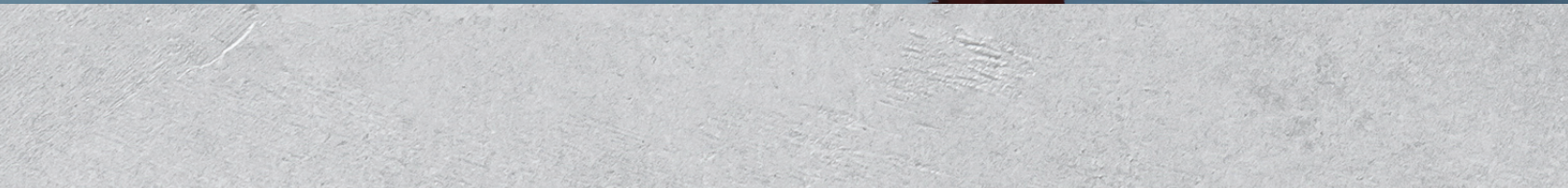




The Geography of Copyright Registrations

A special report by the United States Copyright Office





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Summary

This report examines the geographic distribution of copyright claims registered by individuals and organizations within the United States. Its purpose is to better understand where the copyright system is used and how patterns of registrations differ across areas within the country. Understanding these patterns is a helpful step for better identifying the socioeconomic factors that influence creative and innovative activity.

Key findings:

- The majority of copyright registrations originate from a handful of large metropolitan areas. Ten metropolitan areas generate slightly more than half of the country's copyright registrations. This agglomeration of copyrights in a small number of large clusters is consistent with urban economic literature that describes how people and firms benefit from knowledge spillovers and networking gains. Agglomeration effects have been observed across the information industries, but it may matter even more for firms and workers in the creative industries.
- Copyright registration data suggest that regions specialize in different types of creative works. Registrants in the Northeast and Mid-Atlantic states register the most copyrights for written works. Registrants in California specialize in film and dramatic works. In the South, there are more people and organizations registering copyrights for music.
- However, when controlling for population, one finds numerous locations where individuals, companies, or universities are registering many creative works. Examples in this study include music publishers in small towns, a consumer product firm that registers claims related to their online advertising and social media content, trade associations protecting their online databases, and independent artists on the outskirts of large cities.

The report uses data from copyright registration applications to describe the geographical distribution of copyright claims registered between 2009 and 2022. It begins by identifying the types of works that are most commonly registered and indicating whether they are more commonly registered by individuals or organizations. It then gives an overview of total registrations and registrations per capita at the state level and within more precise localities. In many smaller towns and nonurban counties, a handful of active registrants—or even just one—will result in a relatively high per capita registration count. Finally, it looks at the geographical distribution of registrations for different types of works.

Quick Facts

- The majority of copyright registrations originate from a handful of large metropolitan areas. Approximately 40 percent of all copyright registrations originate from just five: New York, Los Angeles, Philadelphia, Washington, DC, and Chicago.
- Within the United States, certain geographic areas specialize in different types of creative works. For example, registrants in the Nashville area register many copyrights for musical works, and registrants in Philadelphia register many literary works.
- Although some areas have a high volume of registrations simply because of their large populations, when controlling for population, numerous locations emerge where individuals, companies, or universities are registering high concentrations of creative works, given their size. For example, many registrations for literary works come from Charlottesville, Virginia, home to both the University of Virginia and a division of Lexis Nexis. In Winona, Minnesota, the Hal Leonard company registers numerous musical works and Saint Mary's Press registers many literary works.

Introduction

This report describes the geographic distribution of copyright registrations across the United States using a dataset compiled by the Office of the Chief Economist in the United States Copyright Office.¹ Its purpose is twofold. First, the analysis enhances our understanding of copyright system users. Understanding where authors and copyright claimants are geographically located provides valuable information about the role of copyright in creative ecosystems. Second, this work furthers our understanding of the commercial activities supported by copyright by providing a view of how copyright-reliant companies tend to cluster in certain areas and how certain areas tend to be more or less favorable to the commercial production of creative works. In addition to the direct insights identified in this report, the analysis also provides a foundation for future research on the role and function of copyright policy.

When examining the geographic distribution of copyright registrations in aggregate, this report stratifies the data across two dimensions: 1) the type of creative work registered, and 2) the type of claimant. The report also looks at various levels of geographic units and uses multiple measures of copyright registration activities.

With respect to types of works, the classifications used in this report are based on “Copyright Retrieval Codes” from the MARC 21 registration records.² There is substantial variation in the volume of registrations received across the various types of works. Within the observation timeframe spanning 2009 to 2022, these range from about 1.9 million for nondramatic literary works to only about 500 for multimedia kits. Because of the infrequency of registrations for certain types of works, this report focuses on only the eight types most commonly registered: art works, dramatic works, literary works, machine-readable works, motion pictures, musical works, serials, and sound recordings.

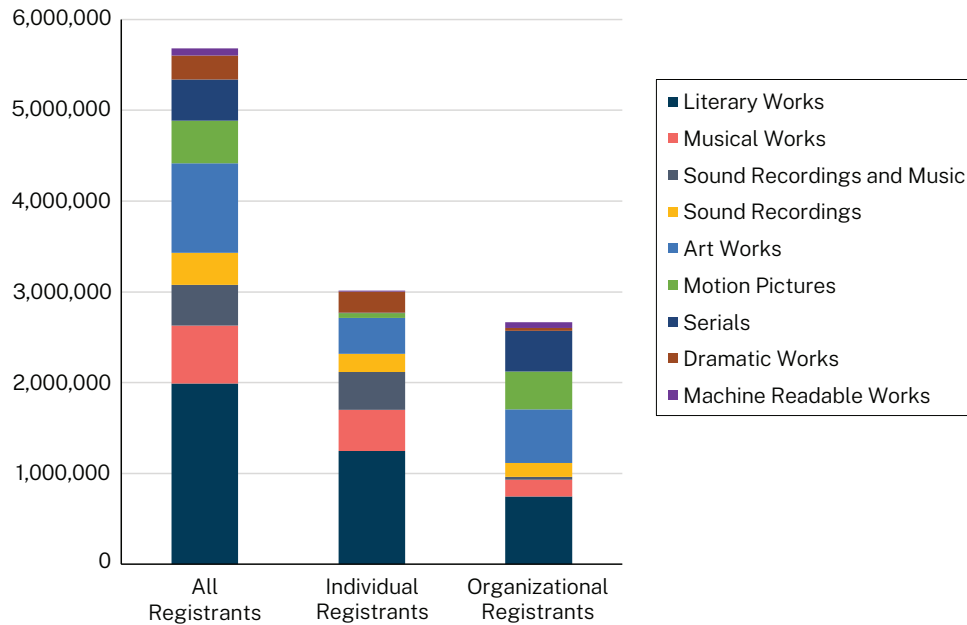
Figure 1 reports the volume of registrations received between 2009 and 2022 for each of these eight types of works as well as a ninth category in which sound recordings of music and the underlying musical works are jointly registered.³

1 The full dataset contains data on 6,324,855 copyright claims registered between 2009 and 2022. It contains geographic information for 5,706,716 of these observations, which form the subset on which this report is based. A registration dataset going further back to 1978 is also available from the Copyright Office; however, geographic information is only reliably available from 2009 forward due to a change in how registration information is recorded within the Copyright Office's electronic systems.

2 See Library of Congress Copyright Data As Distributed in MARC 21 Format, U.S. Copyright Office, pp. 18–20, available at <https://www.copyright.gov/policy/women-in-copyright-system/LOC-Copyright-Data-as-Distributed-in-the-MARC%2021-Format.pdf>

3 Note, Copyright Office staff determine the classification of a work. Policies and practices around the classification of works may vary over time. There are about 3,500 registrations in the dataset for which there is no Retrieval Code. Library of Congress Cataloging Distribution Service. Copyright Data as Distributed in the MARC 21 Format, January 2008, available at <https://www.copyright.gov/policy/women-in-copyright-system/LOC-Copyright-Data-as-Distributed-in-the-MARC%2021-Format.pdf>

Figure 1: Total Copyright Registrations, 2009–2022, by Type of Registered Work⁴



With respect to types of claimants, registrations may be made by an individual or an organization.⁵ Organizational claimants are typically commercial businesses (such as record labels, movie studios, or literary publishers), trade associations, and universities, whereas individual claimants tend to be independent creators. Importantly, a “claimant” does not need to be the author of a work, and in the case of organizational claimants, the claimant on which the geographic location is based often is not the author. In contrast, individual claimants are typically also the authors of the works. For example, if a recording artist is under contract with a record label, in most cases the claimant submitting the work (and the claimant for whom the Copyright Office has a geographic location) will be the record label, not the recording artist. Alternatively, if the recording artist is independent (not working with a record label or similar distributor), the claimant will usually be the individual artist. To reiterate, this report deals with the geographic distribution of copyright claimants (i.e., the rightsholder identified by a registrations record), not authors, as it is claimants who must provide a physical address as part of the application process. However, in the case of individual claimants, the distribution of claimants is a reasonable proxy for the distribution of authors.

Individual claimants are more likely than organizational claimants to register literary works, musical works, sound recordings, and dramatic works. Conversely, art works, computer software, motion pictures, and serials are more likely to be registered by organizations. These organizational registrations are often aimed at commercially focused creative works. For example, the classification of “art works” includes many works intended to aid in the sale of some product, such as labels, advertisements, and packaging for merchandise. The division between individual and organizational registrants can be seen in Figure 1.

⁴ This figure does not show data for registrations of the least-registered types of works. During this period, there were 8,003 registrations for architectural drawings; 16,613 for architectural models; 2,903 for cartographic works, 513 for multimedia kits; 1,554 for sound recordings and drama; and 4,799 for sound recordings and text.

⁵ Registrations that have both organizational and individual claimants are treated as organizational.

Registrations are stratified by claimant type to roughly distinguish works created for commercial interests from those created for less commercial reasons, as one might (accurately) expect different geographic patterns to emerge between the two groups. This is intended as a heuristic division to approximate two ends of a spectrum and not as a strict discrete classification. Individual claimants reflect commercial activities in some cases, and organizational claimants reflect noncommercial interests in some cases. Nonetheless, one would expect that on average, organizational registrations are more reflective of commercial creative activities.

As mentioned above, this report also relies on several different measures of registration activity. The first measure is the simple count of registrations from claimants in a particular geographic area. This is useful to see where the bulk of registrations come from; however, the size of the population in an area is a large determinant of the number of registrations it produces. As one would expect, on average, large cities produce more registrations than small cities, and densely populated urban areas produce more registrations than sparsely populated rural areas. For that reason, a simple count of registrations does not on its own reveal if an area has abnormal levels of copyright registration activity. Thus, as a second measure of registration activities, registration counts are adjusted for differences in population sizes. This adjustment is done in two ways. First, registrations are measured on a per 100,000 residents basis, and second, organizational registrations are measured on the basis of relevant industry size within an area (as determined by the number of employees in a particular copyright-reliant industry).

Finally, the report also makes use of different geographic classifications. First, registrations are divided by region and state. While this high geographical level is useful for evaluating broad geographic patterns, it is not always granular enough to identify creative hubs in a more nuanced way. For example, the Western region of the United States, and the state of California in particular, have distinct hubs in different cities for music, film, and software, such that it is helpful to disaggregate registrations into smaller geographic units. To account for more granular patterns, this report also examines localities (to include both counties and cities).⁶

Cities are identified as entire metropolitan areas, which usually exceed the administrative bounds of any one city in the metropolitan area. More precisely, the analysis relies on metropolitan/micropolitan statistical areas (MSAs)⁷ as defined by the U.S. Census Bureau. A large majority of Americans reside in MSAs (as opposed to rural areas or small towns unassociated with bigger urban areas), and a large majority of copyright registrations originate from MSAs.⁸

MSAs typically capture large amounts of economic activity, but they exclude rural areas and small towns (fewer than 10,000 residents) that are not economically or socially integrated with larger urban areas. Thus, MSAs provide incomplete geographic coverage of the United States. In contrast, counties provide full geographic coverage, but they do not always align well with the bounds of economic and social activities. For that reason, both geographic units are considered.

6 Estimates of copyright registrations by county and metropolitan/micropolitan statistical areas are generated with the zip code data provided by applicants in their registration applications. Zip codes are aggregated to the appropriate county or MSA using the U.S. Census Bureau's correspondence tool for matching geographic units. Zip codes do not always nest within counties or MSAs but may be split between two or more counties or MSAs. In those cases, population weights are used to allocate registrations between geographic units.

7 The U.S. Census Bureau classifies concentrated areas with at least 10,000 residents as core-based statistical areas. Each consists of a single city or group of neighboring cities and the surrounding areas that have economic connections to the core. Those with a population over 50,000 are classified as *metropolitan* statistical areas, and those with a population between 10,000 and 50,000 are classified as *micropolitan* statistical areas. There are 387 metropolitan and 538 micropolitan statistical areas in the United States. As defined by the U.S. Census Bureau, an MSA is "a core area containing a substantial population nucleus, together with adjacent communities having a high degree of economic and social integration with that core." For a more detailed description of MSA from the U.S. Census Bureau, see <https://www.census.gov/programs-surveys/metro-micro/about.html>.

8 U.S. Census Bureau, *Micropolitan America*. July 2019. <https://www.census.gov/content/dam/Census/library/visualizations/2019/demo/micropolitan-america.pdf>

Overview of Registrations by Type of Registrant

Table 1 and Figure 2 provide an overview of the Copyright Office’s registrations data disaggregated by the type of registrant.

Table 1 reports the mean count of registrations per year and other descriptive statistics.⁹ At each level of geography, there are more total registrations by individuals than by organizations. High standard deviations relative to the means imply a highly skewed distribution — one in which large shares of registrations originate in a small number of productive locations. This is especially true for registrations by organizations.

