



HOW
GOOGLE
FIGHTS
PIRACY



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Introduction

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Introduction

The internet continues to be a boon for creators, their communities, and the content industry, and Google continues to be a key part of that success. Today, Google's services provide more content for users, generate more revenue for rightsholders, and do more to battle copyright-infringing activity than ever before. Google takes the challenge of online piracy seriously—we continue to invest significant resources in the development of tools to report and manage copyrighted content, and we work with other industry leaders to set the standard for how tech companies fight piracy. This report describes some of these efforts and shares stories of how Google's products and services create opportunities for creators around the world while also taking a firm stance against those who misuse our services for copyright infringement.

YouTube

YouTube empowers the world to create, broadcast, and share video. Today, millions of content creators from over 80 countries are earning revenue from their YouTube videos through the YouTube Partner Program, and the number of YouTube channels earning revenue of more than \$100,000 per year is up 50% year-over-year. To date, YouTube has paid out over \$3 billion to the music industry, and our Content ID system on YouTube—which identifies user-uploaded videos to help rightsholders better control their content—has generated over \$2 billion for partners since it first launched.



Here are a few examples of creators who are using YouTube to broadcast their voices and build successful channels online:

Tyler Ward (US)

With millions of fans, three recording studios and plans to launch his own entertainment network, [Tyler Ward](#) found YouTube fame five years ago when he posted a video of himself and other unknown artists singing an unofficial version of *We Are the World* that had been remade to benefit victims of the Haiti earthquake. At the time, this video was the most searched-for video in YouTube history, and it inspired Ward to put out other covers for several months before starting to release his own music. Fans loved it, and since then, Ward has released albums and toured worldwide. His channel now has nearly 2 million subscribers and over 430 million views. Thousands of music labels and publishers have signed licensing agreements with YouTube that allow for fan uploaded content like Tyler's.



Image provided courtesy of Tyler Ward

SSIN (Korea)

[SSIN](#) is one of Korea's top beauty creators, known for her edgy style and big personality. Her videos on YouTube are watched by over 930,000 subscribers and have generated over 140 million views on her channel. Thanks in part to her success on YouTube, SSIN has gone on to release a book and has been very active in speaking at lectures and appearing on television programs to feature her makeup tips. Riding on the wave of Korean trends going global, SSIN has also done fan meet-and-greets everywhere from New York, Abu Dhabi, Tokyo, and Korea, where she appeared at YouTube FanFest Korea in 2015.



Image provided courtesy of SSIN

Content ID on YouTube has generated
over \$2 billion for creators.

YouTube has also invested more than \$60 million in Content ID, a proprietary system of copyright and content management tools to give rightsholders control of their content on YouTube.¹ Through Content ID, videos uploaded to YouTube are scanned against a database of files that have been submitted to YouTube by copyright owners. These copyright owners then get to set the policies that will be applied when a match is made by Content ID, which include monetizing, tracking, or blocking the content. To date, more than 8,000 rightsholders have used Content ID to manage their content on YouTube, with well over 90% choosing to monetize videos containing their copyrighted material. These partners include network broadcasters, movie studios, songwriters, and record labels. The music industry, for example, chooses to monetize over 95% of sound recording claims. Our continued investments in Content ID have resulted in ongoing improvements to its function—from its inception as an audio-only detection system, it has grown to detect video and can now even detect melodies, helping further stymie bad actors' efforts to fool the system.

Content ID is also an important part of what makes YouTube work for creators. One of the most dynamic parts of our music ecosystem on YouTube are the tributes, backstage footage, remixes, mashups, and concert clips uploaded by fans. Through Content ID and a combination of licenses with labels, publishers, and songwriters, rightsholders can allow creators to use copyrighted content to both celebrate their favorite music and unlock an additional source of revenue. In fact, the music industry generates 50% of its revenue on YouTube from monetizing fan uploads.

¹.
For more information, visit
<https://goo.gl/4ynNok>



YouTube has invested more than
\$60 million in Content ID.



Google Search

Google Search organizes and indexes the immense number of publicly-available webpages on the internet. Worldwide, more than 3.5 billion searches are made each day on Google Search, making it the most widely used search engine in the world. Google Search's popularity has tangible benefits for rightsholders, as it helps more than a billion people worldwide find licensed copies of the content they want to consume. For example, between our Search and Google News services, Google sends over 10 billion clicks per month to news publishers' websites.

There are more than 60 trillion addresses on the Web, but only an infinitesimal portion of these have any connection to piracy. Nevertheless, Google does not want to include any links to infringing material in our search results, and we make significant efforts to prevent infringing webpages from appearing. The heart of these efforts can be summarized as follows:

Clean results for media-related queries users actually type:

Thanks to the efforts of Google's engineers, the vast majority of media-related queries that users submit every day return results that include only legitimate sites.

Takedown notices and demotion signal:

Although the vast majority of media-related queries yield clean results, there are some infrequent queries where the results do include problematic links.² For these "long-tail" queries, Google collaborates with copyright owners to address the problem in a few ways. First, Google has developed state-of-the-art tools that allow rightsholders and their enforcement agents to submit takedown notices efficiently at high volumes (tens of thousands each day) and process those notices, on average, within six hours. Second, Google then uses those notices to demote sites for which we receive a large number of valid takedown notices, making them less visible in search results.

Presenting legitimate alternatives:

Google believes that providing convenient, compelling, legitimate alternatives is one of the best means of fighting piracy. Accordingly, Google has launched a number of initiatives to present legitimate alternatives to users as part of search results, including providing advertisements on queries for movies and music to link users to legitimate means of purchasing content. Google also collaborates with copyright owners and music services to help them understand how to use SEO (search engine optimization) techniques to get their offerings into search results for "long-tail" queries where they may not be appearing today.



2.

For example, users searched for the query "Katy Perry" 14,812 times more often than the query "Katy Perry free download." See pages 44 and 45 for more information and examples.

Google Play

Google Play is an online store delivering apps and premium entertainment, giving users one place to find, enjoy, and share their favorite apps, games, movies, music, books, and more on the Web or any device. With more than 1 billion active users in 190+ countries around the world, Play is an important distribution platform for developers to build a global audience. Play also provides a platform for developers to generate revenue—between February 2014 and February 2015, Play paid more than \$7 billion to developers.

Some examples of developers who've benefited from Play in the last year include:

BabyFirst (US) This US company distributes educational content for babies, toddlers, and parents via its app on the Google Play store. BabyFirst has received over 30 million downloads, with 40% more downloads on Google Play than any other platform. By localizing their app listing page into 10 languages and using other tools the Google Play platform provides, BabyFirst were able to increase downloads by 50% across their portfolio of apps.³

The Guardian (UK) The app for this leading UK news publication provides users with licensed copies of its articles in one easy-to-use interface. The Guardian app is driving user engagement by taking advantage of Google Play and Android features like notifications and beta testing. They are also experimenting with Android Wear to generate more user interest in their articles. Improving user engagement with Android's features has also helped the publication lift the rating for their app from 4.0 to 4.4 on Google Play.



³.
For more information, see
<https://goo.gl/heCM2t>



Between February 2014 and February 2015,
Google Play paid more than \$7 billion to developers.

In 2015, Play expanded to dozens more countries worldwide and continues to improve its procedures for reporting and removing infringing apps. Google Play's policies prohibit copyright infringement, and Play vigorously enforces those policies by removing infringing material and taking steps to terminate developers who violate these policies.

Advertising

Google provides several advertising platforms for web publishers and advertisers to build awareness of their brands, engage new customers, and generate new sources of revenue. Google has worked with other industry leaders to establish best practices meant to raise advertising standards throughout the industry. For example, since 2015, Google has been participating in ongoing discussions with the Trustworthy Accountability Group's (TAG) Antipiracy Working Group to develop best practices and tools to prevent the placement of online ads on websites dedicated to piracy or the sale of counterfeit goods. This effort builds on Google's collaboration in 2013 with the White House's Office of the U.S. Intellectual Property Enforcement Coordinator (IPEC) and other leading ad networks to participate in Best Practices and Guidelines for Ad Networks to Address Piracy and Counterfeiting.

