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*"Rummaging in the government's attic"*

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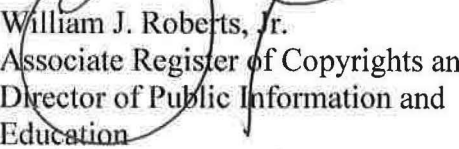
**FOIA Docket No. 16/2017**

January 25, 2017

I am responding to your Freedom of Information Act (FOIA) request received for processing by the FOIA Requester Service Center on January 16, 2017. You requested "a copy of the homepage of the LCNET internal website for the Copyright Office." You also requested "a copy of each main subpage connected by one click (i.e. one level down). Attached please find the requested office intranet webpages.

*File closed if no response in 30 days.* We hope that you have found this information to be responsive. We will consider the file on this matter closed as of the date of this communication, unless you contact us again within 30 days. If you do contact us again regarding this FOIA request, please include the docket number, which is 16/2017, or a copy of at least a first page of this letter. You may email us at the [copofoia@loc.gov](mailto:copofoia@loc.gov) or write us at the Copyright Office, FOIA Requester Service Center, GC/PIE, P.O. Box 70400, Washington, D.C. 20224.

Sincerely,



William J. Roberts, Jr.  
Associate Register of Copyrights and  
Director of Public Information and  
Education  
U.S. Copyright Office

## Copyright Office

[Copyright Notices](#)

[Staff Directory](#)

[Technical Support](#)

[Training](#)

[Web TA](#)

Welcome to the U.S.  
Copyright Office Intranet

### Key Offices & Divisions

USCO Leadership  
Administrative Services  
Office (ASO)  
Copyright Acquisitions  
Division (CAD)  
Copyright Technology  
Office (CTO)  
Licensing Division (LD)  
Office of the General  
Counsel (OGC)  
Office of Policy and  
International Affairs (PIA)  
Office of Public  
Information and  
Education (PIE)  
Receipt Analysis and  
Control Division (RACD)

### Contact Web Team

[Intranet Request Form](#)

### Upcoming Events

Presidents' Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



## Office Divisions Showcased at Open House

ALICIA MROCZYK, events coordinator in the Office of Public Information and Education (foreground), organized a Copyright Office open house on December 7. Staff from divisions throughout the Office developed displays to inform one another about the work of their divisions.



NEWS &  
EVENTS



JOB & DETAIL  
OPPORTUNITIES



Welcome to the U.S.  
Copyright Office Intranet

Key Offices & Divisions

- USCO Leadership
- Administrative Services  
Office (ASO)
- Copyright Acquisitions  
Division (CAD)
- Copyright Technology  
Office (CTO)
- Licensing Division (LD)
- Office of the General  
Counsel (OGC)
- Office of Policy and  
International Affairs (PIA)
- Office of Public  
Information and  
Education (PIE)
- Receipt Analysis and  
Control Division (RACD)

Contact Web Team

Intranet Request Form

Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

Copyright Notices Archive

[Home](#) / Copyright Notices

→	2016
→	2015
→	2014
→	2013
→	2012
→	2011
→	2010
→	2009
→	2008
→	2007
→	2006
→	2005
→	2004
→	2003
→	2002
→	2001
→	2000

Older Notices (1950’s – 1990’s)

## Contact CTO

[Home](#) / [Copyright Technology Office](#) / [Contact CTO](#)

Welcome to the U.S.  
Copyright Office Intranet

### Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

### Contact Web Team

[Intranet Request Form](#)

### Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



### AskCTO

CTO uses [askcto@loc.gov](mailto:askcto@loc.gov) to send general announcements & information to receive feedback & receive general inquiries.

### Contact AskCTO



### Help Desk

Email [ctoinfo@loc.gov](mailto:ctoinfo@loc.gov) for technical support and to report any system issues. You may also call 202.707.3002 between the hours of 8AM to 8pm, Monday Ð Friday.

### Contact Help Desk



### IT Liaisons

Every office in the USCO has an IT Liaison to support your technical needs. See your liason first and ÕccÓ them on emails to ctoinfo.

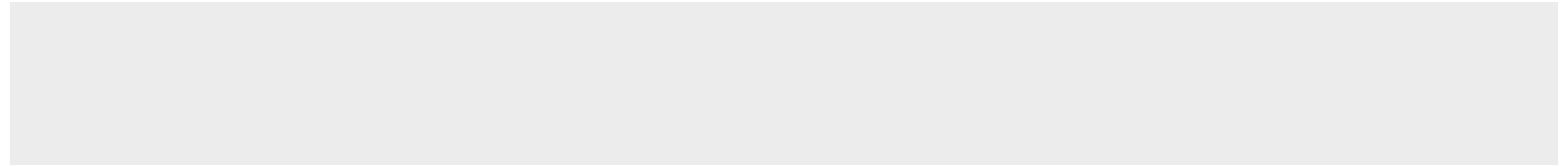
### IT Liaisons



### Telephone Liaisons

There are Telephone Liaisons in every office who can help you with all your telecommunications needs.

### Telephone Liaisons





## News & Events

[Home](#) / [News & Events](#)

Welcome to the U.S.  
Copyright Office Intranet

### Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

### Contact Web Team

[Intranet Request Form](#)

### Upcoming Events

Presidents’ Day  
[February 20](#)

Daylight Savings Time  
[March 12](#)

Memorial Day  
[May 29](#)

[View All Events](#)



### New Deputy General Counsel Named January Issue

Acting Register of Copyrights **KARYN TEMPLE CLAGGETT** announced the appointment of **REGAN SMITH** to fill the position of deputy general counsel

### Copyright Matters Lecture Series

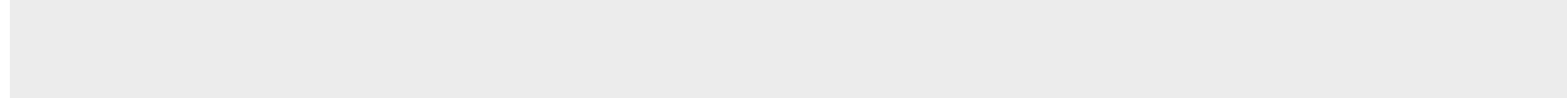
The Copyright Matters lecture series was founded by Register of Copyrights Maria A. Pallante in 2011 as a community forum to discuss the practical implications of copyright law in the 21st century and to provide education and training to the staff of the U.S. Copyright Office.



### Copyright Talks

Copyright Talks are informative sessions related to copyright procedures, rules and latest developments of interest to the Copyright Office and/or Library of Congress staff. These sessions provide not only information but also an opportunity to ask questions and clarify issues of common interest on copyright matters.







Staff Resources

[Home](#) / [Staff Resources](#)

Welcome to the U.S.  
Copyright Office Intranet

Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

Contact Web Team

[Intranet Request Form](#)

Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)





Welcome to the U.S.  
Copyright Office Intranet

Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

Contact Web Team

Intranet Request Form

Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

Reports

Home / Reports

Annual Statistical Reports

The Annual Statistical Report is a standard set of tables included in the Annual Report of the Register of Copyrights. It includes Registrations from 1790 to date, Number of Registrations by Subject Matter for the fiscal year, Fee Receipts and Interest, Estimated Value of Materials Transferred to the Library, Non-Fee Information Services to the Public, and Financial statements of Royalty Fees for Compulsory Licenses.

FY16 FY15 FY14 FY13 FY12

Previous Annual Statistical Reports form part of the Annual Report of the Register of Copyrights.

Annual Report of the Register of Copyrights

Annual Statistical Summary

The Annual Statistical Report Summary is an accounting of claims and fees in various classes and services, by source (mail or web), and by registration decision.

FY16 FY15 FY14 FY13 FY12 FY11 FY10 FY09 FY08 FY07



# Administrative Services Office

[Home](#) / [Administrative Services Office](#)

Welcome to the U.S.  
Copyright Office Intranet

## Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

## Contact Web Team

[Intranet Request Form](#)

## Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



### About ASO

The Copyright Administrative Services Office, or ASO, exists to support the employees, supervisors and managers of the Copyright Office as they work to fulfill the Office’s mission “To promote creativity by administering and sustaining an effective national copyright system.”

[ASO Staff](#) [Contact Us](#)

## Administrative Guidance

## Staff Resources

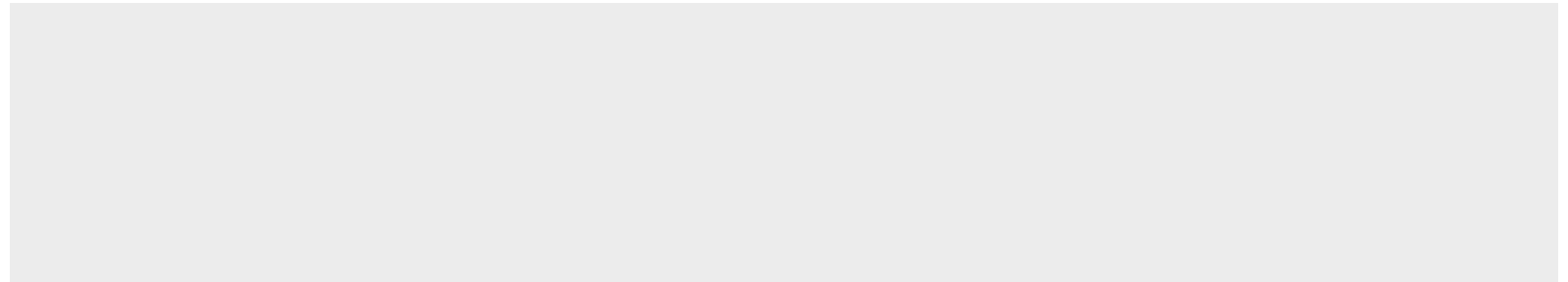
## Message from the Chief

Employees, supervisors and managers alike will find answers to many of their administrative related questions on this ASO Intranet site. We hope that it is a help to you in your work. Please let us know any comments and suggestions that you may have for improvement.

We are located in LM-458. We invite you to stop by or call us if there is any way we can be of assistance to you. And, we love [feedback](#). Please feel free to contact me at any time you have any question, comment or concern about anything we do. We’re always looking to improve what we do and we love to hear compliments, too!