Table 1: Descriptive Statistics for Mean Annual Registrations

| Registrants | Mean | Median | St. Dev | Min. | Max. |
|--------------------------------------|------|--------|---------|------|-------|
| State | | | | | |
| All Registrants | 845 | 350 | 1,568 | 25.2 | 9,154 |
| Individuals | 455 | 238 | 696 | 19.0 | 3,868 |
| Organizations | 390 | 147 | 896 | 6.24 | 5,286 |
| Metropolitan Statistical Area | | | | | |
| All Registrants | 47.5 | 4.70 | 331 | 0.17 | 7,063 |
| Individuals | 26.3 | 3.82 | 140 | 0.17 | 3,009 |
| Organizations | 21.2 | 0.43 | 197 | 0.00 | 4,054 |
| County | | | | | |
| All Registrants | 13.3 | 0.88 | 128 | 0.00 | 5,434 |
| Individuals | 7.20 | 0.79 | 44.8 | 0.00 | 1,857 |
| Organizations | 6.06 | 0.05 | 85.5 | 0.00 | 3,577 |

Figure 2 shows the states, MSAs, and counties with the highest average annual registration counts as well as the proportions of each that were registered by individuals and organizations. Together, these geographic areas have a high share of total registrations. Registrations from the top ten states are 67 percent of the total, registrations from the top ten MSAs (out of 927 total MSAs) are 51 percent of the total, and registrations from the top ten counties (out of 3,143) are 33 percent of the total. The states of New York and California — and areas within them — stand out as the source of many registrations, yet all states and MSAs have at least some registration activity. Only one county (Yakutat Borough, Alaska) produced no copyright registrations between 2009 and 2022. Unsurprisingly, the states and metropolitan areas with the highest registration counts are large by population.

¹⁰ Specifically, the table shows the overall mean (over all states) of each state’s mean registrations by year.

Figure 2: Ten Geographic Areas with the Highest Mean Annual Copyright Registrations

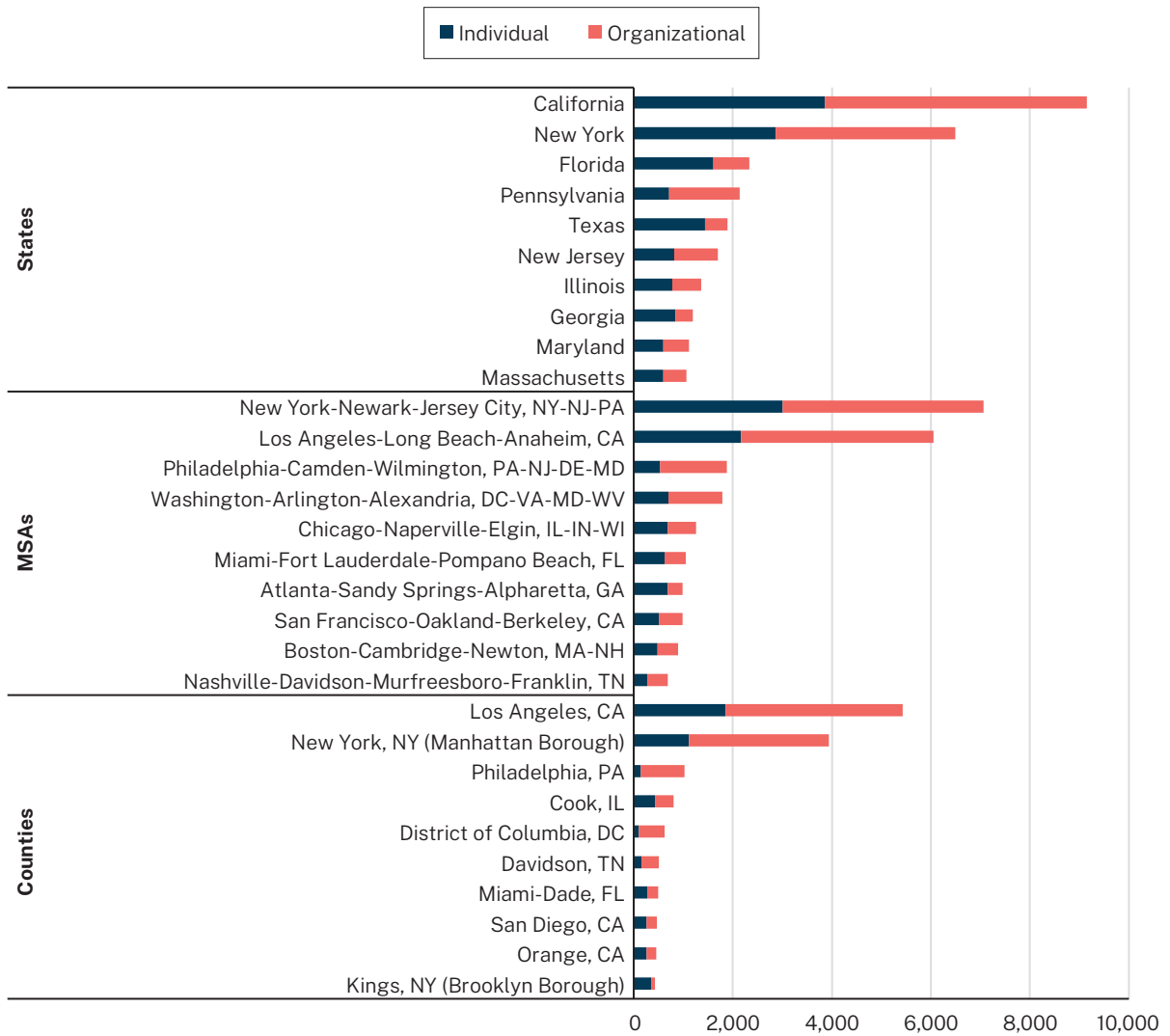


Table 2 and Figure 3 account for population differences by presenting data on mean annual registrations per 100,000 persons in each area.

Table 2 shows the mean and other descriptive statistics for each geography’s average annual registrations per 100,000 persons. The standard deviations and maximum values are much lower, indicating a much less skewed distribution. However, there is still quite a wide range of values for organizational registrations. Subsequent sections of this report demonstrate the extent to which organizational registrations are concentrated in a few areas, relative to individual registrations.

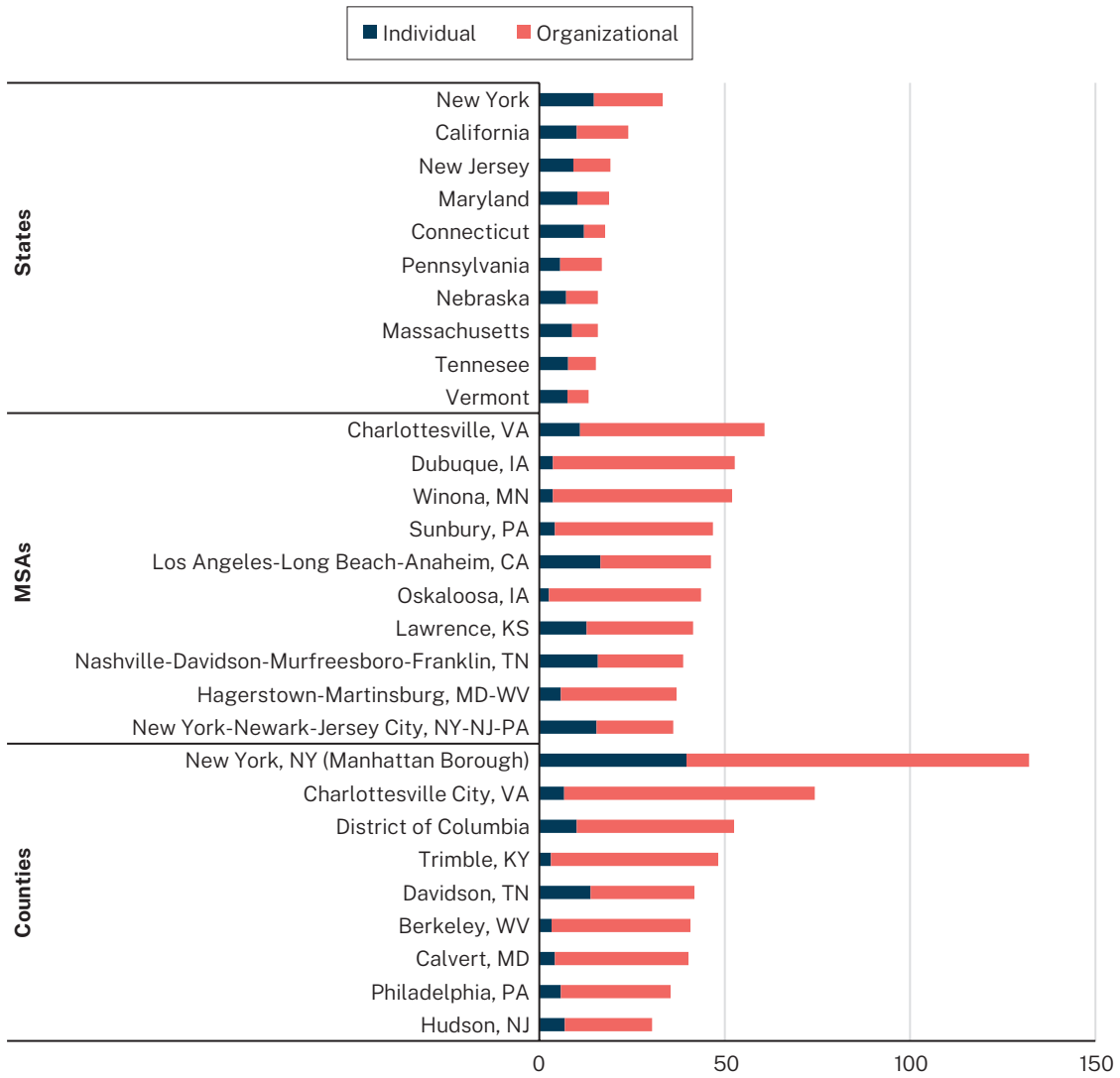
Figure 3 shows the states, MSAs, and counties with the top per capita registration counts and the breakdown between individual and organizational registrations in these areas. New York and California remain near the top, but there are also pockets of creativity in more unexpected areas, like Winonah, Minnesota. These places are typically smaller, but home to one or a few registrants that drive up the per capita registration counts.

The top ten states by per capita registration count each have a substantial share of registrations by individuals and organizations. However, the top MSAs and counties each have a much larger share of the latter. In many cases, this is related to areas with relatively low populations having a handful of very active organizational registrants.

Table 2: Descriptive Statistics for Mean Annual Registrations per 100,000 Population

| Registrants | Mean | Median | St. Dev | Min. | Max. |
|--------------------------------------|-------------|---------------|----------------|-------------|-------------|
| State | | | | | |
| All Registrants | 10.4 | 8.97 | 5.49 | 3.44 | 33.2 |
| Individuals | 6.16 | 5.82 | 2.39 | 2.61 | 14.7 |
| Organizations | 4.19 | 3.38 | 3.51 | 0.82 | 18.6 |
| Metropolitan Statistical Area | | | | | |
| All Registrants | 7.59 | 5.90 | 6.47 | 1.16 | 60.7 |
| Individuals | 5.54 | 4.85 | 3.06 | 1.08 | 26.5 |
| Organizations | 2.05 | 0.55 | 4.91 | 0.00 | 49.6 |
| County | | | | | |
| All Registrants | 5.24 | 3.47 | 7.91 | 0.00 | 243 |
| Individuals | 3.89 | 3.10 | 3.11 | 0.00 | 69.1 |
| Organizations | 1.36 | 0.21 | 6.03 | 0.00 | 174.2 |

Figure 3: Ten Areas with Highest Mean Annual Registrations per 100,000 Population



Overview of Registrations Data by Type of Work

This section provides an overview of the areas from which registrations of different types of work originate. Tables 3(a) and (b) below report the average and maximum registrations by type of work and type of claimant at various geographic levels as well as the state, MSA, and county with the highest counts for each type of work. Table 3(a) reports the absolute means and maximums and Table 3(b) reports population-adjusted values.

In this section, and in the subsequent sections that present data disaggregated by type of work, we combine certain categories of registrations to describe the types of works being registered.

Table 3(a): Mean and Maximum Registration by Type of Work and Type of Registration — Annual Average Counts

| | All Registrants | | Individuals | | Organizations | |
|-------------------------------|-----------------|----------------------------|-------------|---------------------|---------------|----------------------------|
| | Mean | Max | Mean | Max | Mean | Max. |
| Art Works | | | | | | |
| State | 1,295 | 20,568 (California) | 526 | 5,448 (California) | 769 | 15,121 (California) |
| MSA | 72.1 | 15,663 (Los Angeles) | 29.1 | 3,847 (New York) | 43.0 | 12,543 (Los Angeles) |
| County | 20.6 | 14,396 (Los Angeles) | 8.32 | 2,730 (Los Angeles) | 12.3 | 11,666 (Los Angeles) |
| Dramatic Works | | | | | | |
| State | 354 | 6,133 (California) | 317 | 4,962 (California) | 36.5 | 1,171 (California) |
| MSA | 19.4 | 4,606 (Los Angeles) | 17.9 | 3,891 (Los Angeles) | 1.57 | 715 (Los Angeles) |
| County | 5.56 | 4,302 (Los Angeles) | 5.11 | 3,602 (Los Angeles) | 0.45 | 701 (Los Angeles) |
| Literary Works | | | | | | |
| State | 3,308 | 25,467 (New York) | 3,308 | 12,122 (New York) | 3,308 | 13,344 (New York) |
| MSA | 179 | 27,163 (New York) | 94.6 | 11,478 (New York) | 84.8 | 15,685 (New York) |
| County | 51.1 | 15,186 (Manhattan) | 26.6 | 5,933 (Manhattan) | 24.5 | 9,254 (Manhattan) |
| Machine-Readable Works | | | | | | |
| State | 102 | 937 (California) | 13.9 | 122 (California) | 88.0 | 815 (California) |
| MSA | 5.97 | 474 (Ogden-Clearfield, UT) | 0.80 | 71.1 (New York) | 5.16 | 473 (Ogden-Clearfield, UT) |
| County | 1.65 | 473 (Davis, UT) | 0.22 | 37.1 (Los Angeles) | 1.43 | 472 (Davis, UT) |
| Motion Pictures | | | | | | |
| State | 614 | 15,057 (California) | 70.5 | 1,382 (California) | 544 | 13,675 (California) |
| MSA | 32.3 | 11,574 (Los Angeles) | 4.02 | 1,185 (Los Angeles) | 28.3 | 10,389 (Los Angeles) |
| County | 9.23 | 10,808 (Los Angeles) | 1.13 | 1,092 (Los Angeles) | 8.09 | 9,716 (Los Angeles) |
| Musical Works | | | | | | |
| State | 1,449 | 14,479 (California) | 1,163 | 9,256 (California) | 285 | 5,223 (California) |
| MSA | 82.8 | 10,692 (New York) | 67.6 | 7,047 (New York) | 15.3 | 4,551 (Los Angeles) |
| County | 23.5 | 8,854 (Los Angeles) | 19.0 | 4,397 (Los Angeles) | 4.44 | 4,457 (Los Angeles) |
| Sound Recordings | | | | | | |
| State | 1,094 | 11,961 (California) | 835 | 6,807 (California) | 259 | 5,154 (California) |
| MSA | 62.1 | 7,832 (Los Angeles) | 48.1 | 4,925 (New York) | 14.0 | 4,076 (Los Angeles) |
| County | 17.5 | 7,146 (Los Angeles) | 13.5 | 3,204 (Los Angeles) | 3.99 | 3,942 (Los Angeles) |