Our policies for advertising prohibit sites that distribute infringing works from using our advertising services. Since 2012, we have blacklisted more than 91,000 pages from our AdSense program for violations of our copyright policy, the vast majority of which were caught by our own proactive screening processes. We have also terminated over 11,000 AdSense accounts for copyright violations in that time.



Working with Government and Industry

Google is actively involved in discussions with policymakers around the world on how to best fight online piracy and connect users with legitimate content. Some examples from the last year include:

- In October 2015, Google filed a public comment with the U.S. Intellectual Property Enforcement Coordinator (IPEC) on the development of the Joint Strategic Plan on Intellectual Property Enforcement, the agency's plan for fighting piracy while also continuing to grow the creative economy.⁴ In our briefing, we noted the voluntary steps Google has taken to combat piracy and counterfeiting, and how these measures align with IPEC's interest in improving the efficiency and effectiveness of the U.S. Government's intellectual property enforcement efforts.
- In April 2015, Google participated in the US Department of Commerce's Internet Policy Task Force multi-stakeholder process to improve the operation of the Digital Millennium Copyright Act's (DMCA) notice-and-takedown system.⁵ These discussions resulted in the publication of a list of best practices for DMCA notice-and-takedown processes.⁶
- In March 2016, Google partnered with the Australian Digital Alliance (ADA) to organize a copyright forum in Canberra with the participation of industry leaders, policymakers and international experts. It provided an opportunity for Australian and New Zealand government officials and advisers to meet with experts on copyright reform and learn from their experiences reforming copyright laws.
- In March 2015, Google supported the "follow the money" process initiated by the French Minister of Culture. As a member of IAB France, Google signed a charter of best practices to fight online copyright infringement. Signatories to this charter committed to the establishment of clear and transparent principles to prevent advertising services from engaging with "rogue sites."

Google is also actively working with other industry leaders to standardize processes for identifying pirated content and to develop best practices for online advertisers. Some examples include:

- In October 2015, Google took part in CASBAA's (Asia's association for the multi-channel audio-visual content creation and distribution industry) Convention workshops on developing best practices to combat online piracy, including how best to introduce the "follow the money approach" to fight piracy in the region.
- In April 2015 and 2016, Google participated in WIPO workshops for experts and IPOs from ASEAN member-states focusing on the value of copyright and how it spurs innovation.
- In February 2015, Google worked with a cross-industry group in the United Kingdom called the Digital Trading Standards Group (DTSG) to create self-regulatory best practice principles for online advertisers to help ensure that ads do not appear on alleged copyright-infringing websites.⁷

4. Katherine Oyama, "Development of the Joint Strategic Plan on Intellectual Property Enforcement, FR Doc. 2015-21289," August 2015, <<http://goo.gl/ABr7uc>>

5. The DMCA is a U.S. law that provides qualifying online service providers like Google with a safe harbor from monetary liability for copyright infringement claims. One of the requirements of these safe harbor provisions is that the service provider (Google, in this case) remove or disable access to allegedly infringing material upon receiving a request that meets certain requirements. Laws governing other jurisdictions, such as Europe's E-Commerce Directive, have similar safe harbors for service providers

6. United States Patent and Trademark Office, "U.S. Commerce Department Announces Digital Millennium Copyright Act Multistakeholder Forum Results," April 2015, <<http://goo.gl/NQZB2r>>

7. JICWEBS, "Minimising Risk of Digital Display Advertising Misplacement," February 2015, <<http://goo.gl/sp7IpW>>

The State of the Industry
and Online Innovation
Google's Anti-Piracy Principles

The State of the Industry and Online Innovation

Today, more music, video, written works, apps, and software are being created by more people in more places than ever before.⁸ This boom in the creative economy has generated an enormous amount of revenue worldwide—internationally, more than \$8 trillion in commerce is now conducted online each year.⁹ Across Europe, the massive growth of online music, books, movies, and games has generated over €36 billion in digital revenue between 2003 and 2013, a 12% increase in total creative industry revenue.¹⁰ In Southeast Asia, digital products and services are projected to add \$1 trillion to the region's GDP over the next ten years.¹¹ And in the U.S., the internet is one of the greatest success stories of economic growth, responsible in the past few years for 15% of GDP growth.¹²

The internet has created new streams of revenue for content creators and fundamentally changed how users consume content; people can now consume licensed copies of entire seasons of TV shows in one sitting on Netflix and Google Play, or stream an entire licensed catalogue of an artist's music on Spotify or Google Play Music. Services like YouTube are seeing unprecedented growth in exporting cultural content between countries, with expansions into more countries and languages than ever before.

These changes have been good for creators, consumers, and the content industry. In the past year alone, the music industry has experienced a 6.9% growth in sales and has pulled in over \$25 billion in revenue.¹³ Every kind of creative endeavor, both amateur and professional, is being transformed by the new opportunities and lower costs made possible by digital tools and online distribution.

Google has been at the forefront of creating some of these new ways for consumers to obtain licensed copies of digital content. We build platforms where users can legitimately purchase, consume, and

8. Computer & Communications Industry Association, "The sky is rising," October 2014, <<https://goo.gl/4geQaK>>

9. Katherine Oyama, "Development of the Joint Strategic Plan on Intellectual Property Enforcement, FR Doc. 2015-21289," August 2015, <<http://goo.gl/gLp9oN>>

10. Olaf Acker, Florian Gröne, Laura Kropiunnig, Thierry Lefort, "The digital future of creative Europe: The impact of digitization and the Internet on the creative industries in Europe," May 2015, <<http://goo.gl/j8qeyO>>; TechDirt, "The Sky is Rising 2," 2013, <<http://techdirt.com/skyisrising2/>>

11. AtKearny, "The ASEAN Digital Revolution," 2016, <<https://goo.gl/1O8J6W>>

12. McKinsey Global Institute, "Internet matters: The Net's sweeping impact on growth, jobs, and prosperity," May 2011, <<http://goo.gl/D6tYid>>

13. Music Business World, "\$25 Billion: the best number to happen to the global music business in a very long time," December 2015, <<http://goo.gl/CAKjOd>>; IFPI, "Digital music in figures," 2015, <<http://goo.gl/UzqPys>>

discover entertainment and culture, and we also pioneer innovative new approaches to monetizing online media. The extent of Google's ability to elevate digital artists using its platforms can be seen by the number of YouTube celebrities and artists who were recognized at the 2016 Grammy Awards in the United States for their success at reaching global audiences.¹⁴

The creative growth and benefits of the Web have also torn down the traditional physical borders surrounding content creation and consumption. Today, people are connected to and consuming content from other countries more than ever before. For example, in 2015, 95% of the views of Korean K-Pop YouTube videos came from outside Korea.¹⁵ The Global Innovation Index now even uses "Number of YouTube Uploads" as a data point in determining how innovative a country has become.¹⁶

When it comes to fighting the infringement of content creators' intellectual property, the wide availability of convenient, legitimate forms of content consumption is one of the most effective weapons. The music industry has demonstrated the effectiveness of this approach by licensing a variety of music services, including free, advertising-supported streaming services (like YouTube, Spotify and Pandora), download stores (like Apple's iTunes), and on-demand subscription products (like YouTube Red and Google Play Music).

The effects of these licensing deals on online piracy is clear—for example, Spotify's success in Sweden, Australia, and the Netherlands has resulted in a significant drop in piracy rates in these countries, demonstrating that a greater availability of legitimate forms of streaming content causes rates of piracy to plummet.¹⁷ Netflix has had similar effects in countries like Australia, where a 2015 study showed the launch of the licensed video-on-demand product and others like it resulted in a drop in piracy of film and television shows.¹⁸ A November 2015 study released by the UK regulator OFCOM also noted several features

14.

