CURRENT DEVELOPMENTS OF PUBLIC PERFORMANCE RIGHTS FOR SOUND RECORDINGS TRANSMITTED ONLINE: YOU PUSH PLAY, BUT WHO GETS PAID?

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I. INTRODUCTION

New developments in copyright law have had a profound impact on the public performance rights for an owner of a sound recording. A newly enacted exclusive right to publicly perform a sound recording by means of a digital audio transmission has raised numerous questions for copyright lawyers.1 This Article attempts to demystify the confusion by exploring the present state of a sound recording owner’s public performance rights.

Recent advances in multimedia technology have given birth to webcasting, downloads, and digital lockers.2 Included in this Article is an analysis of how public performance laws directly impact this new technology. Congressional legislation currently offers webcasters a statutory license to digitally transmit music but maintains a compensation model for those who provide such music.3 Although non-interactive webcasting services can now obtain a compulsory license to stream music to the public by meeting certain requirements, they must still pay public performance fees to sound recording owners.4 In addition, a downloading service that delivers music to users on the Internet brings public performance rights in a

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2. See Brad King, Copyright Act Faces Big Test, WIRED NEWS (Nov. 29, 2000), at http://www.wired.com/news/print/0,1294,40378,00.html.
4. See id. § 106; see also Shannon P. Duffy, Judge OKs Rule Requiring Royalties for 'Streaming,' RECORDER, Aug. 7, 2001, at 3.
sound recording into question.5 Digital locker services, which allow individuals to listen to their own music online, are now also subject to public performance fees.6

By exploring both the amended laws and how the technology operates, this Article sheds light on new sources of income for sound recording owners. Ultimately, the existence of these newly-fashioned public performance rights should reassure record companies that the imminent digital age will not lead to the end of copyright protection.

II. WHY MUST A PUBLIC PERFORMANCE BE COMPENSATED?

As an effective sales tool, music plays an instrumental role for many businesses; namely, helping sell a product or service.7 Simply stated, companies use music to generate or increase income.8 Radio stations broadcast popular music to draw a listener’s attention to the airtime they sell to advertisers.9 Movies and television shows utilize music to arouse viewer interest and capture viewer attention.10 Bars and nightclubs play music to create a desired mood or atmosphere.11 Restaurants use music to create a sense of privacy, thus enabling people to speak without fear of eavesdroppers.12 Retail stores hire psychologists to carefully select music that increases consumption.13 Playing music over the telephone while a person is placed on hold may make the experience more pleasant.14 Obviously, a benefit is derived from the use of music as a business asset.15 Therefore, the utilization of music must be compensated, just as other capital investments.

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8. See id.
15. See Goddard, supra note 7.
The exponential growth of the Internet has enabled numerous online companies to offer music to the public. Consequently, many e-businesses capture consumer attention by providing the opportunity to listen to other people’s music. Buying and “sharing” music online is the newest mode of acquiring music and has gained the attention of the record companies, as well as most of the “wired” world. This new online dimension began as an experiment but has grown into a big business. How this new dimension will impact the traditional ways artists, record companies, and composers sell and control their music is unclear.

A. Musical Work vs. Sound Recording

A song written in 1971, but recorded by the same artist on four separate occasions, can be treated as four different copyrightable works. The Copyright Act of 1976 (“Copyright Act”) extends protection to certain fixed expressions, such as books, movies, and sculptures. Musical works and sound recordings are two other fixed expressions that are protected by the Copyright Act. Copyright laws grant numerous rights to authors of creative and original works that are fixed in a tangible form. The Copyright Act delineates five exclusive rights: the right to reproduce, adapt, distribute, publicly display, and publicly perform a copyrighted work.

There are two copyrights contained within one phonorecord: one for the musical work and one for the sound recording itself. Although the two copyrights seem similar, critical distinctions exist. A musical work is the underlying song—the written notes and lyrics as they might appear on a sheet of paper. They have no audible sound and are treated legally like

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16. See Jan Brzeski, Let Web Police Its Own Traffic, ELECTRONIC MEDIA, Feb. 21, 2000, at 9; see also Williams, supra note 1.
18. See id.
22. Id. § 102(a) (1994).
23. Id.
27. See 1 NIMMER, supra note 24, § 2.05[A].
words in a book. 28 A composer or author owns the musical work he or she created. 29 For instance, a guitarist might read John Lennon’s musical work (i.e., the notes and lyrics) in order to strum the chords and sing the lyrics of the song Imagine. When a song is publicly performed, triggering one of the exclusive rights, the Copyright Act mandates that the composer receive a royalty. 30 The copyright in a musical work prevents anyone from publicly performing a particular song without paying the appropriate licensing fee to the copyright holder. 31

Typically, an artist will grant a nonexclusive license of the copyrighted musical work to one of three primary Performing Rights Societies (“PRS”) to collect public performance royalties on his or her behalf. 32 The leading PRSs are the American Society of Composers Authors and Publishers (“ASCAP”), Broadcast Music Inc. (“BMI”), and Society of European Stage Authors and Composers (“SESAC”). 33 In exchange for an administration fee, a PRS monitors businesses, collects royalties for the public performance of musical works, and distributes those fees to the proper artist or copyright holder. 34

Alternatively, a sound recording brings the musical work to life. Legally, this recording is referred to as a derivative work. 35 A sound recording copyright protects the actual sounds captured when a song is recorded. 36 This right only covers the fixed sounds as they were recorded in the studio (or anywhere else). 37 Section 101 of the Copyright Act defines a sound recording as a work resulting from the fixation of sounds. 38 For example, John Lennon’s sound recording of Imagine is captured on track one

28. See id. § 2.05[B].
32. Id.
33. Amusement & Music Operators Ass’n v. Copyright Royalty Tribunal, 676 F.2d 1144, 1147 (7th Cir. 1982).
36. See id.
37. Id.

“Sound recordings” are works that result from the fixation of a series of musical, spoken, or other sounds, but not including the sounds accompanying a motion picture or other audiovisual work, regardless of the nature of the material objects, such as disks, tapes, or other phonorecords, in which they are embodied.
of the album also entitled *Imagine*. He then recorded at least four other versions of *Imagine*, which are on four separate albums. Each sound recording is covered by its own copyright. Thus, four different sound recording copyrights stem from four different recorded performances of one musical work.

A sound recording, as a copyrightable work, is unique because it lacks several exclusive rights that other copyrightable works retain. First, it lacks the right of public display as it is not possible to “display” a sound. Second, an owner cannot prevent others from making a separate sound recording that imitates or adapts the original. Lastly, and perhaps most importantly, a sound recording lacks the right of public performance under most circumstances.

**B. What Is Not a Sound Recording?**

Beyond understanding what is considered a sound recording, it is equally important to focus on what is not. As defined by the Copyright Act, a sound recording is not just any recording of sound. For example, recorded music that plays during a motion picture or other audiovisual work is not considered a “sound recording” by statute. Likewise, the recorded sound used in a music video on MTV, played during a movie, or used in a commercial is also not a sound recording because it is accompanied by an audiovisual work. To play music in synchronization with moving images requires a different license called a synchronization (“sync”) license that must be negotiated directly with its owner.