**Table 3(b): Mean and Maximum Registration by Type of Work and Type of Registration —
Count per 100,000 Residents**

| | All Registrants | | Individuals | | Organizations | |
|-------------------------------|-----------------|-----------------------------|-------------|---------------------------|---------------|-----------------------------|
| | Mean | Max | Mean | Max | Mean | Max. |
| Art Works | | | | | | |
| State | 14.9 | 55.7 (New York) | 7.28 | 18.8 (New York) | 7.63 | 39.5 (California) |
| MSA | 10.4 | 388 (Sunbury, PA) | 5.57 | 51.1 (Fredericksburg, TX) | 4.81 | 383 (Sunbury, PA) |
| County | 6.95 | 460 (Manhattan) | 4.18 | 409 (Plymouth, IA) | 2.77 | 383 (Northumberland, PA) |
| Dramatic Works | | | | | | |
| State | 3.65 | 16.0 (California) | 3.39 | 113.0 (California) | 0.26 | 3.07 (California) |
| MSA | 2.53 | 35.3 (Los Angeles) | 2.40 | 29.8 (Los Angeles) | 0.13 | 9.72 (Carson City, NV) |
| County | 1.75 | 63.7 (Manhattan) | 1.67 | 57.5 (Manhattan) | 0.08 | 9.20 (Carson City, NV) |
| Literary Works | | | | | | |
| State | 45.1 | 130 (New York) | 24.8 | 61.9 (New York) | 20.3 | 88.2 (Pennsylvania) |
| MSA | 31.1 | 465 (Charlottesville, VA) | 22.2 | 158 (Hood River, OR) | 8.87 | 437 (Dubuque, IA) |
| County | 22.1 | 1,148 (Charlottesville, VA) | 15.8 | 366 (Manhattan) | 6.25 | 1,106 (Charlottesville, VA) |
| Machine-Readable Works | | | | | | |
| State | 1.51 | 19.8 (Utah) | 0.19 | 0.44 (Connecticut) | 1.33 | 19.6 (Utah) |
| MSA | 0.82 | 73.3 (Ogden-Clearfield, UT) | 0.16 | 1.83 (Lawrence, KS) | 0.66 | 73.1 (Ogden-Clearfield, UT) |
| County | 0.49 | 140 (Davis, UT) | 0.11 | 14.4 (Sargent, ND) | 0.38 | 140 (Davis, UT) |
| Motion Pictures | | | | | | |
| State | 4.79 | 39.4 (California) | 0.76 | 3.61 (California) | 4.03 | 35.8 (California) |
| MSA | 1.89 | 88.6 (Los Angeles) | 0.53 | 10.3 (Rutland, VT) | 1.36 | 82.8 (Santa Barbara) |
| County | 1.51 | 765 (Trimble, KY) | 0.34 | 11.0 (Los Angeles) | 1.16 | 763 (Trimble, KY) |
| Musical Works | | | | | | |
| State | 17.9 | 60.3 (Tennessee) | 15.5 | 33.1 (Connecticut) | 2.39 | 31.5 (Tennessee) |
| MSA | 16.6 | 406 (Winona, MN) | 14.8 | 75.0 (Los Alamos, NM) | 1.70 | 390 (Winona, MN) |
| County | 11.6 | 406 (Winona, MN) | 10.7 | 303.4 (Arthur, NE) | 0.91 | 390 (Winona, MN) |
| Sound Recordings | | | | | | |
| State | 13.2 | 34.3 (New York) | 11.0 | 24.0 (Connecticut) | 2.20 | 13.5 (Tennessee) |
| MSA | 11.0 | 106 (Portales, NM) | 9.89 | 58.4 (Los Alamos, NM) | 1.08 | 94.8 (Portales, NM) |
| County | 7.87 | 621 (Calvert, MD) | 7.04 | 319 (Arthur, NE) | 0.83 | 604 (Calvert, MD) |

As noted above, some registrations protect both sound recordings and musical works. Additionally, some registrations for sound recordings also include underlying nondramatic text or works of drama. For the remainder of this report, data on registrations of sound recordings — including both standalone sound recording registrations and joint registrations for sound recordings and musical works — are included in one category, “sound recordings.” Registrations that cover sound recordings and musical works are also included in the counts for “musical works.” Therefore, such cases are counted twice — as a musical work registration and a sound recording registration — because this presents the most accurate count of registration of each type of work.

Registrations for literary works include those classified both as “nondramatic literary works” and “serials” in the MARC 21 system. Serials are written works that are regularly published, like magazines or newspapers.¹⁰

¹⁰ The U.S. Copyright Office defines serials as “works issued or intended to be issued in successive parts bearing numerical or chronological designations and intended to be continued indefinitely. This class includes a variety of works: periodicals; newspapers; annuals (reports, yearbooks, etc.); the journals, proceedings, transactions, etc. of societies.” See Library of Congress Copyright Data as Distributed in the MARC 21 Format, available at <https://www.copyright.gov/policy/women-in-copyright-system/LOC-Copyright-Data-as-Distributed-in-the-MARC%2021-Format.pdf>

Table 3(a) shows that California and New York, and localities within them, are the areas with the most registrations for each type of work with two exceptions. The Ogden-Clearfield, Utah, metropolitan area and the county in which it is located are the MSA and county with the most registrations for machine-readable works.

However, Table 3(b) shows that population-adjusted counts often reveal pockets of creativity in other areas. For example, Sunbury, Pennsylvania, was, until recently, home to textile mills that registered many designs as artistic works. Similarly, Charlottesville, Virginia, is home to both the University of Virginia and Lexis Nexis’s legal publishing arm. Record labels in Portales, New Mexico, often register sound recordings of Latin music. A later section of this report, “Distribution by Types of Works,” looks more closely at areas with relatively small populations but active registration activity.

Aggregate Distribution

This section shows the geographic areas with the highest registration counts and the highest registrations-per-person counts. It first presents the data at the state and region level and then describes variation at the more granular levels of cities and counties.

1. States and Regions

Figures 4(a)–(c) report aggregate copyright registrations by state (for all types of works combined) in three ways. Figure 4(a) reports the total number of registrations, Figure 4(b) reports the number of registrations from individual claimants per 100,000 residents, and Figure 4(c) reports the number of registrations with organizational claimants per 100,000 people employed in copyright-reliant industries.¹¹ States are further color-coded by geographic region, as illustrated in Figure 4(d).¹²

In terms of the total number of registrations, the distribution is unsurprisingly skewed toward the most populous states. The top five states for copyright registrations are also the top five most populous states in the United States. However, the distribution is even further skewed beyond what population differences alone would explain. Indeed, registrations from California and New York amount to nearly 2 million, accounting for about 37 percent of all registrations issued by the Copyright Office. Importantly, these two states account for over one-third of copyright registrations despite accounting for less than 15 percent of the U.S. population. Creators in other states registered far fewer works.

Some states rise higher in the distribution of population-adjusted counts because they have small populations, meaning that smaller pockets of registration activity can have outsized effects. For the most part, however, states known to have large creative sectors remain toward the top of the distribution even after accounting for population differences.

¹¹ The creative industries are those identified by NAICS codes as being in the information or arts and entertainment sectors.

¹² The colors of the bars in Figure 4 are assigned by region, using the four regions designated by the U.S. Census Bureau, available at https://www2.census.gov/geo/pdfs/maps-data/maps/reference/us_regdiv.pdf

Figure 4(a): Average Annual Registrations, by State

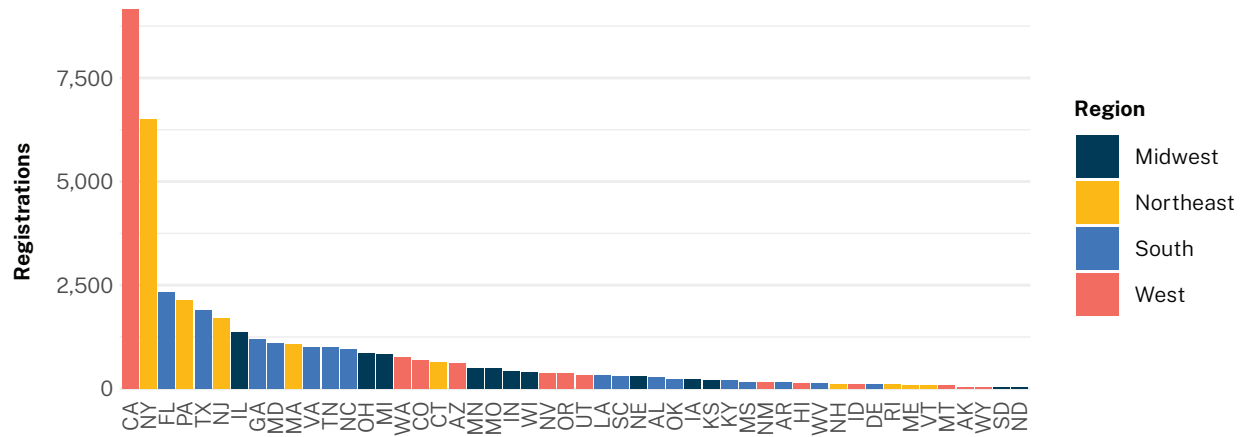


Figure 4(b): Average Annual Individual Copyright Registrations per 100,000 Residents, by State

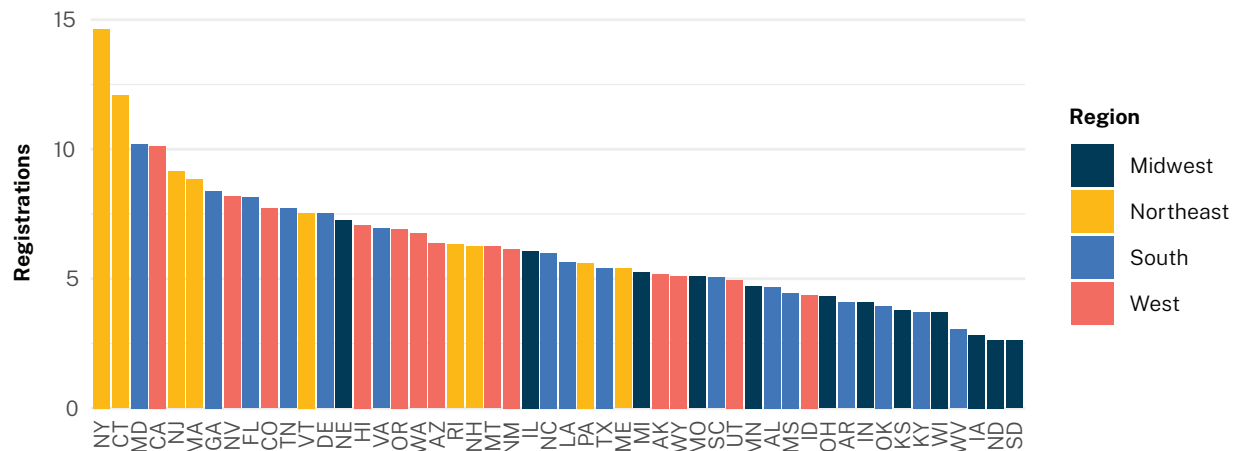


Figure 4(c): Average Annual Organizational Copyright Registrations per 1,000 People Employed in Copyright-Reliant Industries, by State

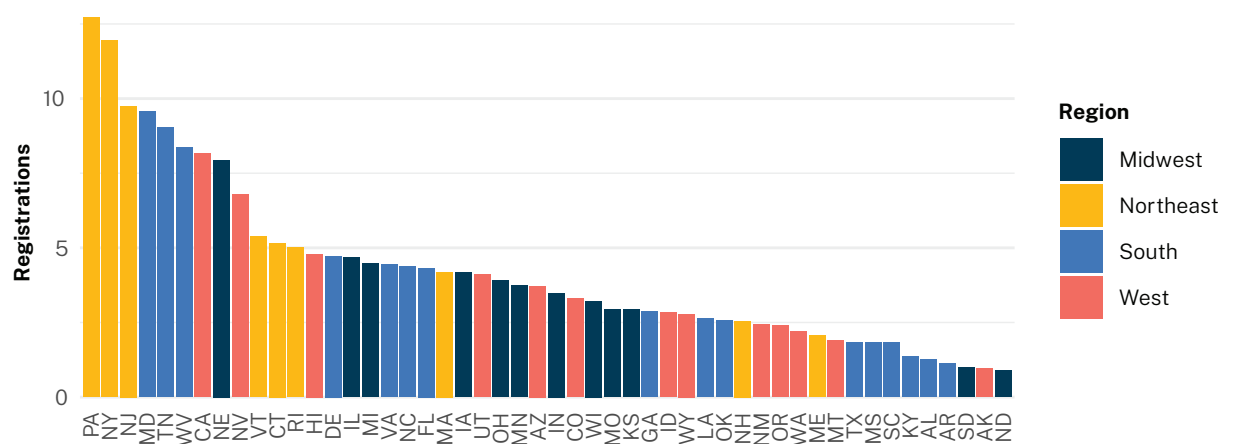
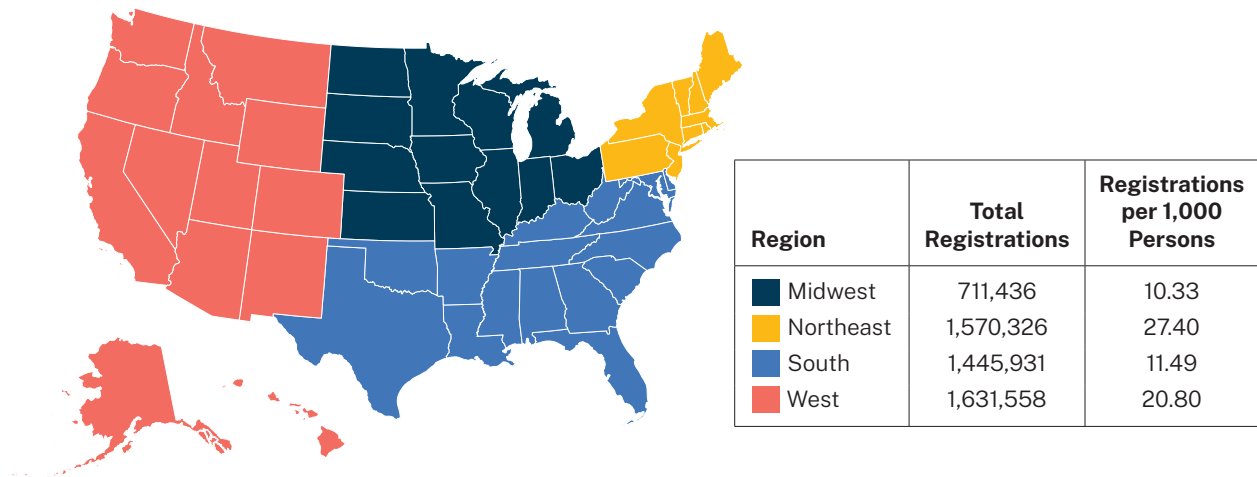


Figure 4(d): Total and Per Mille Registration by U.S. Census Regions



In terms of regions, although California is the state with the most registrations, the rest of the top states are mostly from the Northeast or the South. However, as further illustrated in the next section, regions tend to specialize in different types of works.