Saba Hamedy, "The music industry is all about its new digital stars, and the Grammys proved it," February 2016, <<http://goo.gl/Q67kZO>>

15.

"G Is for Gangnam Style: #10YearsofYouTube", May 2015, <<http://goo.gl/KAZDW3>>

16.

The Global Innovation Index, 2015, <<https://goo.gl/r81wLN>>

17.

Copia, "The Carrot or the Stick?" October 2015, <<https://goo.gl/VXEe58>>; Mediavision, "Music Sweden File Sharing & Downloading," 2011, <<http://goo.gl/XTUVH>>; Spotify, "New Spotify study sees encouraging downwards trend in music piracy in the Netherlands," July 2013, <<http://goo.gl/ImsYbB>>; Billboard, "Streaming Services Make Inroads Into Piracy Down Under, Spotify's Will Page Tells Bigsound" September 2014, <<http://goo.gl/UGstju>>; TorrentFreak, "Spotify Helps to Beat Music Piracy, European Commission Finds," October 2015, <<https://goo.gl/kvFuvD>>

18.

Ariel Bogle, "Report: Piracy levels drop in Australia thanks to Netflix, Stan and Presto," September 2015, <<http://goo.gl/XwoRoO>>

of content-delivery services that could be improved in order to further reduce piracy, including working with rightsholders to increase the catalogues of available works that users can consume and decreasing the window of time between when a television show, song, or movie premieres and when it is available for download.¹⁹ Legitimate content delivery services and rightsholders can also have an effect on piracy by allowing their catalogues to be more searchable so that users can find out just what it is they have access to.

Another effective means of fighting the infringement of intellectual property is to “follow the money” to starve infringing sites of their income. The Police Intellectual Property Crime Unit in the United Kingdom has estimated that shutting off advertising revenue would close 95% of these infringing sites.²⁰ This approach has proven to be effective: for example, in March of 2016, three of the most popular file-sharing sites in Europe shut down citing problems monetizing their service through advertising.²¹ Google has joined other industry leaders in the “follow the money” approach to fight online piracy not only by ejecting infringing sites from Google’s advertising services, but also by working to establish industry-wide best practices for shutting down advertising to infringing sites.

As a result of improvements in the availability of convenient, legitimate forms of content and the efforts of industry leaders and law enforcement to adopt a “follow the money” approach, the

19. IDATE, “Online Content Study: Changes in the distribution, discovery, and consumption of lawful and unauthorised online content,” November 2015, <<http://goo.gl/mwoC3i>>

20. Mike Weatherley, “Strides in the right direction,” July 2015, <<http://goo.gl/soLo4M>>

21. TorrentFreak, “Three Large File-Sharing Sites Announce Shutdown,” March 2016, <<https://goo.gl/OMFpND>>



We build platforms where users can legitimately purchase, consume, and discover entertainment and culture, and we also pioneer innovative new approaches to monetizing online media.



proportion of unauthorized music consumed online is expected to fall from 35% in 2012 to less than 10% by 2018.²² In fact, these efforts have already resulted in a massive drop in online piracy in the UK—a report from July 2016 by the Intellectual Property Office (IPO) found that the percentage of UK users illegally accessing film, music, and other material online dropped to its lowest recorded rate in the five years since the IPO began studying online piracy rates, while the rate of users accessing content solely through legitimate service platforms like Spotify, Netflix, and YouTube increased to its highest point in those five years.²³ Online piracy in general appears to be on the decline, but despite these advances, Google continues to take the fight against online piracy extremely seriously.²⁴

22.

IDATE, “Online Content Study: Changes in the distribution, discovery, and consumption of lawful and unauthorised online content,” November 2015, <<http://goo.gl/mwoC3i>>

23.

Intellectual Property Office, “Online Copyright Infringement Tracker Latest wave of research Mar 16 - May 16,” July 2016, <<https://goo.gl/TjuPoT>>

24.

IDATE, “Online Content Study: Changes in the distribution, discovery, and consumption of lawful and unauthorised online content,” November 2015, <<http://goo.gl/mwoC3i>>



Online piracy in general appears to be on the decline, but despite these advances, Google continues to take the fight against online piracy extremely seriously.



Google's Anti-Piracy Principles

The following principles guide the actions of Google employees, as well as our substantial investments of time, money, and computing power to improve and expand our content offerings and anti-piracy efforts:

Create More and Better Legitimate Alternatives

Piracy often arises when consumer demand goes unmet by legitimate supply. The best way to battle piracy is with better, more convenient, legitimate alternatives to piracy, which can do far more than attempts at enforcement can. By developing products with compelling user experiences like Google Play Music and YouTube, Google helps drive revenue for creative industries and steer users toward legitimate alternatives.

Follow the Money

Rogue sites that specialize in online piracy are commercial ventures, which means that one effective way to combat them is to cut off their money supply. Google is a leader in rooting out and ejecting rogue sites from our advertising and payment services, and we help establish best practices across the industry.

Be Efficient, Effective, and Scalable

Google strives to implement anti-piracy solutions that work at scale. For example, as early as 2010, Google began making substantial investments in streamlining the copyright removal process for search results. As a result, these improved procedures allow Google to process copyright removal requests for search results at the rate of millions per week with an average turnaround time of less than 6 hours—a number that has stayed consistent despite a doubling of the volume of pages submitted for review.

Guard Against Abuse

Unfortunately, fabricated copyright infringement allegations can be used as a pretext for censorship and to hinder competition. Google is committed to ensuring that it detects and rejects bogus infringement allegations, such as removals for political or competitive reasons, even as it battles online piracy.

Provide Transparency

Google discloses the number of requests it receives from copyright owners and governments to remove information from its services in the hopes that such steps toward greater transparency will inform ongoing discussions about online content regulation.

Copyright by the Numbers

Dollars We Have Generated



\$7 Billion+

the amount paid by Google Play to developers on our platform between February 2014 and February 2015.



\$3 Billion+

the amount YouTube has paid to the music industry to date.



\$2 Billion+

the amount YouTube's Content ID system alone has generated for rightsholders since being launched. Fan-uploaded content claimed through Content ID accounts for roughly 50% of the music industry's revenue from YouTube.

Resources We Have Invested



50 Million+

the number of active reference files in our Content ID database.



8,000+

the number of partners using Content ID to manage and monetize their content, a 38% increase since our 2014 report. These partners include major network broadcasters, movie studios, music publishers, and record labels.



6 Hours

the average time it takes Google to process a DMCA request for Google Search.

Actions We Have Taken



558 Million
URLS REQUESTED

the number of webpages requested to be removed from Google Search per Digital Millennium Copyright Act (DMCA) in 2015 alone, a 60% increase from the year before. Google removed over 98% of these webpages, meaning we pushed back on around 11 million webpages from complaints that we determined were incomplete or erroneous claims.



670,000
ADS DISAPPROVED

the number of ads disapproved for copyright infringement on Google's AdWords service between September 2015 and March 2016.



98%
ISSUES RESOLVED

the percentage of copyright issues on YouTube that were resolved via Content ID, which gives rightsholders a new way to manage and control their content without having to send takedown notices. Over 90% of all Content ID claims result in monetization, which generates significant revenue for YouTube partners.

YouTube

YouTube's Impact for Content Creators

How YouTube Benefits the Content Industry

YouTube Helps Rightsholders Manage Copyrighted Content

- Content ID

- YouTube Copyright Policies

- The YouTube Copyright Center and Copyright Takedown Notices

- YouTube Content Verification Program

YouTube Values Transparency and Guarding Against Abuse

- YouTube Counter Notification Procedure

- Examples of Abusive Notices

YouTube

YouTube empowers the world to create, broadcast, and share video. Today, more than 400 hours of video are uploaded to YouTube every minute, spanning every conceivable topic from politics to comedy, from action sports to religion. Every day, people watch hundreds of millions of hours of video on YouTube, generating billions of views for videos that are created by a global creative community. Indeed, YouTube is a truly global platform—it has launched local versions in more than 80 countries, and users can navigate YouTube in a total of 76 different languages (covering 95% of the internet population). As a result of this global reach, 80% of YouTube’s views are from outside of the United States.

