UNITED STATES COPYRIGHT OFFICE

FISCAL **2017** ANNUAL REPORT

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MISSION STATEMENT

The United States Copyright Office administers the nation's copyright laws for the advancement of the public good; offers services and support to authors and users of creative works; and provides expert impartial assistance to Congress, the courts, and executive branch agencies on questions of copyright law and policy.

HIGHLIGHTS

The United States Copyright Office is a critical part of this nation's extraordinary copyright system, tasked with the important mission of administering the U.S. copyright law. To advance this mission, the Office undertook a number of activities in fiscal 2017, from examining works of authorship for registration to conducting legal and policy studies to beginning implementation of an updated IT modernization plan. Through all of this work, the Copyright Office continues to "promote the progress of science ... by securing for limited times to authors ... the exclusive right to their respective writings" as envisioned by the U.S. Constitution.[1]

One of the Copyright Office's core responsibilities is examining works of authorship to determine whether they should be registered under U.S. copyright law and recording related ownership documents. In fiscal 2017, the Office registered **452,121 claims for registration** and recorded nearly **14,644 documents** containing titles of more than **418,900 works**. Together, the Office's registration and recordation systems constitute the world's largest compilation of copyrighted works and copyright ownership information, encompassing an unparalleled record of American cultural heritage. The Office also assisted with a number of public inquiries relating to copyright; Office staff answered **more than 222,000 phone, email, and mail inquiries**, retrieved and copied thousands of copyright deposit records for parties involved in litigation, and assisted **nearly 2,500 in-person visitors**.

The Copyright Office continued to administer several statutory licenses that govern certain uses of copyrighted materials. For these statutory licenses, the Office collected, managed, and dispersed royalty fees paid by cable and satellite systems and providers of digital audio recording technology. In fiscal 2017, the Office collected almost **$220 million in royalty fees** and distributed **$148.6 million** from prior years to copyright owners whose works were used under these licenses. And the Office managed over **one billion dollars** in statutory license royalties during that same time.

María Pérez-Morales of the Public Information Office assists the public with questions they have about registering their works. Office staff answered more than 222,000 phone, email, and mail inquires.

[1] U.S. CONST., Art. I, Sec. 8, Cl. 8.

As part of its responsibility to assist Congress, the executive branch, and the courts, Copyright Office lawyers continued in fiscal 2017 to provide critical law and policy services to constituencies across the federal government, including domestic and international policy analysis, litigation support, assistance to courts and executive branch agencies, and participation in U.S. delegations to international meetings. This assistance included legal analysis for an amicus brief in a high-profile Supreme Court matter, working on and finalizing policy studies on a number of issues from such wide-ranging topics as software-enabled consumer products to section 1201 anticircumvention rulemaking proceedings to copyright exceptions for libraries. In all, Copyright Office lawyers worked on **nine pending and completed policy studies** and assisted with **over a dozen litigation matters**. Copyright Office staff members also were involved in international delegations and negotiations regarding potential treaties, and conducted thorough reviews of foreign legal frameworks in conjunction with the work of the U.S. Trade Representative.

The Copyright Office ensured that its practices and public materials remained current in fiscal 2017. The Office engaged in a number of rulemakings, resulting in **nine updated regulations** spanning a number of topics, from new group registration practices to privacy-related removal of personally identifiable information. It also updated its *Compendium of U.S. Copyright Office Practices, Third Edition*, taking into account input from public comments, regulatory changes, and Office staff comment. In conjunction with these updates, the Office released the first group of **thirty-seven reformatted and refreshed information circulars**, as well as two new circulars, which provide introductory information on core copyright concepts and Office practices and are intended for the general public.

And, importantly, the Copyright Office has continued to strive toward a modernized information technology system. At the direction of the House of Representatives' Committee on Appropriations, the Office, in conjunction with the Library of Congress, prepared the *Modified U.S. Copyright Office Provisional IT Modernization Plan* in September 2017. The plan maintains the Office's focus on creating an IT system that is robust and flexible enough to facilitate the work of the Office not only as it exists now, but also as it may be in the future, and documents how this goal may be achieved under a shared services model. This plan included the framework for the Office's Copyright Modernization Office (CMO), which the plan explained would represent Office technology interests and oversee a variety of project management functions.

In all its work, the Copyright Office continued to provide exceptional public service in fiscal 2017 while operating with a restrictive budget and limited staffing. The Office's work continued to support the economic elements of the copyright ecosystem (which in 2015 included 5.5 million jobs and over 6 per cent of U.S. GDP[2]), users of copyrighted materials, numerous individual creators, and the public at large.

Office of the General Counsel in the Great Hall of the Library of Congress. Copyright Office lawyers worked on nine pending and completed policy studies and assisted with over a dozen litigation matters.

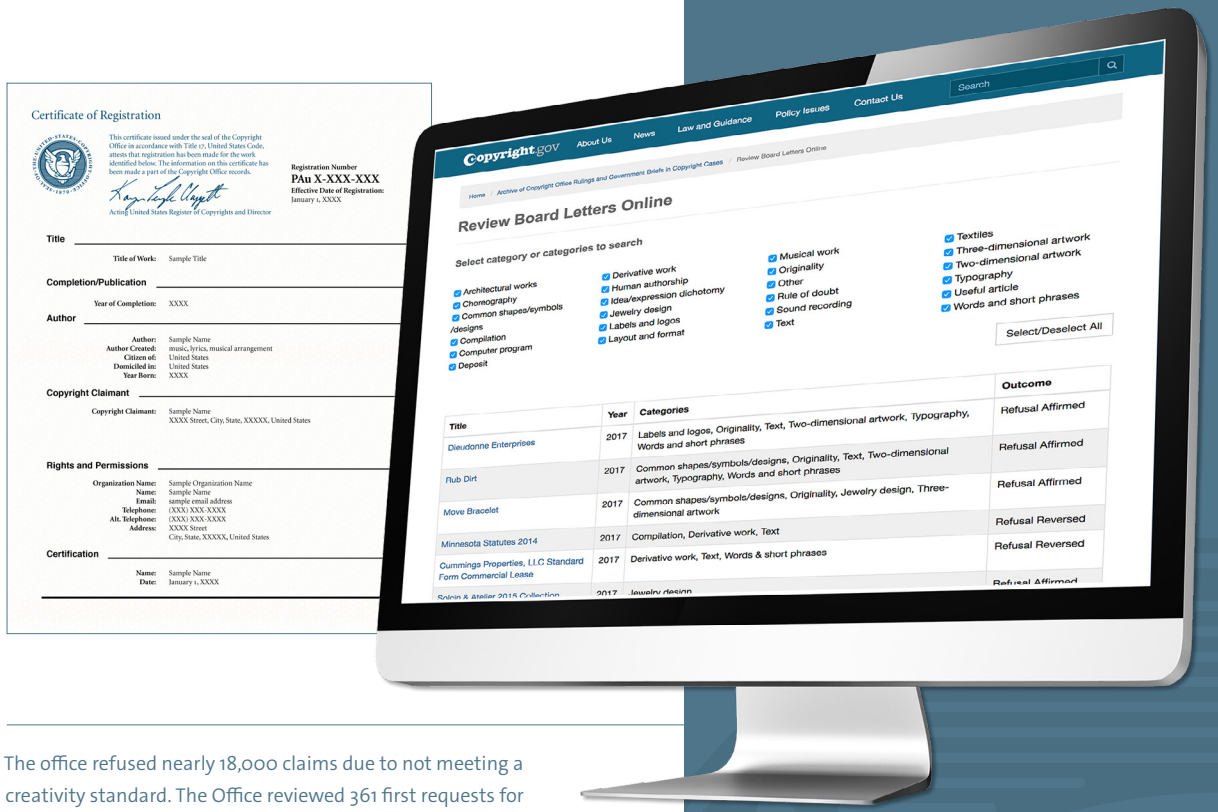
[2] International Intellectual Property Alliance, Copyright Industries in the U.S. Economy: the 2016 Report, at https://iipa.org/files/uploads/2018/01/2016CpyrtRptFull-1.pdf; see also U.S. Patent and Trademark Office and the Economics and Statistics Administration, Intellectual Property and the U.S. Economy: 2016 Update (2016), at https://www.uspto.gov/sites/default/files/documents/IPandtheUSEconomySept2016.pdf (noting that copyright-intensive industries provided 5.6 million jobs in 2014 numbers).

