



UNITED STATES COPYRIGHT OFFICE ANNUAL REPORT

FY 2024



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LETTER FROM THE REGISTER OF COPYRIGHTS

Welcome to the annual report of the U.S. Copyright Office for the past fiscal year. It describes the major accomplishments of our dedicated staff as we worked to fulfill the four overarching goals of the Office's strategic plan: *Copyright for All*, *Continuous Development*, *Impartial Expertise*, and *Enhanced Use of Data*.

The work of the Office is far-reaching and extensive. This past year, we engaged with students, creatives, lawmakers, educators, and more, both domestically and internationally. We conducted multiple rulemakings and published five final rules, participated in over 200 public events and speaking engagements, and made progress on all our planned initiatives.

This report details the many accomplishments achieved in FY 2024. We published studies that examine the geographic distribution of copyright claims and explore the impact of the COVID-19 pandemic on copyright-reliant industries. At the request of Congress, we conducted a joint study in collaboration with the U.S. Patent and Trademark Office on non-fungible tokens. We opened a new copyright archive that now houses the largest collection of copyright deposits in the world. We continued to modernize and enhance services such as the Enterprise Copyright System (ECS). Stakeholders submitted nearly 90 percent of all section 205 documents using the online Recordation System, which is the first publicly available ECS component. We made advancements on an upcoming pilot for our Standard Application and maintained historically low processing time for registration claims.

We expanded our outreach efforts in FY 2024, including additions to our Spanish-language program. We exhibited at new conferences, and staff distributed subject-matter expert materials at the CES trade show held by the Consumer Technology Association in Las Vegas and our new Native American Heritage postcard featuring work by Woodrow Wilson "Woody" Crumbo, a Citizen Potawatomi artist, dancer, and musician, at the Smithsonian Folklife Festival and National Book Festival.

All this is in addition to the release of the first Part of our highly anticipated artificial intelligence (AI) Report. The first Part of this Report covered digital replicas, or deepfakes, and culminated in a recommendation for new legislation to protect the public against unauthorized deepfakes. Additional Parts, set to be released in FY 2025, will discuss the copyrightability of works created with generative AI and fair use.

FY 2024 marked another productive year for the Office, and I invite you to learn more about how we furthered each of our strategic goals. We look forward to building on these achievements as we move to advance our mission to serve the public and ensure the copyright system is understandable and accessible to all.

Shira Perlmutter
Register of Copyrights and Director
U.S. Copyright Office



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COPYRIGHT FOR ALL

The first goal in the Copyright Office’s strategic plan is to make the U.S. copyright system as understandable and accessible to as many members of the public as possible. To do so, we are taking action on several fronts: delivering robust public communication, education, and data-driven analysis; continuing to digitize our records; improving and updating our services utilizing state-of-the-art technology; offering an efficient and less expensive means to litigate claims; and carrying on our mission-based commitment to offer impartial expertise on copyright law and policy.

EXPANDING ACCESS TO JUSTICE

The Copyright Claims Board (CCB) completed its second full year of operations. This small-claims tribunal, established by the Copyright Alternative in Small-Claims Enforcement (CASE) Act of 2020, offers a less expensive alternative to federal court litigation for copyright claims for up to \$30,000 in damages.

By the close of FY 2024, the CCB has received 976 claims. Of these, nearly 40 percent involved pictorial, graphic, and sculptural works, including photographs. Motion picture and audiovisual works were involved in 21 percent of claims, literary works in 13 percent, and sound recordings in 10 percent. Claims have come from forty-six states, the District of Columbia, and Puerto Rico, as well as dozens of other countries. By the close of FY 2024, the CCB had issued twenty-three final determinations.

The CCB is designed to accommodate *pro se*, or self-represented, parties to avoid the cost of hiring a lawyer. While some parties before the CCB have legal representation, as of the close of FY 2024, about 80

percent of parties CCB represented themselves. The CCB is also required to be a voluntary forum, meaning that both parties must choose to participate or opt out. So far, ninety-one claims have been dismissed due to opt outs. The CCB has also been able to facilitate settlements through settlement conferences or private agreements. This in itself represents a successful outcome, as many of these cases would have otherwise had no accessible outlet to achieve a resolution.

In 2024, the Office completed several rulemakings to establish or streamline the CCB’s processes and operations. Both CCB and other Office staff have participated in numerous public events to explain and promote its use, reaching audiences in person and virtually from all around the United States.

EXPLAINING COPYRIGHT

The Office hosted or participated in 209 public events and speaking engagements, including nearly 40 related to artificial intelligence—continuing an upward trend of engaging with many different audiences, from copyright stakeholders to attorneys and international IP experts to students to small businesses.

In celebration of World IP Day, speakers and panelists addressed the theme of “IP and the SDGs: Building our common future with innovation and creativity.”

The Copyright Claims Board received 976 claims by the close of FY 2024.

Register Perlmutter spoke about how copyright drives the Sustainable Development Goals as a critical building block of culture and knowledge at the Capitol Hill World IP Day celebration. Staff also participated in the Copyright Alliance's Sustaining and Empowering Creative Community through Copyright panel discussion.

The Register and Office staff spoke at external events on topics including AI, the CCB, the Music Modernization Act, and the copyright system in general. For example, the Register reached a global audience joining leaders of the G7 intellectual property offices for an online conversation to discuss areas intersecting with intellectual property and how to effectively respond to technological innovations. She delivered the keynote address at an international conference "What Every Practitioner Needs to Know About the Differences in Collective and Individual Licensing between the EU and North America" in Berlin, where she spoke about collective licensing and artificial intelligence, and delivered the keynote at the Finnish Copyright Society's spring meeting in Helsinki, on developments in AI and copyright in the United States.

In FY 2024 the Office hosted or participated in 209 public events and speaking engagements.

On the domestic side, Register Perlmutter joined a fireside chat hosted by the Global Innovation Policy Center of the U.S. Chamber of Commerce along with Undersecretary of Commerce for Intellectual Property and Director of the United States Patent and Trademark Office Kathi Vidal. She also participated in a panel discussion on artificial intelligence and IP at the AI Expo for National Competitiveness hosted by the Special Competitive Studies Project, a nonpartisan AI think tank, in Washington, DC.



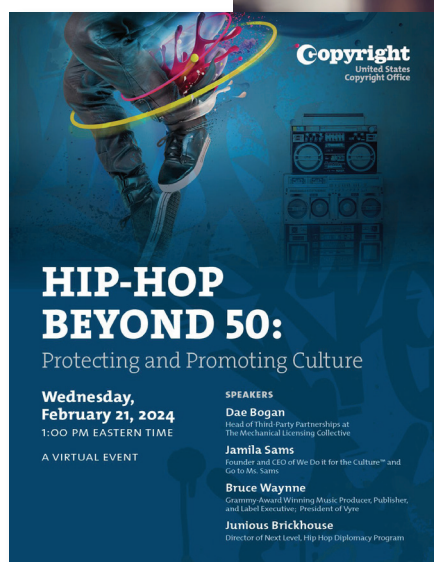
Register Perlmutter participates in a panel discussion on artificial intelligence and IP at the AI Expo for National Competitiveness.

Office staff spoke about the CCB at many events, including the 2023 WIPO Intellectual Property (IP) Judges Forum, where we discussed the CCB's streamlined and efficient procedures. We addressed the music industry at events such as SXSW and the DC Music Summit. And we reached out to underserved audiences at events such as the Black Caucus of the American Library Association, Inc.'s 12th National Conference of African American Librarians in New Orleans. Finally, the Office regularly participated in the Live! At the Library events presented by the Library of Congress.