41. See id.
42. See id.
44. See id. § 101 (1994).
45. See id. § 114(b).
46. Id. § 114(a). See generally discussion infra Part IV (identifying the unique circumstances under which the public performance right attaches to a sound recording).
48. Id.
49. See id.
50. Agee, 853 F. Supp. at 786 (stating that “the Copyright Act does not expressly confer a ‘synchronization right’ [a right to use background music to accompany a visual image] on either music copyright owners or sound recording copyright owners”), rev’d in part, 59 F.3d 317 (2d Cir. 1995).
Generally, a sound recording is owned by the record company that financed it. The five major record companies that own most of the world’s sound recordings are BMG, EMI, Sony Music, Universal Music Group, and Warner Music Group. These companies invest in artists by paying them to record an album in a studio. In exchange, artists grant a record company the copyright of the sound recording. However, such a grant does not transfer ownership rights of the musical work. This grant only gives a record company the copyright of the actual sounds that were recorded at a given recording studio on that day, not the written words or composed music.

III. WHAT IS A PUBLIC PERFORMANCE RIGHT?

From a legal perspective, the rights of a music copyright owner are implicated when that music is publicly performed. If this legal standard is met, the person or entity using or performing the music is required to pay a licensing fee for such public use. With respect to a musical work, the public performance right is one of the exclusive rights granted to the author of a musical work by section 106(4) of the Copyright Act. By statute, a copyright owner of a musical work has the sole right to perform and authorize the public performance of his or her work.

With respect to a sound recording, a second public performance right was added to the Copyright Act in 1995. In § 106(6), Congress added a...
sixth exclusive right—the right to publicly perform a sound recording “by means of a digital audio transmission.”62 Prior to this amendment, the public performance of a sound recording was beyond the scope of the copyright protection of its owner.63 Nonetheless, this new right is quite narrow and does not extend broad protection to a sound recording.64 A sound recording is not entitled to the same public performance protection that a musical work enjoys.65 An owner can only control the public performance of a sound recording that is digitally transmitted.66

A. What Is a Performance and Who Is the Public?

For a given activity to be a public performance, the activity must fall within the statutory language of both public and performance.67 Analytically, these are two separate concepts. For the benefit of clarity, performance is addressed first, and public is addressed second.

1. Performance

Three ways of performing music are singing a song, playing a song on a compact disc (“CD”) player, and transmitting a song via a radio broadcast. As defined in section 101 of the Copyright Act, to perform “means to recite, render, play, dance, or act” a musical work or a sound recording.68 One can perform a song “either directly or by means of any device or process.”69 Although directly limits the performance of a song to an actual person who sings it, the statute incorporates much more.70 By using the language “any device or process,” Congress intended to include a wide range of items capable of performing music.71 A turntable, tape cassette

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63. Bonneville, 153 F. Supp. 2d at 766 (stating that “[u]ntil 1995, the sound recording copyright did not include any right in public performances of sound recordings”).
64. See id. (illustrating that the new public performance right conferred on sound recordings applies only to “digital audio transmissions”).
66. Id. § 106; see Bonneville, 153 F. Supp. 2d at 766–67. See generally discussion infra Part IV (explaining digital transmission of a sound recording more fully).
69. Id.
70. See H.R. REP. NO. 94-1476, at 63.
71. See id.; see also 2 NIMMER, supra note 24, § 8.14[B][1].
player, and CD player each qualify as devices that can perform music.\textsuperscript{72} Furthermore, any device or process now known or later developed that can be used to perform music will fall within the scope of this definition.\textsuperscript{73}

\section*{2. Public}

A performance is public if the performance of music falls within either of the two clauses that define public under the statute.\textsuperscript{74} The first clause is commonly referred to as the “public place clause,” while the second is known as the “transmit clause.”\textsuperscript{75}

Under the public place clause, there are two ways to meet the definition of public.\textsuperscript{76} First, music performed at any place that is open to the public is publicly performed.\textsuperscript{77} For example, when a song is played in a bar, club, or restaurant, it is clearly a public performance because these spots are open to the public.\textsuperscript{78} However, if a song is played in a private home during a family dinner, there is no public performance.\textsuperscript{79}

Second, music performed “at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered” is publicly performed under the public place clause.\textsuperscript{80} For instance, if a song is played in a private home during a PTA meeting, it is a public performance.\textsuperscript{81} This is true even though the PTA meeting is located in a family home (i.e., a non-public place) because the people gathered are outside of the family and its social unit and a substantial number of persons could attend.\textsuperscript{82} In contrast, if a song is performed at the PTA meeting, but no members attended, no public performance rights would arise.\textsuperscript{83} People outside the family circle and its social acquaintances must gather in a private place to bring into question public performance rights.\textsuperscript{84}

\begin{footnotes}
\footnote{72. See H.R. REP. NO. 94-1476, at 63.}
\footnote{73. Id.}
\footnote{75. Columbia Pictures Indus., Inc. v. Prof. Real Estate Investors, Inc., 866 F.2d 278, 280 (9th Cir. 1989); see also On Command Video Corp. v. Columbia Pictures Indus., Inc., 777 F. Supp. 787, 789 (N.D. Cal. 1991).}
\footnote{76. See id.}
\footnote{77. 17 U.S.C. § 101.}
\footnote{78. Id.}
\footnote{79. See id.}
\footnote{80. Id.}
\footnote{81. See 2 NIMMER, supra note 24, § 8.14[C][1].}
\footnote{82. Id.}
\footnote{83. See id.}
\footnote{84. Id.}
\end{footnotes}
If the performance does not qualify as public under the public place clause, it can still be considered public under the transmit clause.85 A performance can be considered public under the transmit clause in one of two ways.86 First, a transmission of a song is a public performance if it is transmitted to any place open to the public or any non-public place a substantial number of people other than family members and their social acquaintances are gathered.87 This rule broadens the scope of a public performance by extending it to transmissions.88 For example, a radio station that transmits a song to a bar (i.e., a public place) or a PTA meeting at a house with attendees present (i.e., a private place with non-private guests) is still a public performance.89

Second, a public performance occurs if a song is transmitted to the general public, whether the listeners receive it from different places and/or at different times.90 This ensures that a radio broadcast is still public even if every listener is alone at home.91

B. In Depth: Transmissions

The transmission of a song is defined as a communication by any device “whereby . . . sounds are received beyond the place from which they are sent.”92 A song transmission qualifies as a public performance if any of the following tests are met:

(1) the place receiving the transmission is open to the public;93
(2) the place receiving the transmission is a non-public place that has a substantial number of persons outside of the family circle and its social acquaintances;94 or
(3) a song is transmitted to the public, using any device or process, irrespective of whether listeners receive it at different places or different times.95

Under the first test, a song transmitted over the radio and played in a

86. Id.
87. Id.
89. See, e.g., On Command, 777 F. Supp. at 790.
93. Id.
94. Id.
95. Id.
house during a garage sale is a public performance because it is transmitted
to a place open to the public. 96 Under the second test, the performance of
live music-radio during a break at a PTA meeting hosted in a private house
also constitutes a public performance. 97 This is true because, in this con-
text, the private home is a place that is open to a substantial number of
people outside of the family and its social acquaintances. 98

Under the third test, the non-public character of the venue will not af-
fect whether the transmission qualifies as a public performance. 99 For ex-
ample, a song transmitted to the public via digital cable is still a public per-
formance, even if each person who hears it is located at home or another
non-public place. 100 Likewise, a radio transmission of a song at 4:00 A.M.
is still a public performance because the performance was transmitted to
the public, regardless of whether the disc jockey was the only person who
heard it. 101 By the same token, a song played over the phone while a cus-
tomer waits on hold is a public performance—even if the customer is alone
in a private place. 102 The fact that a public performance does not have to be
received by the entire public at the same time 103 is a matter that will resur-
face in the subsequent discussion of online technologies.

