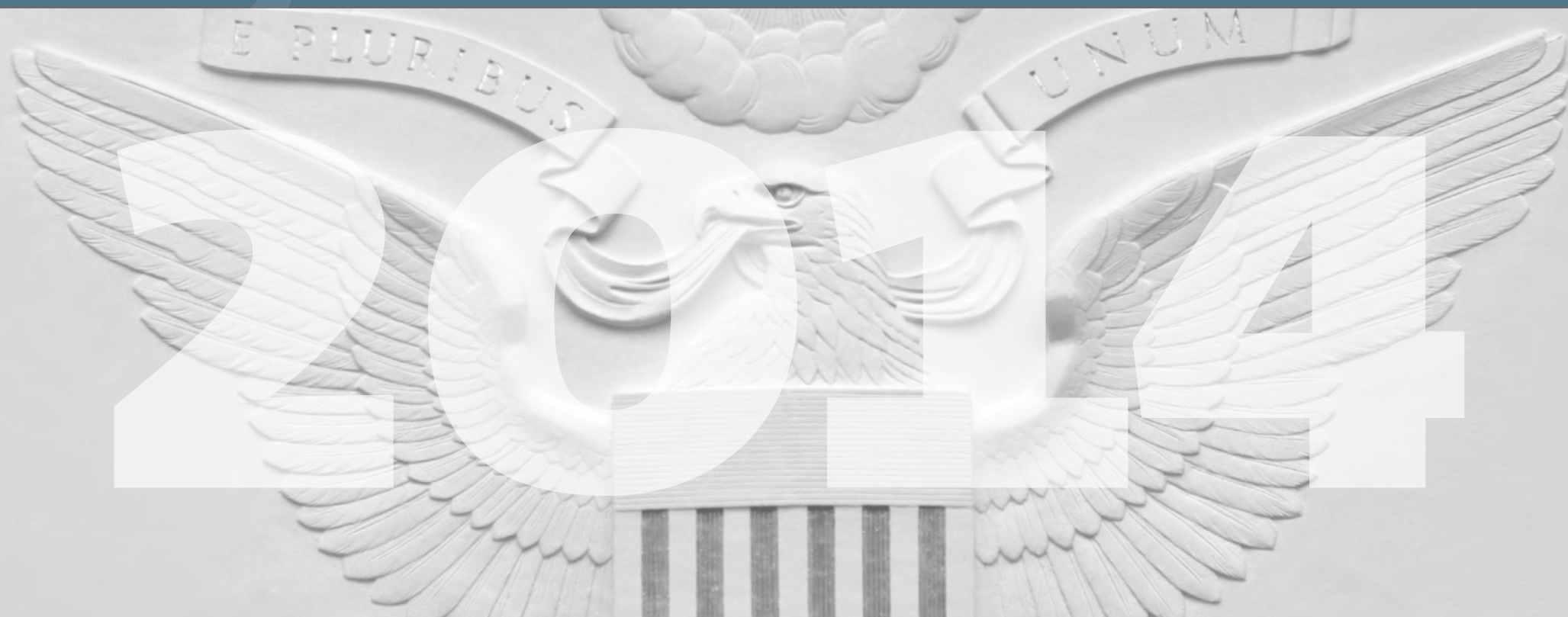


UNITED STATES COPYRIGHT OFFICE

FISCAL 2014 ANNUAL REPORT



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MESSAGE FROM THE REGISTER

Fiscal 2014 proved to be both a challenging and exciting time for the Copyright Office and the copyright law. The highs and lows did not, however, alter the Office's focus and commitment to performing its responsibilities under the current law. The Office continued to work with reduced staffing and budget levels, endured a government shutdown, and encountered challenges in the information technology area, while in the Congress, hearings on the future of the copyright laws and the Office in particular brought great promise.

The fiscal year began with a nearly three-week-long government shutdown that prevented staff from working and affected the administration of copyright registration and other services. Nevertheless, through hard work, creative thinking, and dedication, the Office resumed its work with pride and focus. The bellwether of these accomplishments was the publication of the third edition of the *Compendium of U.S. Copyright Office Practices*. The new edition, which is the administrative manual of the Office regarding its statutory duties under the Copyright Act, is the first comprehensive revision in more than three decades.

The Congress was busy in its consideration and review of our current copyright laws. The Judiciary Committee of the House of Representatives, chaired by Rep. Bob Goodlatte, conducted 12 hearings in fiscal 2014: "The Rise of Innovative Business Models: Content Delivery Methods in the Digital Age," November 19; "The Scope of Copyright Protection," January 14; "The Scope of Fair Use," January 28; "Section 512 of Title 17," March 13; "Preservation and Reuse of Copyrighted Works," April 2; "Compulsory Video Licenses of Title 17," May 8; "First Sale Under Title 17," June 2; "Music Licensing Under Title 17, Part 1," June 10; "Music Licensing Under Title 17, Part 2," June 25; "Moral Rights, Termination Rights, Resale Royalty, and Copyright Term," July 15; "Copyright Remedies," July 24; and "Chapter 12 of Title 17,"

September 17. These hearings followed four that were held in fiscal 2013.

The Copyright Office was also the subject of a hearing, "Oversight of the Copyright Office," on September 18. Appearing as the sole witness, I discussed a variety of systemic issues relating to funding and information technology, including being tethered to the limitations of the Library's infrastructure:

The Copyright Office intersects with a dynamic global marketplace and affects the legal rights and economic interests of those who rely on the provisions of Title 17. In the long run, decisions about technology will not only inform, but also decide the success of the Copyright Office and its ability to interact with and support a modern copyright system. This may mean that the Office will need to absorb more direct responsibility for its needs. Efforts to address the Office's technology concerns continue, and the Government Accountability Office is expected to deliver reports in fiscal 2015 on both Office's and the Library of Congress' technology enterprises.

I am grateful to the Congress for its stewardship of these and other matters of copyright policy.



United States Register of Copyrights
and Director
Maria A. Pallante



Maria A. Pallante

UNITED STATES COPYRIGHT OFFICE HIGHLIGHTS

“We will... ask what steps we need to take to position [the Office] to promote the interests of authors and the public and perform its statutory responsibilities in the 21st century.”

— REP. HOWARD COBLE, SUBCOMMITTEE ON COURTS, INTELLECTUAL PROPERTY, AND THE INTERNET, SEPTEMBER 18, 2014

\$21.8 million
Receipts from
copyright
registrations

\$2.5 million
Receipts from
documents
recordations

The United States Copyright Office is the principal advisor to Congress on national and international copyright matters. It provides leadership and impartial expertise on copyright law and policy and administers the national copyright system as set forth in the Copyright Act.

Congress established the Copyright Office in 1897 as a separate department within the Library of Congress and created the position of Register of Copyrights to lead it. Today, the Office’s registration and recordation systems constitute the world’s largest compilation of information about copyrighted works and copyright ownership information, encompassing an unparalleled record of American cultural heritage. In fiscal 2014, the Office

processed more than 520,000 claims for registration and recorded more than 7,600 copyright transfer documents containing more than 150,000 titles of works.

A highlight of the Office’s accomplishments in fiscal 2014 was publication of the third edition of the *Compendium of U.S. Copyright Office Practices*. The new edition is the first comprehensive revision in more than three decades. The *Compendium* is the administrative manual of the Office regarding its statutory duties under the Copyright Act.

The Office also provided critical law and policy services, among them domestic and international policy analysis, litigation support, assistance to courts and executive branch agencies, participation on U.S.

delegations to international meetings, and information and education programs.

In addition, the Copyright Office supported an ongoing review by Congress of the U.S. copyright law. Congress also considered the Office’s operations and placement in fiscal 2014 to determine whether the Office is positioned appropriately to carry out its statutory responsibilities.