REACHING NEW AUDIENCES

To broaden access to the copyright system, the Office has made a range of materials accessible to the Spanish-speaking community. This fiscal year, we released updated information circulars on various topics, including supplementary registration, works made for hire, derivative works, and registration for photographs and motion pictures. In addition to our print and digital materials, the Public Information Office employs a team of bilingual copyright specialists, available to discuss copyright-related inquiries by phone, email, and in-person.

COPYRIGHT FOR ALL



The Office hosted the online event “Hip-Hop Beyond 50: Protecting and Promoting Culture.”

In February 2024, the Office hosted the online event “Hip-Hop Beyond 50: Protecting and Promoting Culture.” Attendees learned from the Office, industry experts, and practitioners about how hip-hop has influenced creators worldwide and about the Office’s resources available to the music community, including handouts on responsible sampling, interpolations, and licensing from beat stores.

In January 2024, the Office appointed Nancy E. Weiss the fifth Abraham L. Kaminstein Scholar in Residence. The program provides an opportunity for scholars in legal, copyright, and other related areas to spend time at the Office, conducting independent research and working on mutually beneficial projects. Weiss focused on advancing scholarship, engagement, and research on the protection, preservation, access to, and use of traditional cultural expressions. Her work led to the release of a new Native American Heritage postcard featuring the art of Woodrow Wilson “Woody” Crumbo, a member of the Citizen Potawatomi Nation. The Office has made this card available at public events, such as the Library of Congress’s National Book Festival, to help highlight Native American authors and creative expressions.

OFFERING NEW RESOURCES TO THE PUBLIC

The Office created a handout “What Small Business Owners Should Know,” highlighting key copyright takeaways for businesses.

We have also hosted public webinars and produced communications in various formats to present and discuss our technology and modernization initiatives. We conducted training webinars for users of systems already in production, such as our quarterly Recordation System webinars, and gathered feedback via email and online surveys.

The Office launched a new Copyright Essentials series, with webinars “Level Up Your Copyright Public Records Search” and two editions of “Myths Explained.” The Office co-hosted “Celebrating 10 Years of the Marrakesh Treaty” with the National Library Service for the Blind and Print Disabled.

We uploaded eleven videos to our YouTube channel, including recordings of our new webinars and the Ninth Triennial 1201 Rulemaking hearings. At the end of FY 2024, the Office had about 13,800 followers on YouTube, up 19 percent over FY 2023.

This fiscal year, we published fifteen *Copyright: Creativity at Work* blog posts and saw an increase in blog subscriptions. We ended the fiscal year with 169,000 subscribers, a 13 percent increase in blog visits, and a 13 percent increase in unique visitors compared to last year.

The Office had 33,600 X followers and 7,400 LinkedIn followers at the end of FY 2024. The Office's LinkedIn account grew by 54 percent in FY 2024.

EXPANDING LIBRARY OF CONGRESS COLLECTIONS

Each year, the Library of Congress selects from works deposited with the Copyright Office for inclusion in the Library's collections, for the benefit of Congress and the public.

This fiscal year, the Office transferred 578,370 works valued at \$57.3 million to the Library's collections.

This fiscal year, the Office transferred 578,370 works valued at \$57.3 million to the Library's collections—books and e-books, serials and e-serials, motion pictures, CDs and DVDs, videos, photographs, works of art, vinyl records, and more. This transfer included deposits held in storage whose legal retention period had expired.



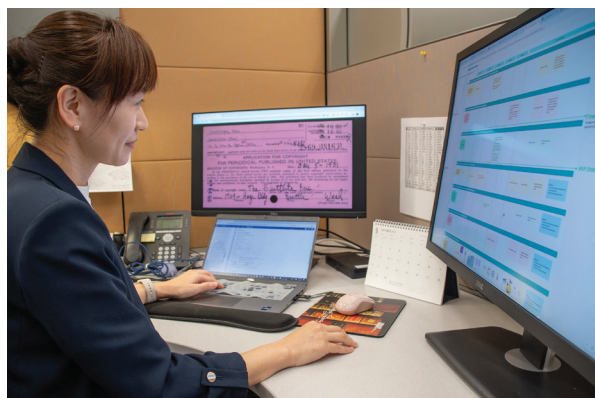
A performing arts registration examiner examines a copyright deposit for copyright registration.

COPYRIGHT FOR ALL

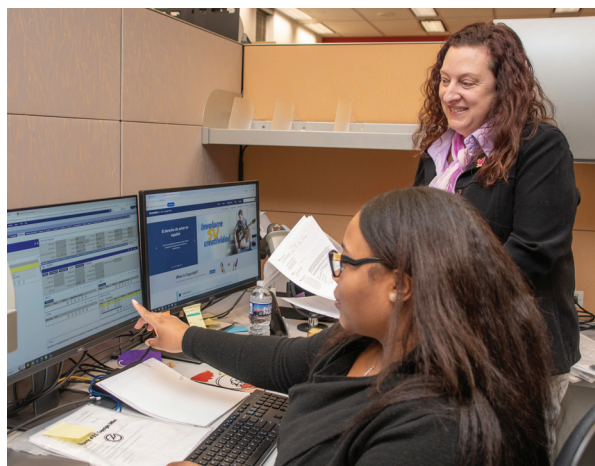
The number and value of e-serials and e-books provided to Library users through eDeposit special relief agreements secured and maintained by the Office increased this fiscal year to 766,466 titles worth \$119.2 million, an increase of 14.6 percent in both titles and value over FY 2023. This year, the eDeposit program continued to grow, and the e-serial collection expanded to 10,498 titles.

PROVIDING ENHANCED SERVICES

The Office continued enhancing our services to make them more efficient and accessible. We made significant progress in building our new Enterprise Copyright System (ECS), with several components already in production and used by the public.



A program specialist reviews digitized copyright records.



Recordation staff check through a submission.

The Office received 458,916 claims to copyright in FY 2024 and registered 424,155. Approximately 99 percent of applications were received electronically and about 1 percent by mail. This fiscal year, we maintained the Office's historically low processing times and made improvements in the averages for deposit ticket claims and paper applications.

In the first half of FY 2024, the average overall processing time for examining copyright claims was 2.1 months, down from 2.2 months at the end of FY 2023. At the end of this fiscal year, processing times decreased slightly to 1.9 months. Fully electronic claims that did not require correspondence, which account for 65 percent of all claims, were on average processed in 1.2 months.

In FY 2024, the Office recorded 16,971 documents, both paper and electronic submissions, relating to 1,738,530 works. These documents consisted of transfers of copyright ownership, notices of termination, and other filings. About 90 percent of recordings under section 205 of Title 17 were entered via online submissions. This has significantly shortened processing times, with the average from submission to generation of the public record now measured in weeks rather than months.

Development of an improved Copyright Public Records System (CPRS) is ongoing and will become the sole source of official records in the third quarter of FY 2025. CPRS completed six releases in FY 2024, adding 1,936,243 cards to the system, for a total of more than 3 million.

By the end of FY 2024, the Office had digitized 14,447 of our 26,278 historical copyright record books, which contain more than 26 million pages of records from 1870 through 1977. The first record books were made available online at loc.gov in February 2022, and more have been added monthly in reverse chronological order. We are working with the Library's LC Labs division to test approaches for extracting metadata from the record books using artificial intelligence tools.

Digitizing and making these records searchable expands access and preserves these unique records.

The Office administers the various statutory licenses, including those for cable and satellite systems. In FY 2024, we continued digitizing statements of account and expanding the digital repository of records available for public use. As of the last day of FY 2024, we held \$1.6 billion in fiduciary assets for copyright owners. For the seventh consecutive year, the Office received an unmodified or “clean” audit opinion of its statutory licensing fiduciary asset financial statements for FY 2023.

This fiscal year, we concluded the online release of completed examination records for licensing—statements of account, submitted on paper or electronically over a number of years, that have been examined by staff. As part of a larger digitization project, this undertaking gives the public access to the records without having to come into the Copyright Office.