Nevertheless, not every digital audio transmission qualifies as a pub-
lic performance. 104 For example, a copy of a song can be digitally transmit-
ted via e-mail from one listener to another. 105 Although a transmission is a
performance, an e-mail from one person to another is not public. 106 There
is no public performance unless the performance qualifies as public under
the statute. 107 Although such an e-mail does not require a license, it might,
nevertheless, constitute infringement. 108 However, in this specific case,
even if the e-mailed song was still under copyright protection, the exclusive

96. See id.
97. See id.
99. See id.; Remick, 5 F.2d at 412.
100. See On Command, 777 F. Supp. at 790.
101. See id.
102. See id.
104. See id.
105. Sara Steettle, UMG Recordings, Inc. v. MP3.com, Inc.: Signaling the Need for a Deeper
Analysis of Copyright Infringement of Digital Recordings, 21 LOY. L.A. ENT. L. REV. 31, 34
(2000).
106. See 18 AM. JUR. 2D Copyright and Literary Property § 74 (1985).
107. See David J. Loundy, Revising the Copyright Law for Electronic Publishing, 14 J.
108. See Wendy M. Pollack, Tuning In: The Future of Copyright Protection for Online Mu-
right of reproduction would not be infringed. The fair use doctrine would serve as a legitimate defense for an owner of a phonorecord who made one copy of one song and e-mailed it to a friend.109

C. Pre-1995 History of the Public Performance Right

Prior to 1995, a sound recording had no public performance right for digital transmissions.110 As such, the income of sound recording owners (i.e., record companies) was limited to sales revenue from phonorecords (e.g., CDs, cassettes, or records). Conversely, an owner of a musical work has the right to demand royalties every time the song is performed publicly.111 Non-digital public performances of sound recordings only require a licensing fee for the musical work.112 A musical work license may be obtained directly from the artist or through a PRS.113 This licensing fee is essentially the royalty paid to the composer of the copyrighted musical work.114 Thus, only the composer of a musical work is entitled to a fee when there is a public performance of a sound recording.115 Absent a digital audio transmission, the owner of a sound recording need not be consulted or compensated when the sound recording is performed publicly.116

Industry insiders generally concur that “income derived from the public performance of music is the largest single source of income for most songwriters and publishers.”117 Typically, the owner of a copyrighted musical work grants a nonexclusive license to the ASCAP, BMI, or SESAC.118 This permits these organizations to collect public performance fees on the copyright holder’s behalf from businesses utilizing the music.119 This is known as a “small” rights license because it includes rights for only non-dramatic performances of music, thereby excluding operas, musicals, and similar performances.120

109. See id. at 2458–59.
110. Id. at 2454.
112. See Pollack, supra note 108, at 2455.
118. See Claire’s Boutiques, 949 F.2d at 1484.
119. See id. at 1485–86.
120. Connie C. Davis, Copyright and Antitrust: The Effects of the Digital Performance
To be eligible for membership in a PRS, a composer must write or compose a musical work. A PRS will accept a musical work as being published if it is recorded and sold, or performed publicly via radio airplay or live show. The PRS will then negotiate blanket licenses with businesses based on a variety of factors, including the type of business, how much the business relies on music for its income, the number of listeners, and the net revenue of the business.

Although a PRS negotiates the rights for the music of its member composers, it generally will not license the following rights of the copyright holder:

1. most “dramatic” rights, also called “grand” rights;
2. the right to record music on a CD or cassette, or as part of a multimedia or an audio-visual work, such as a motion picture, video, or television program;
3. the right to print copies of musical works, or the right to make adaptations or arrangements;
4. the rights of recording artists, musicians, singers or record labels.

In the music business, only the composers of published songs have a right to be paid when there is a public performance of a phonorecord.

124. See id.
126. See Krasilovsky & Shemel, supra note 53, at 40. These rights, known in the music industry as mechanical rights, are licensed by writers or publishers. Id.
127. Id.
130. See Charles R. McManis, The Privatization (or “Shrink-Wrapping”) of American
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The PRSs administer the performance rights of their member composers.\(^\text{131}\) The sound recording owners, however, receive no royalties when their sound recording is publicly performed.\(^\text{132}\) Not until 1995 did Congress create a narrow exception for the public performance of a sound recording by means of a digital audio transmission.\(^\text{133}\)

**D. Is There a Public Performance When a Song Is Transmitted Online?**

The statutory definition of perform is broad enough to include any song that is played or rendered using “any device or process.”\(^\text{134}\) The Internet is a series of interrelated computers that transfer data.\(^\text{135}\) As a result, the Internet is considered a device.\(^\text{136}\) Because a song can be played or rendered to a listener using the Internet, that song is performed under the Copyright Act.\(^\text{137}\) Yet, a complete analysis also requires a determination as to whether that performance is public.\(^\text{138}\) For the performance to be public, listeners must be able to receive a transmission of the song.\(^\text{139}\) Therefore, an Internet website that renders online music to the public will constitute a public performance if it permits the public to gain access to online music.

**IV. NEW PUBLIC PERFORMANCE RIGHT: WHEN A SOUND RECORDING IS PUBLICLY PERFORMED VIA DIGITAL AUDIO TRANSMISSION, SOUND RECORDING OWNER COLLECTS!**

Prior to 1995, technology was introduced that allowed homes to receive digital audio transmissions.\(^\text{140}\) This technology enabled listeners to

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\(^{131}\) See Davis, supra note 120, at 417.

\(^{132}\) See McManis, supra note 130, at 186.


\(^{134}\) Id. § 101 (1994); see also discussion supra Part III.A.1.


\(^{136}\) See id.; see also 17 U.S.C. § 101 (defining device).


\(^{138}\) See discussion supra Part III.A.

\(^{139}\) See 17 U.S.C. § 101 (defining public).

\(^{140}\) See N. Jansen Calamita, Coming to Terms with the Celestial Jukebox: Keeping the Sound Recording Copyright Viable in the Digital Age, 74 B.U. L. Rev. 505, 517–18 (1994) (highlighting the two major digital cable music providers, Digital Cable Radio (DCR) and Digital Music Express (DMX) and their ability to “offer up to fifty-seven channels of commercial-free,
receive and record top-quality digital sound recordings. Generally, these digital transmissions were delivered to listeners via cable, satellite, or other interactive hookups. In addition to copying music, there was growing concern that interactive audio services would allow subscribers to call up individual songs on-demand, similar to a pay-per-view or unlimited access system, but for music. Instead of buying CDs or cassettes, consumers could acquire music through a subscription-based system. Congress and the recording industry feared listeners would forego buying retail phonorecords and instead engage in the home taping of these transmissions.

Without purchasing an actual phonorecord, the owner of a sound recording copyright would not be compensated because record companies depended on the revenue from album sales as their primary source of income. In light of the situation, Congress was interested in preventing the uncompensated transfer of music. In an attempt to avoid the total destruction of the phonorecord market and the subsequent downfall of the record companies, Congress revisited the Copyright Act in 1995 and made significant changes.

Congress amended the Copyright Act by passing the Digital Performance Rights in Sound Recordings Act of 1995 (“DPRSRA”). The DPRSRA added a sixth exclusive right to § 106. This new section gave copyright owners of sound recordings the right to publicly perform their disc jockey-free, compact disc-quality music programming); see also Phyllis Stark, 3 Digital Audio Services Bud on Cable Systems, BILLBOARD, Feb. 8, 1992, at 1, 66 (further describing digital audio services).

141. Calamita, supra note 140, at 515 (explaining how the quality and recordability of digital broadcasts far exceed that of analog broadcasts such as FM radio).