YouTube’s Impact for Content Creators

YouTube has unleashed a new generation of content creators. Today, there are millions of channels from over 80 different countries that earn revenue from their videos through the YouTube Partner Program—from independent musicians and creators to some of the world’s biggest record labels, movie studios, and news organizations. The amount of revenue YouTube drives toward content creators has continued to grow—for example, the number of channels earning more than \$100,000 per year on YouTube is up 50% year-over-year.

Many of these content creators have also been able to translate their success on YouTube into entirely new revenue streams and business opportunities. On top of revenue share from YouTube’s advertising, these top creators have diversified their success through new projects that span from brand endorsement deals to consumer products such as New York Times best-selling books.²⁵

25.

Lisa Richwine, “Young and quirky YouTube stars lift traditional book publishers,” September 2015, <<http://goo.gl/1yrsq0>>; Eilene Zimmerman, “Getting YouTube Stars to Sell Your Product,” February 2016, <<http://goo.gl/IcdMG6>>

To further invest in and support this creative community, we have opened YouTube Spaces in Los Angeles, New York, London, Paris, Tokyo, São Paulo, Berlin, Mumbai, Toronto, and Rio de Janeiro. The YouTube Spaces are collaborative production facilities available to YouTube creators for free where they can access tools and guidance to innovate and experiment. At the YouTube Space, creators can learn from industry experts, share ideas over a coffee with fellow YouTubers, and use the latest equipment to create their next great video. As of October 2015, creators filming in YouTube Spaces have produced over 12,000 videos which have generated over 1 billion views and more than 90 million hours of watchtime.

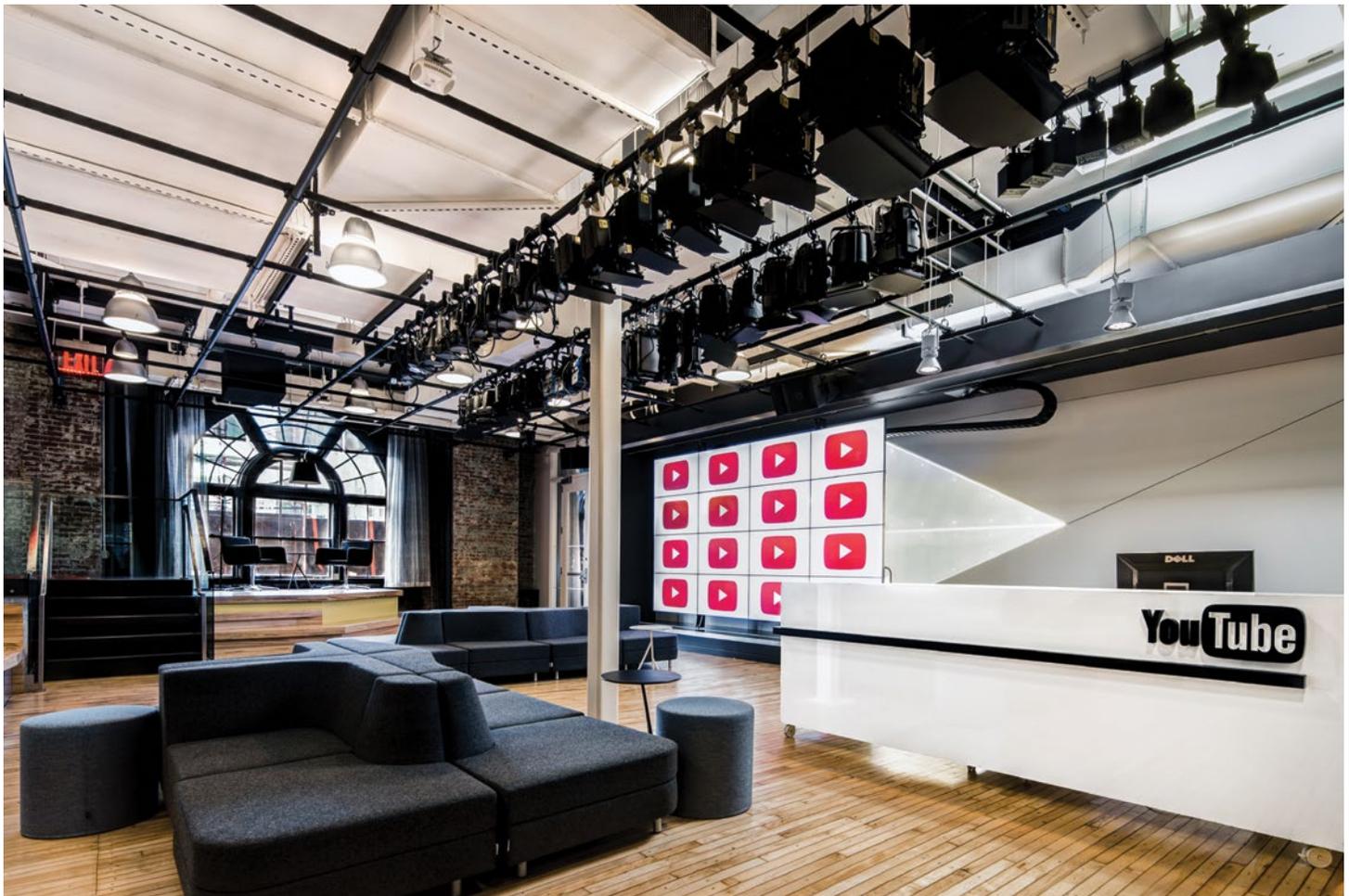


Photo of YouTube Space New York. For more information, visit youtube.com/space.

One of the most inspiring things about YouTube is the way people around the world use it to express their passion and creativity—and to turn those things into a career. Below are just a few recent examples of creators succeeding on YouTube:

Lindsey Stirling (US)

[Lindsey Stirling](#) is an electronic artist, violinist, dancer, and composer who found her audience on YouTube, toured the world, won one of the first YouTube Music Awards, and won a Billboard Music award this past year for Best Electronic Album. She now has over 8 million subscribers and has put out two albums independently, *Shatter Me* and *Lindsey Stirling*. She has also developed a lucrative professional touring career selling out venues like Red Rocks, and she just recently published her [first book](#), *The Only Pirate at the Party*, which made the Jan. 31 [New York Times' hardcover nonfiction best-seller list](#). Lindsey has also become involved with [mobile gaming](#) as she continues to expand her wildly successful brand, and she was recently cited by [Forbes](#) as one of the top earning YouTube stars.



Image provided courtesy of Lindsey Stirling

Cassey Ho (US)

Cassey Ho is the creator behind [Blogilates](#)—one of the biggest health and fitness channels on YouTube. With over 3 million subscribers, Cassey mixes traditional fitness instruction, recipes, cooking and lifestyle. Her Blogilates channel won the Streamy Award for Best Fitness Channel 2 years in a row, and Cassey's book, *Hot Body Year Round*, came out just last year. Starting last December, Cassey's method, POP Pilates, became a class in 24 Hour Fitness locations nationwide. POP Pilates was 100% developed by Cassey with YouTube as her distribution channel and is now in a mainstream gym.