We continued to work with the Library’s Financial Services Division to automate the administration of royalties and generate financial statements.

Collaborating with the Library of Congress’s Office of the Chief Information Officer (OCIO), we transitioned most publishers to a cloud-based delivery server for transmitting electronic materials and introduced the Digital Submission Portal, a delivery tool for smaller publishers, to transfer serial issues to the Library.

The Public Information Office and new state-of-the-art Copyright Reading Room assisted the public in both English and Spanish with responses to 240,291 inquiries in person and by phone, email, and other communications. The Office received 207 requests to remove personally identifiable information (PII) from records and processed 152. We also processed 740 litigation requests and 1,765 requests for copy and research services.



The Copyright Office’s Public Information Office staff assists the public with copyright related questions.



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CONTINUOUS DEVELOPMENT

The Copyright Office has made substantial progress in developing the Enterprise Copyright System (ECS), achieving important milestones in FY 2024. Moving to a model of continuous development, the Office will refresh and upgrade our technology on an ongoing basis, innovating and building new tools to meet current and future needs.

ENTERPRISE COPYRIGHT SYSTEM

The Office has moved forward in developing the Enterprise Copyright System (ECS). The system includes four major components: registration, recordation, public records, and licensing.

Recordation

The first publicly available ECS component, the online electronic recordation pilot, continues to record more documents from more users: stakeholders submitted nearly 90 percent of all section 205 documents using the online Recordation System. Processing times remain low. In FY 2024, documents submitted through the online system were processed on average within seven days, ranging up to a maximum of twenty-two days. We continued to host quarterly webinars to answer questions and to demonstrate new or improved features. We are now building functionality for processing notices of termination and making updates to the user interface.

The Copyright Office has made substantial progress in developing the Enterprise Copyright System (ECS).

In FY 2024, the Office recorded 9,748 documents and 1,282,802 titles of works through the online recordation pilot. This reflects a 9.8 percent increase in the number of documents and a 125.6 percent increase in titles over FY 2023. We developed new features to provide notices to users, provide more specific information, and address production issues.

Public Records

Development of an improved Copyright Public Records System (CPRS) is proceeding, and CPRS will become the sole source of official records in the third quarter of FY 2025. Six releases were completed in FY 2024, adding 1,936,243 pre-1945 registration applications to the system, for a total of more than 3 million. We continue to build advanced functionality and features and progressively digitize older records and make them available online.

Registration

Work on the ECS registration component has been accelerated, and the Office plans to initiate a limited pilot of both the eDeposit upload functionality and the most commonly used registration form, the Standard Application (currently representing approximately 72 percent of all claims), in FY 2025. Three teams are working on the registration component: one dedicated to the external (public facing) module, one to the internal (staff) module, and one to eDeposit development.

CONTINUOUS DEVELOPMENT

Licensing

IT development of the ECS licensing component involves internal processes rather than public-facing changes. Updating these processes will increase the efficiency of the Office's examination of the statements of account (SOAs) submitted by cable operators with statutory license royalty payments for retransmission of over-the-air television and radio broadcast stations. We are now integrating the SOA examination processes into ECS and plan to automate many of the royalty accounting processes into the Library's financial system to further streamline licensing operations. We expect to make the redesigned ECS licensing component available for staff use in early 2025.

Copyright Public Modernization Committee

The Office regularly consults with the Library's Copyright Public Modernization Committee (CPMC) to obtain input on the ECS and our plans for continuous IT development. CPMC members represent a broad cross-section of interested groups, and the committee serves as a public forum for sharing information, providing feedback, and answering questions. After the original term ended in FY 2024, the Librarian of Congress reauthorized the CPMC for another three-year term beginning in FY 2025, and a new set of thirteen members were selected (including some returning members).

OTHER ONGOING PROJECTS AND INITIATIVES

In addition to ECS, the Office continues to work on other IT projects and initiatives.

eCCB

The CCB's electronic filing and case management system (eCCB) went live on June 16, 2022, the day the tribunal opened its doors. This system handles electronic submissions as well as the long-term management, tracking, and reporting of documents, orders, and determinations. In FY 2024, the Office released three updates to the system.

Contact Center Services

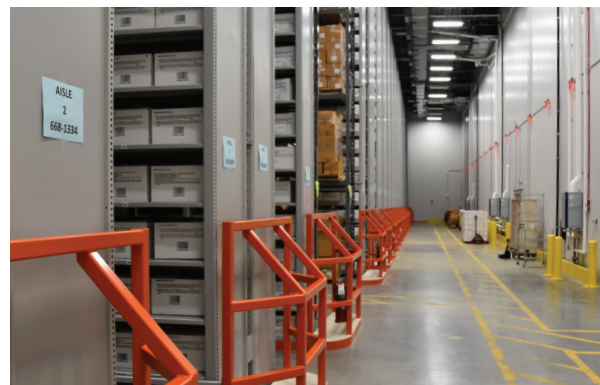
The Office continued to enhance our services, adding a best-in-class customer relationship management (CRM) system and omnichannel communication systems to the Copyright Contact Center introduced last fiscal year. In April 2024, the Office added additional capabilities to receive, track, and route calls and emails to improve communications quality and timeliness between the Office and the public. As a result, we have streamlined the user experience and can now provide business intelligence to staff and managers.

copyright.gov

Copyright.gov serves as the gateway for users of the Copyright Office's online services as well as others seeking copyright information. The website received about 8.8 million cumulative visits in FY 2024, representing a 10.8 percent increase from FY 2023. The copyright.gov home page, online catalog, and registration portal were among the most-visited pages.

Deposit Management

The Office celebrated the formal opening of its new copyright archive, named for former Register of Copyrights Marybeth Peters, which houses the largest collection of copyright deposits in the world. Prior to this project, copyrights had been housed in multiple rented spaces. The new archive merges all copyright deposits, generating a more welcoming and efficient way to house and access records.



The new copyright archive building houses copyright deposits.



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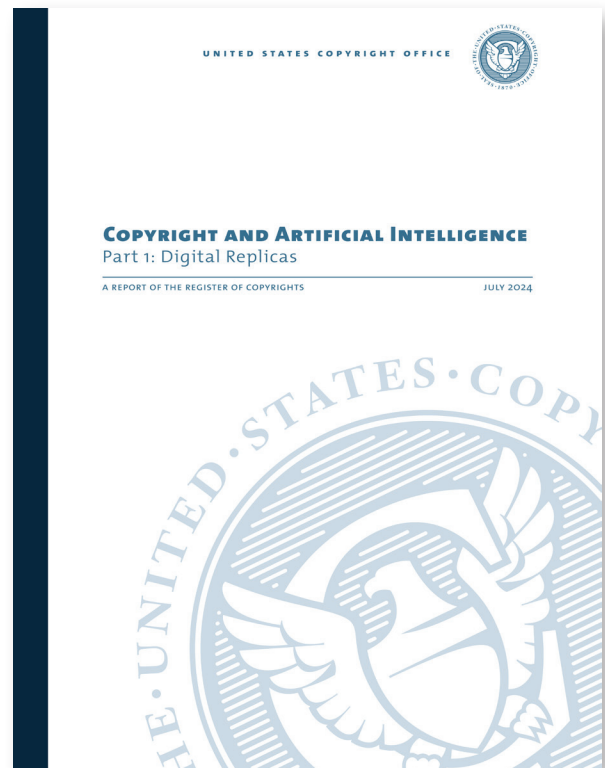
IMPARTIAL EXPERTISE

The Copyright Office advises Congress, the courts, and other U.S. government agencies on copyright law and policy. We provide authoritative information on copyright to the public, establish regulations to administer the copyright system, and participate in international discussions about intellectual property. Through extensive opportunities to contribute comments or offer feedback, we ensure that the diverse views of interested parties are considered in our policy analyses, reports, and recommendations.