REGISTRATION & RECORDATION

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

The Copyright Office's Registration Program consists of the Literary, Performing Arts, and Visual Arts Divisions. Staff members in each division examine creative works of authorship to determine whether they are copyrightable and whether claimants have complied with copyright law and regulations. In fiscal 2017, the Registration Program added twelve examiners, who received extensive classroom training on copyright law and worked one-on-one with experienced examiners to learn Office procedures, practices, and workflow.

The Registration Program received **539,662 claims** in fiscal 2017 and closed **523,760**. The year started with close to **316,000** open claims on hand in the online registration system; nearly **30,000** of those awaited additional information from applicants before staff could finish examining them. The year ended with more than **335,000** claims on hand in the system, more than **55,000** of which required more information from applicants.



The office refused nearly 18,000 claims due to not meeting a creativity standard. The Office reviewed 361 first requests for reconsideration, covering 429 claims, and fifty second requests for reconsideration. The Office's Review Board rendered almost fifty letter opinions deciding whether to register the claims. Those letters are now searchable online at copyright.gov.

Refusals to Register

The Copyright Office is required to refuse to register claims to copyright that do not satisfy the copyright law or other legal or procedural requirements. Due to the law's low threshold for creativity, in fiscal 2017, the Office **refused nearly 18,000 claims**.

Appeals

When a claim for registration has been rejected by the Copyright Office, the applicant can seek two levels of appeal, known as requests for reconsideration. The first request for reconsideration will be reviewed by an attorney-advisor in the Registration Program. If the refusal is upheld, the applicant can submit a second request for reconsideration to the Copyright Office Review Board, which is made up of the Register of Copyrights and the Office's general counsel, or their designees, and a third person designated by the Register.

In fiscal 2017, the Office reviewed **361 first requests for reconsideration**, covering 429 claims. The original refusal to register was sustained for 387 of these claims.

COPYRIGHT REGISTRATIONS BY SUBJECT MATTER

202,476
Total Literary Works

103,510
Total Performing Arts Works

86,466
Total Visual Arts Works

59,247
Total Sound Recordings

452,122
Total Copyright Registrations
including Renewals, mask work and vessel design registrations

Denise Wofford and Jannease Johnson look over a recordation document submitted to the Copyright Office. In fiscal 2017, 14,644 documents containing titles of 418,934 works were submitted.

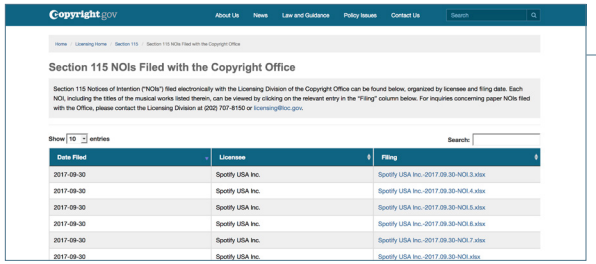
The remaining 42 claims were approved for registration. As of the end of fiscal 2017, there were 167 first requests for reconsideration pending and awaiting review.

The Copyright Office also received **fifty second requests for reconsideration**. The Office's Review Board rendered **almost fifty letter opinions** deciding whether to register the claims. These letter opinions, which are posted in a filterable online index, handle some of the Office's most complex claims. These decisions assess a variety of copyrightability and other copyright issues and include works such as jewelry, logos, and packaging.

Document Recordation

Each year, authors, heirs, copyright owners, and others submit thousands of documents to the Copyright Office for public recordation. The documents contain information about copyright assignments, licenses, and other transactions related to chain of title. In fiscal 2017, the Office recorded **14,644 documents** containing titles of **418,934 works**.

The Copyright Office also records section 115 Notices of Intent (NOIs), which relate to the statutory license for making and distributing certain phonorecords of nondramatic musical works. In fiscal 2017, the Office received **4,657 NOIs**, covering **23,889,824 titles**.



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Home / Licensing Home / Section 115 / Section 115 NOIs Filed with the Copyright Office

Section 115 NOIs Filed with the Copyright Office

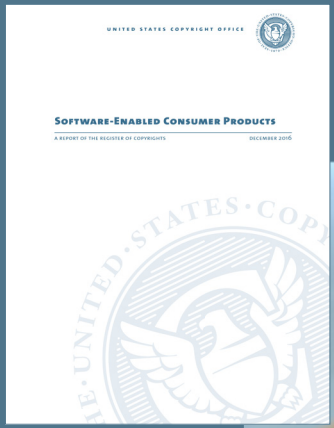
Section 115 Notices of Intention ("NOIs") filed electronically with the Licensing Division of the Copyright Office can be found below, organized by licensee and filing date. Each NOI, including the titles of the musical works listed therein, can be viewed by clicking on the relevant entry in the "Filing" column below. For inquiries concerning paper NOIs filed with the Office, please contact the Licensing Division at (202) 707-8150 or licensing@loc.gov.

Show 10 entries Search:

Date Filed	Licensee	Filing
2017-09-30	Spotify USA Inc.	Spotify USA Inc.-2017.09.30-NOI.3.xlsx
2017-09-30	Spotify USA Inc.	Spotify USA Inc.-2017.09.30-NOI.4.xlsx
2017-09-30	Spotify USA Inc.	Spotify USA Inc.-2017.09.30-NOI.5.xlsx
2017-09-30	Spotify USA Inc.	Spotify USA Inc.-2017.09.30-NOI.6.xlsx
2017-09-30	Spotify USA Inc.	Spotify USA Inc.-2017.09.30-NOI.7.xlsx
2017-09-30	Spotify USA Inc.	Spotify USA Inc.-2017.09.30-NOI.xlsx

In fiscal 2017, the Office received 4,657 NOIs, covering 23,889,824 titles.

LAW & POLICY



During fiscal 2017, the Copyright Office worked on a number of policy studies and rulemakings.

The Copyright Office is statutorily responsible for assisting Congress, executive branch agencies, and the courts regarding domestic and international copyright issues.[3] In fiscal 2017, the Office continued this important work in a number of ways, including engaging in studies, engaging in important copyright-related litigation matters, conducting regulatory activities aimed at administering the Copyright Act overall, and advising the executive branch by participating in foreign copyright law and policy matters.

[3] 17 U.S.C. § 701.

STUDIES

During fiscal 2017, the Copyright Office worked on a number of policy studies. The Office has continued its commitment to transparency by ensuring that all members of the copyright community—including copyright owners, technology companies, consumers, public interest groups, academics, and the general public—have robust opportunities to participate in and contribute to the Office's policy studies, reports, and recommendations.