Bruce J. McCubbin

Chief, Administrative Services Office





# Copyright Acquisitions Division

[Home](#) / Copyright Acquisitions Division

Welcome to the U.S.  
Copyright Office Intranet

## Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

## Contact Web Team

[Intranet Request Form](#)

## Upcoming Events

Presidents' Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



### About CAD

Through publisher education and enforcement of mandatory copyright deposit, the Copyright Acquisitions Division acts for the US Copyright Office as an essential intermediary between the Library of Congress and sources of creative works. CAD diligently secures, selects and transfers required materials to the Library for its collections to help preserve the nation's cultural heritage and support its creative future.

[CAD Staff](#)

[Organization Chart](#)

[Contact CAD](#)

## Resources

### What We Do

#### Technical Processing Unit (TPU)

- Ensure the secure transfer of materials into and out of the division
- Create records for deposits received from publishers through a regular program of deposit
- Create cases for the ACQ section to demand a second copy if two copies are wanted for the collection but only one is received through a regular program of deposit
- Link deposits of demanded published works that are also being deposited for registration
- Search databases for materials sent to CAD from other divisions to determine if it was sent for mandatory deposit or if it should be forwarded to another division for handling
- Locate missing deposits in other divisions that require processing in CAD in order to close demand cases
- Process an average of 322,000 pieces each year

**Acquisitions Section (ACQ)** comprises serials technicians and acquisitions teams.

Serial Technicians:

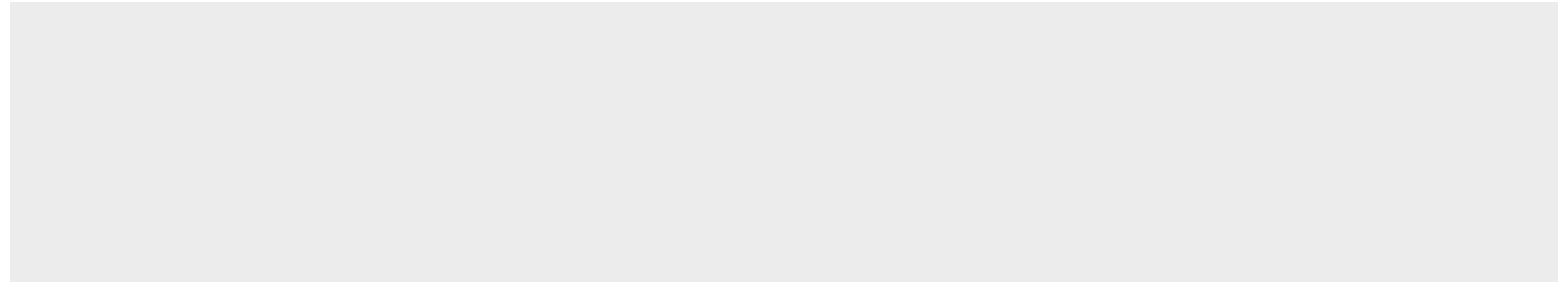
- LC ILS check-in of select serials received through copyright deposit
- Create POs, IBCRs, New Patterns, and Item Records for new serial titles received through the copyright demand process

- Ensure the timely processing of over 4,000 titles each month

Acquisitions Demand Teams:

- Demand published works through the skillful enforcement of the mandatory deposit provision of the copyright law
- Educate publishing community about mandatory deposit requirements
- Process requests and recommendations for acquisitions from congressional staff and Library Services recommending officers
- Regularly review publishers to ensure their compliance with mandatory deposit
- Librarians select published works for the Library’s collections from the deposits received from publishers through a regular program of deposit
- Process an average of 4,100 requests each year

Functions and Organization of the Copyright Acquisitions Division ([LCR 215-2](#))





# Copyright Technology Office (CTO)

[Home](#) / Copyright Technology Office

Welcome to the U.S.  
Copyright Office Intranet

## Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

## Contact Web Team

[Intranet Request Form](#)

## Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)

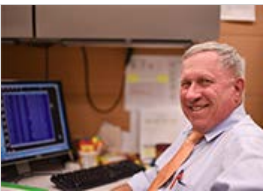


## New hires in CTO

CTO welcomes new staff: Craig Lowenstein previously worked for Booz Allen Hamilton; Kim Gunter came to us from CAD; and Carrie Nelson joins CTO from LOC OCIO. In addition, Marybeth Wise of the National Library Service for the Blind & Physically Handicapped is on detail to CTO as part of the Library’s Leadership Development Program.



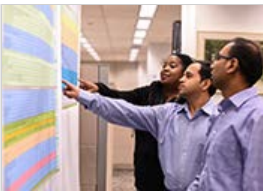
News & Events



CTO Services



Contact Us



About CTO



## Licensing

[Home](#) / [Licensing](#)

Welcome to the U.S.  
Copyright Office Intranet

### Key Offices & Divisions

USCO Leadership  
Administrative Services  
Office (ASO)  
Copyright Acquisitions  
Division (CAD)  
Copyright Technology  
Office (CTO)  
Licensing Division (LD)  
Office of the General  
Counsel (OGC)  
Office of Policy and  
International Affairs (PIA)  
Office of Public  
Information and  
Education (PIE)  
Receipt Analysis and  
Control Division (RACD)

### Contact Web Team

[Intranet Request Form](#)

### Upcoming Events

Presidents' Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



#### About LD

The Licensing Division collects royalty fee payments and maintains public records filed by cable operators for retransmitting television and radio broadcasts ([section 111](#)), from satellite carriers for retransmitting nonnetwork and network television broadcasts ([section 119](#)), and importers or manufacturers that distribute digital audio recording technology products (DART) ([section 1003](#)). The division deducts its full operating costs from the royalty fees and invests the balance in interest-bearing securities with the U.S. Treasury for later distribution to copyright owners by the [Copyright Royalty Board](#).

The division also maintains public records for notices filed under [section 112](#), [section 114](#), [section 115](#), and [section 118](#).

[LD Staff](#)

[Contact Us](#)

### Business Processing Reengineering Updates (BPR)



On September 27, 2012, the Licensing Division achieved an important milestone in its re-engineering effort: we launched the first pilot of our new online royalty statement of account system.

[Read More](#)

### TLC | The Licensing Connection Newsletter

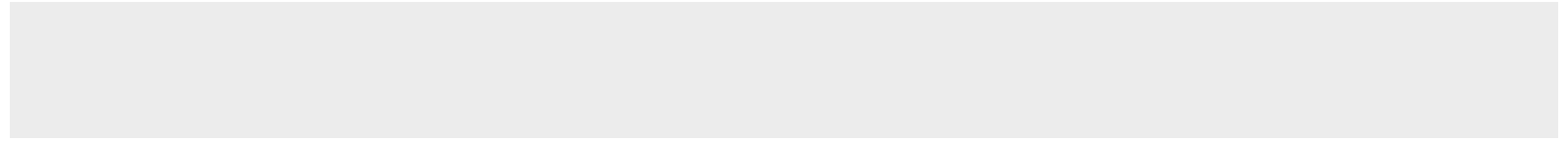
[Fall/Winter 2016](#)

[Winter 2015](#)

[Fall 2015](#)

[Summer 2015](#)

[TLC Archive](#)





# Office of the General Counsel (OGC)

Welcome to the U.S.  
Copyright Office Intranet

## Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

## Contact Web Team

Intranet Request Form

## Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

[Home](#) / [Office of the General Counsel \(OGC\)](#)



### About OGC

The Office of General Counsel assists the Register in carrying out critical work of the U.S. Copyright Office involving the legal interpretation of the copyright law.

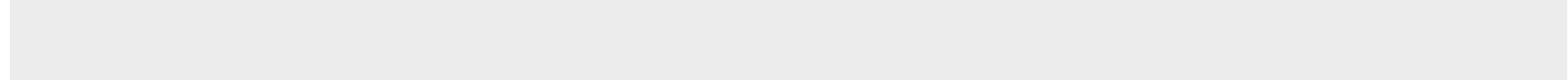
OGC Staff

Ringer Fellows

### What We Do

The Office of the General Counsel (ÒOGCÓ), headed by the General Counsel and Associate Register of Copyrights, liaisons with the Department of Justice, other federal departments, and the legal community on a wide range of copyright matters including litigation and the administration of Title 17. For example, the Office has contributed to the United States Government’s briefs in the *Kirtsaeng*, *Petrella*, and *Aereo* Supreme Court cases.

OGC also has primary responsibility for the formulation and promulgation of regulations and the adoption of legal positions governing policy matters and the practices of the U.S. Copyright Office. As part of its regulatory responsibility, the Office administers the triennial rulemaking required by section 1201 of the DMCA, and has conducted various other rulemakings related to copyright registration, recordation, the statutory licenses set forth in the Copyright Act, and section 512 of the DMCA. Additionally, OGC conducts comprehensive legal analyses and studies for the benefit of Congress and the general public, including the September 2013 report, *Copyright Small Claims*, the February 2014 report, *Copyright and the Music Marketplace*.





## Office of Policy and International Affairs (PIA)

[Home](#) / Office of Policy and International Affairs (PIA)

Welcome to the U.S.  
Copyright Office Intranet

### Key Offices & Divisions

USCO Leadership  
Administrative Services  
Office (ASO)  
Copyright Acquisitions  
Division (CAD)  
Copyright Technology  
Office (CTO)  
Licensing Division (LD)  
Office of the General  
Counsel (OGC)  
Office of Policy and  
International Affairs (PIA)  
Office of Public  
Information and  
Education (PIE)  
Receipt Analysis and  
Control Division (RACD)

### Contact Web Team

[Intranet Request Form](#)

### Upcoming Events

Presidents' Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



### About PIA

The Office of Policy and International Affairs supports the Copyright Office's role in promoting creativity and innovation by providing expert analysis and advice on domestic and international copyright law and policy.