AI INITIATIVE

As directed by Title 17, section 701(b)(1), of the *United States Code*, the Copyright Office advises Congress on national and international issues relating to copyright through technical analyses on legislation and policy studies on various aspects of copyright law. The Office took forward our initiative on copyright and artificial intelligence (AI) and received over 10,000 comments responding to an August 2023 notice of inquiry. Comments came from every U.S. state and sixty-six other countries. On July 31, 2024, the Office released Part 1 of the Report, addressing the topic of digital replicas. *Part One: Digital Replicas* described the proliferation of videos, images, or audio recordings that have been digitally created or manipulated to realistically but falsely depict an individual. Given the gaps in existing legal protections, the Office recommended that Congress enact a new federal law that protects all individuals from the knowing distribution of unauthorized digital replicas.

Forthcoming Parts of the Report to be issued in 2025 will address the copyrightability of materials created in whole or in part by generative AI and the legal implications of training AI models on copyrighted works. In 2025, we also plan to update our 2023 Registration Guidance and will initiate a request for public comments on relevant revisions to the *Compendium of U.S. Copyright Office Practices*.



*Copyright and Artificial Intelligence Report –
Part 1: Digital Replicas*

Furthermore, the Office recognizes that Congress continues to consider these important issues as well and remains available to provide them with technical assistance on proposed legislation.

OTHER STUDIES AND REPORTS

In addition to the Office's work on our comprehensive AI initiative, we completed three studies: one joint study with the USPTO and two led by our economic team.

Report on Non-Fungible Tokens (NFTs) and IP

On March 12, 2024, the Copyright Office and the USPTO published a joint study, *Non-Fungible Tokens and Intellectual Property*, requested by the leads of the Senate Judiciary Subcommittee on Intellectual Property, former Chairman Patrick Leahy and Ranking Member Thom Tillis. The Offices concluded that existing statutory enforcement mechanisms are sufficient to address infringement concerns related to NFT applications and that changes to IP laws, or to the Offices' registration and recordation practices, are not necessary or advisable.

The report acknowledges commenters' views that NFTs may enable artists to secure remuneration for downstream resales of their works; aid trademark owners in expanding their brand appeal; or play a supportive role in the management, transfer, or licensing of intellectual property rights. The Offices also recognized widespread concern that NFT buyers and sellers do not know which IP rights are implicated

in the creation, marketing, and transfer of NFTs, and that NFTs may be used to facilitate copyright or trademark infringement. They determined, however, that existing statutory enforcement mechanisms are sufficient to address the infringement concerns and that product transparency and consumer education more appropriately address non-IP concerns.

HEARINGS AND CONGRESSIONAL SUPPORT

The Office continued to provide support and assistance to Congress in FY 2024.

Testimony

Register of Copyrights Shira Perlmutter provided written testimony on the Office's FY 2025 budget requests to the Subcommittee on Legislative Branch, House Committee on Appropriations and the Subcommittee on the Legislative Branch, Senate Committee on Appropriations in April and May. She also testified before the House Committee on House Administration at an oversight hearing on "The U.S. Copyright Office: Customers, Communities, and Modernization Efforts" on June 26, 2024. She updated the committee on the Office's AI initiative; IT systems modernization; expanded outreach; and legal, policy, and regulatory work.



Register Perlmutter testifies before the House Committee on House Administration on June 26, 2024.

IMPARTIAL EXPERTISE

Legislative Activities

The Office maintained active engagement with the 118th Congress, responding to questions and providing technical assistance. This included the topics of digital replicas, transparency in AI training, art resale royalties issues related to the PRO Codes Act, and various right-to-repair bills.

LITIGATION

In FY 2024, the Office partnered with the Department of Justice and the Office of the Solicitor General to develop litigation positions and file merits and amicus briefs in cases that raise significant and often cutting-edge copyright issues. Courts also continued to seek our expertise on registration matters through section 411(b) of the Copyright Act, which enables district courts to request the Office's input on questions of registration validity.

Warner Chappell Music, Inc. v. Nealy

On May 9, 2024, the Supreme Court issued a decision holding that The Copyright Act entitles a copyright owner to obtain monetary relief for any timely infringement claim, no matter when the infringement occurred. In doing so, the majority agreed with the position of the Office and the Department of Justice.

Thaler v. Perlmutter

In *Thaler v. Perlmutter*, the plaintiff is challenging the Office's refusal to register an AI-generated image on the grounds that it lacks the human authorship required for copyright. After the district court granted summary judgment in favor of the Copyright Office, the plaintiff appealed to the U.S. Court of Appeals for the D.C. Circuit, and oral argument was held on September 19, 2024. As of the end of FY 2024, no decision has been issued. Another case, *Jason Allen v. Perlmutter*, challenging the Office's registration decision in connection with a work involving AI-generated material was filed in late 2024.

Valancourt Books, LLC v. Merrick Garland

Valancourt Books, LLC v. Merrick Garland, a case challenging the Copyright Office's enforcement of the mandatory deposit provision of the Copyright Act, was remanded to the U.S. District Court for the District of Columbia for a determination as to the scope of a final judgment. This remand comes after a 2023 decision in which the U.S. Court of Appeals for the D.C. Circuit held that the mandatory deposit provision, as it was applied by the Office to Valancourt Books, violated the Takings Clause of the Fifth Amendment.

Other Litigation

In *Atticus LLC v. Dramatic Publishing Company*, a case involving the scope of the termination provision of section 304 of the Copyright Act, the Office submitted an *amicus curie* (or friend of the court) brief on the application of the derivative works exception. The case is pending before the Second Circuit Court of Appeals.

This past year, the Office continued to defend against two lawsuits challenging aspects of section 1201 of the Digital Millennium Copyright Act. In June, the U.S. Court of Appeals for the D.C. Circuit concluded in *Medical Imaging & Technology Alliance v. Library of Congress* that the section 1201 rulemaking is subject to judicial review under the Administrative Procedures Act (APA). This case has been remanded to the district court to consider the plaintiffs' APA challenge. In August, in *Green v. Department of Justice*, the U.S. Court of Appeals for the D.C. Circuit affirmed the district court's dismissal of the plaintiffs' facial First Amendment challenge to section 1201 as overbroad and constituting a prior restraint.

Another copyrightability case, *Munro v. United States Copyright Office*, challenges the Office's refusal to register a sculptural work. On March 18, 2024, the U.S. District Court for the District of Columbia denied the plaintiff's motion for summary judgment and granted the Office's cross-motion for summary judgment. The plaintiff has appealed this decision to the U.S. Court of Appeals for the D.C. Circuit.

COPYRIGHT OFFICE REVIEW BOARD

Of the hundreds of thousands of applications containing millions of works submitted each year, the Office refuses only a small number for lack of creativity or failure to meet other requirements. When the Office refuses a registration, the applicant has two opportunities to request reconsideration: first to the Registration Program itself and then, if the first request is not granted, to the Office's Review Board. In FY 2024, the Office refused less than 3 percent of the claims received and responded to 357 first requests for reconsideration covering 466 individual works. Eighty-nine of these refusals were reversed and 343 were affirmed. During FY 2024, the Review Board received 43 second requests for reconsideration and issued 21 written decisions covering 56 works. Of the 21 decision letters issued by the Review Board, 16 affirmed, 2 affirmed and reversed in part, and 3 reversed the Registration Program's denial of registration.

REGULATORY ACTIVITY

In FY 2024, the Office conducted multiple rulemakings and published five final rules.