The Copyright Office completed four studies in fiscal 2017:

Software-Enabled Consumer Products

In late 2015, the Senate Judiciary Committee asked the Copyright Office to "undertake a comprehensive review of the role of copyright in the complex set of relationships at the heart" of the issues raised by the spread of software in everyday products. The Office requested public comment on this issue, held two public hearings in San Francisco and Washington, D.C., and researched copyright law relevant to this complex issue. As a result, in December 2016, the Office published *Software-Enabled Consumer Products; A Report of the Register of Copyrights*, which addressed a number of complex legal issues at the intersection of technology and copyright, including licensing, resale, repair and tinkering, security research, interoperability, and competition. The report did not recommend any legislative solutions but instead explained how doctrines such as the idea/expression dichotomy, merger, scènes à faire, first sale, section 117 exemptions, and other areas of law apply to software-enabled consumer products.

Anti-Circumvention of Technological Protection Measures

The Office completed its comprehensive study on the impact and effectiveness of section 1201 of Title 17. Enacted in 1998 as a part of the Digital Millennium Copyright Act (DMCA), this

TIMELINE OF STUDIES AND RULEMAKINGS PUBLISHED IN FISCAL 2017

provision prohibits circumvention of technological measures that control access to copyrighted works and the trafficking of technology or services that facilitate circumvention and trafficking in technologies or services that facilitate circumvention of technological measures that protect the exclusive rights granted to copyright owners. That provision also establishes a triennial rulemaking process through which the Librarian of Congress, upon the recommendation of the Register of Copyrights, can grant limited exceptions to the prohibition against circumventing access controls. The Office published *Section 1201 of Title 17; A Report of the Register of Copyrights* in June 2017 and, while it concluded that section 1201's overall structure and scope remain sound, the Office recommended some legislative updates, including expanding existing exemptions for security and encryption research and adding new provisions to allow circumvention for other purposes, such as the use of assistive reading technologies and the repair of devices. The report also recommended allowing rulemaking authority to adopt exemptions that permit third party assistance to intended beneficiaries of temporary exemptions. Finally, the report announced broadly supported administrative changes to streamline the rulemaking process for renewing previously adopted exemptions.

Exception for Libraries and Archives

For more than a decade, the Copyright Office has led and participated in major discussions on potential changes to section 108 of the Copyright Act, which sets forth certain exceptions for libraries and archives. Throughout this time, the Office co-sponsored a study group that published a 2008 report, and with Columbia Law School, held a public symposium on section 108 revision. The Office most recently reviewed section 108 beginning in summer 2016 with a series of nearly forty in-person and telephone meetings with interested persons such as librarians, museum professionals, content creators, archivists, scholars, and technology professionals. In September 2017, the Office released *Section 108 of Title 17; A Discussion Document of the Register of Copyrights* (Discussion Document), which restated the Office's longstanding position that section 108 should be updated to provide libraries, archives, and museums with a robust, comprehensible, and balanced set of exceptions to fulfill their missions. The Discussion Document recommended, among other things: adding museums to the statute; allowing preservation copies of all works in an eligible entity's collections; and replacing the current three-copy limit with a "reasonably necessary" standard when making copies for preservation and research. The Office also included model statutory language to guide future discussions.

Mass Digitization Pilot Project

As part of its June 2015 *Orphan Works and Mass Digitization Report*, the Copyright Office proposed a limited pilot program to establish a legal framework known as extended collective licensing (ECL) for certain mass digitization activities that would enable users to digitize and provide access to certain works for research and education purposes under conditions to be agreed upon between rightsholder and user representatives. The Office sought public comment on this issue and received more than eighty written comments from a variety of interested parties. In September 2017, the Office submitted letters to Congress summarizing the comments and concluding that there currently is a lack of stakeholder consensus on key elements of an ECL pilot program and that any proposed legislation therefore was premature. The Office stands ready to assist stakeholders in developing a consensus-based legislative framework should Congress wish to pursue further discussion.

The Copyright Office's three ongoing studies include:

Moral Rights of Attribution and Integrity

The Copyright Office continued its study on how existing federal and state law protect the moral rights of attribution and integrity and whether any additional protection is advisable in this area. As part of this study, the Office in January 2017 published a *Federal Register* request for two rounds of public comment. In response, the Office received sixty-two written submissions. The Office is continuing its review of the issues.

Safe Harbor Provisions of the Digital Millennium Copyright Act

During fiscal 2017, the Copyright Office continued its work on a study to evaluate the impact and effectiveness of the safe harbor provisions contained in section 512 of Title 17 of the U.S. Code. Section 512 established a system for copyright owners and online entities to address online infringement, including limitations on liability for compliant service providers to help foster the growth of internet-based services. In December 2015, the Office published a *Federal Register* request for public comments, and in response received more than 92,000 written comments, filed by a variety of stakeholders, including large and small creators, service providers, users, civil society, and academics. In addition, the Office held two days of public roundtables (in San Francisco and New York) and heard from more than 130 participants. In November 2016, the Office sought further input through a second round of public comments as well as a request for empirical studies. The Office is continuing its work on this study in 2018.

Visual Works

The Copyright Office continued its work on a study on how certain visual works—particularly photographs, graphic artworks, and illustrations—are monetized, enforced, and registered under the Copyright Act. In April 2015, the Office published a *Federal Register* request for public comments. The Office is continuing its review of the issues.

LITIGATION ACTIVITIES

The Copyright Office assisted the U.S. Department of Justice on several important court cases in fiscal 2017. The Office contributed to an amicus brief filed on behalf of the U.S. government before the U.S. Supreme Court in May 2017 in *Lenz v. Universal Music Corp*. This litigation involved provisions governing the safe harbor provisions for (online) service providers under section 512 of Title 17, including the knowledge standard for misrepresentations made under section 512(f). The Office worked closely with the Department of Justice to draft a brief explaining, among other things, that the Ninth Circuit held that the liability section 512(f) requires actual knowledge or willful blindness, but this case had been litigated as a dispute about the intent standard in a different section of the law and was therefore not the right vehicle to consider section 512(f). The Supreme Court agreed with the government and decided not to hear the case.

The Copyright Office has itself been a party to litigation brought by individuals regarding decisions to deny registration to works, receipt of notices of termination, and the rulemaking under section 1201 of the Digital Millennium Copyright Act. In such cases, the Office has coordinated closely with the Department of Justice to defend the Office's actions.

The Copyright Office also was involved in litigation matters in other ways in fiscal 2017. Pursuant to section 411(b), the Office responded to three requests from district courts to provide advice about whether inaccurate information on a certificate of registration, if known, would have caused the Register of Copyrights to refuse registration. In two of these requests, the Register answered that she would have, in fact, denied registration. In the third request, the Register could not definitively conclude whether it would have rejected the registration, based on disputes of fact before the court.

ADMINISTRATIVE LAW

Under the Copyright Act, the Register of Copyrights conducts rulemakings, implements regulations, and publishes practices related to copyright registration, document recordation, and administration of statutory licenses. In fiscal 2017, the Copyright Office was on a rulemaking roll, initiating nine rulemakings, including six relating to registration practices, particularly group registration and deposit requirements. In addition, the Office initiated the seventh triennial rulemaking proceeding under section 1201 of the DMCA. With this proceeding, the Office established a new, streamlined procedure for the renewal of exemptions that were granted during the sixth triennial rulemaking, as outlined in its aforementioned report, Section 1201 of Title 17. To aid public participation in this process, the Office also published a new webpage containing video tutorials explaining the legal background, rulemaking process, and new procedure for renewals.

The Office also issued final rules in an additional nine rulemaking proceedings. Many of these final rules related to electronic submissions of material to the Office, including two relating to registration. As of June 2017, supplemental registrations and group registration of contributions to periodicals now must be submitted online, with several noted exceptions. The Office also issued final rules to address the disruption of Copyright Office electronic systems and to allow for the electronic submission and signature of statements of account filed pursuant to the section 111 compulsory license for cable systems.