This sort of geographic clustering is consistent with the economic notion of agglomeration—the idea that there are logistic benefits from the colocation of similar firms (even if those firms compete with one another). These benefits were first identified with respect to firms’ proximity to commonly used physical inputs (e.g., the clustering of automobile manufacturing near steel producers).¹³ However, as the United States and other developed countries shifted toward knowledge and information based economies, the benefits of agglomeration expanded beyond access to physical inputs.¹⁴ Indeed, firms can greatly benefit from labor market pooling (workers with similar skill sets living in the same area) as well as from the informal knowledge spillover that occurs when people with similar or complementary skill sets interact with one another.¹⁵ This agglomeration phenomenon has been observed across industries, but some scholars have argued that it matters even more for firms and workers in the creative industries.¹⁶ The patterns in copyright registrations support this notion.

2. Localities

While patterns of agglomeration and specialization emerge at the regional and state levels, copyright registration activities are even more concentrated at the locality level.

There are 927 MSAs in the United States, but the distribution of copyright registrations is very concentrated in a few large cities. Fifty-one percent of all registrations from MSAs originate from the top 1 percent of MSAs. Additionally, registrations are far more concentrated in large cities (metropolitan areas)

13 Alfred Marshall, *Principles of Economics; An Introductory Volume*, (London: Macmillan and Co., 1920).

14 Edward L. Glaeser, Giacomo A. M. Ponzetto & Kristina Tobio (2014) Cities, Skills and Regional Change, *Regional Studies*, 48:1, 7–43, DOI: 10.1080/00343404.2012.674637.

15 Glaeser, Edward L., and Joshua D. Gottlieb. 2009. “The Wealth of Cities: Agglomeration Economies and Spatial Equilibrium in the United States.” *Journal of Economic Literature*, 47 (4): 983–1028. DOI: 10.1257/jel.47.4.983.

16 Anderson, Ake, et. al. “Location and Spatial Clustering of Artists.” *Regional Science and Urban Economics*. Vol. 47, 2013.

than they are in smaller cities (micropolitan areas). Indeed, only about 3 percent of the registrations from MSAs originated in the *micropolitan* areas, despite those areas accounting for 8 percent of the U.S. population.

Figures 5(a)–(b) show the county-level distribution of copyright registrations across the United States. Panel (a) reports average annual registrations by county from 2009 to 2022 in absolute terms, and panel (b) reports a similar measure but on a population-adjusted basis. The distribution is less skewed when controlling for population, though the counties with the highest counts are still well above the others. The median county in the United States registers only about 3.4 works per 100,000 residents. However, the top ten counties average more than 55 registrations per 100,000 residents annually.

Figure 5(a): Average Annual Registrations by County, All Registrants, 2009–2022

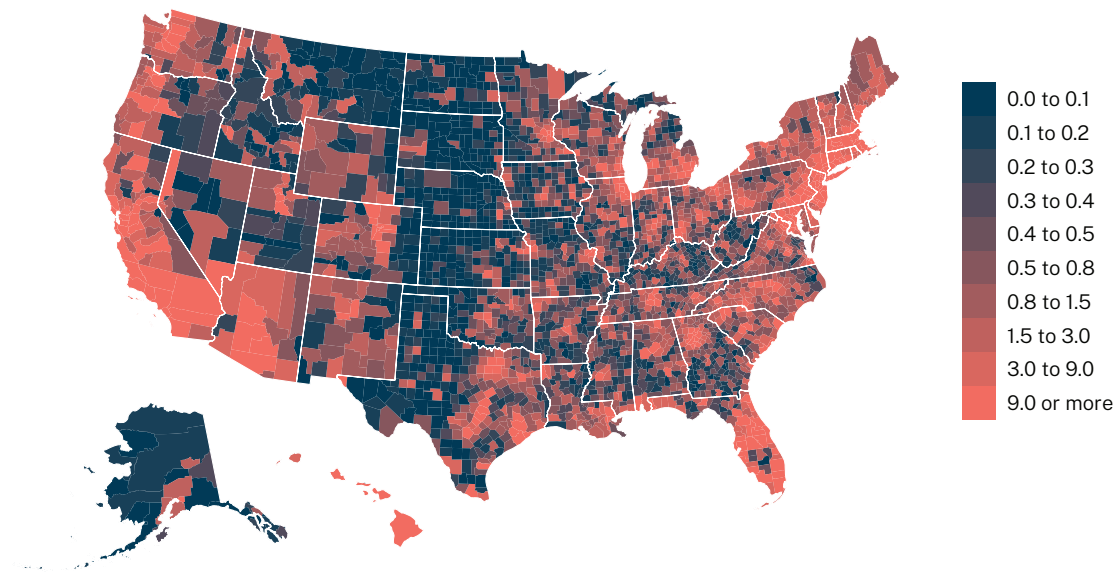
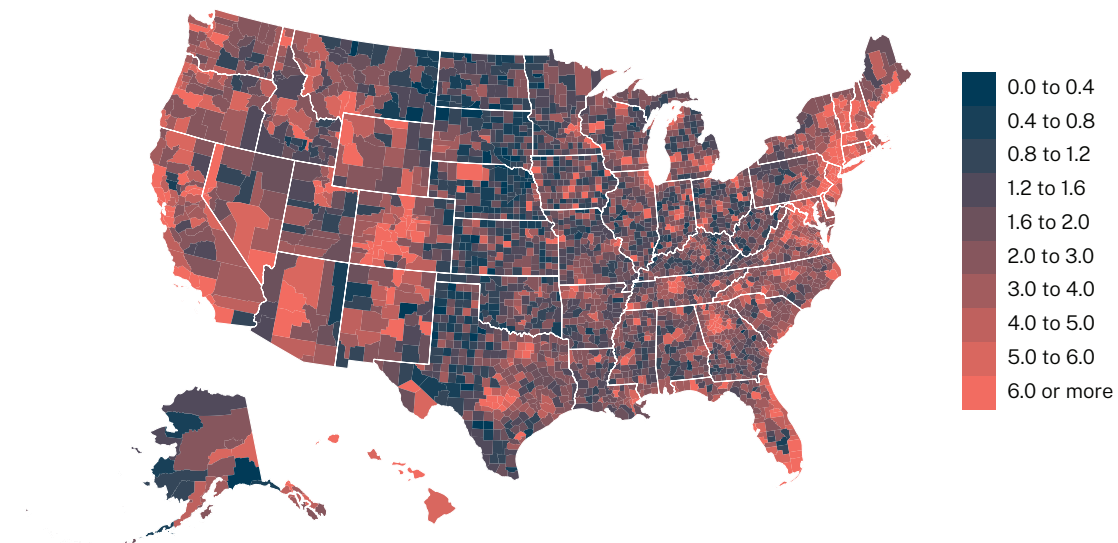


Figure 5(b): All Applicants — Average Annual Registrations per 100,000 Persons, by County



Both of Figure 5's maps show dense concentrations of registrations in certain areas. Some population centers, such as the areas around the Great Lakes, Florida, and cities in Texas, have a lot of registrations in absolute terms, but in some cases, those concentrations are significantly diluted after adjusting for population. Overall, registrations tend to be most concentrated on the coasts, especially on the Northeast coast and in Southern California. In fact, 29 percent of all copyright registrations in the country come from the MSAs of Los Angeles or New York. As a point of comparison, those two MSAs, while quite populous, only comprise about 9.7 percent of the U.S. population, indicating that registration activity in New York and Los Angeles is about three times greater than their combined population size would suggest.¹⁷

Figure 6(a): Individuals — Average Annual Registrations per 100,000 Persons, by County

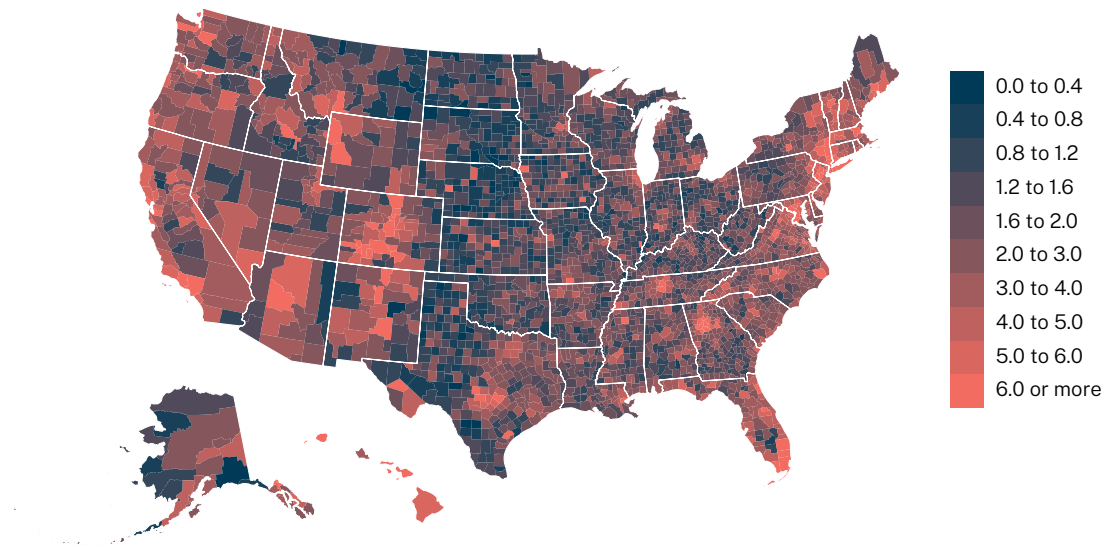
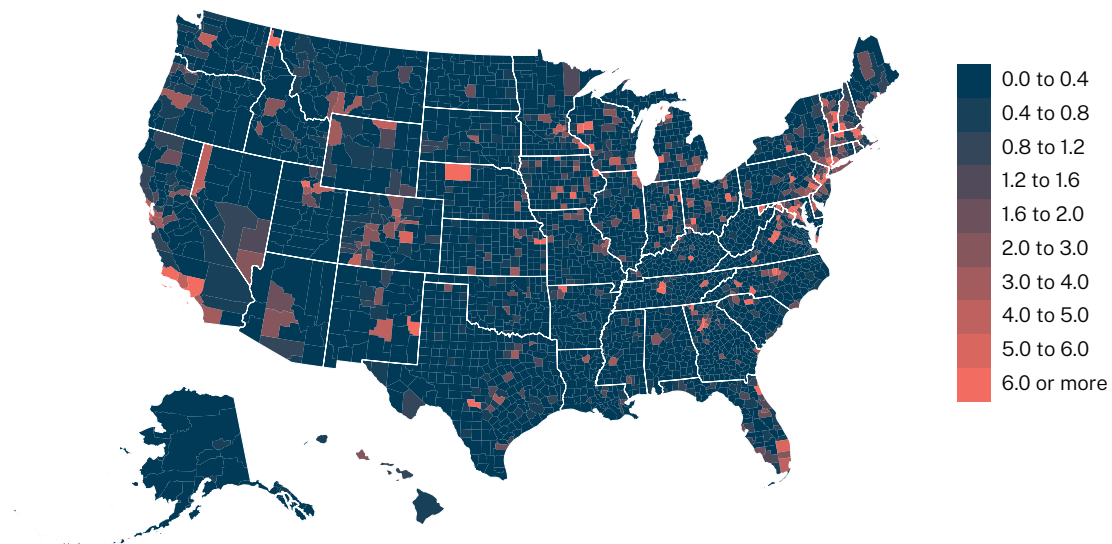


Figure 6(b): Organizational — Average Annual Registrations per 100,000 Persons, by County



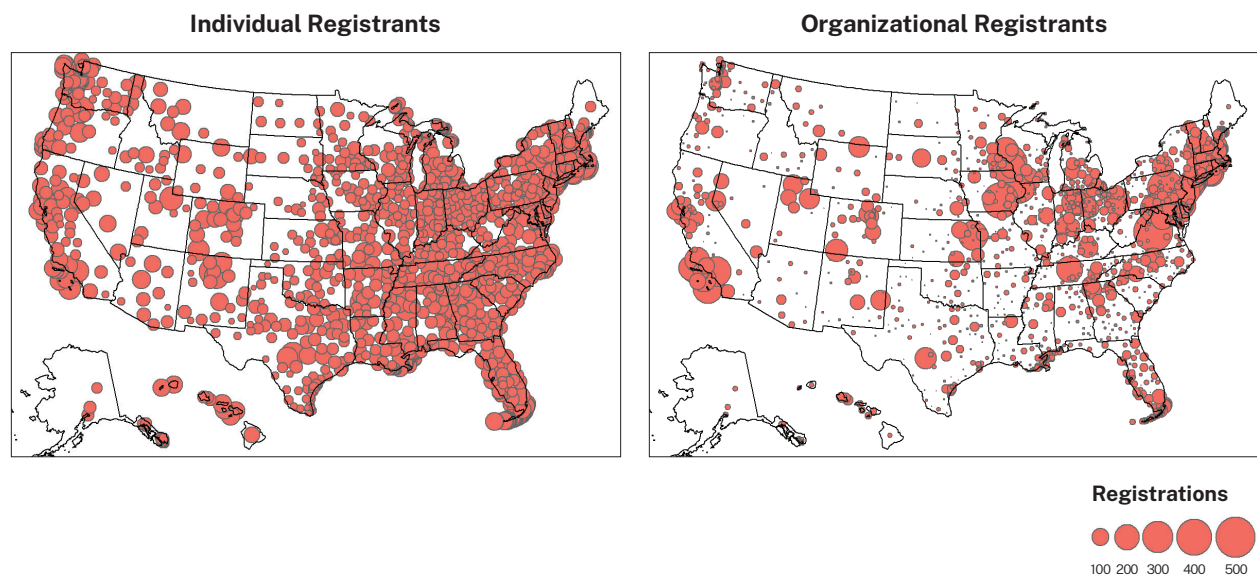
¹⁷ These calculations are based on Census Bureau ACS 2022 population data.