[PIA Staff](#) [Ringer Fellows](#)

### What We Do

Congress has identified several critical law and policy functions of the Copyright Office, including:

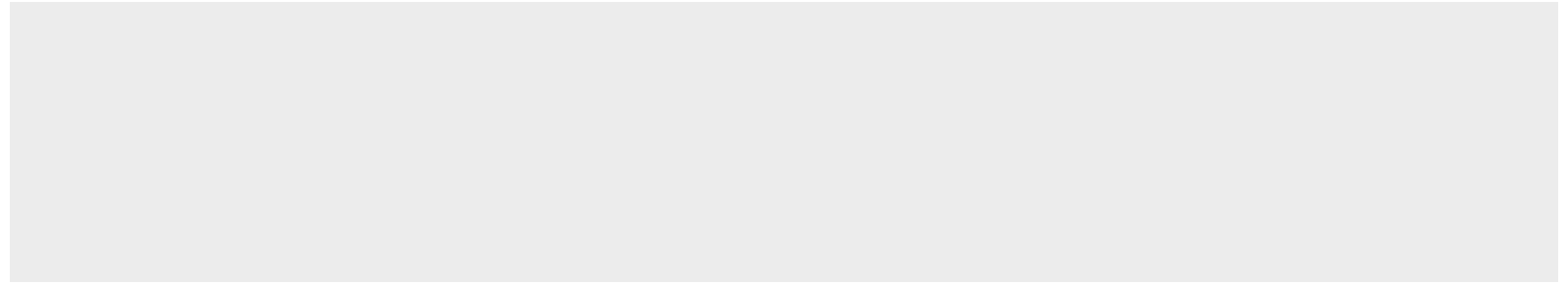
- Advising Congress on domestic and international copyright issues;
- Providing assistance and information to other federal agencies and the courts;
- Participating on U.S. delegations in meetings with foreign governments and intergovernmental organizations; and
- Conducting studies and programs regarding copyright, including educational programs conducted cooperatively with international intergovernmental organizations and foreign intellectual property offices.

The Office of Policy and International Affairs (PIA) is the primary office within the Copyright Office involved in executing these legislative mandates. PIA is staffed with lawyers who share twin responsibilities for both domestic and international copyright affairs.

On domestic copyright matters, PIA works closely with congressional offices on legislation and policy matters. It also maintains an open-door policy and coordinates with a large number of stakeholders on a wide variety of issues. Additionally, PIA conducts comprehensive legal analyses and studies for the benefit of Congress and the general public, such as the February 2016 report on *The Making Available Right in the United States*, the June 2015 report on *Orphan Works and Mass Digitization*, and the December 2013 report on *Resale Royalties*.

With substantial expertise in foreign copyright issues and international copyright treaty obligations, PIA attorneys serve on U.S. government delegations for bilateral and regional trade agreements and copyright treaty negotiations. Working with interagency colleagues, PIA provides advice to foreign governments and promotes the development of copyright systems,

nationally and internationally. PIA also participates in educational programs and conferences with foreign governments, such as organizing the Copyright Office-WIPO International Copyright Institute (ICI) every two years.





# Office of Public Information and Education (PIE)

[Home](#) / Office of Public Information and Education (PIE)

Welcome to the U.S. Copyright Office Intranet

## Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

## Contact Web Team

[Intranet Request Form](#)

## Upcoming Events

Presidents' Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



## 2016 National Book Festival

The Copyright Office team at the 2016 National Book Festival. Each year, PIE produces public informational materials, including a glossy copyright-oriented poster (1,200 copies distributed), and assembles a team from across departments to speak to thousands of visitors about copyright law and the Office. The festival took place on September 24 in the Walter E. Washington Convention Center.

## About PIE

The Office of Public Information and Education (PIE) informs and helps carry out the work of the Register and the U.S. Copyright Office in providing authoritative information about the copyright law to the public and establishing educational programs. The Office publishes the copyright law and other provisions of title 17; maintains a robust and accurate public website; creates and distributes a variety of circulars, information sheets, and newsletters, including NewsNet; responds to public inquiries regarding provisions of the law, explains registration policies, procedures, and other copyright-related topics upon request; plans and executes a variety of educational activities; and engages in outreach with various copyright community stakeholders.

[PIE Staff](#)

[PIE Leadership](#)



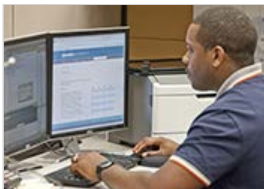
Public Information



Publications

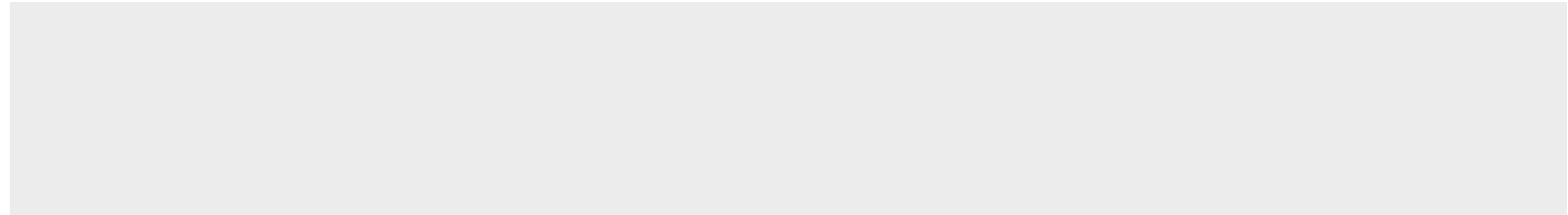


Education & Outreach



Web Services







## Receipt, Analysis, and Control Division (RACD)

[Home](#) / [Receipt Analysis and Control Division \(RACD\)](#)

Welcome to the U.S.  
Copyright Office Intranet

### Key Offices & Divisions

- USCO Leadership
- Administrative Services  
Office (ASO)
- Copyright Acquisitions  
Division (CAD)
- Copyright Technology  
Office (CTO)
- Licensing Division (LD)
- Office of the General  
Counsel (OGC)
- Office of Policy and  
International Affairs (PIA)
- Office of Public  
Information and  
Education (PIE)
- Receipt Analysis and  
Control Division (RACD)

### Contact Web Team

[Intranet Request Form](#)

### Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

[View All Events](#)



#### About RACD

The Receipt Analysis and Control Division’s mission is to support and sustain the nation’s Copyright registration and recordation system by effectively managing the initial receipt and processing of registrations and other service requests; deposit copies, and to employ fiscal integrity and accountability of payments. Our services extend to Congress, the Copyright staff, the Library, and to the general public.

[RACD Staff](#)

[Organization Chart](#)

- [→ Division Office](#)
- [→ Accounts Section](#)
- [→ In-Processing Section](#)
- [→ Out-Processing Section](#)

Functions and Organization of the Receipt Analysis and Control Division ([LCR 215-5](#))



Welcome to the U.S.  
Copyright Office Intranet

Key Offices & Divisions

- USCO Leadership
- Administrative Services  
Office (ASO)
- Copyright Acquisitions  
Division (CAD)
- Copyright Technology  
Office (CTO)
- Licensing Division (LD)
- Office of the General  
Counsel (OGC)
- Office of Policy and  
International Affairs (PIA)
- Office of Public  
Information and  
Education (PIE)
- Receipt Analysis and  
Control Division (RACD)

Contact Web Team

Intranet Request Form

Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

Contact Web Team

[Home](#) / Office of Public Information and Education (PIE)

To request a new webpage or add events to the [calendar](#) please fill out the form below.

Your Name (required)

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Subject

Office/Division

Your Message



Welcome to the U.S.  
Copyright Office Intranet

Key Offices & Divisions

- USCO Leadership
- Administrative Services  
Office (ASO)
- Copyright Acquisitions  
Division (CAD)
- Copyright Technology  
Office (CTO)
- Licensing Division (LD)
- Office of the General  
Counsel (OGC)
- Office of Policy and  
International Affairs (PIA)
- Office of Public  
Information and  
Education (PIE)
- Receipt Analysis and  
Control Division (RACD)

Contact Web Team

Intranet Request Form

Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

Event Calendar

<< All Events

Presidents’ Day

February 20

Presidents’ Day

+ GOOGLE CALENDAR

+ ICAL EXPORT

Details

Date:  
February 20



Welcome to the U.S.  
Copyright Office Intranet

Key Offices & Divisions

- USCO Leadership
- Administrative Services Office (ASO)
- Copyright Acquisitions Division (CAD)
- Copyright Technology Office (CTO)
- Licensing Division (LD)
- Office of the General Counsel (OGC)
- Office of Policy and International Affairs (PIA)
- Office of Public Information and Education (PIE)
- Receipt Analysis and Control Division (RACD)

Contact Web Team

Intranet Request Form

Upcoming Events

- Presidents’ Day  
February 20
- Daylight Savings Time  
March 12
- Memorial Day  
May 29
- View All Events

Event Calendar

<< All Events

Daylight Savings Time

March 12

Daylight Savings Time starts

+ GOOGLE CALENDAR

+ ICAL EXPORT

Details

Date:  
March 12



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Control Division (RACD)

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Intranet Request Form

Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

Event Calendar

<< All Events

Memorial Day

May 29

Memorial Day Holiday

+ GOOGLE CALENDAR

+ ICAL EXPORT

Details

Date:  
May 29



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Upcoming Events

Presidents’ Day  
February 20

Daylight Savings Time  
March 12

Memorial Day  
May 29

View All Events

Event Calendar

EVENTS IN

SEARCH

VIEW AS

Month

Events for January 2017

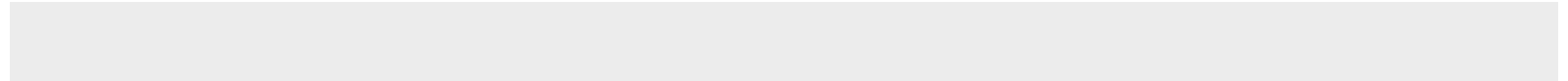
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
26 Christmas Day observed	27	28	29	30	31	1
2 New Year's Day observed	3	4	5	6	7	8
9	10	11	12	13	14	15
16 Martin Luther King Day	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

<< December

February >>

+ EXPORT MONTH'S EVENTS





# Copyright notices

JANUARY 2017



3  
Steven Wilf Is 2016–17  
Kaminstein Scholar



6  
Eric Smith Performs  
His Poetry on College  
Campuses Nationwide



8  
Tracie Coleman  
Is Leadership  
Development Fellow

2 Around the Office    13 CTO Insider    15 Retirements  
8 Law & Policy    15 Appointment    17 Obituaries

## New Deputy General Counsel Named

Acting Register of Copyrights **KARYN**

**TEMPLE CLAGGETT** announced the

appointment of **REGAN SMITH** to fill  
the position of deputy general counsel.

Smith joined the Copyright Office in 2014

as assistant general counsel and advanced in 2015 to associate general counsel.

Her appointment as deputy general counsel took effect on December 25.