The Copyright Office continued during the fiscal year to administer statutory licenses in the copyright law, collecting, managing, and dispersing royalty fees paid by cable and satellite systems and providers of digital audio recording technology. The Office collected \$318 million in royalty fees and distributed more than \$2.4 million from

HIGHLIGHTS



The Register testifies at a congressional oversight hearing about Copyright Office operations. September 18, 2014.

prior years to copyright owners whose works were used under these licenses.

The Office also processed 372 notices terminating transfers of copyrights made in the 1970s, most of which pertained to musical works. In addition, Office staff answered 238,101 inquiries by phone, email, and regular mail; retrieved and copied 3,212 copyright deposit records for parties involved in litigation; and assisted 7,794 in-person visitors.

In all its work, the Office promoted and sustained the copyright system as set forth in the law and the

directives of the federal government despite continuing budgetary and staffing shortfalls. Since 2010, the Office's budget has dropped by \$3.51 million or 7.2 percent, and its staff remains smaller than it should be to carry out the volume and complexity of work prescribed by the copyright law. The Registration Program in particular has been decimated by budget cuts and early retirement packages: the program operated with 48 vacancies out of a staff of 180 in fiscal 2014. Budgetary restraints have also undermined the Office's ability to update its information technology systems to reflect the realities of the digital environment and 21st-century business expectations.

Adding to these challenges, the federal government shut down for 16 days at the start of the fiscal year. During the shutdown, the Office was not permitted to process applications for copyright registration, documents submitted for recordation, or requests for other public services, nor could it collect fees.

The Office's achievements during this time reflect the dedication and perseverance of its staff and the support of the copyright community.

Copyright Law Review

In fiscal 2014, the House Judiciary Committee continued the comprehensive review of the copyright law first announced by Rep. Bob Goodlatte, the Judiciary Committee chairman, on April 24, 2013.

Twelve hearings occurred in fiscal 2014: "The Rise of Innovative Business Models: Content Delivery Methods in the Digital Age," November 19; "The Scope of Copyright Protection," January 14; "The Scope of Fair Use," January 28; "Section 512 of Title 17," March 13; "Preservation and Reuse of Copyrighted Works," April 2; "Compulsory Video Licenses of Title 17," May 8; "First Sale Under Title 17," June 2; "Music Licensing Under Title 17, Part 1," June 10; "Music Licensing Under Title 17, Part 2," June 25; "Moral Rights,



Members and staff confer at a congressional oversight hearing about Copyright Office operations. September 18, 2014.

Termination Rights, Resale Royalty, and Copyright Term," July 15; "Copyright Remedies," July 24; and "Chapter 12 of Title 17," September 17. These hearings followed four held in fiscal 2013.

Copyright Office lawyers helped congressional members and staff prepare for hearings by providing briefings, background materials, and other requested assistance. Office staff attended each hearing, and senior legal staff members testified at two hearings. The copyright law review will continue in fiscal 2015.

Copyright Office Operations

The Register of Copyrights testified in September 2014 about Copyright Office operations before the House Judiciary Subcommittee on Courts, Intellectual Property, and the Internet. The subcommittee called the hearing to assess whether Congress is equipping the Office adequately to promote the interests of authors and the public and perform its statutory responsibilities. In her testimony, the Register drew on remarks from “The Next Generation Copyright Office: What It Means and Why It Matters,” a speech she delivered in November 2013 at George Washington University Law School in which she provided an overview of the challenges facing the Copyright Office in the modern era. The Register testified about the Office’s initiatives and accomplishments since 2011, when she articulated a multiyear work plan for the Office in *Priorities and Special Projects of the United States Copyright Office*. She discussed completion of the first revision in decades of the *Compendium of U.S. Copyright Office Practices*, a comprehensive review of the Office’s technical work-processing systems, and public outreach about future strategies and direction of the Office. Members raised questions about budget and staffing shortfalls affecting the Office, security of digital deposits, and potential tensions between the mission of the Copyright Office and that of the Library of Congress in the digital age, among other matters.

Studies and Analyses

In fiscal 2014, the Copyright Office accomplished important goals announced in *Priorities and Special Projects of the United States Copyright Office*, a multiyear strategic work plan. The document articulates the Office’s objectives in copyright policy and administrative practice and describes initiatives to improve the quality



Copyright Office general counsel Jacqueline Charlesworth (left) and other staff listen to testimony at a public roundtable the Office hosted to explore the problem of orphan works. March 11, 2014.

and efficiency of the Office’s services in the 21st century. Findings and recommendations from the efforts will inform subsequent strategic plans.

The Copyright Office regularly studies and reports on matters of domestic and international copyright policy, often at the request of Congress. In fiscal 2014, the Office studied or reported on the following topics.

Resale Royalty Right for Artists

The Copyright Office published a [report](#) in December 2013 recommending that Congress may want to consider enacting a federal resale royalty right for visual artists. Known as a *droit de suite* in Europe, a resale royalty right permits artists to benefit from the increased value of their works over time by granting them a percentage of the proceeds from the resale of their original works of arts. The royalty is in general practice throughout Europe but is not part of U.S. copyright law. The Office submitted a report on resale royalties to Congress in 1992. The updated report takes into account changes in law and practice that have occurred since then and examines issues and obstacles that may be encountered when implementing a resale royalty in the United States. To inform its inquiry, the Office invited comments and conducted public roundtables.

Orphan Works and Mass Digitization

The Copyright Office is reviewing the problem of orphan works—original works of authorship whose owners cannot be identified or located by parties seeking to request permission to use the works. The Office’s [review](#) includes a focus on use of orphan works in mass digitization projects.

The Copyright Office submitted a report on orphan works to Congress in 2006, and it supported Congress in drafting bills that were proposed in 2006 and 2008 but not ultimately enacted. Since 2008, technology has helped to alleviate some impediments to identifying copyright owners. At the same time, mass digitization projects have become more prevalent. Such projects have scanned and stored millions of books, including orphan works, and made excerpts from them available online without authorization from copyright owners.

The Copyright Office invited public comment in fiscal 2013 on the current status of the orphan works problem and on potential legislative, regulatory, or voluntary solu-

HIGHLIGHTS



Witnesses testify at a congressional copyright law review hearing about music licensing. June 10, 2014.

tions that address mass digitization projects and the rapidly expanding digital marketplace. On March 10–11, 2014, following analysis of initial and reply comments, the Office held public roundtables. Attendees included individuals representing writers, photographers, songwriters, publishers, libraries, museums, universities, and licensing organizations. Afterward, the Office received additional written comments. The Office anticipates publishing its findings and recommendations in fiscal 2015.

Music Licensing

The Copyright Office initiated a [study](#) of U.S. music licensing in fiscal 2014. The study will assess how well existing methods of licensing musical works and sound recordings serve the music marketplace, including new and emerging digital distribution platforms. The Office solicited written comments in spring 2014 and held three public roundtables in June in Los Angeles, Nashville, and New York. Afterward, it solicited additional written comments. The Office expects to publish a report on music licensing in fiscal 2015. It anticipates that the report's findings will support the ongoing review by Congress of the copyright law, including potential updates to address technological developments affecting the creation, dissemination, and use of copyrighted works.