With the Designation of Agent to Receive Notification of Claimed Infringement final rule, the Office replaced its paper-based registration system with an online, electronic registration system for online service providers to designate agents to receive notices of claimed infringement under the DMCA. In connection with the release, the Office issued new regulations to govern service provider use of the system and also to update what information service providers are required to supply to make and maintain compliant designations. The final rule reduced the filing fee significantly, from $105 to $6. As a result of user feedback, in May 2017, the Office made minor technical changes to these regulations to make the user account creation process simpler and easier to complete.

Finally, the Office also issued a final rule to allow authors and claimants to replace or remove from the Office's online registration catalog personally identifiable information (PII). The PII will be removed from the Office's internet-accessible public catalog but retained offline in the Office.

CLOSED RULEMAKINGS IN FISCAL YEAR 2017

Sep. 12, 2017	Affixation and Position of Copyright Notice
Jun. 29, 2017	Group Registration of Contributions to Periodicals
Jun. 15, 2017	Supplementary Registration
May 19, 2017	Authentication of Electronic Signatures on Electronically Filed Statements of Account
May 19, 2017	Regulations to Address the Disruption of Copyright Office Electronic Systems
May 10, 2017	Technical Amendment to DMCA Designated Agent Rule
Feb. 6, 2017	Copyright Office Technical Amendments
Feb. 2, 2017	2017 Removal of Personally Identifiable Information from Registration Records
Nov. 1, 2016	Designation of Agent to Receive Notification of Claimed Infringement

COPYRIGHT DIVISIONS & DEVELOPMENTS

STATUTORY LICENSING

The Copyright Office administers copyright statutory licenses, several of which require it to manage and disperse private monies pursuant to sections 111, 114, and 118 of the Copyright Act. The Office's Licensing Division collects royalty fees from cable operators, satellite carriers, and importers and manufacturers of digital audio recording devices, investing the fees in interest-bearing securities with the U.S. Treasury. The fees, less reasonable operating costs, are distributed to copyright owners. The division also handles other matters related to administration of the statutory licenses.

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

In fiscal 2017, the Copyright Office collected **almost $220 million** in royalties from users of copyright statutory licenses. The bulk of the fees collected came from cable television companies, which rely on one of the statutory licenses to clear certain rights to content they retransmit to viewers.

Copyright Royalty Judge Suzanne Barnett listens to testimony given by an entertainment industry representative.

Satellite carriers and importers and manufacturers of digital recording devices submitted the remainder. The Office continued to manage **over one billion dollars** in statutory licensing royalties.

In accordance with rulings of the Copyright Royalty Board, the Copyright Office made four separate distributions in fiscal 2017 totaling **$148.6 million** collected in previous years.

The appendices to this report include a Statement of Fiduciary Net Assets held by the Copyright Office at September 30, 2017, and a statement of changes in Fiduciary Net Assets for the fiscal year ended September 30, 2017. The total royalty receipts and distributions shown in calendar-year statements vary from fiscal-year totals. The appendices to this report include calendar-year 2016 financial statements; calendar-year 2017 statements will appear in the fiscal 2018 report.

Tracie Coleman goes over a statement of account form. In fiscal 2017, the Copyright Office collected almost $220 million in royalties from users of copyright statutory licenses. The Office continued to manage over one billion dollars in statutory licensing royalties.

STATUTORY LICENSING ROYALTIES BY THE NUMBERS

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TRADE AND FOREIGN RELATIONS

Lawyers in the Office of Policy and International Affairs (PIA) regularly assist the efforts of executive branch agencies on questions of international copyright law and policy, fulfilling one of the Copyright Office's important statutory responsibilities.

In fiscal 2017, PIA lawyers participated in copyright matters organized by the World Intellectual Property Organization (WIPO), a specialized agency of the United Nations that administers international IP treaties. PIA attorneys participated in U.S. delegations to five meetings in Geneva involving WIPO's Standing Committee on Copyright and Related Rights (SCCR) and the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (IGC). PIA coordinated with interagency colleagues to develop government positions on WIPO's work on limitations and exceptions for libraries, museums, and archives as well as educational institutions, and efforts to expand the scope of protection for broadcasting organizations.

Throughout the year, much of PIA's work involved providing expert review of pending and newly adopted copyright legislation of other countries, in support of executive agency priorities. Such work involved providing expert legal analyses and advice, attending meetings and digital video conferences with foreign government officials, and working with interagency colleagues to take the appropriate follow-up actions on copyright matters in dozens of countries during fiscal 2017.

PIA continued to actively participate on the Special 301 subcommittee for U.S. Trade Representative (USTR) annual process that evaluates the adequacy and effectiveness of U.S. trading partners' protection and enforcement of intellectual property rights, including market access issues. The 2017 cycle required the review of more than 100 countries' IP practices. Regarding trade agreements, PIA staff provided expert copyright advice regarding action by the Administration to renegotiate the North American Free Trade Agreement (NAFTA).

In terms of other multilateral or regional initiatives, PIA provided copyright expertise toward developing official U.S. documents in more than two dozen trade policy and accession reviews of the World Trade Organization (WTO), as well as policy positions on various IP-related work streams in the G20, the Organization for Economic Cooperation and Development (OECD), and the Asia Pacific Economic Cooperation forum. In addition to travel to Geneva, PIA attorneys spoke at conferences or participated in government meetings in Scotland, the Netherlands, Jamaica, Nigeria, and Canada.

ACQUISITION OF COPYRIGHTED WORKS

Through copyright registration and the mandatory deposit provision of the copyright law, the Copyright Office acquires published copyrighted works that the Library of Congress can select for its collections. Mandatory deposit requires owners of copyrightable works published in the United States to submit two copies of the best editions[4] of works to the Office within three months of publication for use in the Library. The Office forwarded **more than 658,045 copies of works** with a value of **almost $41 million** to the Library's collections in fiscal 2017.

Office of Policy and International Affairs staff assist the efforts of executive branch agencies on questions of international copyright law and policy.

Copyright deposits and applications are moved into storage. The Office forwarded more than 658,045 copies of works with a value of almost $41 million to the Library's collections in fiscal 2017.

[4] For certain published works, the mandatory deposit provision requires submission of the "best edition" of certain published works. The Copyright Act defines "best edition" as "the edition, published in the United States at any time before the date of deposit, that the Library of Congress determines to be most suitable for its purposes."

COPYRIGHT RECORDS

The Copyright Office continued in fiscal 2017 to improve access to copyright registrations and other copyright records.

Public Access to Historical Records

The Copyright Office made progress toward establishing a virtual reading room. In fiscal year 2017, the Office continued the conversion of archival preservation card images to an online JPEG file format and applied Optical Character Recognition (OCR) to capture data completing the conversion of an **additional 3.5 million** images from the 1955-1970 index, bringing the total number of images completed and ready for online display to **11 million**. The Office also completed Intelligent Character Recognition (ICR) on **650,000** handwritten card images to determine the viability of using this technology.

With the online file conversion completed for the 1955- 1970 and 1971-1977 card catalog indexes, the Copyright Office began work on developing a proof of concept web interface to display card images in a Virtual Card Catalog (VCC). The proof of concept VCC effort used agile development methods to create the interface quickly with future functionality rolled out in phases.

Reengineering of Document Recordation

The Copyright Office continued in fiscal 2017 to reengineer its document recordation system. The Office issued a notice of proposed rulemaking for modernizing document recordation and contracted for technical analysis services. Also, as a part of this effort, PRR initiated analysis on internal processes to assess opportunities for continuous process improvements within the Recordation section.