Smith will assist **SY DAMLE**, the Copyright Office's general counsel, on the full range of legal issues that come before the Office, including litigation, policy studies, and regulatory proceedings. She will also continue to provide legal advice and assistance to Copyright Office divisions, the U.S. Department of Justice, and other federal agencies.

"I have been fortunate to work very closely with Regan throughout her tenure at the Copyright Office. She is a tremendously talented lawyer and will bring a wealth of experience to her new role," says Temple Claggett.

In her previous Copyright Office positions, Smith has aided the Office's provision of legal advice in U.S. Supreme Court cases including *Kirtsaeng v. John Wiley and Sons* and *Lenz v. Universal Music Group*, and she has represented the Office in various lower court litigations. She participated in all aspects of the sixth triennial rulemaking under section 1201 of the Digital Millennium Copyright Act and works on other regulatory matters, including the ongoing technical amendments project.

In policy matters, she contributed to the Office's 2015 report *Copyright and the Music Marketplace*, and she is currently coleading the Office's study of the operation of the anticircumvention provisions in section 1201. In addition, she heads the Office board that reviews appeals of copyright applications refused by the Registration Program, provides legal assistance



Regan Smith

PHOTO BY DAVID RICE

CONTINUED ON PAGE 9 >

PHOTO BY DAVID RICE



## Longtime Staff Members Honored

**DAVID CHRISTOPHER**, chief of operations (far left), presented five Copyright Office staff members with awards at a December 13 Library of Congress event recognizing staff members for decades of service to the Library and its service units. To Christopher's left are **VELMA WIGGLESWORTH**, **CONSTANCE JACKSON**, **DENISE GARRETT**, **JACQUELINE WOOTEN**, and **ANNETTE JAMES**. © WM



PHOTO BY DAVID RICE

## Office Divisions Showcased at Open House

**ALICIA MROCZYK**, events coordinator in the Office of Public Information and Education (foreground), organized a Copyright Office open house on December 7. Staff from divisions throughout the Office developed displays to inform one another about the work of their divisions. Participating were the Administrative Services Office, the Copyright Acquisitions Division, the Copyright Technology Office, the Licensing Division, the Office of Public Information and Education, the Office of Public Records and Repositories, the Office of Registration Policy and Practice, and the Receipt Analysis and Control Division. © WM

## Packing to Prepare for Move from Landover Storage Facility

**PAUL CAPEL**, head of the Records Management Section, is excited about the process of moving the Copyright Office warehouse from the leased Landover, Maryland, facility to a still to be determined location. He says it's like moving to a new house: "You don't know what the new house will be like yet, but you want to take only what you need and want to be able to put it in the proper place when you get there." Currently, the warehouse team is inventorying the approximately 60,000 boxes in the facility as it upgrades to a digital system. Each box will be barcoded, making it easier to retrieve anything in the inventory. The entire preparation process will be two years, with a goal date for the move at the end of 2018. While all of the move preparation is going on, the warehouse team continues to conduct day-to-day operations, filling deposit requests and monitoring the established retention schedule for deposits. © AH



Copyright Notices 65:01  
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Acting Register of Copyrights

Suggestions for articles and comments  
are welcomed. Please call for deadlines.

PHOTOS BY DAVID RICE



# New Kaminstein Scholar in Residence Joins Office

WENDI A. MALONEY

**STEVEN WILF** is the Copyright Office's 2016–17 Abraham L. Kaminstein Scholar in Residence. An expert in intellectual property law and legal history, he looks forward to sharing insights from his scholarship with staff while learning about the practical challenges facing the Copyright Office.

"It's a wonderful idea to bring someone from the outside to the Copyright Office," Wilf says. "There are benefits on both sides. I haven't been thinking as much as I should about institutional structure. It's a piece missing in my scholarship and teaching."

Announced in 2013, the Kaminstein Scholar Program permits the Register of Copyrights to invite leading academics to the Copyright Office to work on mutually beneficial projects. Wilf is the third scholar to be appointed.

He is the Anthony J. Smits Professor of Global Commerce and director of the Intellectual Property and Information Governance Program at the University of Connecticut Law School. He founded the law school's Intellectual Property Program and served as associate dean for research and faculty development from 2010 to 2013. He has a PhD in history from Yale University and a JD from Yale University Law School. He has published two books and many scholarly articles and is now completing a history of intellectual property from the eighteenth century to the present to be published by Cambridge University Press. This year, he is also participating in a research project on intellectual property and intellectual piracy at Wesleyan University's Center for the Humanities.

"I am extremely pleased to have an academic of Professor Wilf's caliber and background join the Office as

part of the Kaminstein Scholar Program," Acting Register of Copyrights **KARYN TEMPLE CLAGGETT** said upon announcing Wilf's appointment. "His tenure will continue the great tradition of previous scholars and will be of tremendous benefit to the Office and to the constituencies it serves."

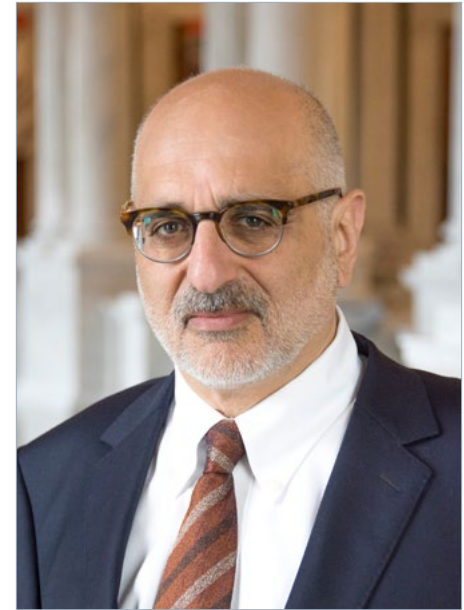
While in residence, Wilf will study topics on which his interests and those of the Office dovetail, he says, including the history of the Copyright Office, especially as it relates to mandatory deposit, registration deposit, best edition, and collection building.

He will also continue to research and write about subjects in the broader field of copyright and intellectual property. Examples include copyright and human rights—"Suddenly, these two formerly separate systems are interacting in all kinds of ways," Wilf comments; moral rights—"What happens when you plopping a piece of international law into a national legal system? Where does it knit itself in?; copyright protection of fictional characters—"a muddy area of law on which much work needs to be done"; and the history of criminalization of copyright infringement.

"Lawyers are trained to look at issues with a microscope," he says. "Historians examine things with a telescope. I enjoy drawing on both perspectives."

Wilf says he hopes to maintain a relationship with the Copyright Office beyond his year in residence. "I find myself embedded, so to speak, with twenty to twenty-five really talented lawyers," he says. "What a stroke of luck. I hope we can continue our conversations and collaborations going forward."

Robert Brauneis of George Washington University Law School was in residence in the Copyright Office as Kaminstein Scholar in 2013–14. Zvi Rosen of Hofstra University served in 2015–16. ©



Steven Wilf

PHOTO BY DAVID RICE



# Office Publishes Report about Software in Everyday Products

The Copyright Office delivered a report to Congress on December 15 about copyright law and software-enabled consumer products, exactly one year to the day after the Office published a notice of inquiry in the *Federal Register* launching a study on the subject. It carried out the study at the request of the Senate Judiciary Committee, whose members sought to determine the need for legislative changes to clarify the right of consumers to make legitimate use of works containing copyrighted software, including for repair, security research, and resale.

“Copyrighted software is now essential to the operation of our refrigerators, our cars, our farm equipment, our wireless phones, and virtually any other device you can think of,” wrote Sen. Charles Grassley, chair of the Senate Judiciary Committee, and Sen. Patrick Leahy, the committee’s ranking member, in an October 22, 2015, letter to the Copyright Office. “We write to you in an effort to better understand and evaluate how our copyright laws . . . allow legitimate uses in this software-enabled environment.”

The senators called on the Office to seek input from industry stakeholders, consumer advocacy groups, and relevant federal agencies. They noted that issues raised by restrictions on use of software-enabled products may not be driven primarily by copyright and, to the extent action is called for, “we may need to look outside of copyright law.”



But they concluded that there is “undoubtedly a need to understand how copyright is implicated.”

The Copyright Office held roundtable hearings in San Francisco and Washington, DC, over the past year and reviewed dozens of public comments to prepare its report. It addresses issues related to resale, repair and tinkering, security research, and interoperability and competition. In addition, it analyzes how specific areas of the copyright law apply to software-enabled consumer products. Based on a thorough review of the existing legal framework, the report recommends no legislative changes at this time but points to existing legal doctrines to address potential issues.

“The report details how copyright law applies to software-enabled consumer products and enables creative expression and innovation in the software industry,”

**“We greatly appreciate the Copyright Office’s hard work in producing this timely study, which will prove invaluable to the Senate Judiciary Committee as we continue to work together to make informed policy choices that protect the interests of consumers, creators, and innovators,”**

— Sen. Charles Grassley  
and Sen. Patrick Leahy

summarized Acting Register of Copyrights **KARYN TEMPLE CLAGGETT** in submitting the report. “The Office believes that the proper application of existing copyright doctrines to software embedded in everyday products should allow users to engage in . . . legitimate uses of works, while maintaining the strength and stability of the copyright system.”

“We greatly appreciate the Copyright Office’s hard work in producing this timely study, which will prove invaluable to the Senate Judiciary Committee as we continue to work together to make informed policy choices that protect the interests of consumers, creators, and innovators,” wrote Sen. Grassley and Sen. Leahy upon receiving the report.

The report and supporting documents are available on the Copyright Office’s [website](#). © WM

# Office Welcomes New Assistant General Counsels

WENDI A. MALONEY

**CINDY ABRAMSON** and **ANNA CHAUVET** joined the Copyright Office staff in September. Both are assistant general counsels in the Office of the General Counsel.

Abramson worked in television and movie production for nearly a decade before settling on law as a profession. “I listened to pitches for new shows and helped to develop them,” she explains. “It was a lot of fun.” She worked for Fox Searchlight and Fox 2000, among other companies.

She says she was always fascinated by the law but became interested in copyright law specifically as a result of working with screenwriters and in-house lawyers at movie and television studios. “I entered law school intending to do copyright law. I wanted to support the rights of writers and artists,” she says. She attended the Benjamin N. Cardozo School of Law at Yeshiva University, where she served as senior notes editor for the *Cardozo Arts and Entertainment Law Journal*. Earlier, she earned a bachelor’s degree in creative writing from the New School.