Making Available

The Copyright Office is analyzing how U.S. law recognizes and protects the “making available” and “communication to the public” rights for copyright holders in the digital age. Two World Intellectual Property Organization (WIPO) treaties to which the United States is a party, the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty, require WIPO member states, including the United States, to recognize the rights of making available and communication to the public in their national laws. Specifically, the treaties obligate member states to give authors of works, producers of sound recordings, and performers whose performances are fixed in sound recordings the exclusive right to authorize the transmission of their works and sound recordings, including through interactive platforms such as the Internet. When the United States implemented the treaties in 1998, Congress concluded that U.S. law already provided the rights of making available and communication to the public even though the law does not explicitly reference the terms. Recently, however,



Karyn Temple Claggett, Associate Register for Policy and International Affairs, leads a public roundtable on the making available right. May 5, 2014.

some courts and commentators have expressed uncertainty about how existing rights apply to methods of making copyrighted works available in the digital environment. In response, Congress asked the Copyright Office to conduct a [study](#) on the rights of making available and communication to the public to determine whether U.S. law may need to be amended to strengthen or clarify these rights. In fiscal 2014, the Office requested comments and held a public roundtable. It anticipates publishing a report when the inquiry is completed.

Legislative Work

On May 8, 2014, William J. Roberts, Acting Associate Register of Copyrights, **testified** before the House Judiciary Committee's Subcommittee on Courts, Intellectual Property, and the Internet in a hearing titled "Compulsory Video Licenses of Title 17." On July 15, 2014, Karyn Temple Claggett, Associate Register of Copyrights and Director of Policy and International Affairs, **testified** before the subcommittee in a hearing titled "Moral Rights, Termination Rights, Resale Royalty, and Copyright Term." Both hearings took place as part of the ongoing congressional **review** of the copyright law.

Trade and Foreign Relations

Lawyers in the Copyright Office's policy and international affairs group are experts in foreign copyright law and the copyright treaty obligations of the United States. They regularly participate in conferences sponsored by the World Intellectual Property Organization (WIPO), and they serve on U.S. government delegations for bilateral and regional trade and copyright treaty negotiations between the United States and other countries.

In fiscal 2014, Office lawyers participated in U.S. delegations to WIPO meetings, where they reviewed proposed texts to protect broadcast signals and traditional cultural expressions and drafted documents to address copyright exceptions for libraries, archives, and cultural institutions.

The Office continued to assist the Office of the United States Trade Representative (USTR) and other executive branch agencies in fiscal 2014 by serving on official delegations and negotiating teams for the proposed Trans-Pacific Partnership Agreement and the Transatlantic Trade and Investment Partnership.



William Roberts (left), Acting Associate Register of Copyrights, testifies at a congressional copyright law review hearing about copyright statutory licenses. May 8, 2014.

Also under the auspices of the USTR, Office lawyers participated in bilateral negotiations and consultations with other countries and contributed to an annual interagency review of the adequacy and effectiveness of intellectual property protection and enforcement in other countries.

In addition, the Office assisted with World Trade Organization trade policy reviews and worked with U.S. interagency colleagues to develop U.S. positions related to copyright and intellectual property in other international venues, including the OECD (Organisation for Economic Co-operation and Development) and APEC (Asia-Pacific Economic Cooperation).

Litigation Activities

Throughout fiscal 2014, the Copyright Office assisted the U.S. Department of Justice in several important court cases, including two before the U.S. Supreme Court. In *American Broadcasting Companies, Inc. v. Aereo, Inc.*, the Copyright Office and the Justice Department filed a brief with the U.S. Supreme Court on behalf of the U.S. government. The case arose from lawsuits challenging new Internet services that retransmitted broadcast television to private customers without obtaining program owners' authorization or paying royalties. In June, the Supreme Court rejected the argument of Aereo, an Internet service, in a 6 to 3 decision. The Copyright Office was also closely involved in another case before the Supreme Court, *Petrella v. Metro-Goldwyn-Mayer, Inc.*, involving the 1980 film *Raging Bull* and equitable defenses to copyright infringement.

A digest of other important cases from fiscal 2014 is included in the appendices.

Administrative Law

The Copyright Office carries out an administrative law practice pursuant to its technical and substantive authority under the Copyright Act and other provisions of title 17. Among other duties, the Register of Copyrights conducts rulemakings, implements regulations, and publishes practices related to copyright registration, documents recordation, and administration of statutory licenses.

In fiscal 2014, the Office published an interim rule under the Satellite Television Extension and Localism Act (STELA) establishing a procedure to enable copyright owners to audit the statements of account that cable and satellite systems file with the Office. Their filings permit them to use the copyright statutory licenses for retransmission of over-the-air broadcast signals.

HIGHLIGHTS

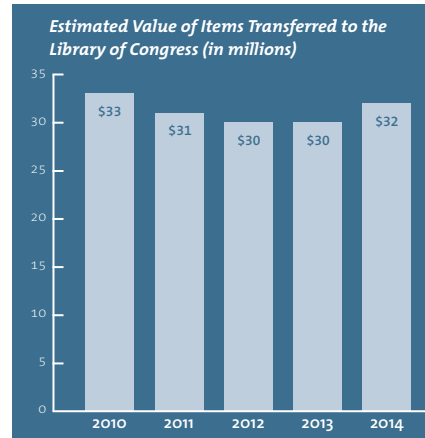
In addition, the Office published a final rule establishing procedures for submitting statements of account and royalty payments under the copyright statutory license for making and distributing phonorecords of nondramatic musical works.

The Office published another final rule encouraging those who submit copyright-related documents for recordation to include a cover sheet with their submissions. The rule also allows remitters to submit long title lists in electronic format, to submit corrections to title lists through an improved procedure, and to request receipts confirming that the Office has received their submissions.

In September 2014, the Office initiated the sixth triennial rulemaking proceeding under section 1201 of the copyright law. Section 1201 provides that, upon the recommendation of the Register of Copyrights, the Librarian of Congress may designate certain classes of works as exempt from the prohibition against circumventing technological measures that control access to copyrighted works.

Acquisitions of Copyright Works

Through the registration and mandatory deposit provisions of the copyright law, the Copyright Office plays a role in acquiring published copyrightable works for the collections of the Library of Congress. Mandatory deposit requires owners of copyrightable works published in the United States to submit copies of their works within three months of publication. In fiscal 2014, the Office transferred nearly 741,000 copies and phonorecords of published works to the Library with a net value of more than \$36.5 million. Of these works, more than 447,000 were received from publishers through mandatory deposit.



Special Projects

The Copyright Office completed key projects that the Register announced in 2011 in *Priorities and Special Projects of the United States Copyright Office* and made important progress on others.

Compendium of Copyright Office Practices

The Office released a public draft of the third edition of the *Compendium of U.S. Copyright Office Practices* on August 19. The *Compendium* is the administrative manual of the Copyright Office regarding its statutory duties under the Copyright Act. It also serves as a guidebook for authors, copyright owners, practitioners, the courts, and others. The third edition is the first revision in more than two decades. Like its predecessors, it addresses fundamental principles of copyright law, such as standards of copyrightability, joint authorship, and terminations of transfers. In addition, it deals with matters related to fees, records retrieval, litigation documents, and other procedural issues. The third edition offers the benefit of electronic publication, making it

easily searchable and simpler than a printed edition to update regularly. The Office anticipates that the new edition will provide a basis for further discussions about registration and recordation policy, especially in relation to the digital environment.

Fees and Services

The Copyright Office amended its [fee schedule](#) for copyright services effective May 1, 2014. The Office reviews its fees every several years to align fees with the cost of providing services as required by the Copyright Act. The Register proposed a new fee structure to Congress in a November 2013 [report](#) following a lengthy study in which the Office invited and carefully considered public comments. The newly adjusted fees will recover about 70 percent of the costs to the Office for registering copyright claims and will allow greater cost recovery for other services. The law does not call on the Office to recoup all its costs but instead directs it to balance administrative costs with the overall objectives of the copyright system. The Office analyzed its costs and general economic factors, setting fees for its core services with an eye toward encouraging participation in the system.