Ninth Triennial Section 1201 Rulemaking Proceeding

The Office completed work on the ninth triennial section 1201 rulemaking to adopt temporary exemptions to the statutory prohibition on circumventing technological measures used to prevent unauthorized access to copyrighted works. We received thirty-seven petitions seeking renewal of exemptions adopted in prior rulemakings, as well as eleven petitions seeking new exemptions or expansion of existing exemptions. After considering public comments, holding public hearings, and consulting with the U.S. Department of Commerce National Telecommunications and Information Administration (NTIA), the Register recommended that the Librarian of Congress grant all exemptions for which renewal petitions were filed and three new or expanded exemptions.

Music Termination Rights

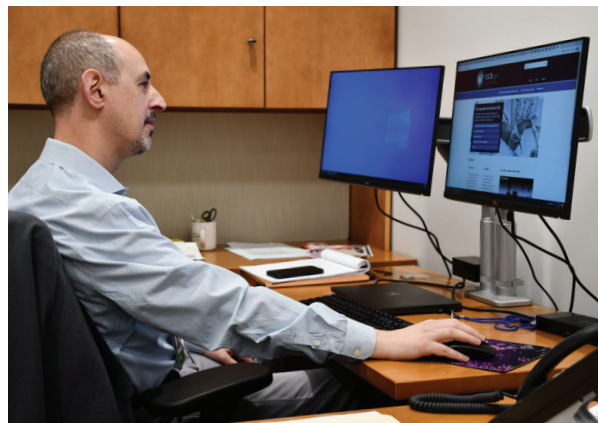
On July 9, 2024, the Office adopted a final rule regarding Termination Rights, Royalty Distributions, Ownership Transfers, Disputes, and the Music Modernization Act (MMA). The Office confirmed that the derivative works exception to termination rights under the Copyright Act does not apply to the statutory blanket mechanical license established under the MMA and directed the MLC to distribute royalties in a manner consistent with that interpretation.

Group Registration of Updates to a News Website

On July 22, 2024, the Office established a new group registration option for frequently updated news websites. The option, known as Group Registration for Updates to a News Website, will enable news publishers to register a group of updates to a news website as a collective work and deposit identifying material representing a sufficient portion of the works included, rather than the complete contents of the website.

Copyright Claims Board

The Office adopted two final rules governing the Copyright Claims Board (CCB) consistent with the CASE Act. The first amended the procedures for "smaller claims" proceedings, which involve claims seeking damages of \$5,000 or less. These claims involve more limited discovery, optional written submissions, and informal conferences to discuss the evidence and issues.



Copyright Claims Board Officer reviews claims.

IMPARTIAL EXPERTISE

The amendments clarify that, before service of the initial notice, a claimant may elect to change from a smaller claims proceeding to a standard CCB proceeding or vice versa. Additionally, the final rule clarifies the actions the presiding Copyright Claims Officer can take if a party violates the rules governing submission of evidence.

The second CCB rule amends the process for obtaining a certified final determination from the CCB and lowers the associated fee to \$15 per record. A certified copy of a final determination is required if a party seeks to have a federal court confirm the relief awarded by the CCB.

MUSIC MODERNIZATION ACT

The Office continued our work implementing the Music Modernization Act (MMA) and exercising oversight of the Mechanical Licensing Collective (MLC), the entity that administers the statutory mechanical blanket license, and the Digital Licensee Coordinator (DLC), the representative of digital music services.

As required by the MMA, in January 2024 the Office issued a notice of inquiry requesting comments regarding the periodic review of the designations of the MLC and DLC. The comment period closed on July 29, 2024, and we are currently reviewing the submissions.

INTERNATIONAL ACTIVITIES

The Office collaborated with executive branch agencies on matters of foreign copyright law and policy, including by participating in World Intellectual Property Organization (WIPO) meetings and contributing to the U.S. Trade Representative's (USTR) Special 301 Report, as well as World Trade Organization (WTO) Trade Policy Reviews and Accessions.

Along with the USTR, USPTO, and the State Department, we participated in discussions of intellectual property topics, from bilateral matters to international enforcement issues. We also participated in programs to provide information on U.S. copyright law, including briefings with other copyright offices as well as speeches at international conferences.

Office attorneys served on official delegations and negotiating teams supporting USTR and other executive branch agencies. We were part of the U.S. delegation to WIPO's Standing Committee on Copyright and Related Rights (SCCR), which discussed copyright in the digital environment, copyright limitations and exceptions, and a proposed treaty to protect broadcasting organizations against signal piracy. Working with USPTO, the Office submitted comments to WIPO on "Scoping Study on Public Lending Right," "WIPO Toolkit on Artist's Resale Right (Part II)," and "Draft Implementation Plan on the Work Program on Limitations and Exceptions."



Copyright Office staff attends the forty-fifth session of WIPO's Standing Committee on Copyright and Related Rights in Geneva, Switzerland, in April.



FY 2024 ANNUAL REPORT

ENHANCED USE OF DATA

The Copyright Office analyzes data to shape policies, measure performance, and understand the evolving needs of the copyright community. We are developing and implementing economic research to inform future outreach. And we are making more data publicly available and accessible to help advance the state of copyright knowledge.

USE OF DATA TO INFORM POLICY

The Office continues to draw upon and learn from the dataset behind the 2022 *Women in the Copyright System* report, which produced meaningful insights into gender disparities. In FY 2024, we are using data to explore geographic and demographic information about copyright registrants. Once we can identify varying participation rates, we can better support current users and increase awareness of the benefits of copyright.

In conjunction with the chief economist, the Office is developing data resources and taking forward a comprehensive research agenda on the economic aspects of copyright. This work includes participating in conferences and events, writing articles to analyze and promote new datasets, and collaborating with colleagues in the Office, academia, and elsewhere in government.

FEE STUDY

In FY 2024, the Office continued internal work to prepare for our next fee study. The goal is to set fees that take into account both our current costs in providing services and the demand for those services across different types of users. First steps included reviewing historic registration records to calculate the effect of past fee changes on the volume of applications, analyzing existing financial data, and gathering information from staff who work directly on fee-based services.

The purpose of the 2024 *Geography of Copyright Registrations* report is to better understand where the copyright system is used and how patterns of registrations differ across areas within the country.

We are also conducting a demand analysis using Office data and working with the Library's Federal Research Division (FRD) to produce a cost study.

Based on this work, the Office plans to launch the public aspect of our fee study work in FY 2025. At that point, we will take into consideration feedback from numerous sources and issue a notice of proposed rulemaking, obtain public comments, and then submit a report to Congress with the proposed fee adjustments.

The Resilience of Creativity

On May 23, 2024, the Office released *The Resilience of Creativity: An Examination of the COVID-19 Impact on Copyright-Reliant Industries and Their Subsequent Recovery*. The study, prepared by the Office's chief economist, examines the impact and subsequent recovery from the COVID-19 pandemic in terms of employment, revenues, and creative outputs in

ENHANCED USE OF DATA

copyright-reliant industries. It uses data from the Bureau of Labor Statistics, U.S. Census, and the Copyright Office pertaining to eighteen industries that produce the types of works registered with the Office.