Adjusting the distribution of registrations for differences in population brings to light other pockets of creative activity in smaller locales throughout the country. Often, these are driven by one (or a few) registrants that are very active and are located in a county or MSA with a relatively small population. One example is Oskaloosa, Iowa, which has a relatively small population of 11,000 residents but a relatively high number of music registrations. Most of these come from a single music publisher, Birch Island Press.

This is a common scenario; most top localities for population-adjusted registrations are cities and counties that have one or two organizations registering most of the copyrighted works and relatively small populations. For instance, Pluralsight registers the majority of copyrights for machine-readable works from the Ogden-Clearfield, Utah, MSA (which is the most frequent origin of software registrations on a per capita basis). Similarly, Garmex Music registers the majority of sound recording registrations from the Portales, New Mexico, MSA (the most frequent origin of sound recording registrations on a per capita basis).

These patterns around registrations tend to differ somewhat when considering individual and organizational claimants separately. Figures 6(a)–(b) report the distribution of individual registrations (panel (a)) and the distribution of organizational registrations (panel (b)). A comparison of the two maps reveals that registrations filed by individuals are much more geographically dispersed than those filed by organizations. Indeed, the top ten counties for organizational registrations account for 46 percent of relevant registrations and average about 81 registrations per 100,000 residents per year, while the top ten counties for individual registrations account for only 22 percent of relevant registrations and average about 31 registrations per 100,000 residents. Overall, individual registrations are fairly well distributed across population centers throughout the country, whereas registrations by organizations are densely clustered in a few urban hubs. A similar pattern emerges when looking at the MSA level, as can be seen in Figure 7.

Figure 7: Individual and Organizational Registrations in MSAs per 100,000 Persons



Most MSAs have few organizational registrations, especially the micropolitan statistical areas (MSAs based around cores with fewer than 50,000 people). High concentrations exist in the big coastal cities as one would expect, but there are also somewhat surprising pockets in smaller cities that stand out. For instance, two small cities in Iowa register many literary works related to education. The Kendall Hunt publishing company, based in Dubuque, has registered thousands of textbooks and other educational materials. ACT, Inc., makers of the ACT standardized test, is based in Iowa City and has registered a large volume of testing materials. Indeed, there are many examples in the data of copyright-reliant businesses being significant contributors to small town economies.

Another interesting distinction between organizational and individual registrants arises when comparing Los Angeles to New York City. The most individual registrations for art work, musical works, and sound recordings originate in New York City, but the most organizational registrations for those same types of works come from firms in Los Angeles. While both cities are creative hubs from a commercial perspective and an independent creator perspective, the data reveal that Los Angeles tends to be more commercially orientated while New York tends to foster relatively more individual creators.

Some of the distributional differences between organizational and individual registrants can be explained by differing agglomeration effects. Organizational registrants (most of which are companies involved in the commercial production of creative works) may benefit more from geographic clustering than independent creators. As previously discussed, two of the main benefits of agglomeration are knowledge spillover and access to production resources, like specialized skilled labor.¹⁸

Both organizational and individual registrants likely benefit from the knowledge spillover aspect of agglomeration. For example, an independent painter's work may benefit from their interactions with other artists who have complementary skills or experiences. Similarly, a movie studio likely benefits from its workers interacting with other industry professionals insofar as they share technical or logistic knowledge relevant to the production of films. In contrast, the benefits of resource access may tilt more toward organizational registrants. For example, having access to a labor pool of highly skilled actors, cinematographers, set designers, and so on is clearly beneficial to commercial film producers. However, independent artists who rarely (if ever) employ labor other than themselves may not reap meaningful benefits from access to a skilled workforce. Thus, the economic pressure for individual creators to migrate to central hubs is less than that for organizational registrants. Relatedly, organizational registrants are likely to be on average more commercially orientated than individual registrants. For example, a movie studio is clearly profit-motivated, whereas an individual painter may be more influenced by nonfinancial factors, and they may have a profession outside of their creative endeavors that weighs heavier on their location decisions.¹⁹ Thus, the extrinsic benefits of agglomeration likely have a stronger effect on the behavior of organizational registrants, which is consistent with observed patterns in the data.

18 Glaeser, Edward L. and Joshua D. Gottlieb. 2009. "The Wealth of Cities: Agglomeration Economies and Spatial Equilibrium in the United States." *Journal of Economic Literature*, 47 (4): 983-1028. 2009.

19 Anderson, Åke E, David Emanuel Andersson, Zara Daghbashyan, and Björn Hårsman. 2014. "Location and Spatial Clustering of Artists." *Regional Science and Urban Economics* 47: 128-137.

Distribution by Type of Works

It is useful to examine the geographic distribution of copyright registrations in the aggregate (across all types of works) given the interrelated and complementary nature of different types of creative activities. Nonetheless, because areas tend to specialize in particular types of creative works, an aggregate view may mask important nuances around the geographic distribution of registrations. For that reason, this section takes a more focused look at the distribution of each of the eight most commonly registered types of works.

Generally, agglomeration patterns become even more apparent when stratifying registrations by types of works. Creators in Northeastern states tend to register many written works, including both literary works and serials. The South is strongest in musical works and sound recordings, while California remains a top location for film and dramatic works. Firms in Utah register the most copyrights for computer software and machine-readable works on a population-adjusted basis (and the second most in absolute terms). The lowest count of registrations for each type of work at the state level is consistently found in either North Dakota or South Dakota — two of the least populous states in the country. Western states other than California (and Utah for software) generally do not occupy top slots for registrations of any type of works.

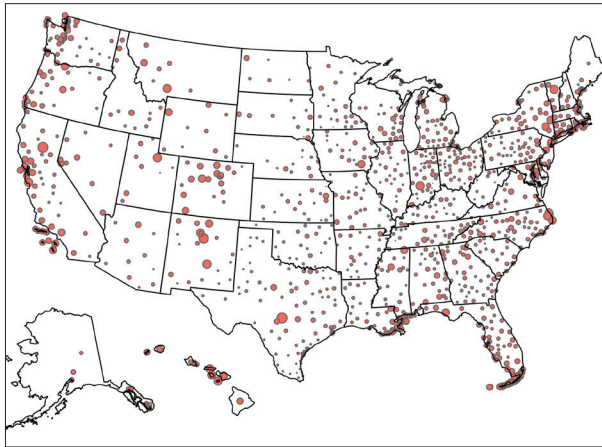
Like states and regions, localities also tend to specialize in particular types of works. For example, agglomeration effects have been particularly acute for the film industry in Los Angeles. The city's climate first attracted filmmakers in the early 1900s, when most films were shot outside using natural light. Since then, path dependency, network effects, and the capital intensity of movie production has furthered agglomeration. Motion picture production requires highly specialized and costly skills, equipment, and resources (like sound stages, lighting equipment, and business knowledge that is unique to film production).²⁰ The pooling of these sorts of resources in a geographic area provides significant economic advantages.

Generally, counties and MSAs with the most copyright registrations on a population-adjusted basis represent a mix of locations that are known to have large creative sectors with smaller, less well-known areas that register a lot of creative works for their size. New York County (which is limited to the borough of Manhattan) has the most registrations per hundred thousand people for art works and dramatic works, and the New York MSA has the most for literary works. Los Angeles MSA unsurprisingly has the most registrations for motion pictures.

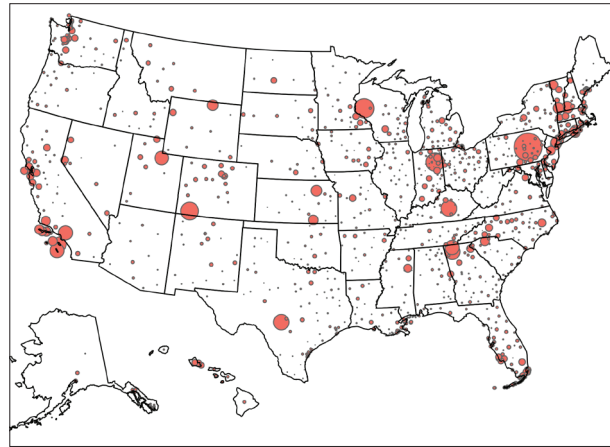
The remainder of this section presents a series of infographics that provide detailed information about the geographic distribution of each of the seven most commonly registered types of works.

²⁰ Jiaochen Liang and Stephan J. Goetz. "Technology Intensity and Agglomeration Economies." *Research Policy*, Vol. 47, No. 10, December 2018, Pages 1990–1995.

Art Works per 100,000 Pop., Individual Registrants



Art Works per 100,000 Pop., Organizational Registrants

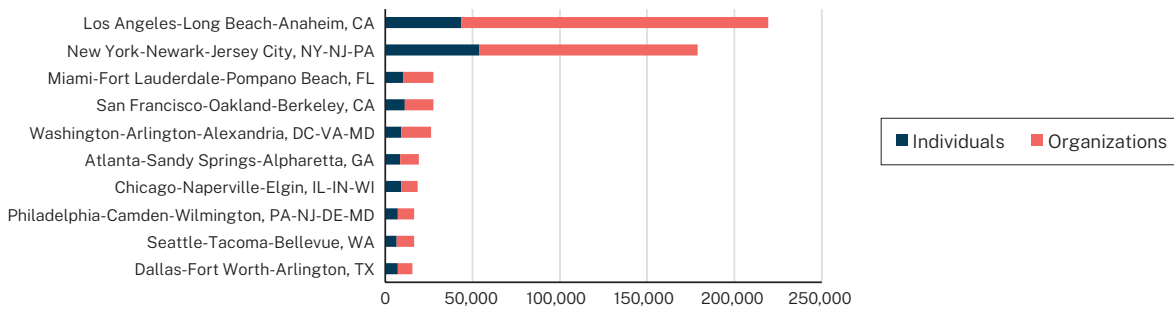


Registrations

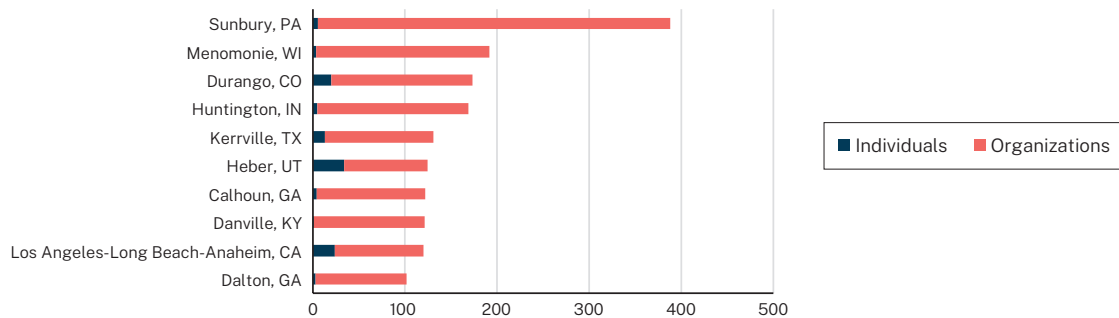


Summit County, Utah, has a relatively small population of about 42,000 people, but it is a top county for registrations on a population-adjusted basis largely due to the Skullcandy company. Skullcandy, which manufactures headphones and earbuds adorned with distinctive art work, produces a high volume of online ads depicting skaters and snowboarders using its products. The company has registered hundreds of art works related to these advertisements. Similarly, the small city of Sunbury, Pennsylvania, originates more art work registrations relative to its size than any other MSA. This is largely due to it being the home to Sunbury Textiles, which registered thousands of copyrights for textile patterns.

Total Registrations, 2009–2022



Mean Annual Registrations per 100,000 Pop.



21 For the purpose of this report, employees of organizations that produce artworks are those employed in the following industries: Graphic Design Services (NAICS 541410), Photography Studios (NAICS 541921), and Commercial Photography (NAICS 541922).

Dramatic Works

A dramatic work is generally a work intended to be performed. Examples include plays, ballets, operas, and screenplays. These works often involve a tangible expression of scene arrangements, performance notes, story plots, and character dialogue.

18.8k

Mean dramatic work registrations per year

5%

Portion of total registrations that are dramatic works

117k

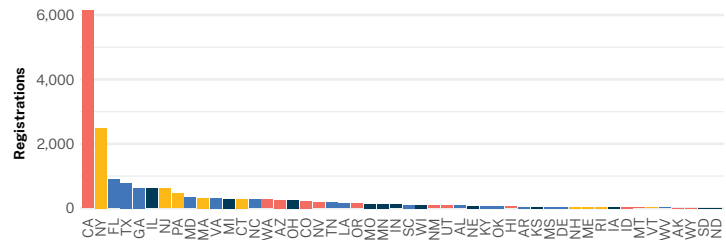
Employees in the performing arts industry

Most registrations for dramatic works are filed by individuals rather than organizations. The exception to this is registrations by large entertainment companies based in California.

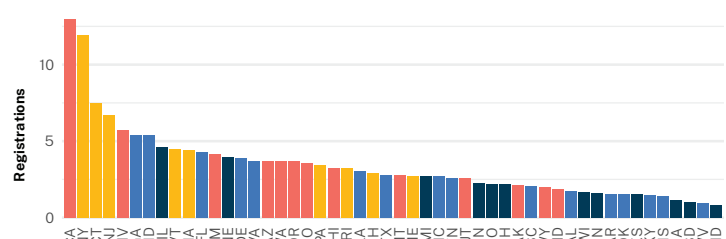
75%

Share of Dramatic works registrations from the top ten states

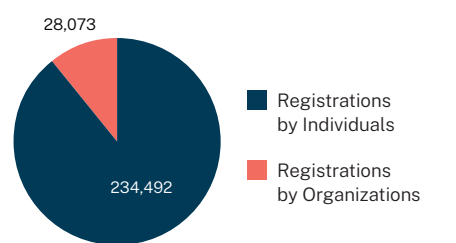
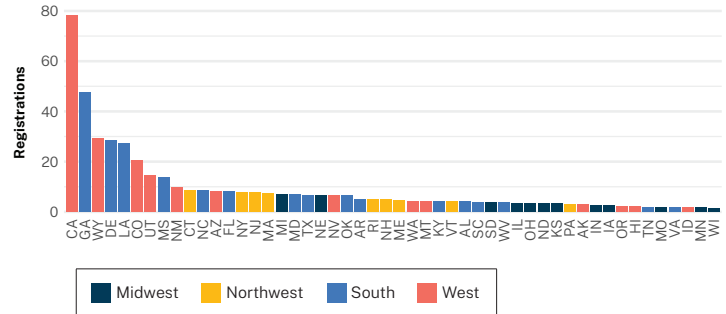
Average Annual Registrations, All Registrants



Annual Registrations by Individuals per 100,000 Population



Annual Registrations by Organizations per 1,000 Industry Employees²²



Top Registrants by State



California
20th Century Fox Film Corp.
Bluebush Productions, LLC
FX Productions, LLC



New York
Gilbert Edmund Lewis
Johnny Alberto Sanchez
Home Box Office, Inc.