143. Id. at 39. The possibility of pay-per-view type music services has the effect of enabling “listeners to obtain a direct, time certain transmission of an album of their choice with a pricing structure likely to be cheaper than that of record stores.” Id. at 38–39.

144. Id. at 39.

145. See id. (illustrating how this concern over lost profit was only boosted by the fact that prior to 1995, recordings were the record industry’s only source of revenue).

146. 1 NIMMER, supra note 24, § 4.05[B][4].


copyrighted works by means of a digital audio transmission.\textsuperscript{151} This section covers transmissions in digital and other non-analog formats.\textsuperscript{152} Prior to this amendment, sound recording owners received no payment when their songs were publicly performed.\textsuperscript{153} Now, they are entitled to a licensing fee only if their sound recording is transmitted digitally via devices like the Internet, cable, or satellite.\textsuperscript{154}

As previously mentioned,\textsuperscript{155} within one phonorecord lies two separate copyrights.\textsuperscript{156} Consider that an online digital audio transmission to the public is a public performance for both the musical work and the sound recording.\textsuperscript{157} Therefore, online transmissions trigger two separate public performance rights.\textsuperscript{158} This poses the question of who must be paid when a song is transmitted to the public online. The Copyright Act states that in this narrow situation, both the copyright owner of the musical work (for its public performance) and the copyright owner of the sound recording (for its public performance) should receive compensation.\textsuperscript{159}

\section*{A. Webcasting: The “New Frontier”}

While a traditional analog radio transmission can only be received in a limited geographical area, an Internet stream can be heard anywhere around the globe.\textsuperscript{160} The strength of the broadcast signal limits the maximum target audience for a radio station.\textsuperscript{161} Webcasting has no such geo-

\begin{thebibliography}{9}
\bibitem{151} \textit{id.; see also} Levine, \textit{supra} note 147, at 649 (discussing how the DPRSRA meets the “challenges” of the digital birth by making sure the record industry profits from performance of its “blood, sweat, and tears”).
\bibitem{152} 17 U.S.C. § 106(6); \textit{id.} § 101 (defining \textit{digital transmission} as a “transmission in whole or in part in a digital or other non-analog format” for purposes of § 106(6)).
\bibitem{153} \textit{Hearings, supra} note 142, at 34–35 (testimony of Jason S. Berman).
\bibitem{154} 17 U.S.C. § 114(d)–(j) (1994 & Supp. V 1999) (outlining a maze of limitations and requirements for licenses under the DPRSRA); \textit{see} Levine, \textit{supra} note 147, at 643 (stating that “the [DPRSRA] allows copyright owners in sound recordings to negotiate their licensing contracts with subscription services”).
\bibitem{155} \textit{See discussion supra} Part II.A.
\bibitem{156} Levine, \textit{supra} note 147, at 627–28 (elaborating on why recording of songs encompasses two different copyrights: one for the music, and another for the actual recording).
\bibitem{157} \textit{id.} Historically, the Copyright Act denied sound recording copyright owners the right to receive royalties for a public performance. \textit{id.} However, as digital transmissions themselves are the mere playing of sound recordings across digital capabilities, they should trigger royalty payments for both copyright holders. \textit{id.}
\bibitem{159} See \textit{id.} § 106 (Supp. V 1999).
\bibitem{161} \textit{id.}
\end{thebibliography}
graphic limit and can potentially target the world’s population.\footnote{162}{Id.} The difference between the two media is monumental, especially as wireless technology becomes more prevalent. Webcasting, also referred to as streaming radio or Internet radio, offers listeners a large variety of channels and artists.\footnote{163}{See id.} Thus, it could displace the phonorecord market as listeners gain access to many more stations beyond the reception of their traditional radios.\footnote{164}{See id.} For example, while most major cities only broadcast three to five “Top 40” radio stations,\footnote{165}{See, e.g., Los Angeles Radio Guide, at http://www.radioguide.com/cities/la.html (last visited Sept. 14, 2001) (indicating that Los Angeles has one “Top 40” and three “uptempo hits” stations).} one Internet service could transmit so many Top 40 stations that the most popular songs during any given week could be played simultaneously on separate channels.\footnote{166}{See, e.g., Live365—Listen, http://www.live365.com/cgi-bin/directory.cgi (last visited Sept. 14, 2001).}


\section*{B. What Is Webcasting?}

Webcasting is the digital audio transmission of a sound recording or live performance over the Internet where no permanent copy of an audio file is created on a listener’s computer.\footnote{171}{See Beller, supra note 160.} Instead, relatively small packets of data are transmitted to a listener’s computer where a software media player (e.g., Winamp, RealPlayer, or Windows Media Player) converts
them into sound that is played through the computer’s speakers.\textsuperscript{172} By consuming each packet of data individually, streaming technology makes the data not only difficult to copy, but also more efficient on bandwidth resources.\textsuperscript{173} Although webcasting is quite similar to a radio broadcast,\textsuperscript{174} there is no easy way to record it digitally.\textsuperscript{175} The digital element is key because it is possible to make an analog copy of a digital stream by using a tape recorder.\textsuperscript{176} In order to listen to a webcast, a user must be connected to the Internet.\textsuperscript{177} The slower the connection, the more likely the song will be interrupted due to lack of bandwidth.\textsuperscript{178} Once a connection is terminated, so is the stream of incoming music. One should keep in mind that the sound quality of webcasted music is generally lower than that of a CD.\textsuperscript{179}

Although no material copy of webcasted music is supposed to remain on a listener’s computer after streaming one or many songs, some effort has been made to circumvent this restriction.\textsuperscript{180} Streambox, for instance, is a software company that created a program called VCR.\textsuperscript{181} The purpose of VCR was to circumvent RealNetwork’s copy protection, or encoding, by permitting customers to make a permanent copy of an incoming audio stream.\textsuperscript{182} RealNetworks, a streaming media company, was able to enjoin Streambox’s VCR under the anti-circumvention sections of the DMCA.\textsuperscript{183} In finding a violation of the DMCA, the court held that Streambox’s product was primarily designed to bypass copyright protection measures and had no other significant commercial purposes.\textsuperscript{184}

\textsuperscript{172} See id.
\textsuperscript{174} Id.
\textsuperscript{181} Id. at *10.
\textsuperscript{182} Id. at *11.
\textsuperscript{183} Id. at *34–35.
\textsuperscript{184} Id. at *20.
Digital audio services, which supply streaming music through the Internet to the general public, usually do not charge for this service. Instead, they offer visual advertising and the option of purchasing phonorecords. There are a variety of digital audio services, which transmit different channels of uninterrupted music. It is common for webcasters to stream music in targeted genres, such as “Essential Alternative,” “Conscious Rap/Hip-Hop,” “50’s Rock ‘n’ Roll,” or “Jungle/Drum ‘n’ Bass.” Additionally, a variety of traditional radio broadcasters also provide a stream of webcasted music by re-transmitting their radio signal programming over the Internet. The rules for re-transmissions are not further discussed herein.

C. Does Webcasting Constitute a Public Performance?

For a webcast to be a public performance, it must fall within the statutory language of both public and performance. Performance requires a song to be rendered or played. Just as a traditional radio broadcast plays a song for listeners, so does a webcast. However, there is no rendering because a listener does not retain a copy of the audio file. A webcast must also be public to qualify as a public performance under the statute. By permitting all Internet users to receive a transmission of streaming music, webcasting is clearly directed to the public. Hence, webcasting a sound recording to the general public via the Internet triggers the public performance rights of both a sound recording and a musical work.
As stated earlier, Congress decided to compensate sound recording owners when their music is webcasted over the Internet because of the fear that consumers would no longer purchase phonorecords. Additionally, they wanted to create an efficient system that would allow a webcaster to obtain a single license covering public performance rights for all sound recordings. Thus, Congress created a statutory license for webcasting instead of a voluntary license.