Technical Upgrades

The Office initiated a comprehensive evaluation in 2012 of the information technology platforms that support its services, including its registration and recordation functions. To inform the effort, the Office invited public comment from diverse stakeholders, including rights holders, collective rights management organizations, trade associations, and practitioners. They provided feedback about the utility of current platforms, potential improvements to them, and future strategies of the Office's information technology enterprise. The Office is now drafting a report on the findings.

Reengineering of Documents Recordation

Since 2011, the Office has been studying its documents recordation system; unlike copyright registration, recordation remains a paper-driven process. Each year, authors, heirs, copyright owners, and others submit thousands of documents to the Copyright Office for public recordation. The documents contain information about copyright assignments, licenses, and other transactions affecting chain of title. In fiscal 2014, the Office solicited public comments about documents reengineering, followed by roundtables in Los Angeles; Palo Alto, California; and New York City. Technology experts, librarians, copyright practitioners, educators, consumer groups, authors, and others weighed in. Under the leadership of Robert Brauneis of George Washington University Law School, the Office's first [Abraham L. Kaminstein Scholar in Residence](#), the Office is now preparing a report for the Register that will integrate findings from the public inquiry with supplementary research and recommendations. In fiscal 2014, the Office also began migrating recordation-related records available in legacy computer systems to its existing online system for providing copyright services.

Public Access to Historical Records

In fiscal 2014, the Office finished digitizing nearly 36 million catalog cards in a multiyear project to make historical copyright records created between 1870 and 1977 accessible online; post-1978 records are already searchable on the Office's website. Following quality checking, the newly digitized card images were placed in secure storage as the Office explores how best to make them publicly accessible. As a next step in the project, the Office tested application of optical character recognition to typed catalog cards from 1971 to 1977. Based on preliminary results, the Office is proceeding to apply optical character recognition to all the digitized cards from those years.

Skills Training

Through the Copyright Academy, a staff training program, the Office offered instruction in fiscal 2014 on subjects including moral rights, works-made-for-hire, the scope of copyright, and the 1909 Copyright Act.

The Office also continued its series of afternoon programs for Copyright Office and Library of Congress staff to deepen their knowledge about copyright and the Office's activities. At these sessions, Copyright Office staff shared details about their work and answered questions on topics including visual arts registration, the Office's budget process, public information outreach, copyright records research, and updating of the Office's website.

In addition, the Register of Copyrights continued the "Copyright Matters" lecture series started in fiscal 2012 to acquaint staff and others with the practical implications of copyright law. Fiscal 2014 presentations highlighted dramatic authorship on the occasion of the centennial of the Dramatist Guild of America and musical authorship and the music marketplace on the occasion of the centennial of ASCAP. A program recognizing World Intellectual Property Day featured television and film artists and included a special address by the director general of the World Intellectual Property Organization. The Office also presented a program reviewing copyright litigation over the past year, which provided an overview of timely copyright cases that impacted copyright law in the United States.

Staffing

The Register continued to build a leadership team in fiscal 2014, appointing three senior staff members. Elizabeth R. Scheffler was named director of the Office of Public Records and Repositories in March 2014. She served previously as director of Integrated Support Services at the Library of Congress and from 2008 to

2011 as the Copyright Office's chief of operations. Also in March 2014, Douglas P. Arment was appointed chief information officer for the Copyright Office. He had served since 2009 as director of information technology for the Office and as chief of the Copyright Technology Office since 2008. William J. Roberts, Jr., was named Associate Register of Copyrights and Director of the Office of Public Information and Education in September. He was a lawyer in the Copyright Office's Office of the General Counsel from 1987 to 2005, when he was appointed by the Librarian of Congress to serve as a judge on the Copyright Royalty Board. He returned to the Copyright Office in 2013 as senior counsel to the Register.

In May 2014, the Copyright Office announced the appointments of Michelle Choe and Donald Robert Stevens as inaugural fellows in the Barbara A. Ringer Copyright Honors Program. The program invites applications from recent law school graduates and other attorneys in the early stages of their careers. During two-year appointments, Choe and Stevens will work in the Office of the General Counsel and the Office of Policy and International Affairs. Robert Brauneis, professor of law at George Washington University, continued his residency as the Office's first Kaminstein Scholar. The Abraham L. Kaminstein Scholar in Residence Program allows the Register to bring leading academics to the Copyright Office to work on mutually beneficial projects for a sustained period. Brauneis contributed to the Office's efforts to reengineer documents recordation and to introduce electronic processing of documents.

REGISTRATION AND RECORDATION

218,591

Literary works
registered

168,732

Performing
arts works and
sound recordings
registered

88,703

Visual arts works
registered

The Copyright Office registers creative works and records copyright-related documents for the benefit of owners and users of copyrighted works. It does so under provisions of U.S. copyright law and according to Office regulations.

Registration

The Copyright Office's Registration Program is made up of the Literary, Performing Arts, and Visual Arts Divisions. Staff in these divisions examine creative works of authorship to determine whether they are copyrightable and whether claimants have complied with copyright law and regulations.¹

The Registration Program closed 521,616 claims in fiscal 2014. The year started with 187,207 open claims on hand in the online registration system; 37,553 of those awaited additional information from applicants before staff could finish examining them. The year ended with 209,504 claims on hand in the system, 49,355 of which required more information from applicants. The increase in claims on hand arose mainly because of staff retirements and the 16-day government shutdown in October 2013, during which registrations could not be processed.

Some registrations had to be processed outside the online system, because it does not yet accommodate all registration options. Fiscal 2014 began with 4,465

such claims awaiting examining and 17,816 requiring cataloging. At year's end, 916 claims awaited examining, and 14,533 required cataloging.

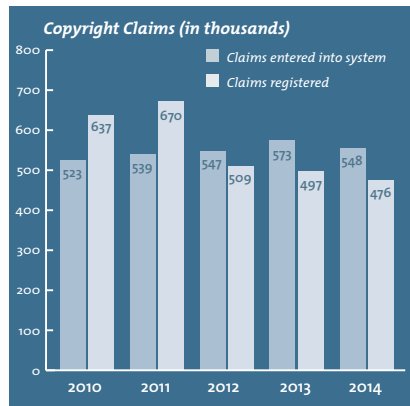
The Office continued in fiscal 2014 to expand online registration and improve electronic processing of claims. Use of the single application option increased in fiscal 2014, especially after the Office's revised fee structure took effect and made the single application a less expensive registration option for works meeting stated

¹ Under the law, the Office also registers claims in mask works and vessel designs. In fiscal 2014, the Office registered 84 mask works and 43 vessel designs.

criteria. The Office introduced the option in fiscal 2013 for individual author-claimants who use the Office's online registration system to register a single work that is not a work made for hire. The Registration Program developed guidelines and communicated with the public throughout fiscal 2014 about appropriate use of this easier registration option.

The Office continued in fiscal 2014 to work on a project to enable automated submission of digital files for television shows being registered, and it worked on two pilot projects aimed at increasing the use of online registration for specific categories of works. One pilot related to textiles, the other to groups of published photographs.

The Office also experienced a steep increase in fiscal 2014 of electronic book registrations, as self-publishers, print on-demand publishers, and web publishers submitted digital works for copyright registration. Submission of print books remained relatively stable compared to earlier years.



Refusals to Register

The Copyright Office is required to refuse to register a claim to copyright when it determines that the material submitted does not constitute copyrightable subject matter or for other legal or procedural reasons. In fiscal 2014, it rejected 9,642 claims.

Appeals

Applicants whose claims for registration are rejected can seek two levels of appeal. Senior staff in the Registration Program consider first appeals. If a refusal is upheld, the applicant can bring a request for a second consideration to the Copyright Office Review Board, made up of the Register of Copyrights, the general counsel, and the director of registration policy and practice, or their designees.