Florida
Arnold Lewis Cohen
Mariela Ibarra Romero
Roger D. Grubbs

The most registrations for dramatic works on a population-adjusted basis originate in California, New York, Connecticut, and New Jersey. The high counts from Connecticut and New Jersey are likely tied to the states' locations bordering New York City – both states have many counties that are included in the New York MSA.

Dramatic Works per 100,000 Pop., Individual Registrants



Dramatic Works per 100,000 Pop., Organizational Registrants

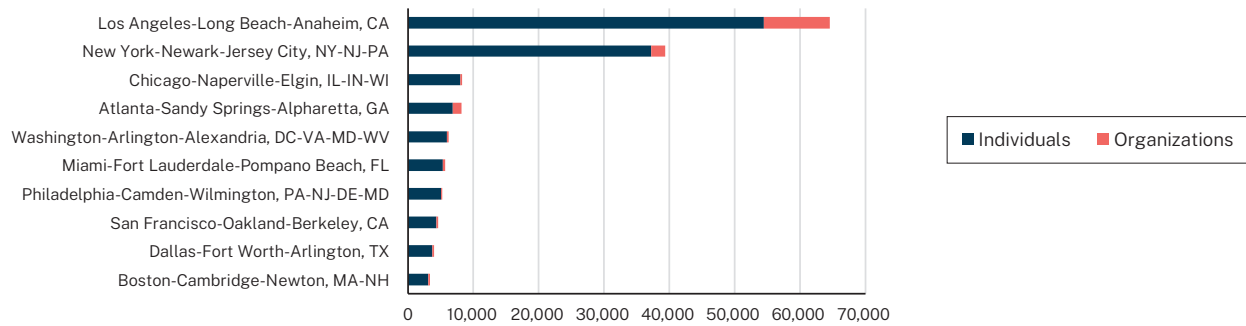


In the case of a film, a dramatic work registration may cover the screenplay but does not extend to the film itself. For that reason, rightsholders will often register multiple copyrights related to a cinematographic production.

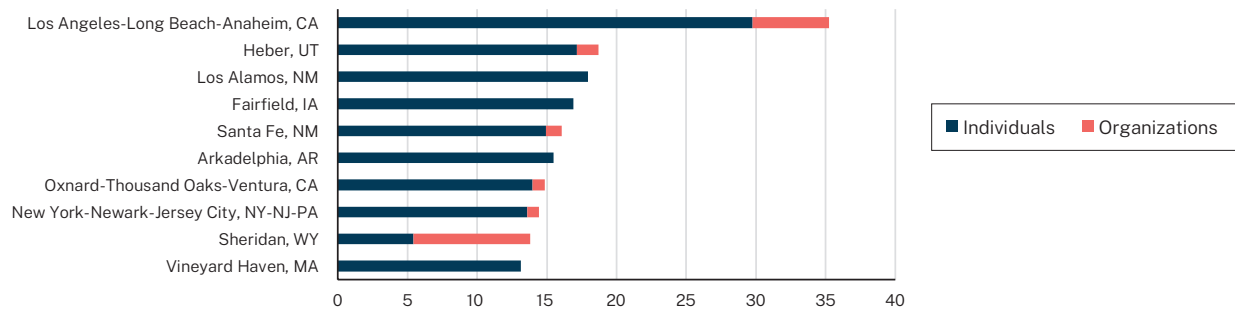
Registrations



Total Registrations, 2009–2022

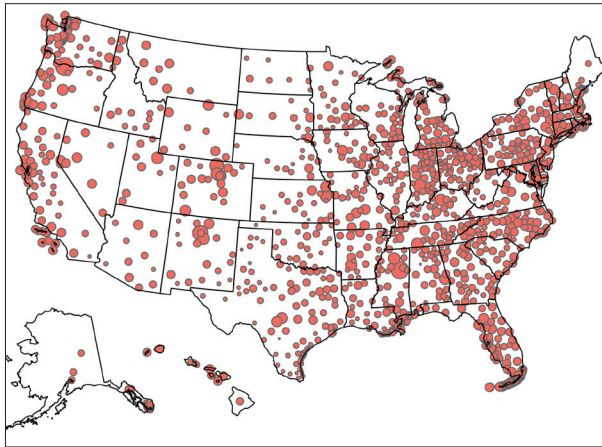


Mean Annual Registrations per 100,000 Pop.

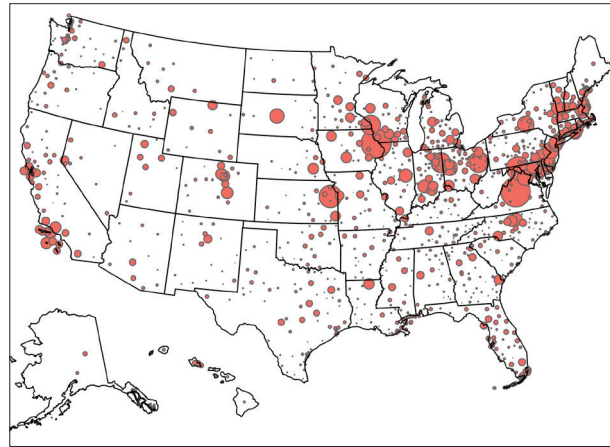


22 For the purpose of this report, employees of organizations that produce dramatic works are those employed in the Performing Arts industry (NAICS 7211).

Literary Works per 100,000 Pop., Individual Registrants



Literary Works per 100,000 Pop., Organizational Registrants



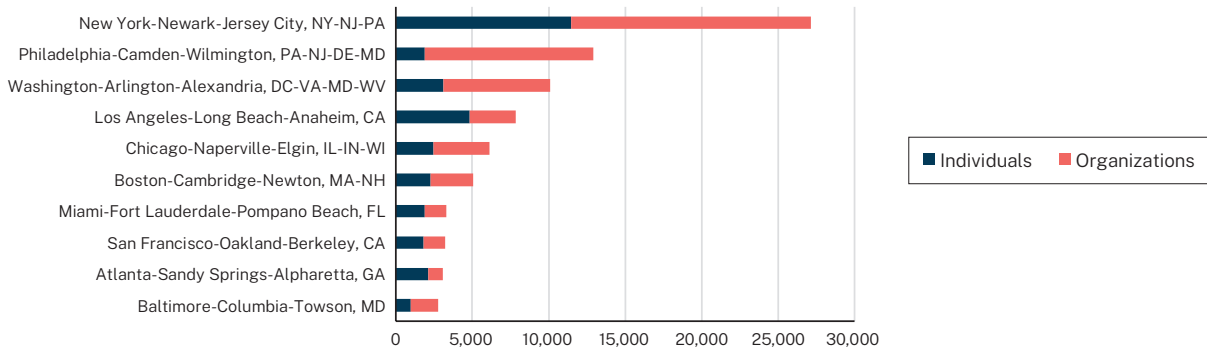
Charlottesville, Virginia, is among the top areas originating literary works registrations on a population-adjusted basis. It is home to both the University of Virginia and a LexisNexis office that registers many legal academic books.

Registrations

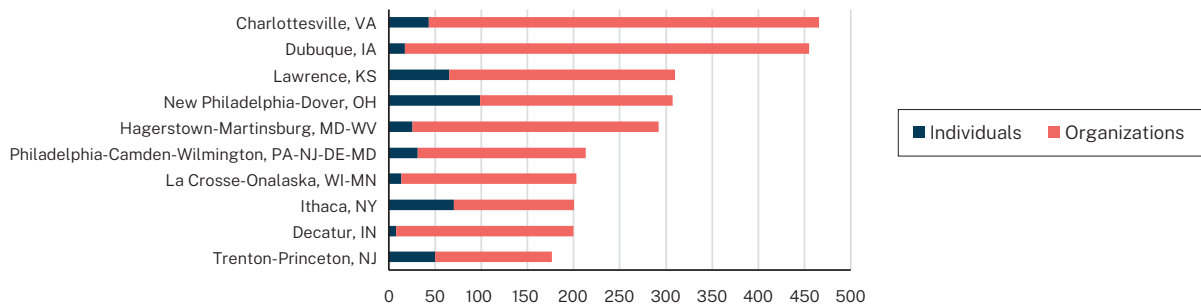


In Dubuque, Iowa, two educational publishers — Kendal Hunt Publishing and Great River Learning — register most of the copyrights for literary works. The University of Kansas Press registers the most in Lawrence, Kansas.

Total Registrations, 2009–2022



Mean Annual Registrations per 100,000 Pop.



23 For the purpose of this report, employees of organizations that produce literary works are those employed in the following industries: Newspaper, Periodical, Book, and Directory Publishers (NAICS 5111) and News Syndicates (NAICS 519110).

Machine-Readable Works

Machine-readable works include software applications, databases, websites, and videogames. These works can be registered in conjunction with related works (such as software instruction manuals or the audiovisual components of a videogame) in a single registration.

5.5k
Mean machine-readable registrations per year

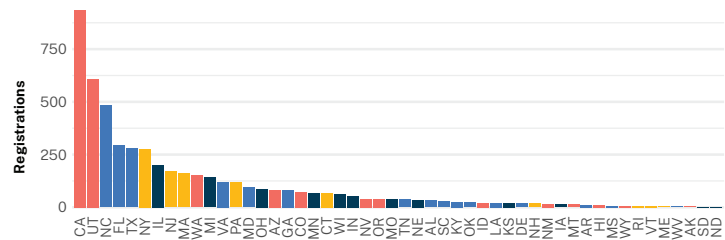
1.4%
Portion of total registrations that are machine-readable works

729k
Employees in the software and internet industries

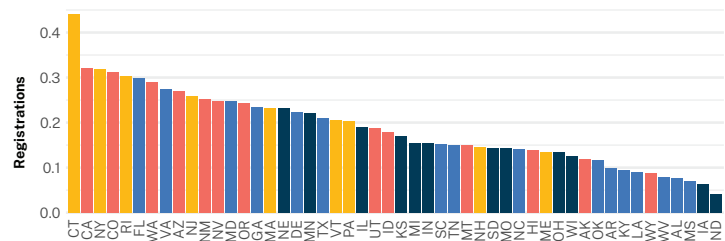
There are fewer registrations for machine-readable works than other types of works, even though there are more employees in the software and internet industries.

69.8%
Share of machine-readable work registrations from the top ten states

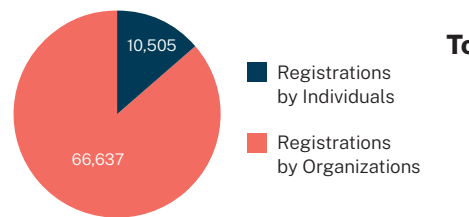
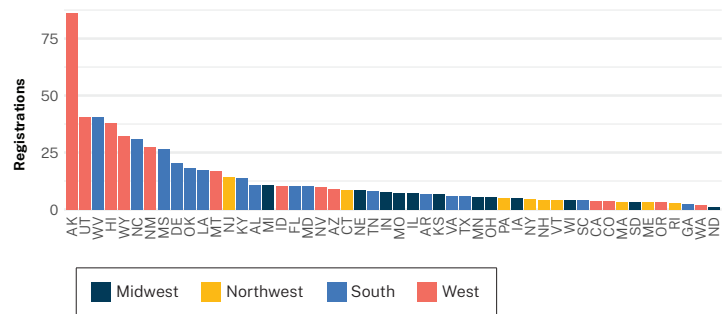
Average Annual Registrations, All Registrants



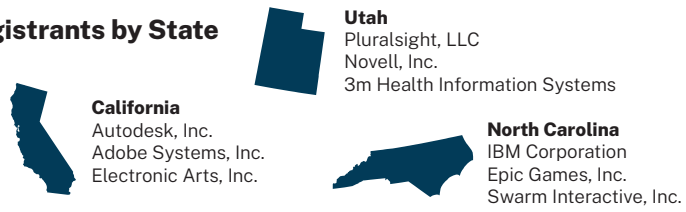
Annual Registrations by Individuals per 100,000 Population



Annual Registrations by Organizations per 1,000 Industry Employees²⁴



Top Registrants by State



The states with the most registrations on a population-adjusted basis for computer programs and machine-readable works are mostly from the West and the South, with Utah being at the top. Utah has a large technology sector in the “Silicon Slopes” around Salt Lake City, which includes well-known firms such as Adobe and Microsoft, as well as smaller firms such as PluralSight. Pluralsight, is a cloud-based technology training firm selling customizable educational products; it registers many copyrights for its multimedia educational products.

Machine-Readable Works per 100,000 Pop., Individual Registrants



Machine-Readable Works per 100,000 Pop., Organizational Registrants

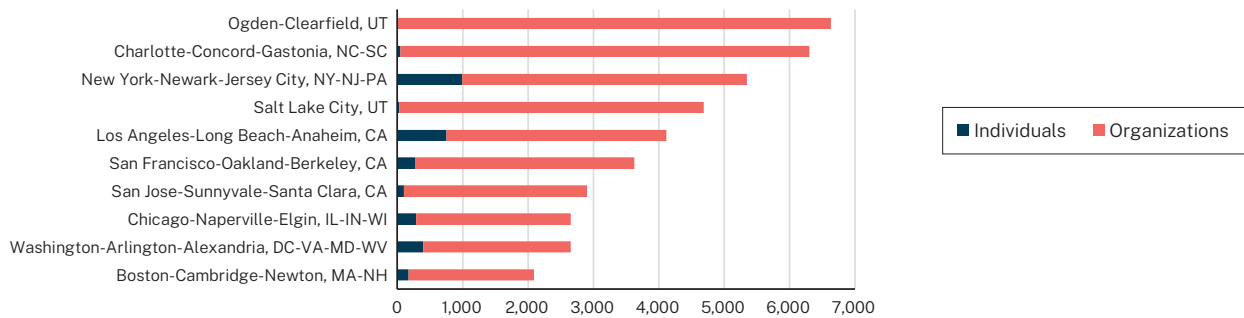


In Washington, DC, Fannie Mae registers many programs for financial transactions, and numerous trade associations register machine-readable databases. North Carolina has the third highest number of registrations, often originating from its “Research Triangle” anchored in Raleigh, Durham, and Chapel Hill. IBM and Epic Games both register copyrights for software from this area.