To qualify for a statutory license, a webcaster needs to meet a number of strict requirements. The law mandates that a royalty rate be set based on voluntary negotiations or by the Library of Congress by convening a royalty arbitration panel. Moreover, if any statutory requirement is not met, a webcaster cannot utilize the statutory royalty rate. Instead, a webcaster must negotiate directly with the individual copyright holder in order to stream each sound recording online.

While the Library of Congress has not yet set the webcasting royalty rate, contrasting plans have been laid out. The Digital Media Association ("DiMA") represents webcasters and the Recording Industry Association of America ("RIAA") represents record companies and artists. As part of the continuing negotiations, DiMA is currently offering $.00015 per song, while the RIAA is offering $.004 per song. The three-member Copyright Arbitration royalty Panel is required to make a decision by January 28, 2002.

As a practical matter, the public performance right in a sound recording requires a digital audio service to obtain a license in order to legally webcast a sound recording over the Internet. Additionally, a webcaster must get a license from the owner of the musical work, which is

197. See id. at 778–79.
198. Gorman, supra note 170.
200. Bonneville, 153 F. Supp. 2d at 768 n.5.
203. Id.
205. Id.
206. Id.
207. Id.
208. See Bonneville, 153 F. Supp. 2d at 766.
usually obtained from a PRS. This extra step implicates a dual licensing scheme.

D. How to Obtain a Non-Interactive Statutory License

In basic terms, a digital audio service must be non-interactive to qualify for a statutory license that allows the service to publicly perform a sound recording via the Internet. An interactive service enables a member of the public to receive a transmission of a program specially created for that recipient. The rules laid out in the following sections only apply to non-interactive services that were established after July 31, 1998. These sections discuss the statutory requirements set forth by the DMCA.

1. Pay Licensing Fees

Licenses can be obtained from SoundExchange, Inc. through their website at www.soundexchange.com.

2. Prohibition from Automatically Switching Channels

Webcasters generally must not intentionally cause any device receiving their transmission to automatically switch from one program channel to another. For example, if a user is listening to the classic music channel, a webcaster is prohibited from switching the channel to another genre of music, such as rap or country. This requirement, however, may be hard to enforce because SoundExchange would have to monitor a webcast’s day-to-day operations. Additionally, a listener might receive streamed music from a similar genre without realizing the genre has changed. For instance, one webcaster may transmit two different streams such as alternative rock and essential rock, which may play similar songs. For technical

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213. Id. § 114(j)(7).
219. Id. Transmissions to a business establishment are exempt from the prohibition on automatic channel switching. Id.
220. See id.
or operational reasons, the alternative rock stream might be cut off and replaced with a back-up stream of essential rock without the listener knowing, resulting in an unintentional statutory violation. Further scrutiny of webcasters’ daily operations may make these problems more apparent.

3. Copyright Information Must Be Identified

If technically feasible, information encoded in a sound recording transmission must identify the title of the song, the featured recording artist and information concerning the underlying musical work and its author. A media player such as Winamp will convert an incoming stream from a webcaster into audible music. The presence of other media players in the marketplace, such as RealPlayer and Windows Media Player, makes it difficult to establish an industry standard for displaying copyright status information. Additionally, a media player often displays copyright information on the player itself while playing a song. In most cases, the copyright information displayed is controlled by the media player software a listener has installed, not by the webcaster. As media players are not distributed by webcasters, problems are bound to arise. Moreover, companies that produce media players are not directly bound by these statutory requirements. Nonetheless, the DMCA would best serve to prevent media player companies from circumventing such copyright controls.

221. See id.
222. Id. § 114(d)(2)(A)(iii).
223. Id. A statutory license is available if:
   [E]xcept as provided in section 1002 (e), the transmission of the sound recording is accompanied, if technically feasible, by the information encoded in that sound recording, if any, by or under the authority of the copyright owner of that sound recording, that identifies the title of the sound recording, the featured recording artist who performs on the sound recording, and related information, including information concerning the underlying musical work and its writer.

Id.
225. See id.
228. See id.
229. See id.
4. Prohibition Against Prior Announcements\textsuperscript{231}

Webcasters may not publish or cause others to publish a list of songs (by title, album or artist) that they plan to play online.\textsuperscript{232} However, webcasters can identify an artist that they will play in an “unspecified future time period.”\textsuperscript{233} It is also possible to identify the sound recording immediately before it is played.\textsuperscript{234}

5. Archived Programming\textsuperscript{235}

An archived program is a predetermined set of songs available on a website for listeners to hear on-demand and repeatedly.\textsuperscript{236} The stream is individualized so a user will be able to start listening to an archived program from the beginning but not from in the middle.\textsuperscript{237} Archived programming is permissible if two conditions are satisfied.\textsuperscript{238} First, the set must be greater than five hours in duration and offered on the webcaster’s or a related website for less than two-weeks.\textsuperscript{239} Second, the two-week limitation must be construed “in a reasonable manner.”\textsuperscript{240} Thus, an archived program cannot qualify for the statutory license simply because it is briefly unavailable every two weeks, nor because after two weeks the webcaster makes minor alterations to the program, e.g., by replacing or reordering some of the program’s songs.\textsuperscript{241}

\textsuperscript{231}. \textit{Id} § 114(d)(2)(C)(ii).
\textsuperscript{232}. \textit{Id}.
\textsuperscript{233}. \textit{Id}. A statutory license is available if:
[T]he transmitting entity does not cause to be published, or induce or facilitate the publication, by means of an advance program schedule or prior announcement, the titles of the specific sound recordings to be transmitted, the phonorecords embodying such sound recordings, or, other than for illustrative purposes, the names of the featured recording artists, except that this clause does not disqualify a transmitting entity that makes a prior announcement that a particular artist will be featured within an unspecified future time period.
\textsuperscript{236}. \textit{Id} § 114(j)(2) (“An ‘archived program’ is a predetermined program that is available repeatedly on the demand of the transmission recipient and that is performed in the same order from the beginning . . . .”).
\textsuperscript{237}. See \textit{id}.
\textsuperscript{238}. \textit{Id}. § 114(d)(2)(C)(iii).
\textsuperscript{239}. See \textit{id}. A transmission is subject to statutory licensing if it: “(I) is not part of an archived program of less than 5 hours duration; [or] (II) is not part of an archived program of 5 hours or greater in duration that is made available for a period exceeding 2 weeks . . . .” \textit{Id}.
\textsuperscript{241}. See \textit{id}; see also H.R. Conf. Rep. No. 105-796, at 86 (“A program is considered an ‘archived program’ if it . . . is performed in virtually the same order from the beginning.”).
6. Looped Programming

A set of songs continuously played and automatically restarted is called a “loop” or a “continuous program.” Looped programming is not individualized, so listeners can only listen to songs currently being streamed. Looped programming is only permitted if the entire segment is at least three hours long. It is unclear to what extent alteration of the programming (e.g., reordering the songs) impacts the statutory license.

7. Other Programming Limitations

Other than archived or looped programming, no program can be identified in a predetermined order. Alternative programs that are played at a scheduled time (i.e., announced or published in advance) that last less than an hour can be played no more than three times every two weeks. Additionally, a scheduled program that lasts more than one hour can be played four times every two weeks.