Kurt Hugo Schneider (US)

[Kurt Hugo Schneider](#) has over 7 million subscribers and is a pillar of the YouTube music community, earning himself a name as a producer and director on YouTube and beyond. He has collaborated with several other famous artists including Rixton, Avicii, Hunter Hayes, Jason Mraz and many more. And though he's a phenomenal musician, his passions keep him producing—20+ breakout YouTube creators/musicians have been featured and discovered on his YouTube channel, including [Sam Tsui](#) 6 years ago, [Tyler Ward](#) 4 years ago, [Alex Goot](#) 4 years ago, and many more. Kurt has also toured around the world to see his fans, most recently throughout Asia with [YouTube FanFest](#).



Image provided courtesy of Kurt Hugo Schneider

Bilingirl Chika (Japan)

[Bilingual Chika](#) is Japan's leading educational creator who makes popular English lesson videos for over 500,000 subscribers. Her practical and fun videos have led her to grow a large fan base around the world and she was most recently named as Change Ambassador for the United Nations' Sustainable Development Action campaign.

Hannah Trigwell (UK)

Hannah began her music career busking on the streets of Leeds, and now has over 53 million views and more than 400,000 subscribers on YouTube. She has toured the UK several times and released two EPs while still in her final year of university. Because of YouTube's global reach, her single *Headrush* was able to reach Number 1 in Vietnam without her ever having set foot in that country.



Image provided courtesy of Hannah Trigwell

My Cupcake Addiction / Elise Strachan (Australia)

Elise Strachan from Australia's Gold Coast started by selling cupcakes at her local markets before launching her YouTube channel, My Cupcake Addiction, in 2011 specialising in baking and decorating tutorials. Elise opens her kitchen to more than 2.7 million subscribers worldwide. Elise's video showing how to bake a Skittles rainbow cake has been viewed nearly 24 million times. Her signature approach of taking unique recipes and making them accessible has built her a diversified global fanbase of people who love everything sweet!

How YouTube Benefits the Content Industry

YouTube has partnerships with every major record label, as well as hundreds of collecting societies, independent labels, and music publishers, to help share recorded music with fans on YouTube. Through licensing agreements with our partners in the music industry as well as the tools we offer like Content ID, rightsholders are compensated when fans visit YouTube to experience music videos. To date, YouTube has paid over \$3 billion to the music industry alone, and fan uploads now drive 50% of the revenue paid out to the music industry.

Each time a music fan chooses YouTube over an unauthorized source for music, it's a victory against piracy. A September 2015 study by Sandvine showed that as the overall internet bandwidth devoted to legitimate video services has grown, the bandwidth used for torrenting has fallen, suggesting that online piracy has been eclipsed by new, legitimate online activities.²⁶ YouTube and other online content services have been an important part of helping shape young music fans' consumption habits by directing users toward compelling and easy-to-access legitimate alternatives. In fact, YouTube has been so successful at pushing users towards legitimate content that since February 2013, Billboard magazine's Hot 100 chart has incorporated YouTube views when ranking a song's popularity.²⁷ As of this report, twenty-one YouTube videos have now had 1 billion or more views—there were only 3 videos to reach this mark as of last year—and several of the most-watched videos on YouTube are from artists signed to major labels.²⁸

26.
Torrent Freak, "BitTorrent Traffic Share Drops to New Low," September 2015, <<https://goo.gl/oY9NpJ>>

27.
Billboard Top 100 FAQ
<<http://www.billboard.com/faq>>

28.
YouTube Playlist, "One Billion Club,"
<<https://goo.gl/Q6KHJ6>>



YouTube has now paid over
\$3 billion to the music industry.



YouTube Helps Rightsholders Manage Copyrighted Content

Content ID

In 2007, YouTube developed and launched Content ID, a proprietary copyright management system that allows rightsholders to effectively manage their content online. With this system, rightsholders are able to identify user-uploaded videos that contain their content and choose in advance what they want to happen to those videos.

Today, Content ID scans videos uploaded to YouTube against more than 600 years of audio and visual reference content. Over 98% of copyright issues are resolved via Content ID. Looking at the music industry specifically, 99.5% of reported sound recording copyright claims are automated through Content ID—meaning that Content ID automatically identifies the work and applies the copyright owner’s preferred action without the need for intervention by the copyright owner in all but 0.5% of cases.

This is how it works:

Rightsholders deliver reference files (audio-only or audiovisual) of content they own, metadata describing that content, and what action they want YouTube to apply when Content ID finds an appropriate match. YouTube compares videos uploaded to the site against those reference files. Our technology automatically identifies the content and applies the rightsholder’s preferred action for that content.²⁹

29.

For more information, see <https://goo.gl/A48tna>



Content ID accounts for roughly 50% of the music industry’s revenue from YouTube.



Rightsholders can choose between several actions when an upload matches their content, including:

1. make money from it;
2. leave it up and track viewing statistics; or
3. block it from YouTube altogether.³⁰

Thanks to the different options that Content ID gives to copyright owners, it's not just an anti-piracy solution but also a copyright management tool. Through Content ID, rightsholders can earn money when their content hasn't been properly licensed by the uploader—in fact, over 90% of all Content ID claims result in monetization. As a result of monetization, Content ID accounts for roughly 50% of the music industry's revenue from YouTube and has generated \$2 billion for rightsholders.³¹ Its size and effectiveness are unparalleled in the industry—Content ID now boasts over 50 Million active reference files.

Some examples of content creators that have directly benefited from Content ID include:

- The Recording Industry Association of Korea (RIAK), which gives fans within Korea and beyond a new way to celebrate Korea's top hit songs from the 80's and 90's. In fact, fan-generated content, such as covers of these older songs, now drives over 90% of RIAK's watchtime and revenue on YouTube.
- Through Content ID, Nippon Animation, a Japanese animation studio, discovered that one of their classic titles from the 70's is popular among viewers in the Middle East. By using Content ID to identify these new fan bases, Nippon Animation is now developing a new global content distribution strategy, including the official marketing of this property in the Middle East region.
- T-Series, one of India's largest music labels and movie studios, embraced YouTube as their primary online distribution platform for their hit Bollywood music videos, trailers, and playlists. Their engagement with YouTube has generated over 10 million subscribers on their main channel and over 7.7 billion views, with over 60% of their views coming from outside of India. They even used Content ID to identify emerging talent on YouTube—by seeing who was covering their hit songs on Content ID, they found and partnered with YouTube singers such as Shirley Setia, Arjun, and Zack Knight.

30.

For more information, see
<https://goo.gl/nzDGrS>

31.

Christophe Muller, "YouTube: 'No other platform gives as much money back to creators,'" April 2016,
<<http://goo.gl/N9QoF8>>

Content ID is good for users as well. When copyright owners choose to monetize or track user-submitted videos, it allows users to continue to freely remix and upload a wide variety of new creations using existing works. If video uploaders get a Content ID claim on a video that they believe is invalid, they can choose to dispute that claim.³² Fewer than 1% of claims are disputed, and of that number, copyright owners affirmatively agree with 25% of the disputes that are issued by uploaders.

32.

For more information, see

<https://goo.gl/6lBubT>

YouTube Copyright Policies

The vast majority of content uploaded to YouTube does not infringe anyone's copyright. Nevertheless, YouTube takes its role in educating YouTube users about copyright seriously and creates strong incentives to discourage infringing activity. As a result, YouTube has a number of



Content ID has generated more than
\$2 billion for rightsholders.



policies in place designed to discourage copyright infringement and terminate repeat offenders:

1. When YouTube removes a video in response to a valid copyright removal notice, we notify the user and apply a “strike” to the account of the user who uploaded the video;
2. As strikes accrue, we disable a user’s access to features that can be abused, including live streaming privileges and uploading videos longer than 15 minutes;
3. By completing an online “Copyright School” program, the user can both learn about copyright and become eligible to have one strike expire from their account; and
4. Upon receipt of three strikes, the user’s account will be suspended and all the videos uploaded to the account will be removed.



Fewer than 1% of Content ID claims are disputed.