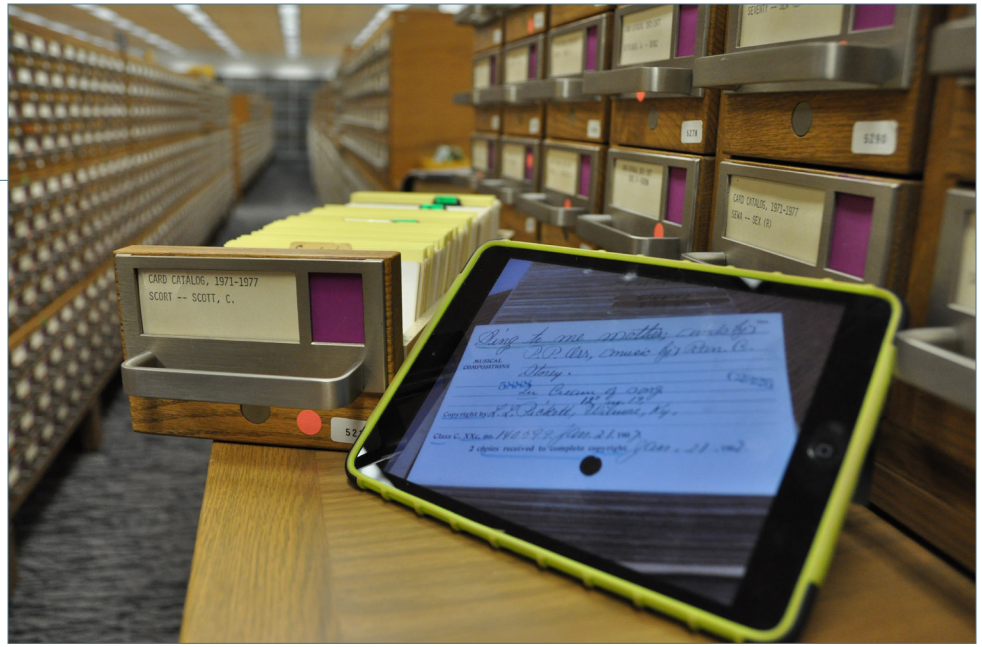
Records Searches and Certifications

The public can access many records the Copyright Office maintains online, although records that pre-date 1978 are available through the Office's on-site reading room.

In addition, for a fee, staff will search the Office's public records and write reports about the findings; prepare copies of public records for use in litigation or for other authorized purposes; provide copies of registration certificates; and certify Office records, among other records-related services.

In fiscal 2017 the Records Research and Certification (RRC) Section processed more than **345 requests** for certified copies of records in support of litigation. In addition, RRC staff worked with the following governmental agencies to provide support regarding copyright infringement: U.S. Attorney's Office; Department of Justice (both the Office of Foreign Litigation and the Committee Litigation Branch, IP Section); and Department of Justice and Homeland Security. The section also took positive steps to remove manual processes to gain efficiencies in handling customer requests.

Records Research and Certification (RRC) staff member Desmond Mathis processes a request. In fiscal 2017 RRC processed more than 345 requests for certified copies of records in support of litigation.



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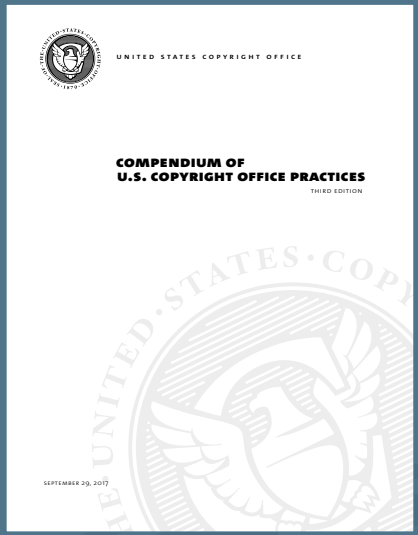
INFORMATION & EDUCATION



The Copyright Office offered authoritative information about copyright law and the Office's services and practices on its website and through direct exchanges with members of the copyright community.

Compendium of U.S. Copyright Office Practices

In fiscal 2015, the Copyright Office published the third edition of the *Compendium of U.S. Copyright Office Practices*, which is the administrative manual of the Office regarding its statutory duties under the Copyright Act. The *Compendium* serves as a guidebook for authors, copyright owners, practitioners, the courts, and others. In fiscal 2017, *Compendium III* was cited by the Supreme Court and nine district courts.

On June 1, 2017, the Office released a public draft of updates to the Compendium. The revisions to the registration chapters clarify how and when the Office communicates with applicants and how it handles duplicate claims, deposit requirements, and claims involving multiple works, among other improvements. The update also provides preliminary guidance for claims involving useful articles based on the Supreme Court's recent decision in *Star Athletica v. Varsity Brands*. The draft revisions to the recordation chapter provide additional guidance for recording notices of termination and information on the Office's new electronic system for the designation of agents. The updates also address recent changes in the Office's regulations, including the "mailbox rule" for requests for reconsideration, new procedures for removing personally identifiable information, and changes made by the Office's technical amendments. Additionally, the *Compendium* has been reformatted to improve readability for online and offline users. After receiving and reviewing comments, the Office released the final updated version on September 29, 2017. It includes improved hyperlinks to provide direct access to legal citations and resources on the Office's website, as well as improved cross-references between chapters.

Blog

The Copyright Office launched its new blog, *Copyright: Creativity at Work* in fiscal 2017. The Copyright Office posted thirteen blog entries in fiscal 2017, covering a variety of topics. Posts have included Office news, registration practice updates, law and policy developments, copyright basics, and copyright lore. In the inaugural post, the Acting Register focused on the people and the work of the Office. The Office's blog provides the public with more detailed information on issues of interest and also goes more in depth into developments such as rulemakings than are addressed in the Office's news emails.

In fiscal 2017 the Copyright Office released the Compendium of U.S. Copyright Office Practices, Third Edition. In addition the Office released thirty-seven updated circulars.

Archive of Copyright Office Rulings

The Copyright Office published a new public resource: an archive of Copyright Office rulings and certain government briefs in copyright cases. This archive includes legal filings under both section 411(a) and 411(b) of the Copyright Act, which allow the Office to intervene or advise courts regarding registrability. The archive also contains legal briefs where the United States government participated in important copyright (and related) cases as a non-party amicus curiae ("friend of the court"). The archive contains an additional database of Review Board decisions from April 2016 to present. These decisions can be filtered through an index. Finally, the archive contains questions of law referred to the Register by the Copyright Royalty Board and any instances where the Register made corrections to errors in law made by the Board.

Copyright Office Website

Through copyright.gov, the public can learn about the copyright law and the Copyright Office's services and search copyright records. The website is also the portal to the electronic system through which users can register claims and upload copies of their works. In fiscal 2017, Office information technology staff continued to improve the architecture of the website with a complete redesign. The redesigned website is better organized, more responsive, and easier to digest. It now features a new header with an improved global navigation and search and expanded width in all sections to maximize screen usage. Several individual pages have been consolidated for improved navigation. A new page, History and Education, includes a wealth of information such as the History of Copyright Law, Past Reports and Publications, and Past Announcements. The improvements also included support for secure https protocol. During fiscal 2017, the Office served 57.9 million pages to 3.8 million unique users. Mobile use increased by 10 percent over the previous fiscal year to 1.4 million visits. Visits through social networks increased 72 percent to approximately 129,000.

Copyright is "valuable to the economy of not only our financial sector but also valuable to the economy of the soul... It is the very thing that will inspire the next generation." *– Representative Doug Collins*

Public Information

The Copyright Office responded to more than 222,000 inquiries from the public for copyright information in fiscal 2017. Requests came by email, regular mail, and telephone, and almost 2,500 individuals visited the Office.
The Copyright Office distributed forty-eight issues of NewsNet, an electronic news service covering legislative and regulatory developments and general Office news, to more than 28,000 subscribers in fiscal 2017.