8. Prohibition Against Suggested Association Between Sound Recording or Artist and Advertisements

This requirement pertains to digital audio services that advertise using visual images while sound recordings are being performed simultane-

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243. Id.; see 17 U.S.C. § 114(j)(4) (Supp. V 1999) (“A ‘continuous program’ is a predetermined program that is continuously performed in the same order and that is accessed at a point in the program that is beyond the control of the transmission recipient.”).
244. See H.R. CONF. REP. NO. 105-796, at 87.
246. See H.R. CONF. REP. NO. 105-796, at 87 (“Minor alterations in the [continuous] program should not render a program outside the definition of ‘continuous program.’”).
248. Id.
249. Id. § 114(d)(2)(C)(iii)(IV)(aa).
250. Id. § 114(d)(2)(C)(iii)(IV)(bb). A statutory license is available if the transmission: (I) is not part of an identifiable program in which performances of sound recordings are rendered in a predetermined order, other than an archived or continuous program, that is transmitted at— (aa) more than 3 times in any 2-week period that have been publicly announced in advance, in the case of a program of less that 1 hour in duration, or (bb) more than 4 times in any 2-week period that have been publicly announced in advance, in the case of a program of 1 hour or more in duration...

Id. § 114(d)(2)(C)(iii)(IV).
251. Id. § 114(d)(2)(C)(iv).
A webcaster is prohibited from causing consumer confusion such as an “association” or “connection” between the particular product or service and the sound recording owner or recording artist. This section does not prohibit contemporaneous advertising. Rather, the burden is on a webcaster to prevent listener confusion. For example, consumers could be confused if the same advertisement appeared every time a particular song was streamed. Nevertheless, webcasters can select advertisements that are random or based on demographics.

9. Requirement to Prevent Listeners from Using Scanning Devices

Scanners allow listeners to browse through current transmissions, enabling them to locate particular artists or recordings. To prevent listeners from selecting a particular song at any time, a webcaster must cooperate by preventing the use of scanning devices by themselves. Again, this requirement is limited to the extent that it is feasible without imposing substantial costs or burdens on a webcaster.

10. Requirement to Defeat Copying by Listener

A webcaster cannot encourage or assist a listener in making copies of

254. Id.
255. See id.
256. See id. § 114(d)(2)(C)(v).
258. See id.
259. Id. § 114(d)(2)(C)(v).
260. Id. A statutory license is available if:
[T]he transmitting entity cooperates to prevent, to the extent feasible without imposing substantial costs or burdens, a transmission recipient or any other person or entity from automatically scanning the transmitting entity’s transmissions alone or together with transmissions by other transmitting entities in order to select a particular sound recording to be transmitted to the transmission recipient . . . .
261. Id. § 114(d)(2)(C)(vi).
You push play, but who gets paid?

the webcasted music. If technically possible, a webcaster must also disable all copying features available to listeners through their service.

11. Transmission of Bootlegs Not Covered by the Statutory License

The statutory license only covers transmissions of lawfully authorized copies of sound recordings. Authorized copies include songs that are distributed through commercial channels or songs provided by the copyright owner. Bootlegs or pre-released recordings not authorized by the copyright owner are not covered. However, some bands encourage their fans to make bootleg sound recordings of their concerts. The band Phish is a perfect example. It is unclear whether a webcaster can transmit a bootleg of a Phish concert if the band authorized the recording.

12. Requirement to Accommodate Technical Protection Measures

If the technical protection measures are feasible and do not impose substantial burdens, a digital audio service must accommodate these measures. The technical measures in question are “widely used by sound recording copyright owners to identify or protect copyrighted works . . . .” A substantial burden is met if the measure would create a material financial

262. Id.
263. 17 U.S.C. § 114(d)(2)(C)(vi) (Supp. V 1999). A statutory license is available if: [T]he transmitting entity takes no affirmative steps to cause or induce the making of a phonorecord by the transmission recipient, and if the technology used by the transmitting entity enables the transmitting entity to limit the making by the transmission recipient of phonorecords of the transmission directly in a digital format, the transmitting entity sets such technology to limit such making of phonorecords to the extent permitted by such technology . . . .

Id.
264. Id. § 114(d)(2)(C)(vii).
265. Id.
266. Id.; H.R. CONF. REP. NO. 105-796, at 83–84.
267. See H.R. CONF. REP. NO. 105-796, at 83–84. A statutory license is available if: [P]honorecords of the sound recording have been distributed to the public under the authority of the copyright owner or the copyright owner authorizes the transmitting entity to transmit the sound recording, and the transmitting entity makes the transmission from a phonorecord lawfully made under the authority of the copyright owner . . . .

269. Id.
271. Id.
272. Id.
cost or cause the digital signal to be degraded (i.e., aurally or visually).273

13. Identify Artist, Song, and Album274

During the performance of a sound recording, webcasters must display the featured artist’s name, song title, and album title (if applicable) on which it appears.275 This information must be in text that is identifiable by listeners.276 These identity requirements became effective as of October 28, 1999.277

To what extent does language become a factor? Many artists’ song titles and album titles are written in foreign languages.278 Should a webcaster display foreign words by transliterating them, translating them, or displaying them in their original tongue? What happens when a media player is not able to display a word using foreign letters?

14. Sound Recording Performance Complement279

This section of the Copyright Act is designed to prevent a webcaster from playing an album in its entirety or several works by a single artist successively over a short period of time.280 Basically, record companies are protected from the overrepresentation of their artists or albums.281 Specifically, in any three-hour period, a webcaster may not play more than: 1) three songs from any one particular album, as long as no more than two songs are played consecutively; or 2) four songs by a particular artist, or from a single boxed set, as long as no more than three songs are played consecutively.282

273. Id. A statutory license is available if:

[T]he transmitting entity accommodates and does not interfere with the transmission of technical measures that are widely used by sound recording copyright owners to identify or protect copyrighted works, and that are technically feasible of being transmitted by the transmitting entity without imposing substantial costs on the transmitting entity or resulting in perceptible aural or visual degradation of the digital signal.

Id.

274. See id. § 114(d)(2)(A)(iii).
275. See id. § 114(d)(2)(A)(iii).
278. See, e.g., RICKY MARTIN, Ella Es, on ME AMARAS (Sony Discos 1993).
280. See id.
281. See Bittersweet Symphony, supra note 186.
E. To Whom Must a Webcaster Pay Licensing Fees?

Unlike traditional radio broadcasts, webradio requires a dual licensing arrangement by webcasters before transmitting a sound recording online. The first one is a blanket license to publicly perform the copyrighted musical work, which can be obtained from a PRS. The second is a statutory license to publicly perform a sound recording, which can be obtained through SoundExchange, Inc.

SoundExchange is an organization that is comprised of over 280 companies and their 2,100 respective record labels. SoundExchange serves the same administrative function for the owner of a sound recording (usually a record company) as does a PRS for the owner of the musical work (usually an artist or publishing company). It administers royalty fees by collecting payments from webcasters and other licensees based on the number of times each sound recording is played online. Digital audio services pay licensing fees to SoundExchange, which then makes annual distributions of performance rights royalties on the copyright owner’s behalf.

The Library of Congress has set the distribution schedule for sound recording royalty payments. Receipts collected by SoundExchange from statutory licenses are distributed in the following percentages:

1. 50% to the copyright holder;
2. 45% to the recording artist featured on the sound recording;

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284. Bittersweet Symphony, supra note 186.
(3) 2.5% to American Federation of Musicians ("AFM") for non-featured musicians; and

(4) 2.5% to American Federation of Television and Radio Artists (AFTRA) for non-featured vocalists.