The YouTube Copyright Center and Copyright Takedown Notices

While over 98% of copyright issues on YouTube are resolved via Content ID, the remaining 2% of copyright issues are manually sent by rightsholders to YouTube through DMCA takedown requests. Copyright owners and their representatives can submit copyright takedown notices through the YouTube Copyright Center, which offers an easy-to-use webform as well as extensive information aimed at educating YouTube users about copyright.

Glove and Boots explains copyright in the YouTube Copyright Center:
<https://youtube.com/yt/copyright/>



YouTube Content Verification Program

In addition to an easy-to-use public webform, YouTube offers a Content Verification Program for rightsholders who have a regular need to submit high volumes of copyright removal notices and have demonstrated high accuracy in their prior submissions. With an easy-to-use interface for reporting videos to YouTube's copyright team, this program makes it easier for rightsholders to search for their material on YouTube and quickly identify allegedly infringing videos. Once they've identified this material, they can easily provide YouTube with sufficient information for us to locate, review, and remove that material, all in a streamlined manner that makes the process more efficient.

YouTube Values Transparency and Guarding Against Abuse

YouTube Counter Notification Procedure

YouTube strives to be as transparent as possible with content creators and our users when we remove content. For that reason, we notify users when we take action on their content or their accounts. If a video uploader believes that a copyright owner has submitted an invalid DMCA takedown request for their video, they can file a counter notification via a webform to make their case for why the copyright owner might have made the wrong call.³³ Unless the copyright owner commences litigation, we may reinstate the video.

³³.
For more information, see
<https://goo.gl/CKW3se>



Over 98% of copyright issues on
YouTube are resolved via Content ID.



Examples of Abusive Notices

YouTube takes the abuse of our tools seriously. Any partners found abusing these tools will have their access to the tools disabled. As part of our effort to help the YouTube community and copyright owners alike better understand copyright management on YouTube and develop best practices as a community, we've published some examples of abusive copyright requests on the platform:

- A major soft drink company sent a takedown notice targeting a YouTube news channel for including excerpts from a commercial in its critical coverage of that commercial. We didn't remove the video.
- A California city sent takedown notices aimed at a citizen using portions of videos of public city council meetings to criticize the mayor. We didn't remove the videos.
- We received a request from a major US broadcaster to remove a British TV network's live stream of the Republican presidential debate. Both networks are part of the same company. We removed the video. The claimant later retracted the complaint.
- A major Canadian TV broadcasting network sent a request to remove a Conservative Party attack ad that criticized a clip from an interview of Justin Trudeau. We rejected the complaint because the claimant wasn't able to explain why the video wasn't protected by fair dealing.
- A British wedding photographer sent a request to remove a video created by customers who were dissatisfied with his work. We asked the claimant to consider whether the video is protected by fair use, but never heard back, and didn't remove the video.
- A Belgian aquatic park sent a request to remove a video protesting animal abuse for showing their dolphin show choreography. We rejected the complaint because the choreography wouldn't qualify for copyright protection.



YouTube strives to be as transparent as possible with content creators and our users when we remove content.



Google Web Search

Infringing Results Do Not Appear for the Vast Majority of Media-Related Queries

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- Transparency

Search and Piracy: The Reality

Google Web Search

Worldwide, more than 3.5 billion searches are made each day on Google Search, making it the most widely used search engine in the world. Search's popularity has tangible benefits for rightsholders, as it helps more than a billion people worldwide find licensed copies of content. For example, between our Search and Google News services, Google sends over 10 billion clicks per month to publishers' websites.

There are more than 60 trillion addresses on the Web, but only an infinitesimal portion of these have any connection to piracy. Nevertheless, Google does not want to include any links to infringing material in our search results, and we make significant efforts to prevent infringing webpages from appearing. The heart of these efforts can be summarized as follows:

Clean results for media-related queries users actually type:

Thanks to the efforts of Google's engineers, the vast majority of media-related queries that users submit every day return results that include only legitimate sites.

Takedown notices and demotion signal:

Although the vast majority of media-related queries yield clean results, there are some infrequent queries where the results do include problematic links. For these "long-tail" queries, Google collaborates with copyright owners to address the problem in a few ways. First, Google has developed state-of-the-art tools that allow rightsholders and their enforcement agents to submit takedown notices efficiently at high volumes (tens of thousands each day) and process those notices, on average, within six hours. Second, Google then uses those notices to demote sites for which we receive a large number of valid takedown notices, making them less visible in search results.

Presenting legitimate alternatives:

As explained earlier, Google believes that providing convenient, compelling, legitimate alternatives is one of the best means of fighting piracy. Accordingly, Google has launched a number of initiatives to present legitimate alternatives to users as part of search results, including providing advertisements on queries for movies and music to link users to legitimate means of purchasing content. Google also collaborates with copyright owners and music services to help them understand how to use SEO (search engine optimization) techniques to get their offerings into search results for "long tail" queries where they may not be appearing today.

Infringing Results Do Not Appear for the Vast Majority of Media-Related Queries

The search results for the vast majority of media-related queries show results that include only legitimate sites in the top results pages. This is thanks to both our constant improvements to the algorithms that power Google Search and the efforts of rightsholders to prioritize and target their copyright removal notices.

Nevertheless, some critics paint a misleading picture by focusing on the results for rare, “long tail” queries, adding terms like “watch” or “free” or “download” to a movie title or performer’s name. While the search results for these vanishingly rare queries can include potentially problematic links, it is important to consider how rare those queries are. Look at the relative frequency of these Google searches in 2015:³⁴

“Star Wars The Force Awakens” searched **402x** more often than “Watch Star Wars The Force Awakens”

“Taylor Swift” searched **4534x** more often than “Taylor Swift download”

“PSY Gangnam Style” searched **104x** more often than “PSY Gangnam Style download”

“Mad Max” searched **836x** more often than “Mad Max stream”

“Pixels” searched **240x** more often than “Watch Pixels”

“Interstellar” searched **145x** more often than “Watch Interstellar”

“Terminator: Genisys” searched **134x** more often than “Watch Terminator: Genisys”

“Chappie” searched **320x** more often than “Watch Chappie”

“Avatar” searched **132x** more often than “Watch Avatar”

“The Martian” searched **189x** more often than “The Martian watch online”

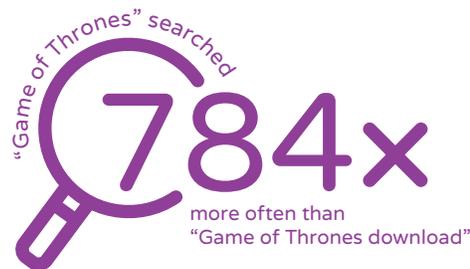
“Kingsman: The Secret Service” searched **162x** more often than “Watch Kingsman: The Secret Service”

“Bridge of Spies” searched **916x** more often than “Watch Bridge of Spies”

34.

Several of these queries have been referenced by the RIAA and other rightsholder organizations

The relative frequency of any search queries can be compared using the Google Trends tool, available at <https://www.google.com/trends/>



Notice-and-Takedown and Demotion Signal

While the search results for the vast majority of media-related queries submitted by actual users are free of links to infringing material, Google nevertheless continues to focus on the rare, long-tail queries where the search algorithm alone cannot eliminate all links to infringing material.

Given how complicated it can be to determine what does and does not violate copyright, Google cannot identify which links lead to infringing materials without the cooperation of rightsholders. Nearly every paragraph of text, photograph, video, sound recording, or piece of software is potentially protected by copyright law. Moreover, copyright laws generally permit some uses, such as parodies and quotation, even over a copyright owner's objection. So while Google doesn't want to include links to infringing pages in our search results, we need the help of copyright owners to separate the authorized or unobjectionable uses from infringing ones.

Fortunately, Google has built an efficient, scalable system for receiving copyright removal notices from copyright owners and their enforcement agents. These notices are submitted through procedures that are consistent with the Digital Millennium Copyright Act (DMCA) and similar laws that apply to providers of online services. These notices not only let us know what web pages to remove from our search results, but also provide the data used to apply a search ranking demotion signal to sites for which Google receives a large number of valid notices.

