

TABLE II

This Table lists the sections of former Title 17, Copyrights, and indicates the sections of Title 17, as revised in 1976, which cover similar and related subject matter.

<i>Title 17 1947 Revision Sections</i>	<i>Title 17 New Sections</i>
1	106, 116
2	301
3	102, 103
4	102
5	102
6	102
7	103
8	104, 105, 303
9	104
10	401
11	410
12	408
13	407, 411
14	407
15	407
16	601
17	407
18	407, 506
19	401
20	401, 402
21	405
22	601
23	601
24	203, 301 et seq.
25	301 et seq.
26	101
27	109, 202
28	201, 204
29	204
30	205
31	205
32	201
101	412, 501-504
102	Rep. See T. 28 § 1338
103	Rep. See F.R. Civ. Proc.
104	110, 506
105	506
106	602
107	602
108	603
109	603
110	Rep. See T. 28 § 1338
111	Rep. See T. 28 § 1400
112	502
113	502
114	502
115	507
116	505
201	701(a)
202	701(a)
203	708(c)
204	Rep.
205	701(c)
206	701(b)
207	702
208	705
209	407, 410
210	707
211	707
212	705
213	704
214	704
215	708(a), (b)
216	703

PRIOR PROVISIONS

Title 17, as enacted by act July 30, 1947, ch. 391, 61 Stat. 652, consisting of sections 1 to 32, 101 to 116, and 201 to 216, as amended through 1976, and section 203, as amended by Pub. L. 95-94, title IV, § 406(a), Aug. 5, 1977, 91 Stat. 682, terminated Jan. 1, 1978.

Statutory Notes and Related Subsidiaries

EFFECTIVE DATE

Pub. L. 94-553, title I, § 102, Oct. 19, 1976, 90 Stat. 2598, provided that: "This Act [enacting this title and section 170 of Title 2, The Congress, amending section 131 of Title 2, section 290e of Title 15, Commerce and Trade, section 2318 of Title 18, Crimes and Criminal Procedure, section 543 of Title 26, Internal Revenue Code, section 1498 of Title 28, Judiciary and Judicial Procedure, sections 3203 and 3206 of Title 39, Postal Service, and sections 505 and 2117 of Title 44, Public Printing and Documents, and enacting provisions set out as notes below and under sections 104, 115, 304, 401, 407, 410, and 501 of

this title] becomes effective on January 1, 1978, except as otherwise expressly provided by this Act, including provisions of the first section of this Act. The provisions of sections 118, 304(b), and chapter 8 of title 17, as amended by the first section of this Act, take effect upon enactment of this Act [Oct. 19, 1976]."

SEPARABILITY

Pub. L. 94-553, title I, § 115, Oct. 19, 1976, 90 Stat. 2602, provided that: "If any provision of title 17 [this title], as amended by the first section of this Act, is declared unconstitutional, the validity of the remainder of this title is not affected."

AUTHORIZATION OF APPROPRIATIONS

Pub. L. 94-553, title I, § 114, Oct. 19, 1976, 90 Stat. 2602, provided that: "There are hereby authorized to be appropriated such funds as may be necessary to carry out the purposes of this Act [this title]."

LOST AND EXPIRED COPYRIGHTS; RECORDING RIGHTS

Pub. L. 94-553, title I, § 103, Oct. 19, 1976, 90 Stat. 2599, provided that: "This Act [enacting this title] does not provide copyright protection for any work that goes into the public domain before January 1, 1978. The exclusive rights, as provided by section 106 of title 17 as amended by the first section of this Act, to reproduce a work in phonorecords and to distribute phonorecords of the work, do not extend to any nondramatic musical work copyrighted before July 1, 1909."

CHAPTER 1—SUBJECT MATTER AND SCOPE OF COPYRIGHT

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| 101. | Definitions. |
| 102. | Subject matter of copyright: In general. |
| 103. | Subject matter of copyright: Compilations and derivative works. |
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| 106. | Exclusive rights in copyrighted works. |
| 106A. | Rights of certain authors to attribution and integrity. |
| 107. | Limitations on exclusive rights: Fair use. |
| 108. | Limitations on exclusive rights: Reproduction by libraries and archives. |
| 109. | Limitations on exclusive rights: Effect of transfer of particular copy or phonorecord. |
| 110. | Limitations on exclusive rights: Exemption of certain performances and displays. |
| 111. | Limitations on exclusive rights: Secondary transmissions of broadcast programming by cable. |
| 112. | Limitations on exclusive rights: Ephemeral recordings. |
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| 115. | Scope of exclusive rights in nondramatic musical works: Compulsory license for making and distributing phonorecords. |
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[116A.] Renumbered.] |
| 117. | Limitations on exclusive rights: Computer programs. |
| 118. | Scope of exclusive rights: Use of certain works in connection with noncommercial broadcasting. |
| 119. | Limitations on exclusive rights: Secondary transmissions of distant television programming by satellite. |
| 120. | Scope of exclusive rights in architectural works. |
| 121. | Limitations on exclusive rights: Reproduction for blind or other people with disabilities. |

- Sec.
 121A. Limitations on exclusive rights: reproduction for blind or other people with disabilities in Marrakesh Treaty countries.
 122. Limitations on exclusive rights: Secondary transmissions of local television programming by satellite.