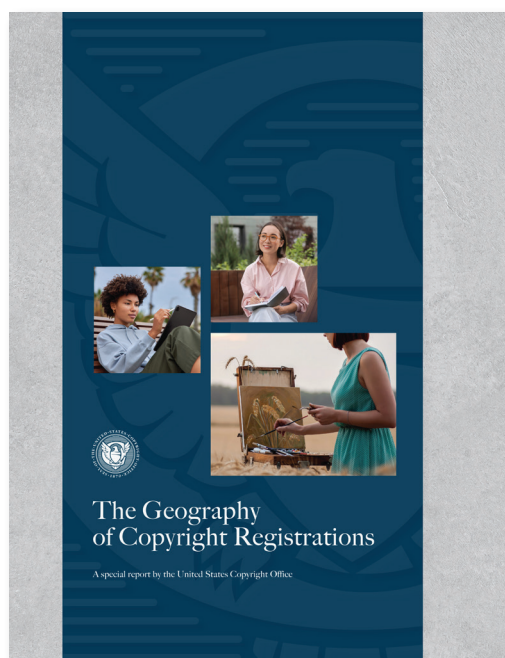
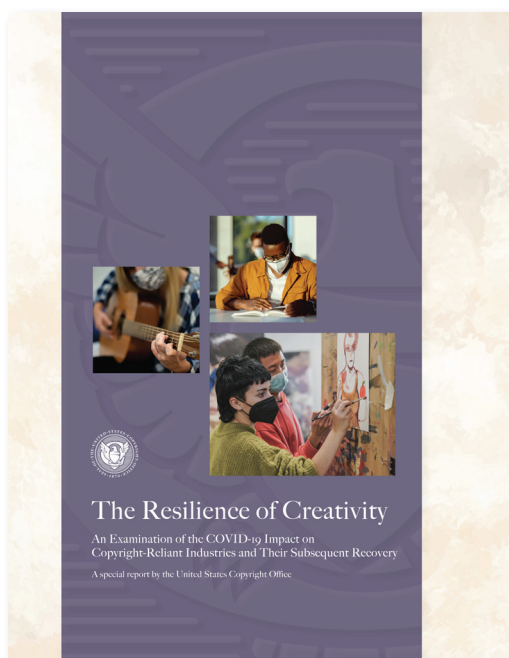
The report reveals that copyright-reliant industries as a whole experienced a substantial downturn resulting from the COVID-19 pandemic, but the effect was decidedly smaller than that on the broader U.S. economy. Copyright-reliant industries, as a whole, recovered from the pandemic-induced downturn substantially more quickly than the broader U.S. economy. However, the pandemic impact on employees was larger than the impact on copyright-reliant firms (which is consistent with the experience of non-copyright reliant industries). The pandemic effects varied significantly among the affected industries.

Geography of Copyright Registrations

On September 11, 2024, the Office released *The Geography of Copyright Registrations*. The report, also prepared by the chief economist, examines the geographic distribution of copyright claims

registered by individuals and organizations within the United States. The purpose of the report is to better understand where the copyright system is used and how patterns of registrations differ across areas within the country.

The report reveals that 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. However, within the United States, certain geographic areas specialize in particular types of creative works. For example, registrants in the South register many copyrights for musical works, registrants in the Northeast and Mid-Atlantic states register many literary works, and registrants in California specialize in film and dramatic works. Some areas have a high volume of registrations simply because of their large populations. When controlling for population, certain locations emerge where individuals, companies, or universities are registering high concentrations of creative works.



The Resilience of Creativity and The Geography of Copyright Registrations reports.



A Copyright Office staff member scans and processes microfilm to create a digital record.

CONTACT CENTER

The Copyright Office's contact center was updated with the implementation of a Salesforce customer relationship management (CRM) system. The CRM offers a complete picture of Office customers, providing a summarized history of their interactions so teams across service units and divisions may access, share, and analyze the data in real time while assisting customers.

MANAGING DATA

The Office's data management initiative uses data from our internal systems to improve services, obtain insight, and measure success. We manage high-quality data with best practices for data governance, data quality, digital asset management, data warehousing, and data architecture management.

Capturing Metadata for Card Catalog Searches

Work continued to capture key metadata from digitized card catalog images to make these records searchable in the ECS Copyright Public Records System (CPRS). As of the end of FY 2024, we had completed the capture of metadata for 6,558,922 card catalog images and made 3,080,022 catalog records available and searchable in CPRS.

Microfilm Digitization

In FY 2024, the Office digitized 38,414 pages of Copyright Office records from four microfilm reels. Digitization is the first step, to be followed by metadata capture to enhance searchability, with all records eventually available through the new CPRS.