Outreach

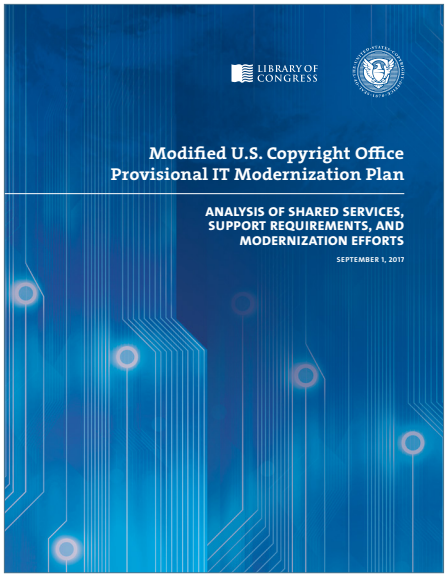
The Copyright Office continued its "Copyright Matters" public lecture series in fiscal 2017 with a celebration in April of World Intellectual Property Day, the theme of which was "Innovation—Improving Lives." Co-hosted with the Copyright Alliance and held in the historic Coolidge Auditorium of the Library of Congress, this April 26 program featured remarks by Representative Doug Collins, Acting Register of Copyrights Karyn A. Temple, and Copyright Alliance CEO Keith Kupferschmid. The event also included a panel discussion featuring songwriter Steve Bogard and musician/journalist Jason King, which was moderated by Eric Schwartz, partner with Mitchell Silberberg & Knupp LLP. To show the importance of recording technology to the creative process, this program also included excerpts from an eight-part documentary television series.

During the year, the Acting Register of Copyrights made presentations and served as the keynote speaker at multiple domestic and international events and symposia. She and other Copyright Office lawyers also spoke at law schools and annual law and trade association meetings. Public Information Office representatives also spoke at local high schools about the basics of copyright and what the Copyright Office does.

Among her presentations, the Acting Register spoke at a policymakers' luncheon of the Information Technology and Innovation Foundation on January 24. In addition, she delivered the Daniel A.P. Murray Cultural Association's Women's History Month keynote address, titled "Honoring Trailblazing Women in Labor and Business" at the Library of Congress on March 7. She also delivered "A View from the Copyright Office" at the Copyright Society of the USA's annual meeting.

Senior policy and legal staff spoke at conferences nationwide on topics including trading in intellectual property; U.S. copyright law and Office developments; the law and new technologies; collective management and transparency, accountability, and good governance; and fair use in the digital age. They engaged in a variety of conferences, including at the Annual Fordham International IP Law and Policy Conference, the ABA-IP Law Section annual meeting, the International Trademark Association (INTA) annual meeting, and at numerous law schools such as Columbia University Law School, USC Gould School of Law, Georgetown University Law School, and University of Michigan Law School.

Copyright Office staff engaged in discussions with foreign officials visiting from Australia, Botswana, People's Republic of China, and South Korea. Office lawyers also traveled to meet with international copyright officials and participate in conferences and negotiations in Canada, Jamaica, the Netherlands, Nigeria, Scotland, and Switzerland.



TECHNOLOGY MODERNIZATION

The Copyright Office released *Modified U.S. Copyright Office Provisional IT Modernization Plan: Analysis of Shared Services, Support Requirements, and Modernization Efforts* in September 2017. The Modified IT Plan maintains the Office's focus on creating an IT system that is robust and flexible enough to facilitate the work of Copyright Office not only as it exists now, but also as it may be in the future, and documents how this goal may be achieved under a shared services model. The Modified IT Plan further describes the progress that has been made on Copyright Office IT modernization to date and sets forth anticipated milestones and timelines for further work on this important task. The Modified IT Plan accordingly reiterates the Office's belief in the importance of increased flexibility for the Office in the collection and application of fees, including potential adoption of innovative fee strategies such as subscription fees, differential fees, or additional fees for high-volume access to copyright ownership data.

While planning for comprehensive modernization, the Copyright Office pursued ongoing projects to improve existing information technology, and it continued to improve the performance and functionality of its electronic copyright registration system. In addition, it worked to enhance the availability of copyright records through its public catalog, and it continued to support legacy systems that remain needed while modernization evolves.

STAFFING

After serving as Register of Copyrights for five years, Maria A. Pallante left the Copyright Office in October 2016 and was succeeded by Karyn A. Temple, who was named Acting Register of Copyrights the same month. Temple served as Acting Register throughout the fiscal year. The Office hired its first Chief Financial Officer, Jody Harry, and the Acting Register appointed a new permanent head of Public Records and Repositories, Denise Wofford. Regan Smith became the deputy general counsel. The Office promoted Craig Taylor to Chief of the Receipts and Control Division. The Office hired twelve copyright examiners in fiscal 2017, and twenty-three examiners hired in fiscal 2016 successfully completed their training program.

Sarah Gersten and Emma Kleiner began two-year appointments in fiscal 2017 as Barbara A. Ringer Copyright Honors Program fellows. The program brings developing lawyers of exceptional ability to the Copyright Office to work closely with senior Office legal staff. Professor Steven Wilf served as the Copyright Office's third Kamenstein scholar, researching copyright deposit issues.

STAFF TRAINING AND EDUCATION

Through the Copyright Academy, a staff training program, the Copyright Office offered a fifteen-week copyright law class for newly hired examiners in the Registration Program. Another copyright law class was tailored for staff members in the Public Information Office, who answer inquiries about copyright law, copyright registration, and the practices and services of the Office. Examiners and Public Information Office staff also received detailed training in the updates to the *Compendium* that took effect in September 2017. Staff also received training on new regulations governing supplementary registration, group registration of contributions to periodicals, and secure tests.

The Copyright Office also continued its series of afternoon programs to expand the knowledge of staff about copyright services and the Office's initiatives. Topics featured included life after registration, updates to the *Compendium*, fashion design and copyright, and copyright in pop culture.

The Copyright Office developed a new employee orientation that provides information on Office operations and explains how all of the different divisions work towards achieving the Office's mission. The Office also held two open houses during which employees spoke with representatives of each division to learn more about the work of the Office.

Anna Chauvet speaks at an afternoon session on the topic of fashion and copyright.

APPENDICES

FUNDING

Approximately 60 percent of the Copyright Office's annual budget comes from fees collected for services. Each year, Congress determines what portion of the Office's income it can spend. The Office receives the remainder of its funding from federal appropriations.

The Copyright Office's total basic appropriation for fiscal 2017 was $61.7 million, which derived from two revenue sources: net appropriations from the U.S. Treasury in the amount of $21.9 million and authority to spend user fees and prior-year reserves in the amount of $39.8 million. The Office's Licensing Division was fully funded from user fees and withdrawals from royalty pools in the amount of $5.5 million.

Chief Financial Officer Jody Harry oversaw the budget in fiscal 2017.