After law school, Abramson worked at Morrison and Foerster in New York for just over six years, focusing on copyright litigation, financial services litigation, and privacy matters. She met Jacqueline Charlesworth, the Copyright Office’s former general counsel, at the firm.

Charlesworth persuaded her to accept a temporary position at the Copyright Office in April 2016. “I was hesitant to move to DC because I’d lived in New York all my life and didn’t want to leave,” Abramson says. “I thought I would just complete the temporary assignment and then go back.”

But she liked the Copyright Office so much that she decided to accept a permanent appointment. “I get to work on many different things here—litigation, regulations, policy. And the work supports my personal goal of helping to advance the arts. It’s my dream job,” she says. “I also love the people. Everyone is really smart.”

While working in movies and television, Abramson attended circus school in Australia and began training as a hula-hoopist and trapeze artist, interests she continues. She specializes in static trapeze, in which the bars and ropes of the trapeze stay in place. She has performed at resorts in Florida and Jamaica and elsewhere. Since moving to Washington, DC, she has been training at a trapeze school in the Navy Yard neighborhood, where she lives. She may perform locally. “But right now, I’m busy with my new job,” she says.

Cindy Abramson, left,  
and Anna Chauvet



PHOTOS BY DAVID RICE


Anna Chauvet practiced intellectual property law for nearly nine years at Washington, DC, firms before arriving at the Copyright Office. At Finnegan, Henderson, Farabow, Garrett and Dunner, she prepared and prosecuted trademark and copyright applications, drafted opinions, and represented clients in federal lawsuits involving infringement claims. At Wilmer Cutler Pickering Hale and Dorr, patent litigation was her main focus—she moved to the firm specifically to gain litigation experience—but she also worked on copyright, including researching and preparing client presentations on developments in copyright law affecting the entertainment industry.

Chauvet’s interest in copyright policy drew her to the Copyright Office. “My interest has always been on the softer side of intellectual property—copyright and trademark. And there’s so much going on with copyright and new technology right now,” she explains. “The question is whether the Copyright Act as it now stands is flexible enough to accommodate new technologies as they develop.”

Chauvet earned her JD from American University’s Washington College of Law.

She has a bachelor’s degree in history from the University of California, Berkeley. Between undergraduate and law school, she did Internet and email marketing consulting for a software company in San Francisco. “I didn’t know at the time that I would eventually work in intellectual property, but that job probably put me on the path.”

Chauvet likes that she can do both policy and litigation work at the Copyright Office. She contributed to the recently published report, *Software-Enabled Consumer Products*, and she supports the efforts of the Office of the General Counsel to advise the U.S. Department of Justice on important court cases. “It’s great that I can still build on my litigation background,” she says.

Outside work, Chauvet enjoys landscape gardening, yoga, and eating, made easier by the fact that her husband is a trained chef; his family until recently owned and operated the Adams Morgan restaurant La Fourchette. Chauvet and her husband, who is also a Washington, DC, realtor, have two daughters, ages five and almost three. 

# Eric Smith

WENDI A. MALONEY



PHOTO BY DAVID RICE

**ERIC SMITH** was promoted in August to the position of administrative and procurement officer in support of the Copyright Office's fiscal and budget-related programs. He has worked for more than twenty-five years at the Copyright Office and the Library of Congress. Eric is also a published poet and spoken word performer.

## **Where did you grow up and go to school?**

I was born in Alexandria, Virginia. When I was in the ninth grade, my family moved to Oxon Hill, Maryland, and I went to Potomac High School. I attended Alabama A&M University on a soccer scholarship and majored in electrical engineering. I'm a numbers guy—I love math. I became interested in engineering after attending a high school career day. I also took accounting courses in college.

## **What inspired you to apply to the Copyright Office?**

I knew about the Copyright Office because my mother, Jennifer Smith, worked at the Office for more than thirty years. She retired in 2005 as a financial specialist in the Licensing Division. I started in the Office's mail room in February 1990.

## **I understand that you also served in the military. What did your service involve?**

I joined the U.S. Army Reserve around the same time that I started at the Copyright Office. I went to Fort Knox, Kentucky, in August 1990 for basic training. The day after I arrived, I learned that I would be on

active duty for Operation Desert Shield. I was assigned to serve as a personnel information systems management specialist at Fort Meade, Maryland. I remained in the military for eight years, including six years of active duty and two years of inactive duty.

## **How did your career at the Copyright Office and Library of Congress evolve?**

After about nine years in the Copyright Office mail room, I moved to the Receiving and Routing Unit of Library Services, where I handled mail and the Library's Surplus Book Program. In 2004, I became section head of the unit and supervised six staff members. We interacted with people from schools and organizations all around the country who wanted to build libraries using the Library's surplus books. I loved it. In 2012, I took advantage of a detail opportunity in the Fiscal Office of Library Services as a technician, later becoming a permanent technician under the fiscal budget officer. I was part of a two-person team and learned a lot about fiscal work in that job. I used my experience in Library Services and returned to the Copyright

CONTINUED >



**“I think the only way to go forward is to give back.”**

Office in 2015 as a technician in the Accounting Section of the RAC. Several months ago, I advanced to my current position as administrative and procurement officer in which I purchase supplies and services for the Copyright Office. I'm enjoying it.

**You have a busy life outside the Copyright Office as a poet and performer. How did that come about?**

I started writing poetry when I was in the third or fourth grade. I didn't feel comfortable giving my poems to my mom directly, so I mailed them to her. I didn't remember doing that until my mom reminded me later in my poetry career. She's excited that I returned to poetry, and she likes what I've been doing. I began writing again and reciting in 2000. One night poetry was coming from my radio—I was tuned to 95.5 WPGC's Thursday Night Love Talk and Poetry

Café program—and the bug to write kicked in. I haven't stopped. Early on, I opened concerts for R&B artists touring in Maryland and DC, including Me'shell N'degeOcello, Musiq Soul Child, and Lyfe Jennings to name a few. After an open-mic event at Virginia Commonwealth University, talent agent Tracy Wiggs of Jus' Wiggins Entertainment offered to represent me on college campuses, and I've been with him ever since. Over twelve years, I've performed my original poetry at more than 250 colleges and universities throughout the United States. I also host a monthly open-mic program at Busboys and Poets in Hyattsville, Maryland. Everywhere I go, I preach about copyright. I always take materials with me, and I let other poets know how important and easy it is to register.

**What have you registered?**

Under the name E-Baby, I've published and registered two CDs, *My Thoughts Are in This Ink* and *Inktoxicated*, and a book, *Haiku-N-U*. I have a new book of poems coming out in 2017.

**How did you get the name E-Baby?**

Brian Norris, one of my friends in RAC, gave me the name, mirroring it after one of our favorite hip-hop artists, the Notorious B.I.G., aka “Biggy Baby.” He started calling me E-Baby to distinguish me from the many other Erics at the Library, and it stuck. I decided to use it for my poetry and performance, and it has worked.

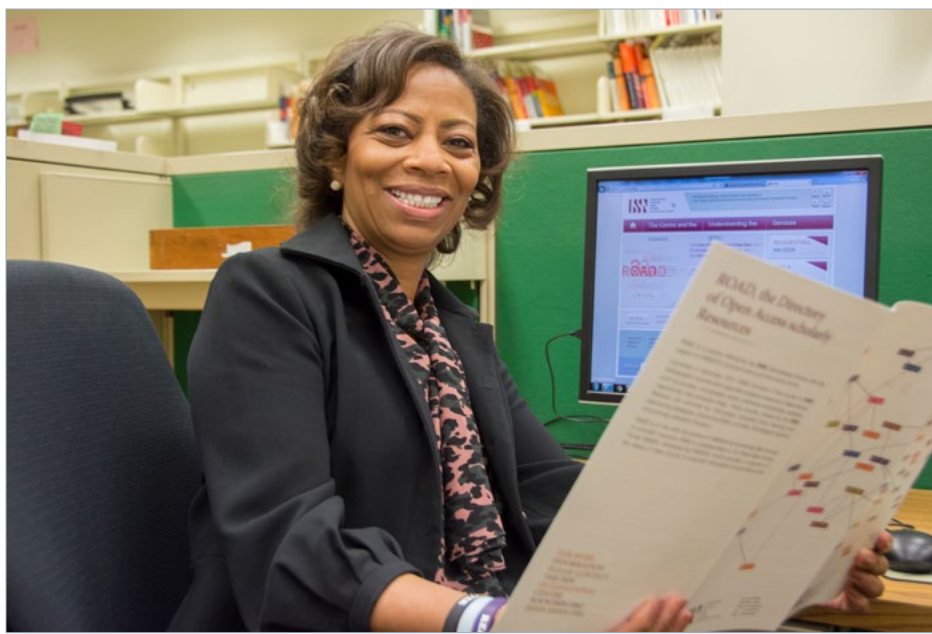
**Aside from poetry, what do you enjoy doing outside work?**

Soccer. I used to coach, but now mostly I'm a fan. I also like to do anything community-based. I mentor other poets, too. I speak to youth groups and at seminars. I think the only way to go forward is to give back. 📍



PHOTOS COURTESY ERIC SMITH





# Tracie Coleman Chosen as Leadership Fellow

ALISON HALL

Licensing Information Section head **TRACIE COLEMAN** is one of twelve employees chosen to participate in the 2016–17 Library of Congress Leadership Development Program (LDP). Coleman comes to the program with more than thirty-five years of Library experience, most of them in the Copyright Office.

The LDP provides selected individuals education, training, and experience necessary to qualify for supervisory or managerial leadership positions or to exercise leadership in other positions. Participants spend one week a month with the program and serve a sixty- and a ninety-day detail in different Library departments. The desired outcome for these

CONTINUED >

## Law & Policy

### Office Publishes Three Notices of Proposed Rulemaking

The Copyright Office invited public comments on December 1 on three notices of proposed rulemaking. The notices relate to supplementary registration, group registration of photographs, and group registration of contributions to periodicals.

The rule on supplementary registration proposes to require most registrants to submit online applications to correct or amplify information included in a basic registration. In addition, the rule updates or codifies practices set forth in the *Compendium of U.S. Copyright Office Practices*.