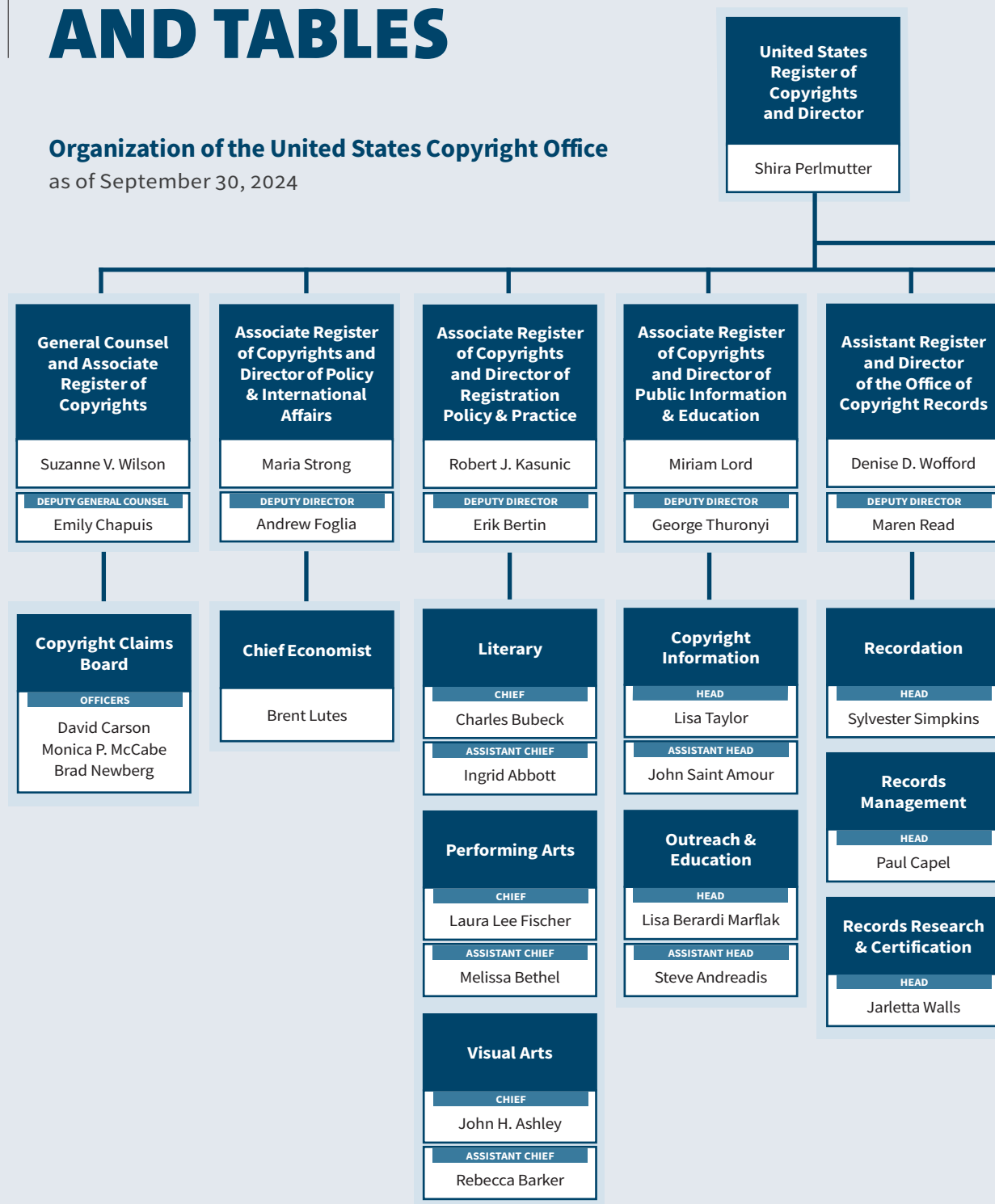


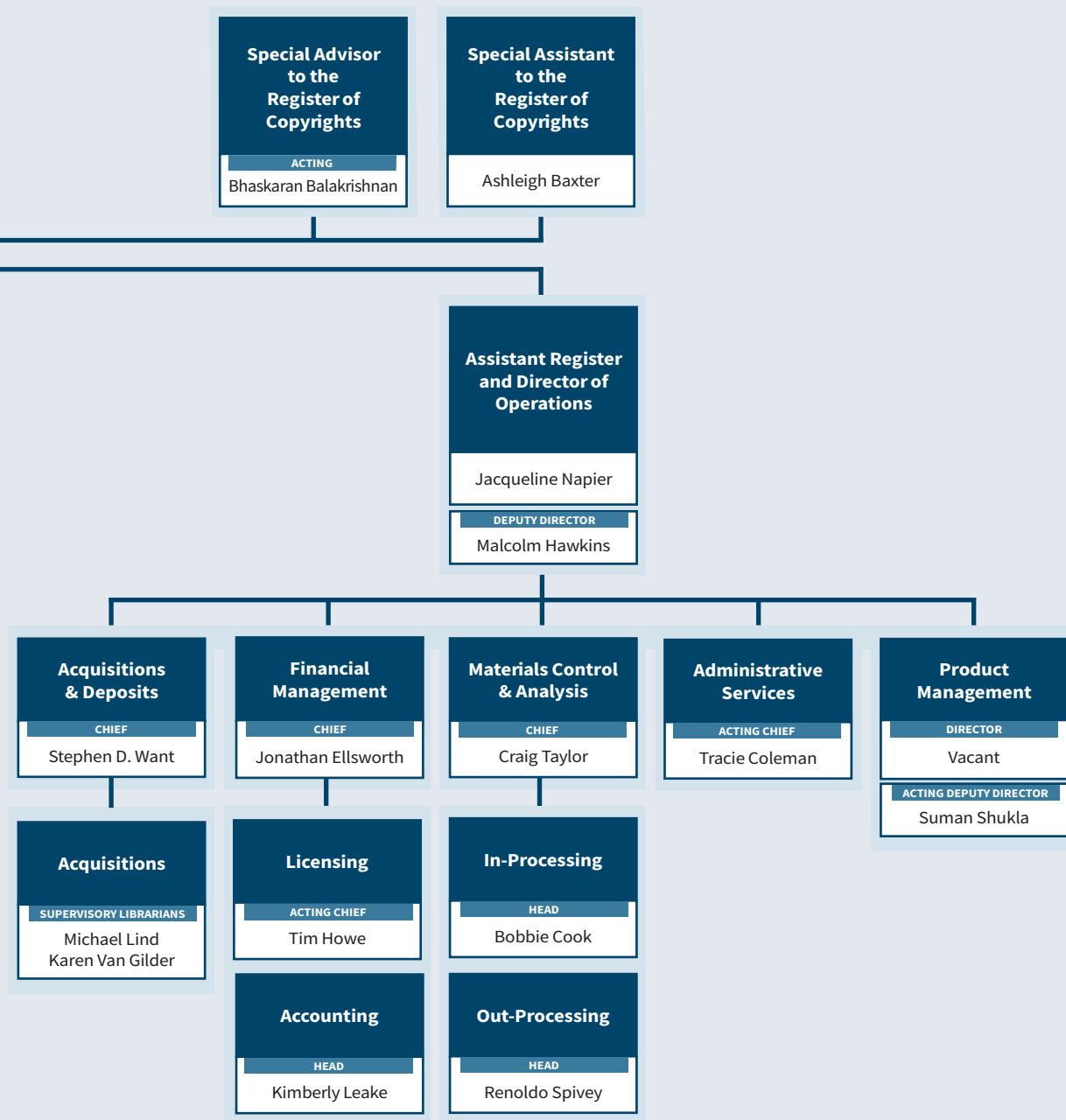
FY 2024 ANNUAL REPORT

APPENDICES AND TABLES

Organization of the United States Copyright Office

as of September 30, 2024





APPENDICES AND TABLES

Copyright Registrations, 1790–2024

Date	Total	Date	Total	Date	Total	Date	Total	Date	Total
1790-1869	150,000 ¹	1901	93,299	1933	139,361	1965	293,617	1996	550,422
1870	5,600	1902	93,891	1934	141,217	1966	286,866	1997	569,226
1871	12,688	1903	99,122	1935	144,439	1967	294,406	1998	558,645
1872	14,164	1904	104,431	1936	159,268	1968	303,451	1999	594,501
1873	15,352	1905	114,747	1937	156,930	1969	301,258	2000	515,612
1874	16,283	1906	118,799	1938	168,663	1970	316,466	2001	601,659
1875	16,194 ²	1907	124,814	1939	175,450	1971	329,696	2002	521,041
1876	15,392	1908	120,657	1940	179,467	1972	344,574	2003	534,122
1877	16,082	1909	121,141	1941	180,647	1973	353,648	2004	661,469
1878	16,290	1910	109,309	1942	182,232	1974	372,832	2005	531,720
1879	18,528	1911	115,955	1943	160,789	1975	401,274	2006	520,906
1880	20,993	1912	121,824	1944	169,269	1976	410,969 ³	2007	526,378
1881	21,256	1913	120,413	1945	178,848	1976	108,762 ³	2008	232,907 ⁶
1882	23,141	1914	124,213	1946	202,144	1977	452,702	2009	382,086 ⁶
1883	25,892	1915	116,276	1947	230,215	1978	331,942	2010	636,527
1884	27,727	1916	117,202	1948	238,121	1979	429,004	2011	670,044
1885	28,748	1917	112,561	1949	201,190	1980	464,743	2012	509,112
1886	31,638	1918	107,436	1950	210,564	1981	471,178	2013	496,599
1887	35,467	1919	113,771	1951	200,354	1982	468,149	2014	476,298
1888	38,907	1920	127,342	1952	203,705	1983	488,256	2015	443,823
1889	41,297	1921	136,765	1953	218,506	1984	502,628	2016	414,269 ⁷
1890	43,098	1922	140,734	1954	222,665	1985	540,081 ⁴	2017	452,122 ⁷
1891	49,197	1923	151,087	1955	224,732	1986	561,208 ⁴	2018	560,013 ⁷
1892	54,741	1924	164,710	1956	224,908	1987	582,239 ⁴	2019	547,837 ⁷
1893	58,957	1925	167,863	1957	225,807	1988	565,801	2020	367,307 ⁷
1894	62,764	1926	180,179	1958	238,935	1989	619,543 ⁵	2021	403,593
1895	67,578	1927	186,856	1959	241,735	1990	643,602	2022	484,589
1896	72,482	1928	196,715	1960	243,926	1991	663,684	2023	441,526
1897	75,035	1929	164,666	1961	247,014	1992	606,253	2024	424,155
1898	75,634	1930	175,125	1962	254,776	1993	604,894		
1899	81,416	1931	167,107	1963	264,845	1994	530,332		
1900	95,573	1932	153,710	1964	278,987	1995	609,195		
Total								40,982,304	

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 Note applies to years 1875 through 1940. Includes labels registered in Patent Office, 1875-1940 and prints registered in Patent Office, 1893-1940. (Source: memorandum from Patent Office, dated Feb. 13, 1958, based on official reports and computations).

³ 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.

⁴ The totals for 1985–87 were corrected as of the FY 2004 annual report to include mask works registrations.

⁵ The total for 1989 was corrected as of the FY 2004 annual report to be consistent with the fiscal 1989 table of “Number of Registrations by Subject Matter.”

⁶ Implementation of reengineering resulted in a larger than normal number of claims in process, temporarily reducing the total claims completed and registered.

⁷ Total registrations for FY 2016 through FY 2020 have been adjusted, due to an error in reporting in previous years.