In fiscal 2014, the Office received requests for first reconsideration of 477 claims rejected for registration. The Office sustained rejections for 401 and reversed and approved the remaining 76. First requests affecting 101 claims were pending at year's end.

The Copyright Office Review Board decided on second requests involving 113 claims, of which the board upheld 111 and reversed two.

Recordation

Each year, authors, heirs, copyright owners, and others submit thousands of documents to the Copyright Office for public recordation. The documents contain information about copyright assignments, licenses, and other transactions related to chain of title. In fiscal 2014, the Office recorded 7,635 documents containing titles of more than 152,000 works.



Staff of the Office's Recordation Section share details about their work during an afternoon program for Office staff. October 15, 2014

Online Service Provider Designations of Agent

Congress amended the copyright law in 1998 to limit potential liability of online service providers for copyright infringement for certain activities carried out on their systems or networks. A service provider must file a statement identifying an agent to receive notification of claims of infringement and also post the information on its publicly accessible website. The Office processes these online service provider designations of agents and makes them available on its website. In fiscal 2014, the Office posted 1,938 agent designations on the directory.

STATUTORY LICENSING

The Copyright Office administers copyright statutory licenses, several of which require the Office to manage and disperse private monies. The Office's Licensing Division collects royalty fees from cable operators, satellite carriers, and importers and manufacturers of digital audio recording devices, investing the fees in interest-bearing securities with the U.S. Treasury. The fees, less reasonable operating costs, are distributed to copyright owners. The division also handles other matters related to administration of the statutory licenses.

Since 2005, the Copyright Royalty Board, an independent and separate unit of the Library of Congress, has set royalty rates and determined terms and conditions for use of the licenses. The board also rules on royalty allocations among copyright owners.

Royalty Collections and Distributions

In fiscal 2014, the Licensing Division collected \$318 million in royalties from users of copyright statutory licenses. More than 70 percent of the fees collected came from cable television companies, which rely on one of the statutory licenses to clear rights to content they retransmit to viewers. Satellite carriers and importers and manufacturers of digital recording devices submitted the remainder.

In accordance with rulings of the Copyright Royalty Board, the Office made six separate distributions in fiscal 2014 totaling more than \$2.4 million collected in previous years.

The law requires the Copyright Office to compile and audit financial statements for royalty fees on a calendar-year basis. The total royalty receipts and distributions shown in calendar-year statements vary from fiscal-year totals. The appendices to this report include calendar-

“The Copyright Office sits at the center of a considerable copyright marketplace, one that seems to become more dynamic and more sophisticated every year.”

— REGISTER OF COPYRIGHTS
CHRISTOPHER A. MEYER MEMORIAL LECTURE
NOVEMBER 20, 2013

\$318 million
Royalty fees
collected

year 2013 financial statements; calendar-year 2014 statements will appear in the fiscal 2015 report.

Licensing Reengineering

The Copyright Office is reengineering the Licensing Division to improve efficiency and public access to licensing records. The project involves building a new electronic system for filing, processing, searching, and archiving statements of account.

In fiscal 2014, the Office continued development efforts to build the infrastructure for a new electronic

filing system to be fully hosted in the public cloud. The Office engaged in piloting and testing of a prototype electronic system for submitting cable statements of account. The Office also simplified current business processes while planning future processes in an electronic environment.

In addition, the Office solicited comments from external stakeholders about other aspects of reengineering and continued to determine regulatory changes or additions necessitated by reengineering.

INFORMATION AND EDUCATION

“The customers of the Copyright Office are both copyright owners and those who seek copyright information for research or business needs.”

— REGISTER OF COPYRIGHTS
CHRISTOPHER A. MEYER MEMORIAL LECTURE
NOVEMBER 20, 2013

7,794

Number of
visitors to the
Public Information
Office

151,586

Number of
telephone
inquiries

The Copyright Office disseminates information about the copyright law and copyright services, educates the public, and responds to requests for information.

Copyright Office Website

In fiscal 2014, the Copyright Office implemented a refresh of its website in support of its mission to improve public understanding of copyright and copyright law. Through the website, the public and the copyright community can learn about copyright law and the Office’s services and search copyright records. The website is also the portal to the electronic system through which users can register

claims and upload copies of their works. The refreshed site features improved organization and navigation tools, multimedia resources, and online access to publications. Compared with fiscal 2013, use of the website increased by 47 percent, with 52.1 million page views.

Public Information

The Office accommodated 238,101 requests from the public for copyright information in fiscal 2014. Requests came by email, regular mail, and telephone, and 7,794 individuals visited the Office. In addition, the Office

responded to more than 11,000 requests for printed materials.

The Office distributed 43 issues of *NewsNet*, an electronic news service covering legislative and regulatory developments and general Copyright Office news, to more than 22,000 subscribers in fiscal 2014.

Outreach

The Register of Copyrights made presentations and served as the keynote speaker at multiple domestic and international events and symposia. She and other



The Register of Copyrights introduces a “Copyright Matters” program highlighting musical authorship and the music marketplace. February 25, 2014.

Copyright Office officials also spoke at law schools and annual law and trade association meetings.

Among her presentations, the Register delivered the 11th Christopher A. Meyer Memorial Lecture, “The Next Generation Copyright Office: What It Means and Why It Matters,” at George Washington University Law School in November 2013. Published by the Copyright Society of the U.S.A., the speech discusses the Register’s vision for Copyright Office modernization, including better interoperability with the copyright marketplace.

In February 2014, the Register was the keynote speaker at the John Marshall Law School’s annual conference, where she delivered “Review and Reflection: The Responsible Pace of Copyright Hearings and Related Discourse in the Nation’s Capital.” The speech was



American University students learn about copyright during a guided tour. February 4, 2014.

published by the *John Marshall Review of Intellectual Property Law*.

In June 2014, the Register presented the keynote address “Copyright in the Nation’s Capital” before the Los Angeles Copyright Society.

Senior policy and legal staff delivered presentations in the United States and abroad on topics including access to copyrighted works by blind and print-disabled individuals, copyright in the digital economy, mass digitization of copyrighted works, moral rights, the first-sale doctrine in copyright law, and copyright statutory licensing.

With the World Intellectual Property Organization, the Office cosponsored a weeklong symposium held at the Copyright Office in May focusing on collective



Participants offer comments during an international copyright symposium cosponsored by the Copyright Office. May 12, 2014.

copyright management for countries with economies in transition.

Office staff welcomed international visitors throughout fiscal 2014, speaking to them about U.S. copyright law and policy and the Office’s programs and services. Visitors came from Botswana, China, Georgia, Germany, Japan, Korea, Mexico, Philippines, Singapore, Thailand, and United Arab Emirates.

Many domestic groups also visited the Office in fiscal 2014, including law students, intellectual property lawyers, teachers, and staff from other federal agencies.

APPENDICES

“The recordation system is extremely important because it has the potential to connect registration information ... to the ongoing chain of commerce for a particular work.”

— REGISTER OF COPYRIGHTS
CONGRESSIONAL TESTIMONY
SEPTEMBER 18, 2014

\$21.8
million
Receipts from
copyright
registrations

Litigation

Page seven of this report mentions two copyright cases that the U.S. Supreme Court decided in fiscal 2014. The Copyright Office assisted the U.S. Department of Justice on both cases. The following is a digest of other important cases that the Office assisted with during the fiscal year.

Alaska Stock, LLC v. Houghton Mifflin Harcourt Publishing Co., Bean v. Pearson Education, Inc., and Bean v. Houghton Mifflin Harcourt Publishing Co.