The rule on group registration of photographs seeks comments on amendments to the Office's regulation governing group registration of published photographs. In addition, the rule proposes to create a new group

registration option for unpublished photographs. The rule would require applicants to submit an online application and permit inclusion of up to 750 photographs in each submission. The rule would also require applicants to submit their works in digital form and memorialize the Office's longstanding position on the scope of a group registration of photographs.


The rule on group registration of contributions to periodicals proposes to require applicants to file claims online and upload their contributions in digital format. In addition, the rule would modify some of the eligibility requirements for this group registration option, confirm that the Office may refuse or cancel a registration if the requirements are not met, and memorialize the Office's longstanding position on the scope of a group registration of contributions to periodicals.

### Librarian of Congress Invites Comments on Register of Copyrights Search

Librarian of Congress Carla Hayden invited interested parties to comment through an online survey on the expertise needed by candidates for the position of Register of Copyrights. The survey is intended to inform the search for a Register of Copyrights to succeed Maria A. Pallante, who resigned in October. The survey includes questions about the knowledge, skills, and abilities required by the Register, and it asks respondents to identify the top three priorities for the incoming Register. The survey opened on December 16 and will close on January 31. It is accessible on the Copyright Office's website. © WM

regarding the statutory licenses, and is a member of the working group regarding revisions to the *Compendium of U.S. Copyright Office Practices*.

Smith has a bachelor's degree in philosophy and political science from the University of Michigan and a JD from Harvard Law School, where she served on the *Civil Rights–Civil Liberties Law Review*. After law school, she spent more than eight years in private practice in Chicago. She worked in the intellectual property department of Kirkland & Ellis and the advanced media and technology department of Loeb & Loeb, focusing on intellectual property matters, including copyright, trademarks, patents, marketing, the First Amendment, and related technology issues.

"I feel lucky to work at the Copyright Office with such dedicated colleagues," Smith says. "The Office has an important mission, and I look forward to helping further it in my new role."  WM

individuals is the development of skills and knowledge that will enable them to perform in increasingly responsible and challenging positions.


Coleman's Library career began as a work-study student while attending the Academy of Notre Dame High School in Washington, DC. She continued to work for the Library part time while earning her bachelor's degree in business administration from Howard University and graduate degree in financial management from the University of Maryland. She began working full time at the Library in 1985 in the Loan Division, then joined the Copyright Office in 1991 as a copyright bibliographer. She was promoted to head of the Certifications and Documents Section in 2001, then in the 2007 reorganization, she became a supervisor in the Records Research and Certification Section. She currently is head of the Licensing Division's Information Section, a position she has held since 2009. She has mentored numerous work-study students as well as Library of Congress Work Experience Program deaf and hard-of-hearing interns and volunteers.

Coleman joined the LDP to reconnect with the Library of Congress after working in the Copyright Office for more than twenty years. "I participated in the Copyright Office's Aspiring Leaders Program a few years ago to develop the essential skills and techniques needed to navigate successfully in a leadership position," she says. "I look at the LDP as an opportunity to further develop these skill sets and to grow and develop in additional areas. My personal goal for the program is to reinforce the values that I hold dear: that people are valued, that trust and commitment to good work is emphasized, that outstanding customer service is provided, and that our commitment is to the task not the time clock." For the past six months, the LDP has been studying *The Leadership Challenge*, a book that focuses on five practices of exemplary leadership: modeling the way, inspiring a shared vision, challenging the process, enabling others to act, and encouraging the heart. This month's LDP challenge is to implement one of the principles in her workplace. Choosing inspiring a shared vision, Coleman is working with her staff to ensure they all recognize and

realize their contribution to the division, the Copyright Office, and the mission of the Library as a whole.

Coleman started her sixty-day detail January 9 as a project lead in the U.S. ISSN Center in the U.S. Programs, Law, and Literature Division of Library Services. This opportunity lets her put her LDP classroom learning into practice as she develops a policy and procedures manual for a new electronic work application. The detail will involve information data gathering and flow charting while she manages the project, and at the conclusion, she will deliver a written summary and a presentation to the director, chief, and staff of the division.

Balancing the LDP activities and a supervisory position is not a challenge, but an opportunity of leadership, for Coleman. "I've become an expert in multitasking and using time management and organizational skills to manage the workflow for the three weeks I'm in the office, as I am always preparing for my time away for the program." When she is away from the office with LDP activities, another division member assumes her duties, but Coleman is available to discuss any issues. "That's another great benefit of LDP," she says. "While I'm away, another member of my staff gains leadership experience as the point of contact for the office, assuming my duties for the week. Then for my time on detail, we did a STED/STEP hiring rotation, and **CAROL GARRETT** is the first to take over." Garrett is a senior examiner in the Licensing Division.

Coleman likes that she's reconnecting with the Library and that she's met so many wonderful people and formed what she knows will be lifelong professional and personal relationships. She also is excited to be a student of the Office of Workforce Learning and Development after many years of working with them as a supervisor of Career Development Program participants. She believes that "leadership is a marathon journey, not a quick sprint to a destination. It's a never ending process of self-development and the development of those you lead." 



# New Analysts Join Public Records and Repositories Office

ALISON HALL

**SHAWN GALLAGHER** and **KANKAN YU** were recently promoted to management and program analysts in the Office of Public Records and Repositories (PRR). They will work with strategic planning and technology programs within the office.

Shawn joined PRR in September. He was attracted to the position by the opportunity to work on governance and communication for the ongoing copyright records modernization project, part of the larger Copyright Office modernization effort. “The program pushes the Copyright Office forward,” he says. “It will reduce the burden on individual submitters so it is easier for them to protect their creative efforts.”

Shawn attended Iona College in New York, earning a degree in mass communications, television, and radio. He spent ten years working in the San Francisco Bay Area at Stanford University and a small technology start-up before joining the Library of Congress in 2009. He worked in what is now the Office of the Chief Operating Officer when he was selected for the Library’s Leadership Development Program in 2012. After

completing the program and gaining a greater awareness of the Library, he took a position with the Office of Strategic Planning and Performance Management, facilitating connections between service unit daily work and the Library’s 2016–20 strategic plan. In his new position at the Copyright Office, he has been focusing on a communication plan for recordation modernization and the newly released Digital Millennium Copyright Act (DMCA) Designated Agent Directory.

He is involved in the Mind Body Spirit Living Well series of the Library of Congress Professional Association, where he has been on men’s health and fitness panels. He is immediate past president of the association. Shawn lives in Falls Church, Virginia, with his wife and two young children. An avid cyclist, he bikes to work whenever possible.

KanKan Yu joined the Copyright Office in 2014 as a project manager and analyst in the Copyright Technology Office (CTO). She worked on a variety of projects, from being the electronic Copyright Office subject-matter expert to improving CTO processes. “In my two years in CTO, I constantly found myself learning something new about the Copyright Office,” says KanKan. She hopes to learn just as much about the workings of the PRR staff.



Shawn Gallagher and KanKan Yu

In her new role, KanKan will be reporting to **INGRID ABBOTT**, acting director of PRR. KanKan is currently working with the DMCA Designated Agent Directory and eRecordation. She will be collaborating with **ZARIFA MADYUN**, head of the Recordation Section; **JACQUELINE SMITH**, PRR business program manager; and **JASON SLOAN**, an attorney-advisor in the Office of General Council, to manage requirements for each system, identify new features and enhancements for the systems, and ensure that the systems continue to meet Office needs and provide valuable services to the copyright community.

KanKan says she is always active, always learning, and is looking forward to shadowing other PRR staff members. “The more I understand how the Copyright Office works, the better I can support it in any capacity. More specifically, when I do

an assignment, even though it’s for one business unit, knowing the bigger picture helps,” she explains.

Prior to joining the Copyright Office, KanKan was a project manager at PPS InfoTech in Rockville, Maryland, and a network application and performance engineer at OPNET Technologies in Bethesda, Maryland. She managed engineering teams, recommended new technologies, established best practices, and performed other duties to meet clients’ needs. She has a bachelor’s degree in electrical engineering from the University of Illinois at Urbana-Champaign.

KanKan has worked at the National Book Festival, and she collects festival posters. She enjoys the outdoors, especially rock climbing, archery, kayaking, and scuba diving. Recently, she’s been cycling more than anything else, participating in group events and riding on her own. ©

PHOTO BY DAVID RICE




## Office Intranet Revamped

The Copyright Office Intranet now has a more modern look and feel thanks to upgrades brought about by the Public Information and Education web team. Designed by **MICHAEL BROOKS**, the new site centralizes information needed by everyone in the Copyright Office, including videos, documents, and updates. The revamped site was launched in October, and **DINEDA NYEPAN**, director of the web team, announced it at the November 9 All Hands Meeting.

Keeping within Library of Congress Intranet style guides, the Copyright Office Intranet now makes it easier to find what you need. There are more division pages, with the Office of Registration Policy and Practice and the Office of Public Records and Repositories still to come.

Other new features include the News and Events page, which is dedicated to the Copyright Matters series; *Copyright Notices*; and Copyright Talks, the staff education program. A Staff Resources page also has been added, which currently has information on planning and statistics, the telework program, telephone listings, and WebTA.

The next phase for this page is to add video tutorials—hands-on demonstrations that will be easier to follow than traditional PowerPoint presentations. The web team worked with the Library of Congress Office of the Chief Information Officer to push a desktop icon to all computers in the Copyright Office.  AH



## Electronic Suggestion Box

The Copyright Office has introduced an “electronic suggestion box” for staff to submit questions to the Acting Register of Copyrights and senior Copyright Office managers and to offer suggestions about ways to improve Office operations and work-life balance. The suggestion box is available on the Office’s Intranet and at <https://www.surveymonkey.com/r/cosuggestions>.

# Recordation Section Appoints Copyright Specialists

ALISON HALL

**WANIKA ADAMS, ASKALU GHEBREGZIABHER, and REGGIE KING** were promoted to copyright specialists in the Recordation Section in October. Each staff member brings a unique background to the position.

Wanika Adams began her Copyright Office career as a work-study student in the former Cataloging Section in 2003. While there, she was named one of the top work-study students in Prince George's County Public Schools in the marketing education category. She then served as a temporary recordation team employee until she was hired to the permanent position of support specialist in 2006. She describes that position as "providing clerical support at the back end of the work." In her new position, Wanika will be at the front end of the job, recording documents and having more contact with the public. She was detailed to this position in 2014 and is happy to have it permanently now. "I enjoy that my job involves a lot of reading and that it is hands-on," she says. "I like to see the types of things people want recorded." She has learned that "while you are not required to record a document, it protects you in the long term, so it is worth doing."