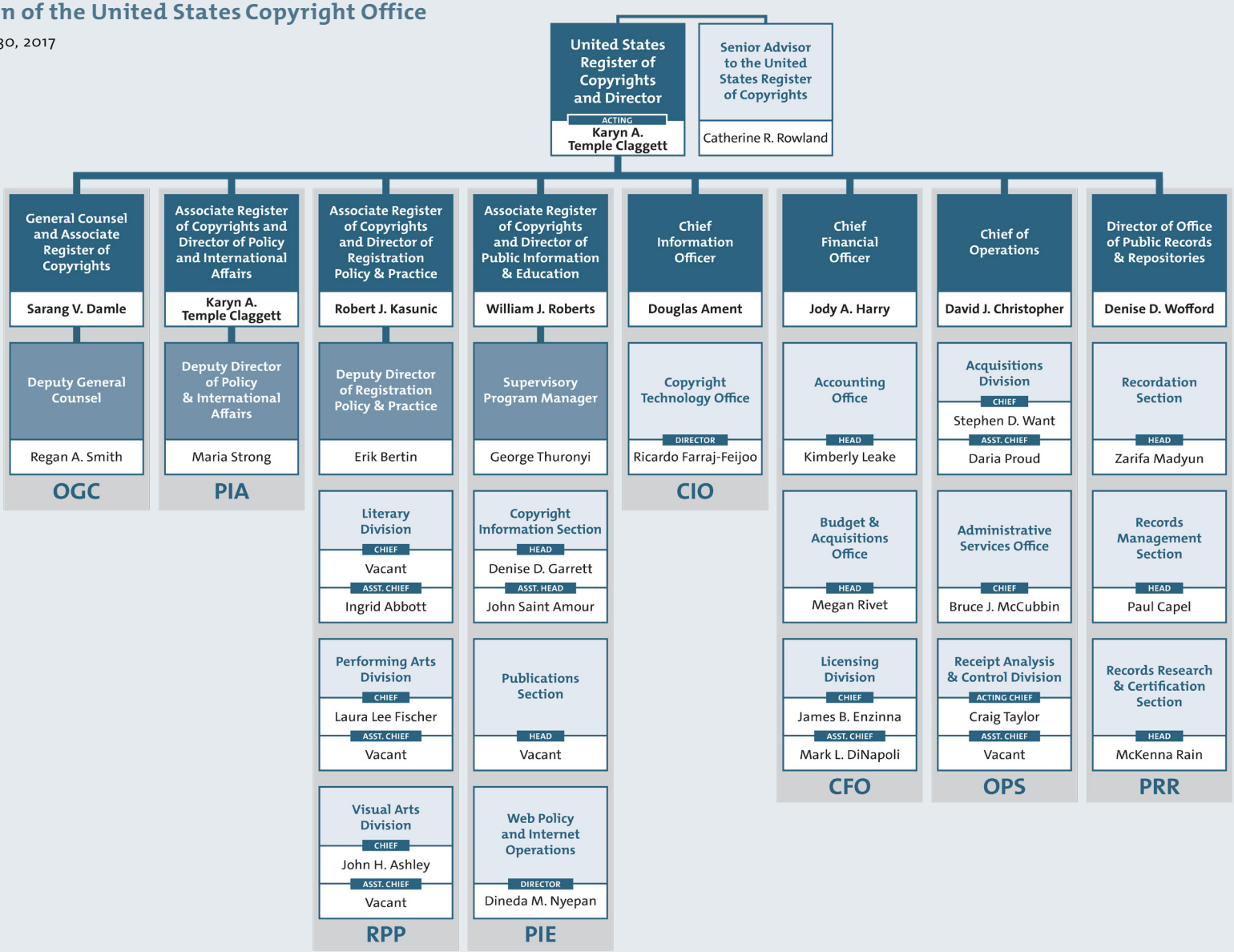
$29.9
receipts from copyright registration
(in millions)

$2.4
receipts from document recordation
(in millions)

$220
royalty fees collected
(in millions)

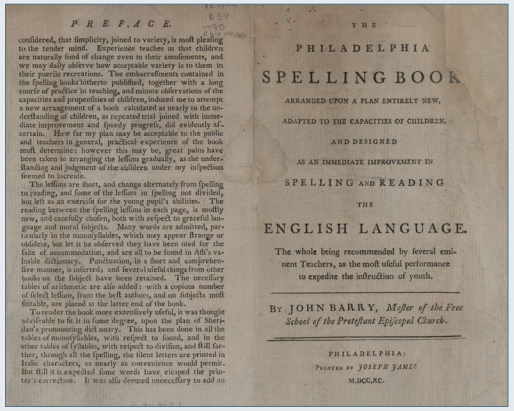
Organization of the United States Copyright Office

as of September 30, 2017



Copyright Registrations, 1790–2017

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	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 [2]	2007	526,378
1881	21,256	1913	120,413	1945	178,848	1976	108,762 [2]	2008	232,907 [5]
1882	23,141	1914	124,213	1946	202,144	1977	452,702	2009	382,086
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
1890	43,098	1922	140,734	1954	222,665	1985	540,081 [3]	2017	452,122
1891	49,197	1923	151,087	1955	224,732	1986	561,208 [3]	**Total**	**37,753,284**
1892	54,741	1924	164,710	1956	224,908	1987	582,239 [3]		
1893	58,957	1925	167,863	1957	225,807	1988	565,801		
1894	62,764	1926	180,179	1958	238,935	1989	619,543 [4]		
1895	67,578	1927	186,856	1959	241,735	1990	643,602		
1896	72,482	1928	196,715	1960	243,926	1991	663,684		
1897	75,035	1929	164,666	1961	247,014	1992	606,253		
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		



PREFACE.

considered, that simplicity, joined to variety, is most pleasing to the tender mind. Experience teaches us that children are naturally fond of change even in their amusements, and we may daily observe how acceptable variety is to them in their puerile recreations. The embarrassments contained in the spelling books hitherto published, together with a long course of practice in teaching, and minute observations of the capacities and propensities of children, induced me to attempt a new arrangement of a book calculated as nearly to the understanding of children, as repeated trial joined with immediate improvement and speedy progress, did evidently ascertain. How far my plan may be acceptable to the public and teachers in general, practical experience of the book must determine: however this may be, great pains have been taken in arranging the lessons gradually, as the understanding and judgment of the children under my inspection seemed to increase.

The lessons are short, and change alternately from spelling to reading, and some of the lessons in spelling not divided, but left as an exercise for the young pupil's abilities. The reading between the spelling lessons in each page, is wholly new, and carefully chosen, both with respect to graceful language and moral subjects. Many words are admitted, particularly in the monosyllables, which may appear strange or obsolete, but let it be observed they have been sited for the sake of accommodation, and are all to be found in Ash's valuable dictionary. Punctuation, in a short and comprehensive manner, is inserted; and several useful things from other books on the subject have been retained. The necessary tables of arithmetic are also added: with a copious number of select lessons, from the best authors, and on subjects most suitable, are placed at the latter end of the book.

To render the book more extensively useful, it was thought advisable to fit it in some degree, upon the plan of Sheridan's pronouncing dictionary. This has been done in all the tables of monosyllables, with respect to sound, and in the other tables of syllables, with respect to division, and still farther, through all the spelling, the silent letters are printed in Italic characters, as nearly as convenience would permit. But still it is expected some words have escaped the printer's correction. It was also deemed unnecessary to add an

THE

PHILADELPHIA

SPELLING BOOK

ARRANGED UPON A PLAN ENTIRELY NEW,

ADAPTED TO THE CAPACITIES OF CHILDREN,

AND DESIGNED

AS AN IMMEDIATE IMPROVEMENT IN

SPELLING AND READING

THE

ENGLISH LANGUAGE.

The whole being recommended by several eminent Teachers, as the most useful performance to expedite the instruction of youth.

BY JOHN BARRY, *Master of the Free School of the Protestant Episcopal Church.*

PHILADELPHIA:

PRINTED BY JOSEPH JAMES

M.DCC.XC.

The first copyright registration, "The Philadelphia Spelling Book" by John Barry, is registered in the U.S. District Court of Pennsylvania.