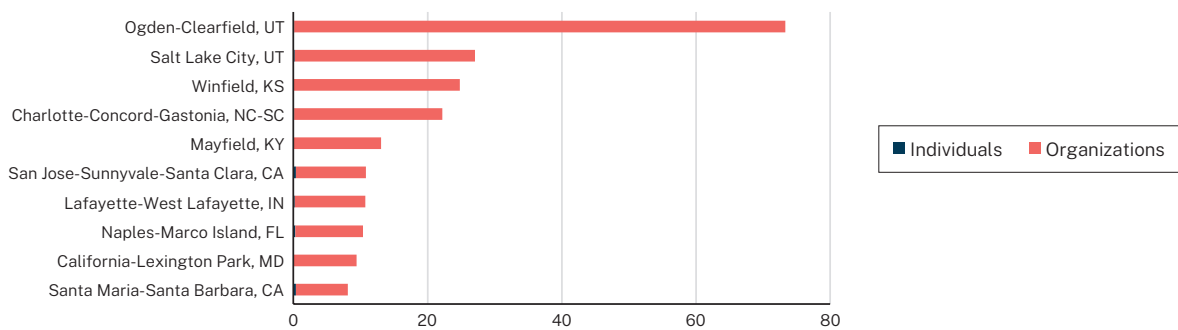
Registrations



Total Registrations, 2009–2022



Mean Annual Registrations per 100,000 Pop.



24 For the purpose of this report, employees of organizations that produce machine-readable works are those employed in the following industries: Software Publishers (NAICS 5112) and Internet Publishing and Broadcasting and Search Portals (NAICS 519130).

Motion Pictures

Motion pictures is a relatively narrow registration category. It includes movies, television shows, YouTube videos, photoplays, and other works with a core cinematographic element. The distribution of such works is unsurprisingly skewed toward California and New York.

33.7k

Mean motion picture registrations per year

8.3%

Portion of total registrations that are motion pictures

486k

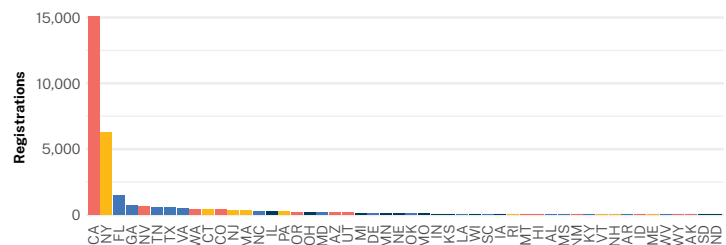
Employees in the film, video, and television industries

Modern motion picture production is a technology- and capital-intensive industry; such characteristics encourage agglomeration into a local hub. Because these types of works require substantial investments and access to specialized resources, registrations for them often originate from large entertainment firms.

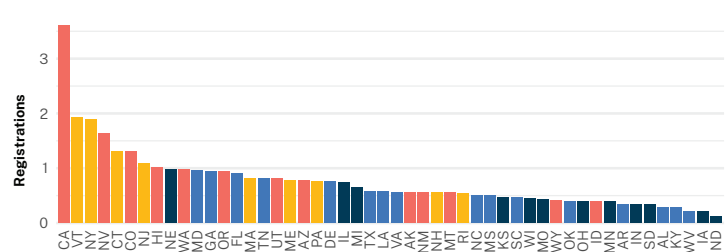
86.6%

Share of motion picture and video registrations from the top ten states

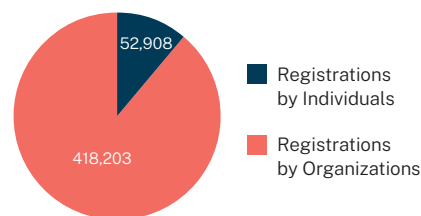
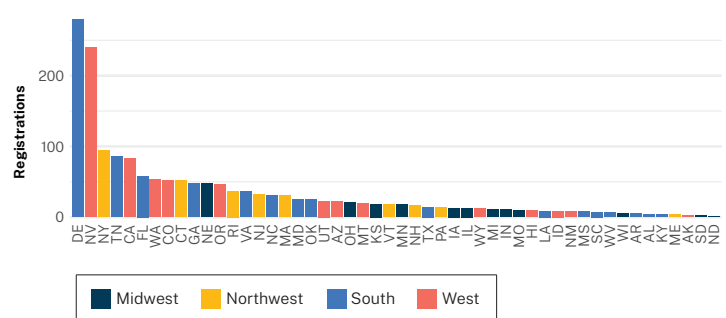
Average Annual Registrations, All Registrants



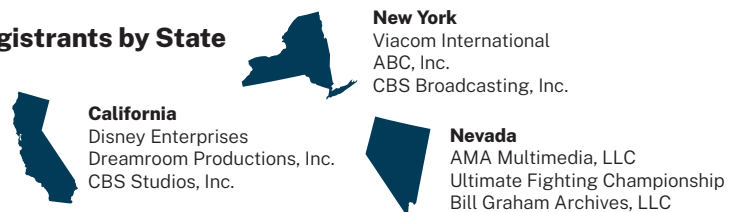
Annual Registrations by Individuals per 100,000 Population



Annual Registrations by Organizations per 1,000 Industry Employees²⁵

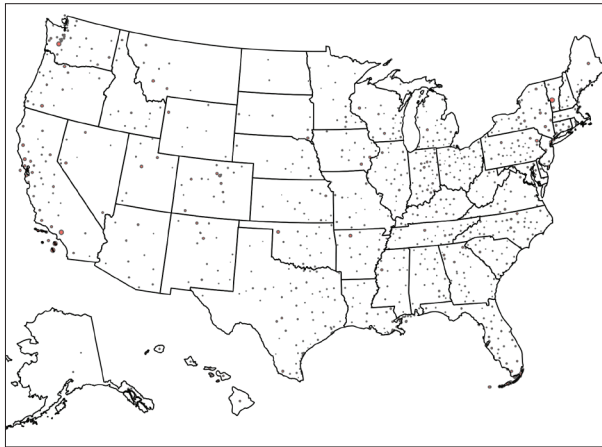


Top Registrants by State

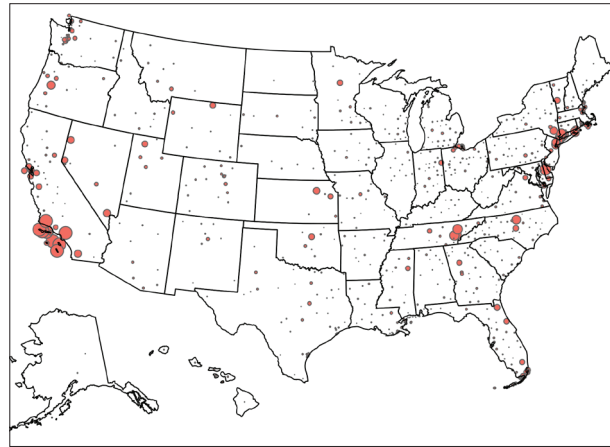


The U.S. film industry began concentrating in Hollywood in the first half of the twentieth century when a small group of filmmakers recognized that the climate would allow for year-round production. Once they established a foothold, agglomeration effects led to rapid growth—actors, other filmmakers, and financiers were attracted to the area and built a local economy that still persists. The Los Angeles film industry is responsible for large numbers of motion picture and dramatic works registrations as well as registrations tied to complementary areas, such as art works, dramatic works, and music.

Motion Pictures per 100,000 Pop., Individual Registrants



Motion Pictures per 100,000 Pop., Organizational Registrants

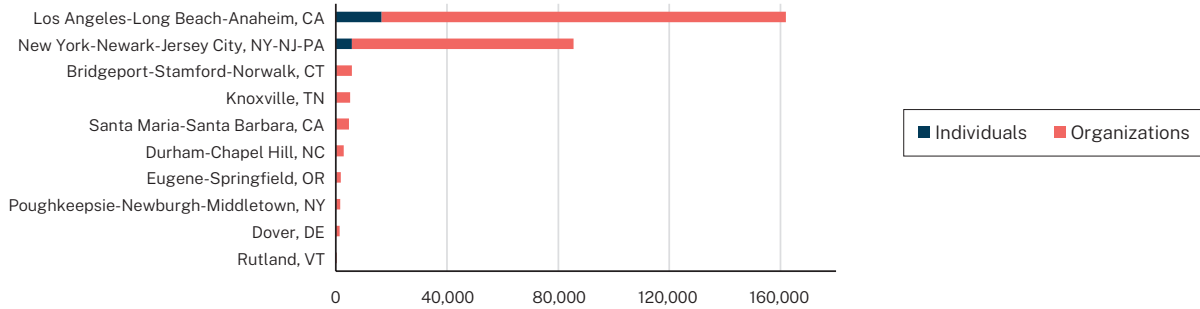


Registrations

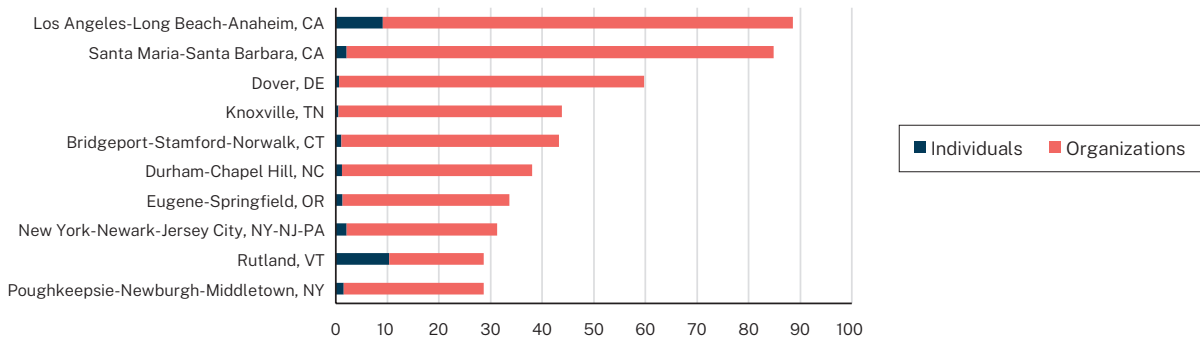


Outside of the Los Angeles and New York metropolitan areas, many registrations from other top areas are driven by one active registrant. For instance, the World Wrestling Entertainment company registers 76 percent of copyrights for motion pictures from the Bridgeport-Stamford-Norwalk MSA. Scripps Networks (which owns Court TV as well as many popular cable shows), registers 97 percent of the motion picture copyrights from Knoxville, Tennessee. The online education firm Lynda.com registered 86 percent of the motion picture copyrights from the Santa Maria-Santa Barbara MSA before being acquired by LinkedIn in 2015. Since then, Bagdasarian Productions — creators of Alvin and the Chipmunks — have registered 70 percent of the motion picture copyrights from this area.

Total Registrations, 2009–2022



Mean Annual Registrations per 100,000 Pop.



25 For the purpose of this report, employees of organizations that produce motion pictures (and other audiovisual works) are those employed in the following industries: Motion Picture and Video (NAICS 5121), Television Broadcasting (5152), and Cable and Other Subscription Programming (NAICS 515120).

Musical Works

A musical work is a composition created by a songwriter or composer along with any accompanying lyrics. About 41 percent of musical works are registered in conjunction with a sound recording, with the majority registered as a stand-alone work.

77.1k
Mean musical works registrations per year

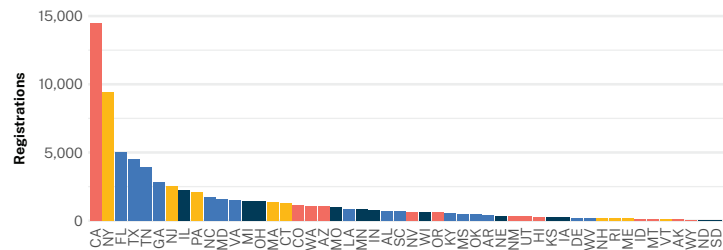
19%
Portion of total registrations that are musical works

23k
Employees in the sound recording industries

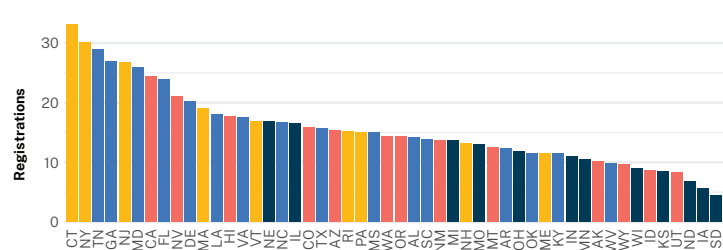
Connecticut has an unusually high proportion of musical works registered by individual musicians (as opposed to music publishers). One interesting exception in Connecticut is ESPN, which registers many musical works related to its programming.

67.4%
Share of musical works registrations from the top ten states

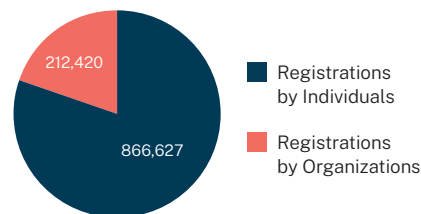
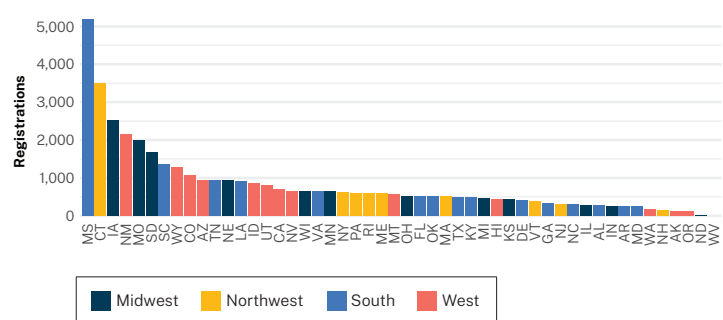
Average Annual Registrations, All Registrants



Annual Registrations by Individuals per 100,000 Population



Annual Registrations by Organizations per 1,000 Industry Employees²⁶



Top Registrants by State



California
Universal Music, Inc.
Facebook, Inc.
Walt Disney Music Co.