Wanika is a 2013 graduate of the Library's Career Development Program (CDP), which exposed her to the Library of Congress and taught her to notice which aspects she can change in her career. "You have to network yourself," which she says led to her success at the Library. She earned her BA in criminal justice in 2012 from Trinity University in Washington, DC, and continues to take many courses in SkillPort to keep current.

Outside of work, she enjoys being with her family, taking everything day to day, especially with her baby girl who turned one this past November.

Askalu Ghebregziabher has worked in the Copyright Office since 2006, but her Library career began in 1995 working for the food service contractor. She also worked part time with Southland Corporation as a 7-11 sales associate from 1995 to 2000 and with H&R block as tax specialist from 2006 to 2009. She joined the Office as an accounting technician in the Accounting Unit of the Fiscal Control Section. In 2010, as a staffer in the Accounts Section, she participated in CDP, where she took courses in teamwork and collaboration, writing, and the mission and resources of the Library. Askalu was detailed to the Copyright Office Literary Division in 2010, the Library's Office of Contracts and Grant Management in 2011, and the Copyright Office's Recordation Section in 2015.

Each accounting position Askalu has held has been different. "I like a new challenge every day," she says, "and every day I see different documents. I can't say, 'Oh, I know this and I can do the same thing.' There always is something new to figure out. It can be complicated or easy, but it's always interesting."

Her accounting background includes a BA in accounting from Strayer University and courses toward her MBA, which she hopes to continue soon. She also earned a degree from the Teachers Training Institution in Asmara, Eritrea, in 1987 and taught elementary math and English until moving to the United States in 1995.

Askalu has volunteered in many roles at the Library, including Take Our Daughters and Sons to Work Day and the National Book Festival. She is involved in her church, and she is very close with her friends and family. She likes to help people whenever she can.

From left, Wanika Adams, Askalu Ghebregziabher, and Reggie King



PHOTO BY DAVID RICE

Reggie King joined the Literary Division as a problem resolution specialist in May 2015, where he worked with copyright registrations. When he saw the posting for his new position, he thought it seemed like a good opportunity. He now is recording documents that pertain to copyright transfers of ownership. "I like that I am doing a public service," he says. "People can look at the records I create and see what exists."

He enjoys processing documents from Hollywood, finding it interesting that copyrights from previously produced movies can be transferred as collateral for new movie loans that are transferred back to the original owner when the loans are paid off. He also likes recording documents for current movies.

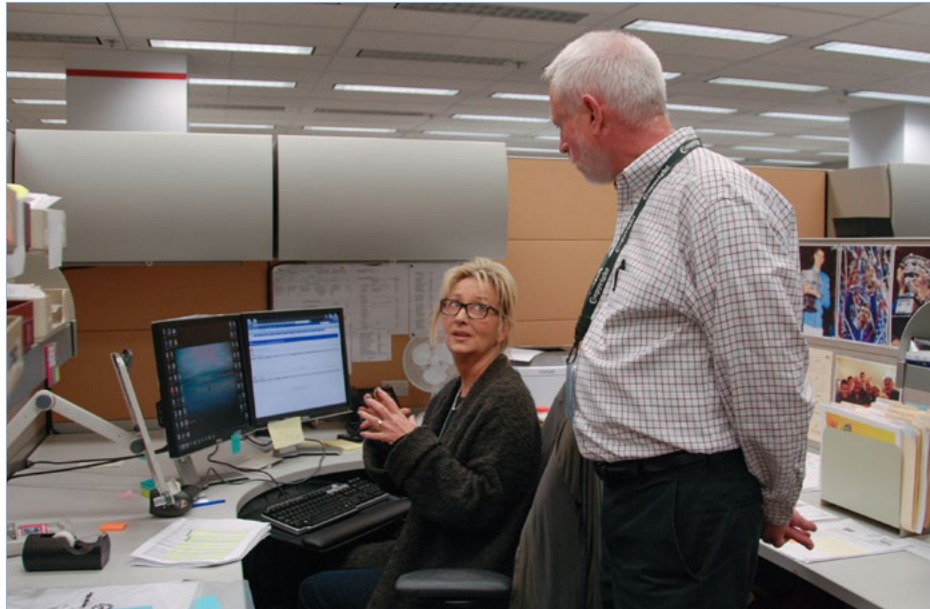
Last year, Reggie participated in CDP. He found the classes very helpful, especially "Writing That Works." He feels that class helps his job directly because he corresponds with remitters in writing. He recommends the Career Development Program for anyone who qualifies.

Reggie spent two years as a missionary in Brazil, where he became fluent in Portuguese. He now is actively trying to become a better Spanish speaker, which he got to practice on a trip to Peru last summer. He also is taking a statistics course at Howard Community College for fun. He says being in school now makes him glad he already has his degree, which is in international relations from Brigham Young University. ©



# Siebel Open UI: It's a Wrap!

JOANNA CORWIN



**MICKEY VUJCIC** of the Registration Program, left, and **STEVE OSWALD** of CTO discuss the upgrade to Open UI and Internet Explorer 11.

The Copyright Technology Office (CTO) is happy to report that all Copyright Office staff members have now been upgraded to Internet Explorer 11 (IE11). Using the previous outdated and unsupported browser, Internet Explorer 8 (IE8), was a security risk. Since the summer, IE8 was available only in a “locked down” mode for those staff who work in Siebel. During this time, CTO was hard at work to upgrade staff to Siebel Open UI and IE11.

More than 200 staff members in the Office use Siebel and needed to be upgraded to Open UI. CTO completed this effort in several phases. Before the general rollout was approved, a beta test was conducted in late July and early August. Nearly 40 staff participated. Since it was a success, the beta testers continued to use the new Open UI. Next, the Maintain Accounts Section was upgraded because it had an urgent need to move to IE11 for compatibility with U.S. Treasury Department systems. Then, from September through December, the remaining majority of the Office’s staff was upgraded.

The rollout effort was complex, requiring substantial planning and cooperation, not only from members of CTO and the Library of Congress’ Office of the Chief Information Officer, but also from staff and managers across the Copyright Office. All staff received training

from subject-matter experts in CTO. In addition, CTO staff visited each and every employee to ensure that the software “push” was successful. When there were issues, the CTO team worked quickly and diligently to resolve them.

Because of the significant impact to Office staff, this software upgrade was one of the most intensive efforts in recent years for CTO. Hopefully, by the time you read this, you will be accustomed to Siebel Open UI. CTO certainly celebrated by putting a “bow” on this effort just in time for the holidays. However, as always, CTO will continue to support staff and address any issues that may come up in the future. 🎉

# Receipt Analysis and Control Division Promotes Three Staff Members

ALISON HALL

**KEVIN FLETCHER, JASON WEST, and LEE WILBURN** have been promoted to higher grades within the materials expediter job category in the Receipt Analysis and Control (RAC) Division's Out-Processing Section. The promotions were competitive. Combined, the three of them bring more than seventy years of Copyright Office experience. They understand the "day-to-day operations of the RAC Out-Processing Section and have specialized knowledge of the duties that pertain to it," says **SYLVESTER SIMPKINS**, head of the Out-Processing Section, adding that Kevin, Jason, and Lee will be instrumental in helping RAC and the Copyright Office meet important goals.

Kevin Fletcher has worked in the Copyright Office for more than thirty-five years. He began as a work-study student in the Clerical Support Unit of the Information and Reference Division. One year later, he was hired as a mail technician. In 2002, he was promoted to materials expeditor. Following the Office's reorganization in 2007, he became a technician in the RAC Out-Processing Section. Kevin has served as vice president and steward for Local 2477 of the American Federation of State, County, and Municipal Employees at the Library of Congress. He participated in the pilot program of the Career Development Program in 2008,

in which he met people at the Library he would not have otherwise met and established lasting relationships with classmates. He is from Bowie, Maryland, and likes the beach, softball, bowling, and roller coasters.

Jason West first came to the Copyright Office with a team of contractors scanning copyright applications in the Records Management Section. Once the team finished the project, Jason was hired in the Materials Control Section as a library technician. In April 2014, he represented the section at a "Following the Deposit" afternoon tea for staff, explaining several of the special work responsibilities of the Out-Processing Section. Prior to joining the Copyright Office, Jason worked for several technology contractors. He enjoys photography in his spare time and is native to Maryland.

Lee Wilburn began his Library career in 1985 as a messenger and supply clerk in the Photoduplication Service. In 1991, he was promoted to registration numbering clerk in the Registration Numbering and Certificate Production Unit of the Receiving and Processing Division, then in 2004 was promoted to materials expeditor in the Materials Control Section. When the Out-Processing Section was reengineered, Lee began to work with performing arts registrations, completing search requests, updating the online registration system, and referring cases for expedited processing. Lee was born in Washington, DC, and graduated from Friendly High School in Prince George's County. After high school, he studied auto mechanics and graduated from Lincoln Technical Institute. Lee has assisted with Take Our Daughters and Sons to Work Day, played on a basketball team with coworkers, and trained many employees. 🌟



From left, Lee Wilburn, Kevin Fletcher, and Jason West

PHOTO BY DAVID RICE



**JEFF GANGI** is the Copyright Office's new management and planning analyst. He arrived at the Library of Congress in 2014 through the Presidential Management Fellows Program of the Office of Personnel Management (OPM). Earlier, he completed a law degree and served for more than a decade in the U.S. Marine Corps.

Jeff joined the Marines right after finishing high school in Woburn, Massachusetts. As a staff sergeant, he worked in counterintelligence and human intelligence in the Middle East, including Iraq, Kuwait, and Qatar. After leaving the Marines, he continued to work in intelligence as an instructor, analyst, and screener for military contractors. His assignments took him to Kabul and Kandahar, Afghanistan, among other places.

While in Kandahar, Jeff screened local citizens and third-country nationals for work at the Kandahar Airfield, and he assisted the intelligence operation of the North Atlantic Treaty Organization. His home was a section of a shipping container split into three separate units.

"It felt as if a blow dryer turned on high was constantly blowing on you there," Jeff recalls of the climate. But he found the work fascinating and enjoyed learning about Afghan culture.