These three infringement lawsuits dealt with similar facts: in each, a stock photography agency had registered a large

collection of photographs as part of a single group registration. As specified by long-standing Copyright Office procedure, the registration applications listed only some of the authors and titles of the component photographs. The Office had long taken the view that the Copyright Act allows a copyright owner to register a collective work and each of its component works without listing the author and title of every component work on the registration application. The district courts in all three cases dismissed the infringement claims, finding that the stock photography agencies had not properly registered the individual photographs in the collections because the registration applications failed to specifically identify the author and title of each photograph in the collections.

The copyright owners appealed to the United States Court of Appeals for the Ninth Circuit. With the Copyright Office's assistance, the Department of Justice filed amicus briefs in two of these appeals, *Bean v. Houghton Mifflin* in December 2010 and *Alaska Stock* in February 2011. Those briefs urged the court of appeals to reverse the district court decisions in light of the Office's long-established registration practices.

The court of appeals decided *Alaska Stock* first and reversed. The court agreed with the government that *Alaska Stock* had successfully registered copyrights in both its collections as well as the individual images contained in them. In reaching that conclusion, the court deferred to the Office's interpretation of the Copyright Act. Following the court's *Alaska Stock* decision, the court

of appeals also reversed the district court decisions in *Bean v. Pearson* and *Bean v. Houghton Mifflin. Alaska Stock, LLC v. Houghton Mifflin Harcourt Publishing Co.*, 747 F.3d 673 (9th Cir. 2014); *Bean v. Pearson Education, Inc.*, No. 13-16997 (9th Cir. Oct. 10, 2014); *Bean v. Houghton Mifflin Harcourt Publishing Co.*, No. 10-16771 (9th Cir. Oct. 10, 2014).

DeliverMed Holdings, LLC v. Medicate Pharmaceuticals, Inc.

This infringement lawsuit involves the issue of fraud on the Copyright Office. The plaintiff submitted an application to register a corporate logo, stating that it obtained the copyright in the work through a written agreement with the author. Following a bench trial, the U.S. District Court for the Southern District of Illinois found that the plaintiff knowingly made a material misrepresentation in its application regarding the authorship and ownership of the work. The court dismissed the plaintiff's copyright infringement action and issued a declaratory judgment invalidating the plaintiff's registration. The plaintiff appealed to the Court of Appeals for the Seventh Circuit, which heard arguments on May 28, 2013. Although the court of appeals generally agreed with the district court's findings, it found that the district court should have consulted with the Register of Copyrights pursuant to section 411(b)(2) of the Copyright Act before invalidating the registration. The Seventh Circuit vacated the district court's declaratory judgment, remanded the case to the district court, and stated that "if [d]efendants desire to pursue the declaratory judgment action further, the district court must ask the Register whether [she] would have refused [the plaintiff's] application had [she] been aware that [the plaintiff] had no written ownership transfer agreement at the time of its application." On November 4, 2013, the district court requested the Register's advice on this issue. On January 23, 2014, the Register notified the district court that if the Office had



Copyright Office staff at work.

been aware that the purported author was not in fact the author of the work, or that the plaintiff did not own the copyright in it (through a transfer from the purported author) as of the date the application was filed, the Office would have refused to register the claim. On January 29, 2014, the district court entered judgment in favor of the defendants and granted the defendants' request for a declaration that the plaintiff's registration is invalid. *DeliverMed Holdings, LLC v. Medicate Pharmaceuticals, Inc.*, Nos. 10-cv-684-JPG-DGW, 10-cv-685-JPG-DGW (S.D. Ill. Jan. 28, 2014); *DeliverMed Holdings, LLC v. Schaltenbrand*, 734 F.3d 616 (7th Cir. 2013).

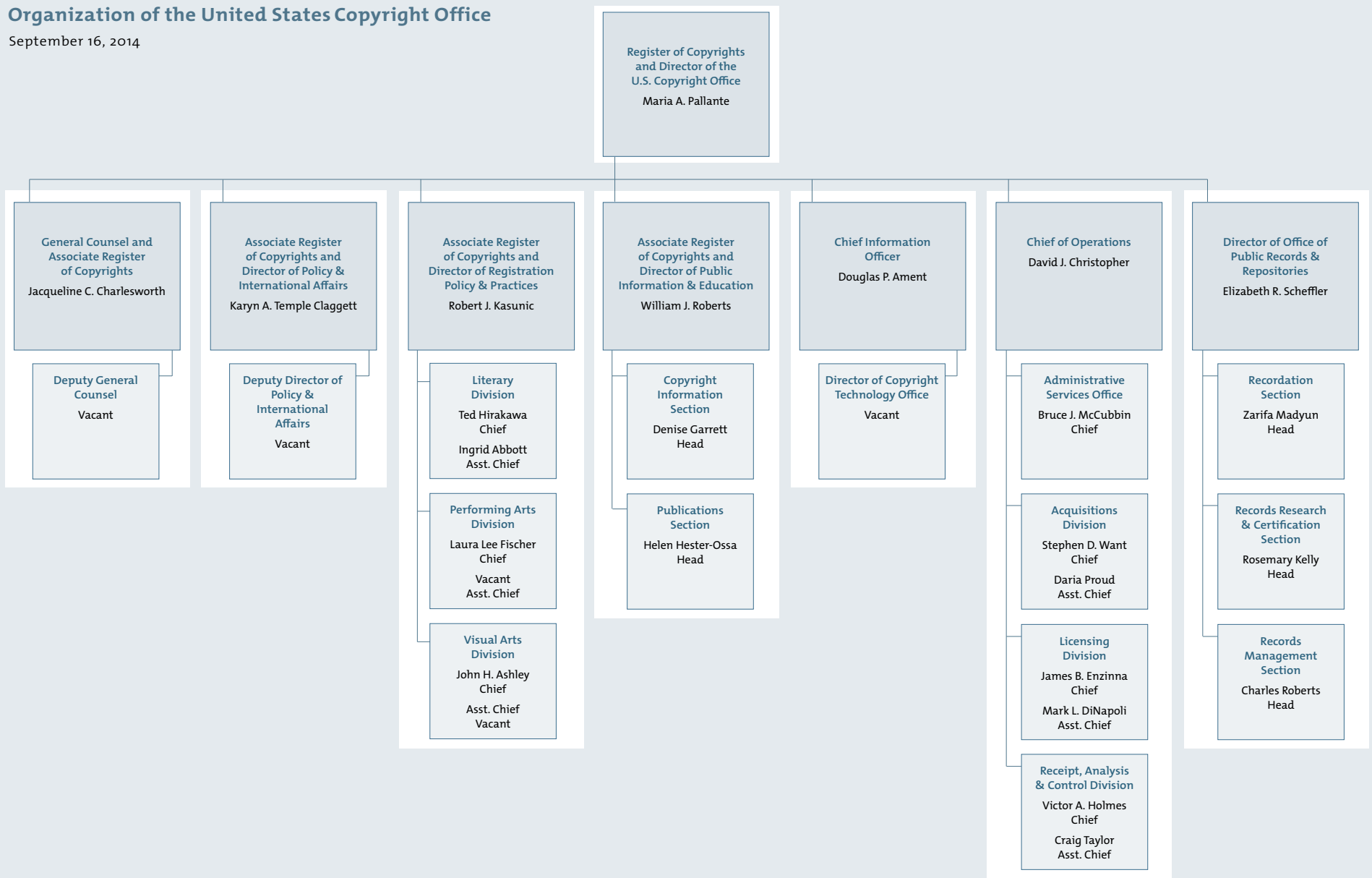
Funding

About 60 percent of the Copyright Office's annual budget came from fees for services, collected by the Office on a partial cost-recovery basis. Each year, Congress determines what portion of the Office's income the Office can spend or reinvest. The Office receives the remainder of its funding from federal appropriations.