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

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

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

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

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

Number of Registrations by Subject Matter, Fiscal 2017

Category of Material	*Published*	*Unpublished*	*Total*
Nondramatic literary works:			
Monographs and computer-related works	112,727	40,239	152,966
Serials:			
Serials (nongroup)	39,578	-	39,578
Group daily newspapers/newsletters	3,030	-	3,030
Group serials	6,902	-	6,902
Total Literary Works	**162,237**	**40,239**	**202,476**
Works of the performing arts, including musical works, dramatic works, choreography and pantomimes, and motion pictures and filmstrips	54,393	49,117	103,510
Works of the visual arts, including two-dimensional works of fine and graphic art, sculptural works, technical drawings and models, photographs, cartographic works, commercial prints and labels, and works of applied arts	51,717	34,749	86,466
Sound recordings	17,750	41,497	59,247
Total Basic Registrations	**286,097**	**165,602**	**451,699**
Renewals	396		396
Mask work registrations	27		27
Vessel design registrations	0		0
Grand Total All Registrations			**452,122**
Preregistrations			**771**
Documents Recorded			**14,644**

Financial information published in this table is unaudited.

Fee Receipts and Interest, Fiscal 2017

Fees	*Receipts Recorded*[1]
Copyright registration	$27,792,765
Registration special handling/expedited services	$2,089,605
Vessel design registration	$16,803
Renewal registration	$13,210
Mask works registration	$9,175
Subtotal	**$29,921,558**
Notice of intention (17 USC 115)	$3,313,894
Recordation of documents	$2,438,591
Certifications	$639,884
Recordation special handling/expedited services	$430,490
Preregistrations	$133,450
Designation of Agent (DMCA)	$52,908
Other services and fees	$49,328
Searches	$27,954
Miscellaneous licensing fees	$20,131
Subtotal	**$7,106,630**
Total Receipts Recorded	**$37,028,188**
Investment earnings	$40,993
Reconciling transactions[2]	($18,944)
Refunds	($4,095)
Fee Receipts and Interest Applied to the Appropriation[3]	**$37,046,142**

1 "Receipts Recorded" are fee and interest receipts entered into the Copyright Office's systems as offsetting collections of the Copyright Office Basic appropriation. Receipts recorded does not include fee or interest receipts from remitters required to file statements of account with the Office under the statutory licensing provisions of the Copyright Act or fees to participate in proceedings of the Copyright Royalty Judges.

2 "Reconciling Transactions" include amounts pending association with an identified fee type, corrections, adjustments, and pending deposit account 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, Fiscal 2017

	Registered works transferred	*Non-registered works transferred*	*Total works transferred*	*Average unit price*	*Value of works transferred*
Books[1,2]	**155,909**	**78,802**	**234,711**		**$15,203,373**
Book-hardbound	56,342	21,808	78,150	$98.96	$7,733,724
Book-softbound	80,881	13,746	94,627	$44.77	$4,236,451
eBooks (ProQuest)	18,686	20,141	38,827	$5.34	$207,336
eBooks (special relief)[5]	0	23,107	23,107	$130.95	$3,025,862
Serials[1,3]	**82,418**	**293,849**	**376,267**		**$22,327,814**
Periodicals[4]	82,343	193,623	275,966	$54.35	$10,499,126
Newspapers[1]	75	20,880	20,955	$1.50	$22,003
eSerials[5]	0	79,346	79,346	$148.80	$11,806,685
Microforms	**3,962**	**3,646**	**7,608**		**$1,141,200**
Microfilm	3,962	3,646	7,608	$150.00	$1,141,200
Microfiche	0	0	0	$9.59	$0
Motion pictures	**4,739**	**0**	**4,739**		**$1,056,924**
Film–35mm/70mm/IMAX®[1]	36	0	36	$13,460.26	$484,569
Film–16mm	0	0	0	$1,500.00	$0
Videotape	4,703	0	4,703	$121.70	$572,355
CD/DVDs	**27,094**	**1,706**	**28,800**	$25.00	**$720,000**
Printed music	**3,594**	**1,604**	**5,198**	$65.28	**$339,325**
Maps	**164**	**99**	**263**	$51.02	**$13,418**
Prints, posters, photographs, and works of art	**385**	**74**	**459**	$41.47	**$19,035**
Total	**278,265**	**379,780**	**658,045**		**$40,821,089**

1 As of 2010, categories were changed to match format codes in the Copyright Office's eCO system. "Newspapers" and "Film-35mm/70mm/IMAX" 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 60 percent of "Books" are selected for the collections; 40 percent are used for the Library's exchange program.

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

4 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 Copyright Acquisitions Division. For the estimated portion, there was an earlier change in physical method of delivery, which decreased the average amount per hamper. The figures above reflect a reasonable estimate of current receipts per hamper and are periodically reviewed.

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

Non-fee Information Services to Public, Fiscal 2017

Public Information and Education/ Public Records and Repositories Direct Reference Services	
In person	2,448
By correspondence	6,709
By email	58,981
By telephone	80,108
Total	**148,246**
Office of the General Counsel Direct Reference Services	
By correspondence	34
By telephone	24
Total	**58**
Receipt Analysis and Control Division Services	
By correspondence	2,463
By email	15,797
By telephone	4,780
Total	**23,040**
Licensing Division Direct Reference Services	
By correspondence or email	1,745
By telephone	826
Total	**2,571**
Acquisition Division Direct Reference Services	
By correspondence or email	0
By telephone	20
Total	**20**
eCO Service Help Desk	
By email	15,342
By telephone	33,379
Total	**48,721**
Grand Total Direct Reference Services	**222,656**

Statutory Licensing Statement of Fiduciary Net Assets, Fiscal 2017

	(in thousands)
Investments in U.S. Treasury securities, net	$1,175,083
Fund Balance with Treasury	$2,727
Interest receivable	$68
Accrued liabilities	($119)
Total Fiduciary Net Assets	**$1,177,759**

Statutory Licensing Statement of Fiduciary Activity, Fiscal 2017

	(in thousands)
Beginning Fiduciary Net Assets	**$1,103,819**
Royalty Fees Received	$217,838
Investment Earnings	$7,197
Total Inflows to Fiduciary Net Assets	**$225,035**
Distributions to copyright owners	($148,642)
Refunds of royalty fees	($407)
Net royalty fees retained for administrative costs	($2,046)
Total Outflows from Fiduciary Net Assets	**($151,095)**
Increase in Fiduciary Net Assets	**$73,940**
Ending Fiduciary Net Assets	**$1,177,759**

Statutory Licensing Filing and Royalty Fees Collected and Offset for Administrative Costs, Fiscal 2017

			(in thousands)
	Total	*Licensing Division*	*Copyright Royalty Judges*
Filing Fees	$2,054	$2,053	$1
License filing year 2017 royalty fees	$2,375	$2,078	$297
License filing year 2016 royalty fees	$1,500	$1,400	$100
Total	**$5,929**	**$5,531**	**$398**

Statutory Licensing Net Royalty Fees Retained for Administrative Costs, Fiscal 2017

			(in thousands)
	Total	*Licensing Division*	*Copyright Royalty Judges*
2017 Royalty fees retained	$2,375	$2,078	$297
2016 Royalty fees retained	$1,500	$1,400	$100
2016 Royalty fees refunded	($1,425)	($1,400)	($25)
2015 Royalty fees refunded	($390)	($390)	–
2012 Royalty fees refunded	($14)	($14)	–
Total	**$2,046**	**$1,674**	**$372**

Copyright Office Contact Information

UNITED STATES COPYRIGHT OFFICE
Library of Congress
101 Independence Avenue SE
Washington, DC 20559-6000

WEBSITE
www.copyright.gov

PUBLIC INFORMATION OFFICE
Staff members are on duty to answer questions from 8:30 am to 5:00 pm, 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).

FORMS AND PUBLICATIONS
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