Editorial Notes**AMENDMENTS**

2018—Pub. L. 115–261, §2(b), Oct. 9, 2018, 132 Stat. 3669, added item 121A.

2010—Pub. L. 111–175, title I, §§102(a)(2), 103(a)(2), 104(a)(2), May 27, 2010, 124 Stat. 1219, 1227, 1231, added items 111, 119, and 122 and struck out former items 111 “Limitations on exclusive rights: Secondary transmissions”, 119 “Limitations on exclusive rights: Secondary transmissions of superstations and network stations for private home viewing”, and 122 “Limitations on exclusive rights: Secondary transmissions by satellite carriers within local markets”.

2002—Pub. L. 107–273, div. C, title III, §13210(2)(B), (3)(B), Nov. 2, 2002, 116 Stat. 1909, substituted “Reproduction” for “reproduction” in item 121 and “Limitations on exclusive rights: Secondary transmissions by satellite carriers within local markets” for “Limitations on exclusive rights: secondary transmissions by satellite carriers within local market” in item 122.

1999—Pub. L. 106–113, div. B, §1000(a)(9) [title I, §1002(c)], Nov. 29, 1999, 113 Stat. 1536, 1501A–527, added item 122.

1997—Pub. L. 105–80, §12(a)(2), Nov. 13, 1997, 111 Stat. 1534, substituted “Limitations on exclusive rights: Computer programs” for “Scope of exclusive rights: Use in conjunction with computers and similar information systems” in item 117.

1996—Pub. L. 104–197, title III, §316(b), Sept. 16, 1996, 110 Stat. 2417, added item 121.

1994—Pub. L. 103–465, title V, §514(c), Dec. 8, 1994, 108 Stat. 4981, substituted “Copyright in restored works” for “Copyright in certain motion pictures” in item 104A.

1993—Pub. L. 103–198, §3(a), (b)(2), Dec. 17, 1993, 107 Stat. 2309, renumbered item 116A as 116 and struck out former item 116 “Scope of exclusive rights in nondramatic musical works: Compulsory licenses for public performances by means of coin-operated phonorecord players.”

Pub. L. 103–182, title III, §334(b), Dec. 8, 1993, 107 Stat. 2115, added item 104A.

1990—Pub. L. 101–650, title VI, §603(b), title VII, §704(b)(1), Dec. 1, 1990, 104 Stat. 5130, 5134, added items 106A and 120.

1988—Pub. L. 100–667, title II, §202(6), Nov. 16, 1988, 102 Stat. 3958, added item 119.

Pub. L. 100–568, §4(b)(2), Oct. 31, 1988, 102 Stat. 2857, substituted “Compulsory licenses for public performances” for “Public performances” in item 116 and added item 116A.

§ 101. Definitions

Except as otherwise provided in this title, as used in this title, the following terms and their variant forms mean the following:

An “anonymous work” is a work on the copies or phonorecords of which no natural person is identified as author.

An “architectural work” is the design of a building as embodied in any tangible medium of expression, including a building, architectural plans, or drawings. The work includes the overall form as well as the arrangement and composition of spaces and elements in the design, but does not include individual standard features.

“Audiovisual works” are works that consist of a series of related images which are intrin-

sically intended to be shown by the use of machines, or devices such as projectors, viewers, or electronic equipment, together with accompanying sounds, if any, regardless of the nature of the material objects, such as films or tapes, in which the works are embodied.

The “Berne Convention” is the Convention for the Protection of Literary and Artistic Works, signed at Berne, Switzerland, on September 9, 1886, and all acts, protocols, and revisions thereto.

The “best edition” of a work is 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.

A person’s “children” are that person’s immediate offspring, whether legitimate or not, and any children legally adopted by that person.

A “collective work” is a work, such as a periodical issue, anthology, or encyclopedia, in which a number of contributions, constituting separate and independent works in themselves, are assembled into a collective whole.

A “compilation” is a work formed by the collection and assembling of preexisting materials or of data that are selected, coordinated, or arranged in such a way that the resulting work as a whole constitutes an original work of authorship. The term “compilation” includes collective works.

A “computer program” is a set of statements or instructions to be used directly or indirectly in a computer in order to bring about a certain result.

“Copies” are material objects, other than phonorecords, in which a work is fixed by any method now known or later developed, and from which the work can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. The term “copies” includes the material object, other than a phonorecord, in which the work is first fixed.

“Copyright owner”, with respect to any one of the exclusive rights comprised in a copyright, refers to the owner of that particular right.

A “Copyright Royalty Judge” is a Copyright Royalty Judge appointed under section 802 of this title, and includes any individual serving as an interim Copyright Royalty Judge under such section.

A work is “created” when it is fixed in a copy or phonorecord for the first time; where a work is prepared over a period of time, the portion of it that has been fixed at any particular time constitutes the work as of that time, and where the work has been prepared in different versions, each version constitutes a separate work.

A “derivative work” is a work based upon one or more preexisting works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other