The Office's total basic appropriation for fiscal 2014 was \$45 million, derived from two revenue sources: net appropriations from the U.S. Treasury in the amount of \$17 million and authority to spend user fees and prior-year reserves in the amount of \$28 million. The Office's Licensing Division was fully funded from user fees withdrawn from royalty pools in the amount of \$5.1 million.

Organization of the United States Copyright Office

September 16, 2014



APPENDICES

Registrations, 1790–2014

Date	Total	Date	Total	Date	Total	Date	Total	Date	Total
1790–1869	150,000 ¹	1900	95,573	1931	167,107	1962	254,776	1992	606,253
1870	5,600	1901	93,299	1932	153,710	1963	264,845	1993	604,894
1871	12,688	1902	93,891	1933	139,361	1964	278,987	1994	530,332
1872	14,164	1903	99,122	1934	141,217	1965	293,617	1995	609,195
1873	15,352	1904	104,431	1935	144,439	1966	286,866	1996	550,422
1874	16,283	1905	114,747	1936	159,268	1967	294,406	1997	569,226
1875	16,194	1906	118,799	1937	156,930	1968	303,451	1998	558,645
1876	15,392	1907	124,814	1938	168,663	1969	301,258	1999	594,501
1877	16,082	1908	120,657	1939	175,450	1970	316,466	2000	515,612
1878	16,290	1909	121,141	1940	179,467	1971	329,696	2001	601,659
1879	18,528	1910	109,309	1941	180,647	1972	344,574	2002	521,041
1880	20,993	1911	115,955	1942	182,232	1973	353,648	2003	534,122
1881	21,256	1912	121,824	1943	160,789	1974	372,832	2004	661,469
1882	23,141	1913	120,413	1944	169,269	1975	401,274	2005	531,720
1883	25,892	1914	124,213	1945	178,848	1976	410,969 ²	2006	520,906
1884	27,727	1915	116,276	1946	202,144	1976	108,762 ²	2007	526,378
1885	28,748	1916	117,202	1947	230,215	1977	452,702	2008	232,907 ⁵
1886	31,638	1917	112,561	1948	238,121	1978	331,942	2009	382,086
1887	35,467	1918	107,436	1949	201,190	1979	429,004	2010	636,527
1888	38,907	1919	113,771	1950	210,564	1980	464,743	2011	670,044
1889	41,297	1920	127,342	1951	200,354	1981	471,178	2012	509,112
1890	43,098	1921	136,765	1952	203,705	1982	468,149	2013	496,599
1891	49,197	1922	140,734	1953	218,506	1983	488,256	2014	476,298
1892	54,741	1923	151,087	1954	222,665	1984	502,628	Total	36,443,070
1893	58,957	1924	164,710	1955	224,732	1985	540,081 ³		
1894	62,764	1925	167,863	1956	224,908	1986	561,208 ³		
1895	67,578	1926	180,179	1957	225,807	1987	582,239 ³		
1896	72,482	1927	186,856	1958	238,935	1988	565,801		
1897	75,035	1928	196,715	1959	241,735	1989	619,543 ⁴		
1898	75,634	1929	164,666	1960	243,926	1990	643,602		
1899	81,416	1930	175,125	1961	247,014	1991	663,684		

1 Estimated registrations made in the offices of the clerks of the district courts (Source: Pamphlet entitled *Records in the Copyright Office Deposited by the United States District Courts Covering the Period 1790–1870*, by Martin A. Roberts, Chief Assistant Librarian, Library of Congress, 1939).

2 Registrations made July 1, 1976, through September 30, 1976, reported separately owing to the statutory change making the fiscal years run from October 1 through September 30 instead of July 1 through June 30.

3 The totals for 1985–87 were corrected as of the fiscal 2004 annual report to include mask works registrations.

4 The total for 1989 was corrected as of the fiscal 2004 annual report to be consistent with the fiscal 1989 table of “Number of Registrations by Subject Matter.”

5 Implementation of reengineering resulted in a larger than normal number of claims in process, temporarily reducing the total claims completed and registered.

APPENDICES

Number of Registrations by Subject Matter, Fiscal 2014

<i>Category of Material</i>	<i>Published</i>	<i>Unpublished</i>	<i>Total</i>
Nondramatic literary works:			
<i>Monographs and computer-related works</i>	132,718	42,661	175,379
Serials:			
<i>Serials (nongroup)</i>	35,519	-	35,519
<i>Group daily newspapers</i>	2,384	-	2,384
<i>Group serials</i>	5,309	-	5,309
Total Literary Works	175,930	42,661	218,591
Works of the performing arts, including musical works, dramatic works, choreography and pantomimes, and motion pictures and filmstrips	53,120	50,149	103,269
Works of the visual arts, including two-dimensional works of fine and graphic art, sculptural works, technical drawings and models, photographs, cartographic works, commercial prints and labels, and works of applied arts	50,160	38,543	88,703
Sound recordings	20,194	45,269	65,463
Total Basic Registrations	299,404	176,622	476,026
Renewals	145		145
Mask work registrations	84		84
Vessel design registrations	43		43
Grand Total All Registrations			476,298
Preregistrations			832
Documents Recorded			7,635



A "Copyright Matters" program highlighting dramatic authorship. January 29, 2014

APPENDICES

Financial information published in this table is unaudited.

Fee Receipts and Interest, Fiscal 2014

<i>Fees</i>	<i>Receipts Recorded¹</i>
Copyright registration	\$21,815,016
Mask works registration	\$5,735
Vessel design registration	\$11,780
Renewal registration	\$32,955
Subtotal	\$21,865,486
<hr/>	
Recordation of documents	\$2,515,868
Certifications	\$509,271
Searches	\$18,465
Special handling/expedited services	\$4,233,060
Preregistrations	\$118,985
Other services	\$420,586
Subtotal	\$7,816,234
<hr/>	
Total Receipts Recorded	\$29,681,719
<hr/>	
Fee Receipts Applied to the Appropriation	\$29,737,160
Interest Earned on Deposit Accounts	\$2,043
Fee Receipts and Interest Applied to the Appropriation²	\$29,739,203



Copyright card catalog. March 13, 2014.

- ¹ "Receipts Recorded" are fee receipts entered into the Copyright Office's systems.
- ² "Fee Receipts and Interest Applied to the Appropriation" are income from fees and deposit account interest that were fully cleared for deposit to the Copyright Office appropriation account within the fiscal year. The amount of "Fee Receipts Applied to the Appropriation" during the fiscal year does not equal the "Total Receipts Recorded," because some receipts recorded at the end of a year are applied in the next fiscal year.

APPENDICES

Estimated Value of Materials Transferred to the Library of Congress, Fiscal 2014

	<i>Registered works transferred</i>	<i>Nonregistered works transferred</i>	<i>Total works transferred</i>	<i>Average unit price</i>	<i>Total value of works transferred</i>
Books^{1,2}	179,272	137,393	316,665		\$18,724,349
Hardbound	84,648	22,131	106,779	\$94.09	\$10,046,836
Softbound	74,107	14,571	88,678	\$41.49	\$3,679,250
eBooks (ProQuest)	20,517	61,182	81,699	\$5.15	\$420,750
eBooks (special relief)	0	39,509	39,509	\$115.86	\$4,577,513
Serials^{1,3}	70,105	283,778	353,883		\$11,457,514
Periodicals ⁴	70,098	233,995	304,093	\$49.76	\$10,592,167
Newspapers ¹	7	46,080	46,087	\$1.50	\$48,391
eSerials	0	3,703	3,703	\$220.62	\$816,956
Microforms	2,441	23,029	25,470		\$1,068,366
Microfilm	2,441	3,755	6,196	\$150.00	\$929,400
Microfiche	0	19,274	19,274	\$7.21	\$138,966
Motion pictures	9,086	45	9,131		\$4,452,815
Film—35mm/70mm/IMAX®B	274	0	274	\$12,641.00	\$3,463,634
Film—16mm	2	0	2	\$1,500.00	\$3,000
Videotape	8,810	45	8,855	\$111.37	\$986,181
CD/DVDs	29,307	1,828	31,135	\$25.00	\$778,375
Printed music	2,317	929	3,246	\$59.75	\$193,949
Maps	737	61	798	\$46.68	\$37,251
Prints, posters, photographs, and works of art	590	18	608	\$37.95	\$23,074
Total	293,855	447,081	740,936		\$36,735,693

1 As of 2010, categories were changed to match format codes in the Copyright Office's eCO system. "Newspapers" and "Film-35mm/70mm/MAX" that year showed substantially fewer works than in previous years where an arithmetical calculation was used. Books and serials showed an increase, partly due to counting published "Dramas" under "Books," as well as increased productivity.