If, for any reason, a webcaster does not qualify for a statutory license, a voluntary license must be obtained directly from the copyright owner. A voluntary license permits copyright owners to freely negotiate detailed terms for the right to stream their music. Furthermore, record companies may license out the right to publicly perform their music. Nonetheless, sound recording owners are subject to a few statutory time limitations if they transact an exclusive license with only one interactive service.

F. Interactive Services

Notwithstanding the failure to qualify for a non-interactive statutory license, an interactive service is still protected on some level. Simply stated, an interactive service permits a listener to order a song on-demand. As defined by the Copyright Act, an interactive service is "one that enables a member of the public to receive a transmission of a program specially created for the recipient, or on request, a transmission of a particular sound recording, whether or not as part of a program, which is selected by or on behalf of the recipient." Yet, allowing listeners to request songs will not transform a non-interactive service into an interactive one.

A sound recording owner is free to negotiate the terms of an interactive license, subject to a few conditions designed to prevent sound recording owners from monopolizing the world’s performances. The Copyright Act places a time restriction on exclusive licenses to ensure that digital transmissions of sound recordings are not within the control of any one party for a significant period of time. Consequently, exclusive li-

294. Id. § 114(g)(2)(A).
295. Id. § 114(g)(2)(B).
296. See id. § 114(d)(3)(C).
297. See id. § 114(e)(2)(A).
298. See id. § 114(e)(2)(B).
300. See id. § 114(d)(3) (listing under what conditions interactive services are protected).
301. Id. § 114(j)(7).
302. Id. § 114(j)(7).
303. Id.
304. See id. § 114(e).
licenses granted to interactive services cannot continue beyond twelve months for an owner of more than 1,000 sound recordings and twenty-four months for owner of less than 1,000 recordings.306 Once the maximum twelve or twenty-four month period lapses, a sound recording owner must wait at least thirteen months before granting another exclusive license to the same licensee (i.e., interactive service).307

Nevertheless, there are two exceptions to these time limitations.308 These time restrictions can be ignored if the sound recording owner has granted the right to publicly perform the sound recording to at least five different interactive services.309 Also, the timing rules do not apply to promote the distribution or performance of a sound recording.310 More specifically, an owner can grant an interactive service an exclusive license to publicly perform up to forty-five seconds of a sound recording only if the purpose is to promote the sound recording's distribution or performance.311

V. WHAT IS A DOWNLOAD?

A download, or digital phonorecord delivery (“DPD”),312 occurs when a user receives a complete digital audio file onto a hard drive or other media storage device.313 A downloaded file, usually in a compressed format like an MP3, remains on a computer or storage device until it is actively deleted.314 Unlike webcasting, a listener does not have to be online to hear a downloaded song.315 However, depending on the recording quality, there may be a discernable degradation in sound quality between a downloaded song and its CD counterpart.316

The language used in the Copyright Act explains how a DPD could be construed as a public performance.317 The Act defines a DPD as “each individual delivery of a phonorecord by digital transmission of a sound re-

306. Id. § 114(d)(3)(A).
307. Id.
308. Id. § 114(d)(3)(B).
309. Id. § 114(d)(3)(B)(i).
310. See id. § 114(d)(3)(B)(ii).
313. Id.
314. See Bittersweet Symphony, supra note 186.
315. Rafter et al., supra note 167.
cording.” Additionally, a DPD delivery must make a “specifically identifiable reproduction” of the sound recording for a recipient. After defining a DPD, Congress added that this applied “regardless of whether the digital transmission is also a public performance of the sound recording or any nondramatic musical work embodied therein.” With this specification, Congress opened the door for PRSs and record companies to construe a DPD as a public performance.

A. Can a Download Trigger Public Performance Rights?

One might not see a difference between the purchase of a DPD and a retail CD given that both purchases secure digital copies of a song. However, unlike the purchase of a retail CD, the mere purchase of a DPD might also qualify as a public performance. A recent survey by the Pew Internet and American Life Project reports that six million adults download music every day. Given this statistic, the number of songs transmitted online is staggering. There are significant ramifications if there is a public performance each time a song is downloaded. If a DPD is considered a public performance, a royalty must be paid on every transmission for both the musical work and the sound recording. Although it is not intuitive that a download is a public performance, the broad statutory language of the Copyright Act justifies this interpretation. Whether or not Congress intended this outcome, it would be imprudent for PRSs and record companies to waive their statutory rights.

For a download to be a public performance, it must fall within the statutory language of both public and performance. As stated above, performance requires a song to be rendered or played. Whether or not a song is automatically playing while being downloaded, the issue is whether

318. Id.
319. Id.
320. Id.
321. See id.
322. See id.
325. Id.
327. Id. § 101 (1994).
328. Id.
downloading renders a song. The Copyright Act does not define \textit{render}. However, Black’s Law Dictionary defines render as “to transmit or deliver.” Arguably, downloading a song from one computer to another falls within this definition. If a download renders a song to a listener, the song is performed under the statutory definition.

A download must also be public to qualify as a public performance under the statute. A performance is public if a song is transmitted to a place open to the public. This criteria may not be broad enough to include a listener downloading music from home or work—arguably private places. However, a performance is also public if the public is capable of receiving the transmission of a song. An Internet service that allows the public to download songs arguably provides this capability to the public.

In addition, the definition of public is expansive enough to cover transmissions that can be received at various times. As a result, a download is public even if a song is downloaded by people who are located in private places and receive the transmission at different times. Therefore, a DPD is a public performance even when it is transmitted to listeners receiving it at different times and in private locations.

\textbf{B. What Licenses Are Required for Downloading Services?}

Statutory construction of public performance rights has left us with the anomalous result of a dual licensing scheme. Like a stream, a download triggers two separate public performance rights. If the public can access a download, a service cannot avoid paying for both licenses separately. One license is for the underlying musical work while the second is for the sound recording. First, the musical work is publicly

\begin{enumerate}
\item \textit{See id.}
\item \textit{See id.}
\item Napster is an example of such a downloading service site. \textit{Download Napster Now!}, at http://www.napster.com/download (last visited Sept. 28, 2001).
\item \textit{See id.}
\item \textit{See id.}
\item \textit{See id.}
\item \textit{See id.}
\item \textit{See id.}
\item \textit{See id.}
\item \textit{See id.}
\end{enumerate}
performed under § 106(4) when a download is offered to the public.\textsuperscript{343} Second, the sound recording is publicly performed because a song is delivered to the public via a digital audio transmission as required under § 106(6).\textsuperscript{344} Therefore, downloading services must arrange dual licenses.

These two licenses are not compulsory and can be freely negotiated by interested parties.\textsuperscript{345} Generally, the musical work can be licensed by a PRS.\textsuperscript{346} However, there is no organization that licenses the performance rights for downloading.\textsuperscript{347} The right to publicly perform a sound recording must be licensed directly from the owner, usually a record company.\textsuperscript{348}

C. Author’s Take on Downloading and Napster

Because an MP3 is a relatively small and compressed file,\textsuperscript{349} it is easy to reproduce and distribute a copy of a song via e-mail or through a file sharing service like Napster, Gnutella, Morpheus, or Kazaa.\textsuperscript{350} In \textit{A & M Records Inc. v. Napster, Inc.},\textsuperscript{351} the Ninth Circuit held that posting and downloading unauthorized songs infringes two of the six exclusive rights of a copyright owner: the right of distribution and the right of reproduction.