Handling a High Volume of Requests at Scale

To help copyright owners submit these copyright removal notices, Google has developed a streamlined submission process built around an online webform.³⁵ Google's content removal webform accepts many different kinds of removal requests, including copyright requests. The information we ask for in our webform is consistent with the DMCA and similar laws, and provides a simple and efficient

³⁵. You can find our webform and more information about this process by visiting www.support.google.com/legal

mechanism for copyright owners from countries around the world to submit notices to us. Since 2012, more than 70,000 different reporting organizations have submitted requests to remove webpages from search results for copyright violations. Google has never charged copyright owners for providing these services, and we continue to invest substantial resources and engineering efforts into improving our procedures for receiving and processing copyright removal notices.

Since launching this submission tool for copyright owners and their agents, we have seen remarkable growth in the number of pages that copyright owners have asked us to remove from search results. In fact, today Google receives removal requests for more webpages every week than we did in the twelve years from 1998 to 2010 combined. Over 558 million webpages were requested to be removed in 2015 alone. Google removed over 98% of these webpages upon review; the remaining 11 million webpages were rejected or reinstated because we either needed additional information, were unable to find the page, or concluded that the material was not infringing.

The growing number of notices sent to Google by an increasing volume of different copyright owners and enforcement agents demonstrates the effectiveness and success of the notice-and-take-down system. As the internet continues to grow rapidly, and as new technologies make it cheaper and faster for copyright owners and enforcement agents to detect infringements online, we can expect these numbers to continue to increase. Yet despite this increasing



Google receives removal requests for more webpages every week than we did in the twelve years from 1998 to 2010 combined.



volume, Google continues to improve its ability to receive requests and efficiently remove content faster than ever before—currently, on average, in less than six hours for Search requests.

Top 10 Reporting Organizations Between 2014 and 2015 (In URLs)

Degban	137,980,363
BPI (British Recorded Music Industry) Ltd.	114,178,735
Rivendell	86,385,612
MarkMonitor AntiPiracy	64,937,338
Remove Your Media LLC	45,271,922
AudioLock.NET	34,743,069
Takedown Piracy LLC	32,182,148
Recording Industry Association of America, Inc.	28,839,216
Skywalker Digital, Ltd.	26,569,567
Fox Group Legal	23,708,671

Top 10 Copyright Owners Between 2014 and 2015 (In URLs)

BPI LTD Member Companies	122,398,730
MG Premium Ltd.	65,292,591
RIAA member companies	28,522,280
Metropolitan	26,687,603
MG Content RK Limited	25,054,971
Fox	23,709,981
VIZ Media LLC	23,637,119
Froytal Services Ltd.	20,978,747
DMM.com Labo, Ltd.	18,414,070
Dreamroom Productions, Inc.	17,228,268

Trusted Copyright Removal Program Partners

In addition to our content removal webform, Google provides a solution for copyright owners who have demonstrated a proven track record of submitting accurate notices and who have a consistent need to submit thousands of webpages each day. Google created the Trusted Copyright Removal Program (TCRP) for Search to streamline the submission process, allowing copyright owners or their enforcement agents to submit large volumes of webpages on a consistent basis. There are now more than 114 TCRP partners who together submit the vast majority of notices every year.

Using Copyright Removal Notices in Ranking

In addition to removing pages from search results when notified by copyright owners, Google also factors in the number of valid copyright removal notices we receive for any given site as one signal among the hundreds that we take into account when ranking search results. Consequently, sites for which Google has received a large number of valid removal notices appear lower in search results. This ranking change helps users find legitimate, quality sources of content more easily and helps steer users away from infringing content—one study showed that the prominence of legal sites in search results impacts user choices to consume legitimate content instead of pirate content.³⁶

36. IDATE, “Online Content Study: Changes in the distribution, discovery, and consumption of lawful and unauthorised online content,” November 2015, <<http://goo.gl/mwoC3i>>



Google is processing the notices we receive for Search faster than ever before—currently, on average, in less than six hours.



This process has proven extremely effective—immediately upon launching improvements to our demotion signal in 2014, one major torrent site acknowledged traffic from search engines had dropped by 50% within the first week.³⁷ In May 2016, we found that demoted sites lost an average of 89% of their traffic from Google Search. These successes spur us to continue improving and refining the DMCA demotion signal.

37. TorrentFreak, “Google’s New Search Downranking Hits Torrent Sites Hard,” October 2014, <<https://goo.gl/07Ai61>>

While we use the number of valid copyright removal notices as a signal for ranking purposes, we do not remove pages from results unless we receive a specific removal request for the page. Even for the websites for which we have received the largest numbers of notices, the number of “noticed” pages is often only a tiny fraction of the total number of pages on the site. It would be inappropriate to remove entire sites under these circumstances.

The combination of efficient processing of takedown notices and the demotion signal gives copyright owners a powerful tool against rogue sites. As new rogue sites emerge, copyright owners can target their removal notices at these new sites, which then provides Google with information we can use to update the ranking signal.



There are now more than
114 TCRP partners, who together submit
the vast majority of notices every year.





Sites with high numbers of removal notices
may appear lower in search results.



Removing Terms Associated with Piracy from Autocomplete and Related Search

Autocomplete is a convenience feature in Google Search that attempts to “complete” a query as it’s typed based on similar queries that other users have previously typed. Related Search shows queries that other users have previously typed that may be similar to yours. Google has taken steps to prevent terms closely associated with piracy from appearing in Autocomplete and Related Search.

Setting Industry Standards

Google has done a significant amount of work to help set industry standards for fighting piracy on search engines. For example, in 2014 and 2015, Google participated in the Department of Commerce’s Internet Policy Task Force multi-stakeholder process, convened by the U.S. Patent and Trademark Office (USPTO) and the National Telecommunications and Information Administration (NTIA), aimed at improving the operation of the DMCA notice-and-takedown system. As part of that process, Google contributed to a best practices document for improving the efficiency of the DMCA notice-and-takedown process for both senders and recipients.³⁸

38.
United States Patent and Trademark Office, “U.S. Commerce Department Announces Digital Millennium Copyright Act Multistakeholder Forum Results,” 7 April 2015
<<http://goo.gl/7EhblG>>



In May 2016, we found that
demoted sites lost an average of 89%
of their traffic from Google Search.