2 60 percent of "Books" are selected for the collections; 40 percent are used for the Library's exchange program.

3 In the "Serials" category, 70 percent of periodicals and newspapers are selected for the collections; 100 percent of electronic serials are selected.

4 The figure for nonregistered "Periodicals" includes: (1) an estimate based on average loads in hampers delivered to Library processing and custodial divisions and (2) a count of serials issues checked in through the Copyright Acquisitions Division. For the estimated portion, there was an earlier change in physical method of delivery, which decreased the average amount per hamper. The figures above reflect a reasonable estimate of current receipts per hamper and will be reviewed on a regular basis.

APPENDICES

Nonfee Information Services to Public, Fiscal 2014

Public Information and Education/Public Records and Repositories Direct Reference Services¹	
In person	7,794
By correspondence	10,410
By email	33,716
By telephone	89,187
Total	141,107
<hr/>	
Office of the General Counsel Direct Reference Services	
By correspondence	152
By telephone	76
Total	228
<hr/>	
Receipt Analysis and Control Division Services	
By correspondence	3,655
By email	20,576
By telephone	16,973
Total	41,204
<hr/>	
Licensing Division Direct Reference Services	
By correspondence or email	617
By telephone	1,533
Total	2,150
<hr/>	
Acquisition Division Direct Reference Services	
By correspondence or email	200
By telephone	50
Total	250
<hr/>	
eCO Service Help Desk	
By email	17,189
By telephone	43,767
Total	60,956
<hr/>	
Grand Total Direct Reference Services	245,895



Copyright Office staff at the National Book Festival. August 30, 2014

¹ For the first half of the year, the Information and Records Division maintained these statistics. The two new offices that replaced the division became operationally effective midyear. In future fiscal years, this information will be reported as two sets of figures.

APPENDICES

Financial information published in this table is unaudited.

Financial Statement of Royalty Fees for Compulsory Licenses for Secondary Transmission by Cable Systems for Calendar Year 2013

Royalty fees deposited	\$229,770,246.76
Interest income	\$512,022.16
Gain on matured securities	\$6,532.20
Copyright Royalty Judges' filing fees	\$5,400.00
Statements of Account Filing Fees	\$709,520.00
Total	\$231,003,721.12

Less:	
Licensing operating costs	\$2,703,360.77
Estimated licensing operating costs	\$1,500,000.00
Statements of Account Filing Fees	\$709,520.00
Refunds issued	\$310,203.67
Cost of investments	\$225,169,331.39
Cost of initial investments	\$325,140.41
Copyright Royalty Judges' operating costs	\$21,717.13
Estimated Copyright Royalty Judges' operating costs	\$69,830.00
Copyright Royalty Judges' Filing Fees	\$5,100.00
Transfers out	\$16,793.70
Total	\$230,830,997.07

Balance as of September 30, 2014	\$172,724.05
Plus: Face amount of securities due	\$225,171,551.58

Cable Royalty Fees for Calendar Year 2013 Available for Distribution by the Library of Congress	\$225,344,275.63
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APPENDICES

Financial information published in this table is unaudited.

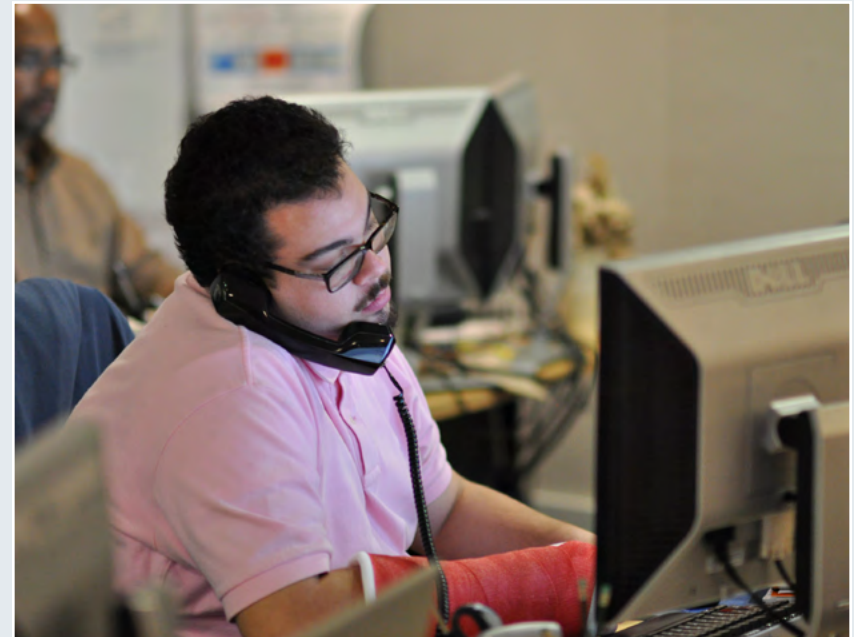
Financial Statement of Royalty Fees for Statutory Obligations for Distribution of Digital Audio Recording Equipment and Media for Calendar Year 2013

Royalty fees deposited	\$748,777.16
Interest income	\$1,031.18
Gain on matured securities	\$52.13
Total	\$749,860.47

Less:	
Licensing operating costs	\$126,432.81
Cost of investments	\$604,992.35
Cost of initial investments	\$756.36
Copyright Royalty Judge operating costs	\$239.16
Estimated Copyright Royalty Judges' operating costs	\$769.00
Distribution of fees	\$16,560.82
Total	\$749,750.50

Balance as of September 30, 2014	\$109.97
Plus: Face amount of securities due	\$604,998.32

Audio Home Recording Act Royalty Fees for Calendar Year 2013 Available for Distribution by the Library of Congress	\$605,108.29
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Copyright Office staff at work.

APPENDICES

Financial information published in this table is unaudited.

Financial Statement of Royalty Fees for Statutory Licenses for Secondary Transmission by Satellite Carriers for Calendar Year 2013

Royalty fees deposited	\$84,995,388.38
Interest income	\$114,345.48
Gain on matured securities	\$1,012.78
Statements of Account Filing Fees	\$8,700.00
Total	\$85,119,446.64

Less:	
Licensing operating costs	\$173,988.42
Estimated operating costs	\$100,000.00
Statements of Account Filing Fees	\$8,700.00
Cost of investments	\$84,771,250.56
Cost of initial investments	\$21,792.97
Copyright Royalty Judge Operating Costs	\$9,143.71
Estimated Copyright Royalty Judges' operating costs	\$29,401.00
Copyright Royalty Judge Filing Fees	(\$150.00)
Total	\$85,114,126.66

Balance as of September 30, 2014	\$5,319.98
Plus: Face amount of securities due	\$84,772,086.41

Satellite Carrier Royalty Fees for Calendar Year 2013	
Available for Distribution by the Library of Congress	\$84,777,406.39

APPENDICES

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Library of Congress
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WEBSITE

www.copyright.gov

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