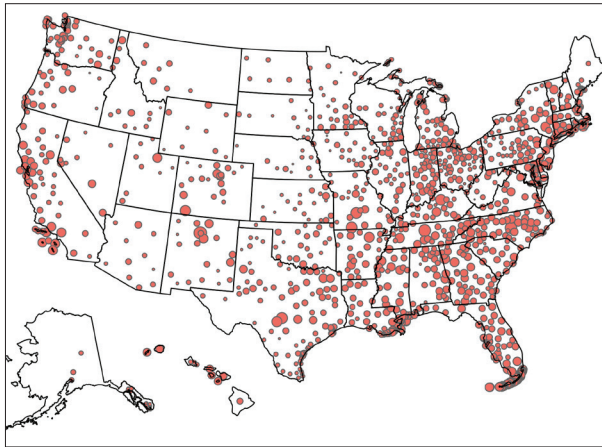
New York
BMG Rights Management
Ultra International
Atlas Music



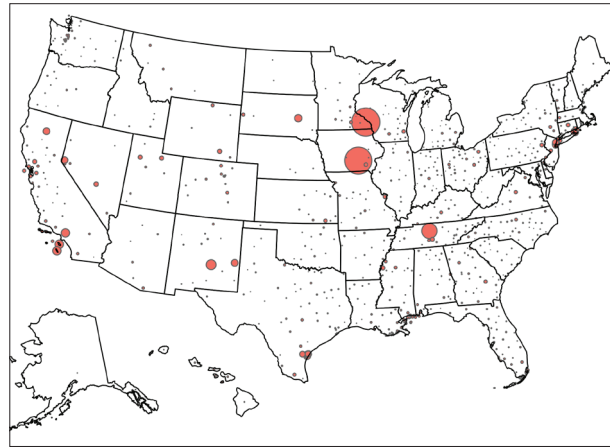
Florida
Edward Verner Miller
Susan Parker
Sonic Quiver, LLC

Southern states make up half of the top states for registrations of musical works on a population-adjusted basis. Tennessee had the highest count due to country music production in and around Nashville from publishers such as Sony, Big Music Machine, Curb Music, and Black River. Tennessee is followed by New York and California, each of which has a large music sector (both in absolute terms and relative to their respective population size).

Musical Works per 100,000 Pop., Individual Registrants



Musical Works per 100,000 Pop., Organizational Registrants

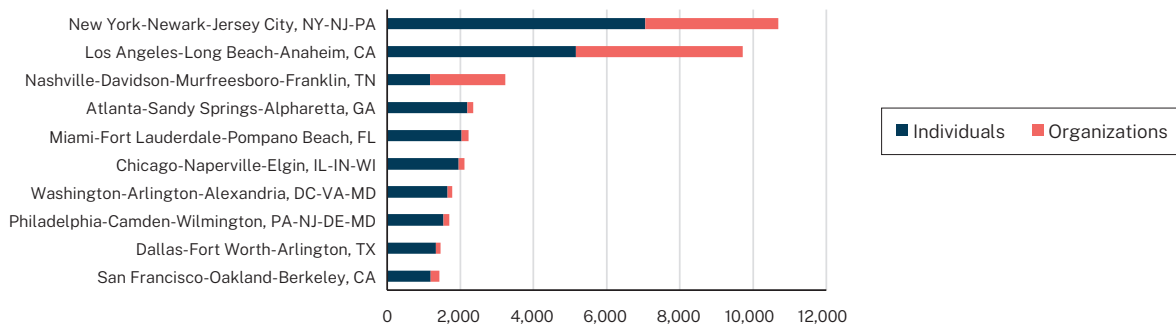


Winona, Minnesota — both the county and the micropolitan statistical area that forms its core — has the top registration counts for musical works on a population-adjusted basis. Many registrations from this town come from the Hal Leonard firm, which describes itself as “the world’s largest print music publisher.” The firm produces different arrangements of music for school bands as well as musical instruction materials. It started out selling printed sheet music in 1947 but has continued to adapt to technological changes. Though it still sells sheet music, Hal Leonard also sells multimedia products with audio recordings and instructional software. It has registered over 2,100 copyrights for musical works since 2009.

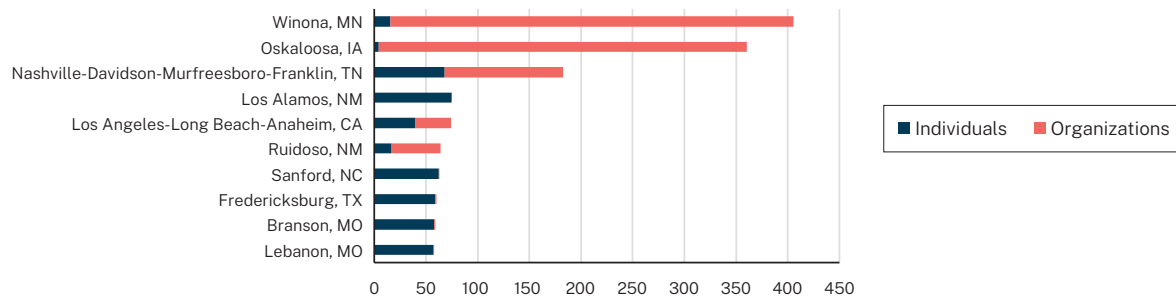
Registrations



Total Registrations, 2009–2022



Mean Annual Registrations per 100,000 Pop.



26 For the purpose of this report, employees of organizations that produce musical works are those employed in the Sound Recording industry (NAICS 5122).

Sound Recordings

Most sound recordings are recorded performances of musical works, but the category also includes audiobooks, recorded religious sermons, and audio-based educational or training materials. Sound recordings of musical works can be registered in conjunction with the musical, textural, or dramatic work that is being performed, but are typically registered separately.

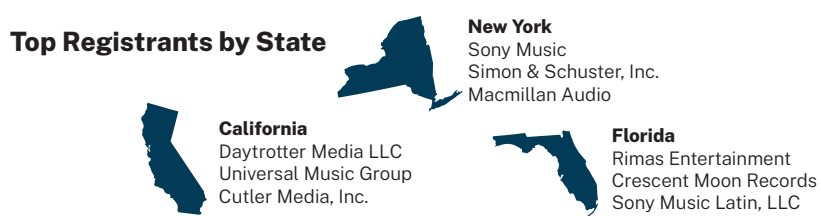
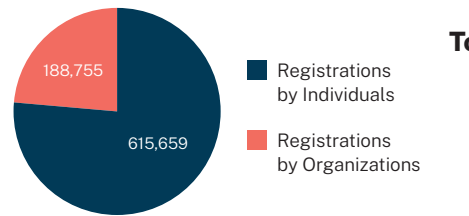
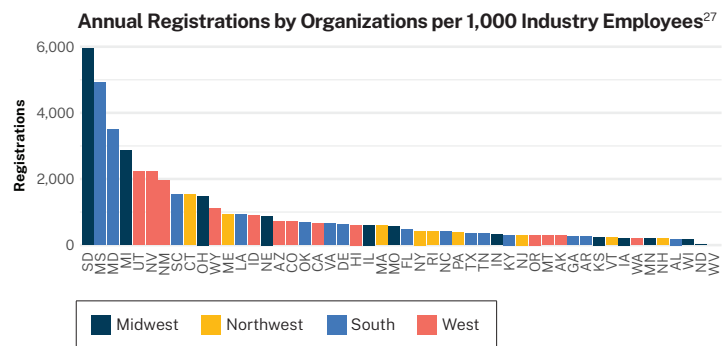
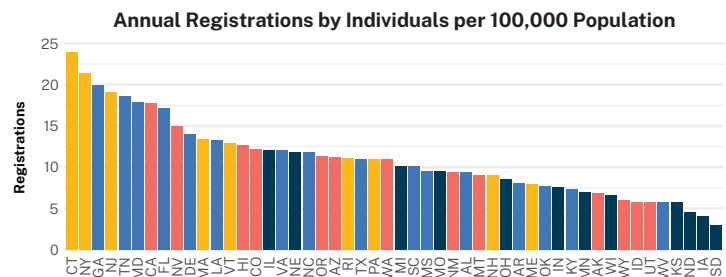
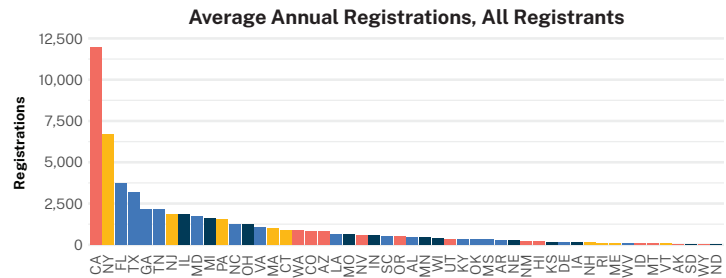
57.5k
Average sound recordings registrations per year

14%
Portion of total registrations that are sound recordings

23k
Employees in the sound recording industries

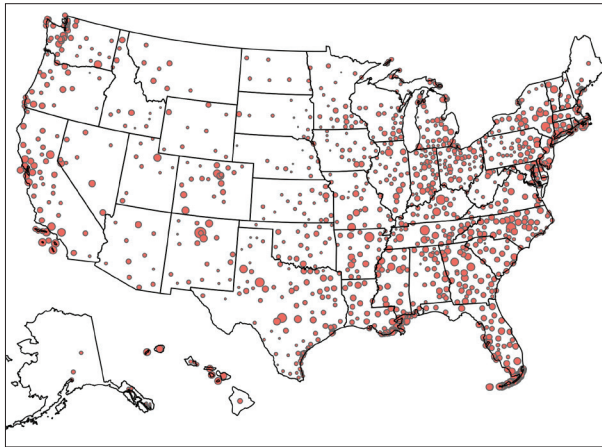
Many of the top registrants for sound recordings from Florida are music studios specializing in Latin music.

67.5%
Share of sound recordings registrations from the top ten states

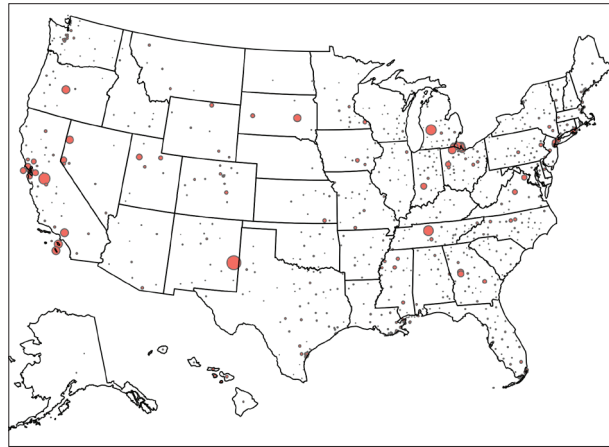


Tennessee, New York, Maryland, and California are all near the top of the list on a population-adjusted basis, with similar levels of registrations. However, there are differences in the types of sound recordings most often registered by these states. Registrants from Nashville are often large music companies, including Atlantic Records and Warner Brothers. Registrants from New York include music companies but also publishers that record audio books, such as Simon & Schuster and Penguin. One registrant from Maryland, a firm called Recorded Books, registers half of the state's copyrights for sound recordings. Registrants from California include music companies as well as companies specializing in podcasts, such as Cutler Media and Daytrotter Media.

Sound Recordings per 100,000 Pop., Individual Registrants



Sound Recordings per 100,000 Pop., Organizational Registrants

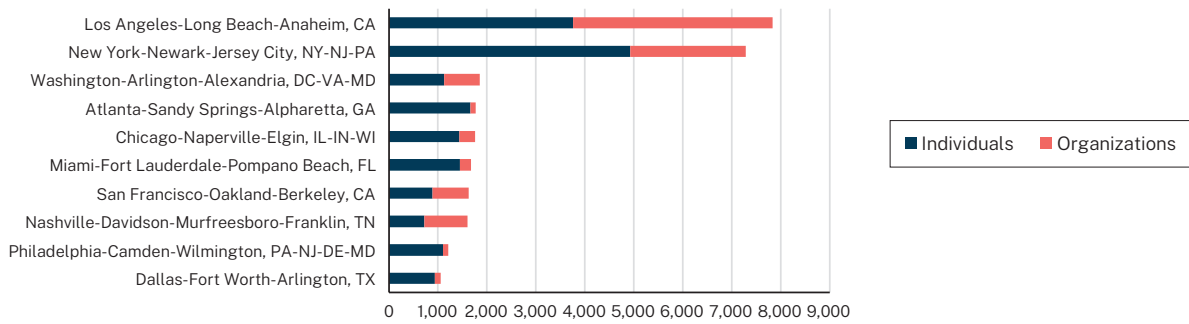


Sound recordings that include underlying works, especially music, are most often registered by individuals. Relatively small record companies such as Garmex in Portales, New Mexico, and Colonize Media in Turlock, California (part of the Modesto MSA), account for a large share of registrations for sound recordings in the areas

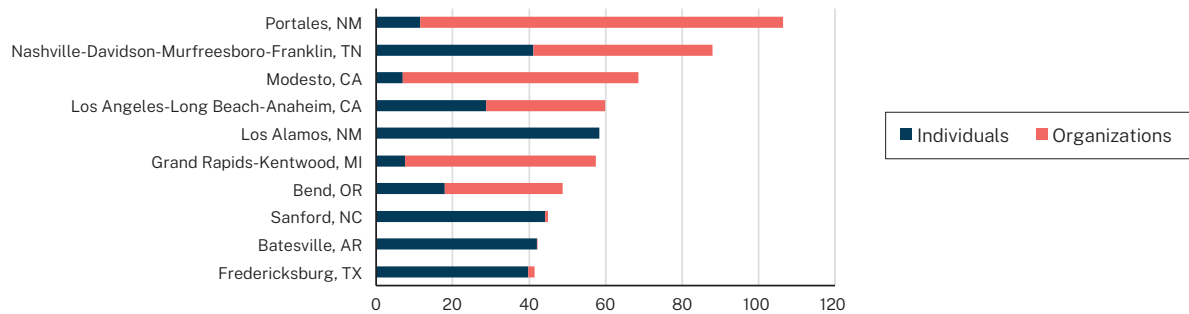
Registrations



Total Registrations, 2009–2022



Mean Annual Registrations per 100,000 Pop.



27 For the purpose of this report, employees of organizations that produce sound recordings are those employed in the Sound Recording industry (NAICS 5122).



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