In 2009, Jeff decided to sell everything he owned and return to Massachusetts to attend college. He earned a bachelor's degree from the University of Massachusetts at Lowell in eighteen months thanks to transfer credits he earned in the military. He then enrolled in Suffolk University Law School in Boston, where he earned a JD. In 2014, he became a member of the Maryland State Bar.

Despite his law training, Jeff says he is more strongly drawn to financial management and planning. "I like to understand how numbers and statistics can assist in the management of an organization," he says.

To explore the field, he applied to participate in the Presidential Management Fellows Program of the OPM, which places selected candidates in two-year fellowships. He was assigned to the Library of Congress as a contract specialist in 2014.

He focused on Library-wide procurement, which acquainted him with the different service units of the Library, including the Copyright Office. During his fellowship, he also completed a six-month detail as a program analyst at the U.S. Department of Veterans Affairs.

Jeff started working at the Copyright Office as a permanent staff member in October. Among other duties, he is responsible for analyzing and reporting statistics about Office operations and managing the Office's Continuity of Operations Plan. He will also monitor implementation of the Office's strategic plan for 2016 through 2020.

"Right now, I'm meeting with staff in different sections and gathering information about the Office's business purposes," Jeff explains. "I'm enjoying it. I look forward to being able to offer solutions to improve operations as I learn more."

Outside work, Jeff plays golf and works on his home in Woodbridge, Virginia, where he lives with his orange and white tabby cat. WM



**DONNA CLARK** retired on January 3 with nearly 40 years of service to the Copyright Office. She started in 1977 after applying with four friends from her high school in Clinton, Maryland. They were all hired, but only Donna remained for her entire working career.

She began in the Data Preparation Unit. Three months later, she became a clerk-typist in the Multimedia Division, subsequently advancing to serial recorder in the Cataloging Division. In 1980, she joined the Literary Section of the Examining Division as a technician; she was appointed examiner in 1990 and was later promoted to senior examiner. In 2009, she was promoted to team leader in the Literary Division of the reorganized Registration Program, the position from which she retired.

When Donna started in 1977, the Office environment was "very casual" and "a lot of fun," she recalls. At the time, the Office was in temporary quarters in Crystal City; it moved to Capitol Hill when construction was completed on the Madison Building of the Library of Congress.

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Having grown up in a small town, Donna found Crystal City and Capitol Hill exciting. “I enjoyed walking around Capitol Hill on my breaks,” she says. “I love history, and it was just fascinating to me. The Library of Congress was, too.”

Donna’s career coincided with massive changes in automation. The Office had no computers when she arrived, and assistants typed letters from handwritten drafts. Donna was a clerk-typist when the Office acquired its first word-processing computers, and she was among the first to

use them. The computers occupied a large space at one end of a room where the clerk-typists worked, and they took turns typing information and saving it on floppy disks. “The computers were huge, and it took hours to use them,” Donna says. “But it was exciting.”

When the Office introduced desktop computers, Donna volunteered to test them. “I love starting at ground zero with new technology and helping to fine-tune it,” she says. She also worked with COINS, the Copyright Office In-Processing System.

“Now some of that early technology seems so outdated and clunky,” she says. “But it was amazing at the time to watch functions become streamlined through automation.”

The most rewarding aspect of Donna’s career was meeting people, both colleagues who became good friends and members of the public. “I enjoy helping remitters understand copyright and get their works registered,” she says. “There were ups and downs, of course. But the Copyright Office is a great place to work, and I will miss the people around here.”

Asked what she will do in retirement, Donna responds with a laugh, “Whatever I want, whenever I want. I am so looking forward to not having to get up at 3:45 a.m. anymore to get to work.”


Donna lives on six acres in Nanjemoy, Maryland, where she enjoys gardening, canning, cooking, and crafts. She says she may get a part-time job eventually, but first she will remodel her home and spend time with her boyfriend and her family, including her mother, who lives nearby, and her five grandchildren.  WM



PHOTO BY DAVID RICE

**TEH HIRAKAWA** retired on December 30 following 26 years of service to the Copyright Office. “I’m ready for the next chapter in my life—that’s a good analogy, I think, coming from the chief of the Literary Division,” he says with a laugh.

Ted started in 1991 as an examiner in the Performing Arts Section of the former Examining Division, later moving to the Motion Picture Unit. As a senior examiner, he trained copyright catalogers in motion picture examining for a pilot

project that preceded introduction of electronic registration processing. Next, he became team leader in the Literary Section and then, in 2009, he advanced to assistant chief of the Literary Division of the reorganized Registration Program. He became chief of the Literary Division in 2010.

Ted is proud of his role in helping the Office transition to electronic registration processing. When he started, the Office still had typewriters, and administrative assistants typed letters in triplicate using carbon paper. “There were five years of transition after the Office reorganized in 2007,” he says. “Everything was new, and we came to work each day with a mission to try to improve the system. There were challenges, but we absolutely succeeded. Electronic processing is so much better.”

Ted says his career at the Copyright Office was immensely rewarding. “I enjoy the intellectual aspect of registration—

seeing the works that come in and analyzing what can be registered under the law,” he says. He describes the Registration Program as the center of the Office, adding, “It’s been great to be at the heart of what we do.”

Above all, Ted appreciates the people who work at the Copyright Office. He says he felt a sense of camaraderie right away, possibly because the Office’s staff includes so many musicians, artists, and book lovers. He arrived at the Office following a career as a professional musician.

Ted played trumpet for the San Diego Symphony, the Jackson (Miss.) Symphony, the Singapore Symphony, and the Hong Kong Philharmonic. A Chicago native, he attended Northwestern University, the Cleveland Institute of Music, and San Diego State University, where he earned a master’s degree in music. Afterward, he completed postgraduate study at the Royal Flemish Conservatory in Antwerp, Belgium.

He has performed with popular entertainers and artists, including comedian Bob Hope and cellist Yo-Yo Ma. Although he no longer plays the trumpet professionally, he plays piano for enjoyment.

Upon leaving the Copyright Office, Ted plans to pursue yet another career, this time in the nonprofit sector. “I’d like to give back to society by working for a volunteer or relief organization, perhaps in an administrative capacity,” he says. “I enjoy management.”

He also looks forward to running a marathon—Ted is an avid runner—and traveling. He and his wife, Karen, who works for the Peace Corps, travel frequently and hope to visit some of the sixty countries where Peace Corps volunteers serve. Ted may also hike the John Muir Trail.


Ted and Karen live in Davidsonville, Maryland, and have two sons, Andrew and Josh, both of whom work in the tech industry.  WM



PHOTO BY DAVID RICE



**HOWARD “CAL” CALANDER** passed away on November 6 at age 63. He worked at the Copyright Office for more than 40 years. He started as a mail technician in 1975 and worked with Office mail for his entire career. At the time of his death, he was a member of the In-Processing Section of the Receipt Analysis and Control (RAC) Division. For much of his life, he also composed, sang, and played music. He could often be seen outside the Library of Congress in the afternoon with drumsticks in hand and a smile on his face.

Cal was born and raised in Lawrenceville, Virginia, near the campus of Saint Paul’s College, where his mother worked in the financial aid office. He told *Copyright Notices* in 2015 that he felt fortunate to live near a campus where he had opportunities to attend plays and other cultural events. Later, he attended Hampton University on a football scholarship.

He became interested in music through church, where he sang in the choir. When he was twelve, he began to learn the piano and play classical music. In high school, he was in the marching band and orchestra, and he started

singing as the front man in R&B groups that performed locally. He was part of a three-man a cappella group in college that opened a benefit concert at Hampton University to support sickle-cell anemia treatment. The featured performers included War; Grover Washington, Jr.; Earth, Wind, and Fire; and the Dramatics. After that, he said he knew he wanted to continue performing.

When he moved to Washington, DC, he started auditioning to sing with local groups and branched out to play percussion. He played different venues in the metro area and covered diverse performers, including Peter Frampton and Aerosmith in the 1970s. For twenty-two years, he was also a percussionist at St. Teresa of Avila Catholic Church in the District. He started to compose in the 1980s. He’d written poetry since high school and said he had an epiphany one day: “Why not combine poetry, singing, and performing?” he recalled asking himself. He registered four compositions for copyright protection in 1986, and continued to write afterward.

Cal said the Copyright Office was “a good place to work” and a source of musical inspiration. He played with staff groups for the Combined Federal Campaign, Office parties, and events. He also met his wife, **WILMA CALANDER**, at the Office. She is now a supervisory financial management specialist in the Accounts Section of the RAC. She and the Calanders’ daughter, Shenequa, survive Cal. [C WM](#)

PHOTO BY JUDITH NIERMAN



**JOHN POFF**, a retired team leader in the Literary Division of the U.S. Copyright Office, passed away on November 8 following an illness. He was 53.

John was born in Baltimore in 1963. He received a BA in comparative English and Russian literature from the University of Maryland, College Park, in 1989. In 1998, he received an MA from the Catholic University of America in English literature and linguistics.

Prior to joining the staff of the Library of Congress, he worked for eight years at the libraries of the University of Maryland, where he learned the basics of library circulation and acquisitions. He joined the Library of Congress in 1989, starting in the Cataloging Distribution Service. He worked in the Loan Division for five years, where he charged out books to colleagues, congressional staffers, and many others. He then focused on Russian materials for five years in acquisitions.

John worked in the Copyright Office from 2000 until illness forced an early retirement in 2016. Five of those years were spent training new examiners, and another five years were spent serving as a team leader in the Literary Division,

the position from which he retired. “I could always count on John to answer my questions thoughtfully, clearly, and decisively. He was a master at analyzing a situation and rapidly reaching a conclusion,” says **JANICE PENA**, an examiner in the Literary Division. “Best of all, he treated us all as colleagues rather than subordinates. As a manager, he was an ally instead of a boss, a cheerleader instead of a critic.”

John’s proudest achievement was mastering the Spanish language beginning at the age of 35. He took a beginners’ class in Washington, DC, then he traveled to the University of Guadalajara in Mexico to improve his skills. He continued his studies in San Miguel de Allende in Guanajuato, Mexico, which led to further travels within Mexico and throughout Central America.

His travels and fluency led to opportunities to teach English to nonnative speakers living in the United States. He practiced this craft on a part-time basis for six years for the Alexandria Community and Adult Education Program in Virginia.

Although his life may have been shorter than expected, it was a life filled with the things that he loved: reading, learning, teaching, and books. [C AH](#)