Number of Registrations by Subject Matter, FY 2024

<i>Category of Material</i>	<i>Published</i>	<i>Unpublished</i>	<i>Total</i>
Literary works:			
Textual works, including computer programs	104,243	51,430	155,673
Serials:			
Single serial issues	8,057	–	8,057
Group registrations:			
Unpublished works (Literary GRUW)	–	6,257	6,257
Group Serials (GRSE)	2,301	–	2,301
Group newspapers (GRNP)	760	–	760
Group newsletters (GRNL)	275	–	275
Group registration of updates to a news website (GRNW)	4	–	4
Group registration of short online literary works (GRTX)	181	–	181
Group registration of contributions to periodicals (GRCP)	13	–	13
Group registration of updates or revisions to a non-photographic database	294	20	314
Total literary registrations	116,128	57,707	173,835
Works of the performing arts:			
Musical works, dramatic works, choreography, pantomimes, motion pictures, and audiovisual works	56,452	33,870	90,322
Sound recordings	33,540	20,554	54,094
Group registrations:			
Unpublished works of the performing arts (GRUW)	–	8,375	8,375
Unpublished sound recordings (GRUW)	–	13,737	13,737
Group registration of musical works published on the same album (GRAM)	2,741	–	2,741
Group registration of sound recordings published on the same album (GRAM)	2,425	–	2,425
Total performing arts registrations	95,158	76,536	171,694
Works of the visual arts:			
Two-dimensional works of fine and graphic art, sculptural works, technical drawings and models, photographs, cartographic works, commercial prints and labels, works of applied art, and architectural works	36,725	14,007	50,732
Group registrations:			
Unpublished visual art works (GRUW)	–	11,195	11,195
Group registration of unpublished photographs (GRUPH)	–	2,466	2,466
Group registration of published photographs (GRPPH)	14,117	–	14,117
Group registration of contributions to periodicals (GRCP)	22	–	22
Total visual arts registrations	50,864	27,668	78,532
Total basic registrations¹	262,150	161,911	424,061
Renewals			40
GATT registrations			41
Mask work registrations			2
Vessel design registrations			11
Grand total all registrations			424,155
Preregistrations			495
Supplementary Registrations			2,274

¹ Total includes group registrations containing multiple works.

APPENDICES AND TABLES

Financial information published in this table is unaudited.

Fee Receipts and Interest, FY 2024

Fees	Receipts Recorded¹
Copyright Registration	\$30,412,954
Registration Special Handling/Expedited Services	\$2,746,400
Preregistration	\$118,800
Renewal Registration	\$9,850
GRTX (Short Online Literary Works)	\$15,405
Vessel Hull Design Registration	\$4,520
Mask Works Registration	\$150
Subtotal	\$33,308,079
Recordation of Documents	\$426,670
ECS – DA (Deposit Account)	\$506,365
ECS – Non DA	\$1,082,945
Recordation Special Handling/Expedited Services	\$6,600
ECS – DA – Special Handling	\$550
ECS – Non DA – Special Handling	\$18,150
Certifications	\$1,120,644
Other Services and Fees	\$86,258
DMCA	\$52,920
Searches	\$39,200
Other Licensing Fees	\$5,400
Electronic CCB Payment	\$19,074
Subtotal	\$3,364,775
Total Receipts Recorded	\$36,672,854
Investment Earnings	\$507,288
Pay.gov Collections returned to Customers	-\$9,928
Reconciling Transactions ²	\$495
Fee Receipts and Interest Applied to the Appropriation³	\$37,170,709

1 “Receipts Recorded” are fee receipts entered into the Copyright Office’s systems.

2 “Reconciling Transactions” include amounts pending association with an identified fee type and corrections.

3 “Fee Receipts and Interest Applied to the Appropriation” are income from fees and deposit account interest that were fully cleared and deposited to the Copyright Office appropriation account within the fiscal year.

Estimated Value of Materials Transferred to the Library of Congress, FY 2024¹

<i>Category of Work</i>	<i>Registered Works Transferred</i>	<i>Non-registered Works Transferred</i>	<i>Total Works Transferred</i>	<i>Average Unit Price</i>	<i>Estimated Value of Works Transferred</i>
Books¹	54,568	262,718	317,286		\$36,625,998
Book-hardbound	27,765	8,499	36,264	\$102.00	\$3,698,928
Book-softbound	26,803	6,837	33,640	\$47.08	\$1,583,771
e-books (special relief) ³	0	247,382	247,382	\$126.70	\$31,343,299
Serials¹	30,938	219,460	250,398		\$20,138,473
Periodicals ²	8,344	142,273	150,617	\$60.25	\$9,074,674
Newspapers and e-Prints ¹	22,594	18,626	41,220	\$2.00	\$82,440
e-Journals ³	0	58,561	58,561	\$187.52	\$10,981,359
Microforms	0	165	165		\$41,250
Microfilm	0	165	165	\$250.00	\$41,250
Motion Pictures	1	1	2		\$39,334
Film 35mm/70mm/IMAX	1	1	2	\$19,667.12	\$39,334
CD	4,694	312	5,006	\$20.00	\$100,120
Vinyl Record	753	1	754	\$26.23	\$19,777
DVD	418	122	540	\$30.00	\$16,200
Video recordings (Videotape)	18	0	18	\$177.36	\$3,192
Printed music	578	164	742	\$94.08	\$69,807
Maps	129	81	210	\$74.49	\$15,643
Prints, Posters, Photographs, Works of Art	138	28	166	\$60.61	\$10,061
Subtotal	92,235	483,052	575,287		\$57,079,855
Copyright Historical Public Records Review Project					
Prints, Posters, Photographs, Works of Art	–	–	2,644	\$61.61	\$162,897
Hardbound Books	–	–	80	\$102.00	\$8,160
Softbound Books	–	–	139	\$47.08	\$6,544
Cassette Tapes ⁴	–	–	16	\$0.00	\$0
Calendars, Coloring Books, Brochures, Charts, and Architectural Drawings ⁴	–	–	34	\$0.00	\$0
Toys, Games, Puzzles ⁴	–	–	4	\$0.00	\$0
Ceramics, Statues, Sculptures, Plaques, Commemorative Items ⁴	–	–	2	\$0.00	\$0
Microfilm	–	–	85	\$250.00	\$21,250
Periodical	–	–	79	\$60.25	\$4,760
Subtotal	–	–	3,083		\$203,611
Total	92,235	483,052	578,370		\$57,283,466

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 in that year.

2 The figure for non-registered "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 Acquisitions & Deposits 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 are periodically reviewed.

3 Totals include certain e-books and e-serials for which online access is negotiated with publishers for the Library of Congress under section 407.

4 Value of these materials varies greatly and could not be accurately determined.

APPENDICES AND TABLES

Non-Fee Information Services to the Public, FY 2024

Public Information and Education Division

In person	563
By correspondence	913
By email (English)	90,011
By email (Spanish)	1,137
Total email	91,148
By telephone (English)	112,015
By telephone (Spanish)	1,994
Total by telephone	114,009

Total	206,633
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Copyright Records

By email	1,855
By telephone	2,965

Total	4,820
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Materials Control and Analysis Division

By correspondence	133
By email	4,123
By telephone	24,353

Total	28,609
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Licensing Division

By correspondence or email	228
By telephone	1

Total	229
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Grand Total	240,291
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COPYRIGHT OFFICE CONTACT INFORMATION

United States Copyright Office

Library of Congress
101 Independence Avenue SE
Washington, DC 20559-6000

Website

copyright.gov

Public Information Office

Staff members are on duty to answer questions from 8:30 a.m. to 5:00 p.m., eastern time, Monday through Friday, except federal holidays. Recorded information is available twenty-four hours a day.

Phone: (202) 707-3000 or 1-877-476-0778 (toll free).

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