Services that offer digital downloads for free or on a pay-per-download basis must pay public performance fees because their conduct falls within the requirements of the Copyright Act.\textsuperscript{352} Napster, however, does not offer downloads to the public.\textsuperscript{353} Instead, Napster offers a service that facilitates the transmission of sound recordings \textit{between} members of the public.\textsuperscript{354} Any member of the public can access this service and request sound recordings from another individual.\textsuperscript{355} Thus, Napster users transmit sound recordings to the public.\textsuperscript{356} Consequently, Napster’s users directly infringe on the public performance rights of a musical work and a sound

\textsuperscript{344} See id. § 106(6).
\textsuperscript{345} See id.
\textsuperscript{347} See id. at 421–25.
\textsuperscript{348} 17 U.S.C. § 106(4).
\textsuperscript{350} See id.
\textsuperscript{351} 239 F.3d 1004, 1014 (9th Cir. 2001).
\textsuperscript{353} See \textit{Napster}, 239 F.3d at 1011.
\textsuperscript{354} See id.
\textsuperscript{355} See id. at 1011–12.
\textsuperscript{356} See id.
Nevertheless, Napster was only sued for contributory and vicarious infringement of the right to distribute and reproduce a copyrighted work. As established above, a download is a public performance. Thus, Napster could have been sued for contributory and vicarious infringement of two additional exclusive rights: (1) the right to publicly perform a musical work; and (2) the right to publicly perform a sound recording by means of a digital audio transmission.

Moreover, any owner of a copyright protected musical work or sound recording traded through Napster’s system could have sued Napster. Separate claims could have been filed by the owner of a musical work and by the owner of a sound recording. Napster was vulnerable to these lawsuits because it overlooked negotiating with the PRSs that license the public performance rights for musical works. Additionally, Napster failed to negotiate voluntary licenses with the record companies that owned the copyrighted sound recordings. Thus, Napster did not have the right to publicly perform them.

VI. WHAT IS A DIGITAL LOCKER?

A computer server stores computer files in the same manner as a personal computer’s hard drive. A song or album can be copied onto a computer and stored in a file format such as an MP3 or wav. Conceivably, a user could insert a John Lennon CD into a CD-ROM drive and create a fair use copy of the song “Imagine” in a personal hard drive. Then, the user could purchase storage space on a server and upload the newly created file into that server space. At this point, the user can access and listen to the song using any Internet-enabled computer. In fact, the user could go to

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358. Napster, 239 F.3d at 1011.
359. See discussion supra Part V.A.
361. See generally id. § 501(b) (giving copyright owners a cause of action against those who infringe on their rights).
362. See id. § 106(5), (6) (giving owners of musical works and owners of sound recordings separate exclusive rights).
363. See Cohen, supra note 346, at 422.
364. See Napster, 239 F.3d at 1026.
any online connection and listen to the song “Imagine.” A digital locker service facilitates this process for music consumers.\footnote{368. See Jefferson Graham, *Music Lockers’ Are Open for Business*, USA TODAY, Dec. 12, 2001, at D3.} \footnote{369. Id.} Rather than having to upload each song onto a server, the user can open a digital locker account that will allow access to the music the user rightfully owns.\footnote{370. See What is My.Mp3?, at http://help.mp3.com/help/article/what_is_mymp3com.html (last visited Sept. 14, 2001).} \footnote{371. See id.} 


Online companies, such as MP3.com and Myplay.com, offer music listeners a chance to stream digital copies of CDs they already own as well as those they have purchased.\footnote{373.} The user must prove ownership of each CD before it can be stored in a locker.\footnote{374.} After ownership verification, a digital locker service will update the user’s account by granting access to lawfully owned CDs.\footnote{375.} This relieves the user of having to upload his or her entire CD collection, one CD at a time, onto a personal server space.

There are several ways to update a user’s personal digital locker.\footnote{376.} First, if a user purchases a CD in a retail store, the shop can notify the user’s digital locker service to update his or her account by adding that specific album.\footnote{377.} Second, if a user purchases a CD online, that vendor can notify the user’s digital locker service to add that purchase to his or her locker.\footnote{378.} Third, a user may place a previously purchased CD into a CD-ROM drive to prove ownership, so that a locker company can update the user’s account by adding that particular album.\footnote{379.} Thus, storing music in an online digital locker permits a user to listen to his or her entire music
collection from any online connection.\footnote{380}

\textbf{A. Is Playing Music from a Digital Locker a Public Performance?}

If a user wanted to listen to “Imagine” via his or her personal storage server (i.e., not from a digital locker), the user would not have to pay a public performance fee.\footnote{381} Listening to “Imagine” in this manner is not a public performance.\footnote{382} It can be analogized to listeners playing their own music in their homes or cars.\footnote{383}

Digital lockers, however, do not work in the same manner.\footnote{384} When accessing digital locker accounts, users are no longer listening to their own copies of songs but rather to a stream of copies housed, and most likely owned, by the digital locker service.\footnote{385} Thus in reality, digital locker companies have licensed close to all of the world’s music and have copied it onto their systems.

Like webcasting, a digital locker service streams music to members and is available to the public.\footnote{386} Thus, public performance rights are brought into question. Just as webcasters must obtain licenses to stream music, so must digital locker companies.\footnote{387} As such, a digital locker service must obtain two licenses: (1) a license for the underlying musical work;\footnote{388} and (2) a license for the transmission of a sound recording.\footnote{389} Therefore, it is understandable that a digital locker service charges its users to listen to their own music from remote locations in order to pass on these royalty fees.

\textbf{B. Digital Locker Sharing: A Second Public Performance?}

By using any of the three methods of updating a user’s digital locker, one can compile a substantial list of songs. Some services allow its mem-
bers to share these lists with other members.\footnote{390} As described above, music streamed from a digital locker service to a user triggers a public performance.\footnote{391} In addition, if a user gives a friend access to a stream of a song that only he or she rightfully owns, another public performance may be triggered.\footnote{392} In other words, the question raised here is whether the sharing of song lists will cause a second public performance.

If there is a second public performance, an additional license may be required.\footnote{393} The determining factor should be whether the lists are available to the public. If two users share lists, a public performance is not likely triggered because the songs are not available to the public.\footnote{394} There is, however, a distinction between sharing a list with one friend and sharing a list with the entire public.\footnote{395} The result in \textit{A & M Records Inc. v. Napster, Inc.}\footnote{396} demonstrates that the line of distinction is unclear.

\section*{VII. CONCLUSION}

The future of musical distribution is uncertain. While some may believe that traditional phonorecords will continue to dominate the market, others envision that consumers will grow accustomed to listening and purchasing music online. Assuming the latter is more accurate, digital distribution may one day replace traditional forms of acquiring music. The implications of this transition within the music industry are tremendous.

If companies are unable to recoup their investment in artists, then artists will not get an opportunity to share their music on a world-wide scale. Despite all of the problems, recent changes in copyright law serve as an incentive for sound recording companies to continue investing in artists.\footnote{397} Public performance rights ensure that sound recording companies have a method of earning income on the sale of music in whatever form it may take in the future.\footnote{398}

\footnote{390. See Locker Services, at http://www.myplay.com/mp/corp/i.jsp?pname=SV_locker (last visited Sept. 12, 2001).}
\footnote{391. See 17 U.S.C. § 114(d)(3)(C).}
\footnote{392. See id.}
\footnote{393. See id.}
\footnote{396. See generally 239 F.3d 1004 (9th Cir. 2001).}