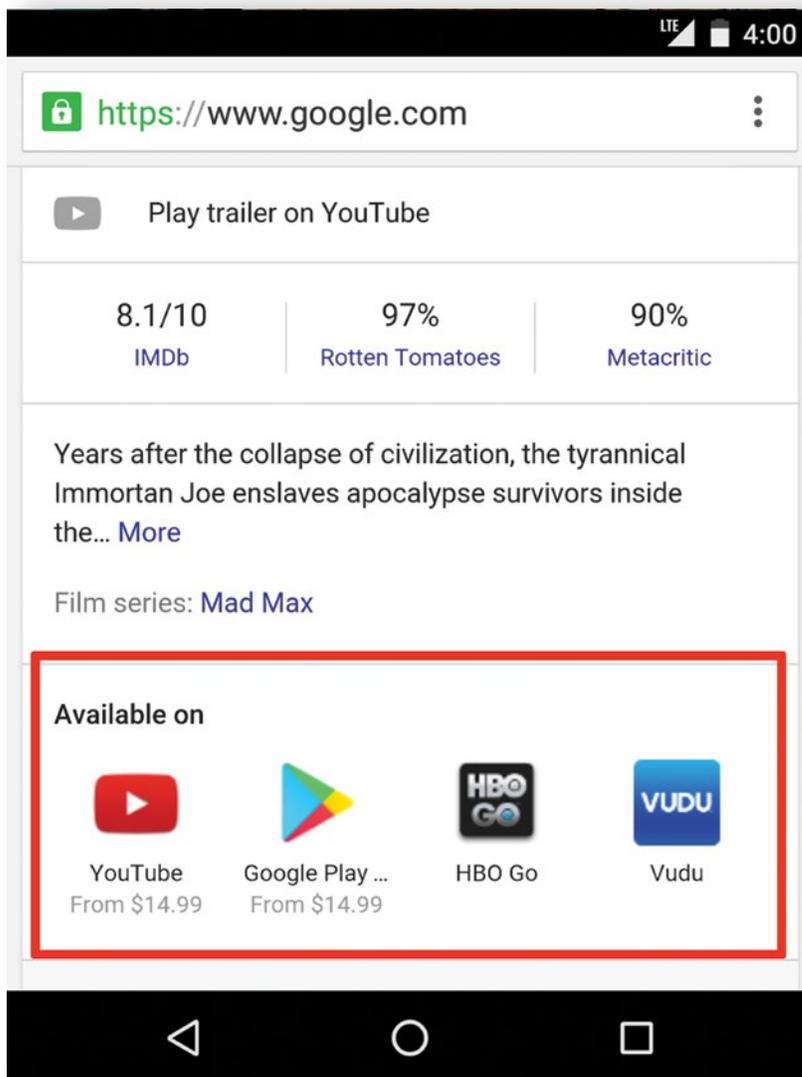


Making Legitimate Alternatives More Visible

In addition to removing infringing pages from search results and using valid removal notices as a ranking signal, Google has developed a number of new strategies that further promote authorized sources of content in our search results.

“Cards” to direct users to licensed copies of content

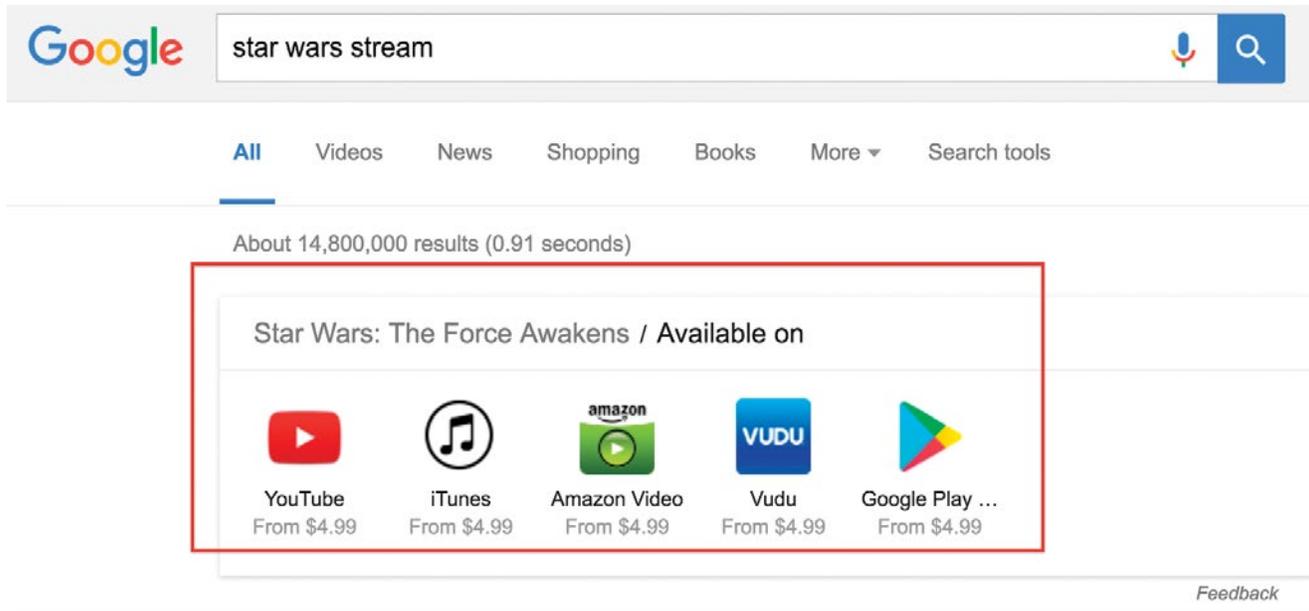
Searches for movies, musicians, albums, etc. on Google will often return a “card” at or near the top of search results. These cards provide users with facts, images and quick answers to their queries. Within these cards, we’ve been testing new ways for advertisers to quickly enable users to watch or listen to content online. For example, in the card that appears in response to the query for the movie “Mad Max,” Google is able to display links to different sites where you can rent or purchase a licensed copy of the film.



The card that appears for searches for the movie “Mad Max”

Watch Actions on “long tail” consumption-focused queries

When users search with the intention to consume media, we may show new action formats on those queries directing users to legitimate sources. For example, the query “star wars download” returns a card near the top of search results directing users to legitimate options to watch the film through YouTube, Vudu, and Amazon Video. The same card also appears for queries like “star wars stream.” While relatively few users search in this way compared to title-only queries like “star wars,” we are happy that these “watch action” cards are driving traffic to legitimate sources of content.



To help expand efforts like these that lead users to licensed copies of content, there is more that authorized music, TV, and movie sites can do to help their sites be more effectively indexed by search engines.³⁹ Google looks forward to continuing collaborative efforts with copyright owners and content delivery services to make licensed copies of content even more visible in search results.

Google Search Detects Abuse and Values Transparency

Google works hard to detect and prevent abuses of the copyright removal process. As the number of copyright removal requests continue to swell, it becomes both more difficult and more important to detect abusive and erroneous removal notices.

39.

For example, we worked with the Music Business Association to help publish guidelines on search engine optimization for music websites—Music Business Association, “SEO for Music Websites (Part II)”, 2014, <<http://goo.gl/uFNXi>>

Some of the copyright takedown requests we receive are flawed, incomplete, or downright abusive. A major study by UC Berkeley and Columbia found that nearly a third of copyright takedown requests submitted to Google (28.4%) had characteristics that raised clear questions about their validity.⁴⁰ In these circumstances, we may refuse to remove a URL from our search results or choose to reinstate content that we had previously removed. Between 2012 and 2015, Google refused to remove or reinstated more than 11 million webpages from our search results.

40.

Jennifer M. Urban, Joe Karaganis, Brianna L. Schofield, "Notice and Takedown in Everyday Practice," March 2016, <<http://goo.gl/HYTDUS>>

Examples of DMCA Abuse

Here are a few examples of requests submitted through our copyright removals process that were clearly invalid. In each case, we did not remove the URL in question from search results:

- A major U.S. motion picture studio requested removal of the Internet Movie Database (IMDb) page for a movie released by its own studio, as well as the official trailer for the film posted on a major authorized online media service.
- A U.S. reporting organization working on behalf of a major movie studio twice requested removal of review of its own movie on a major newspaper website.
- A driving school in the U.K. requested the removal of a competitor's homepage from Google Search, on the grounds that the competitor had copied an alphabetized list of cities and regions where instruction was offered.
- A company in the U.S. requested the removal of search results that link to an employee's blog posts about unjust and unfair treatment.
- An anti-piracy enforcement firm representing a music label filed a copyright complaint asking us to delist dozens of homepages containing the word "coffee" in the title. These webpages had nothing to do with the identified copyrighted work.



Google refused to remove or reinstated more than 11 million webpages from our search results.



- An individual claiming to be a candidate for political office in Egypt filed a copyright complaint to remove two pages on Egyptian news sites reporting on the individual's arrest record.
- A poet sent repeated takedown notices targeting criticism and commentary relating to the poet's online copyright enforcement efforts.
- A well-known publisher of children's books sent a takedown notice targeting the use of excerpts by a critic discussing the use of gun imagery in children's literature.
- A physician claiming a copyright in his signature sent a takedown notice aimed at a document related to the suspension of his license to practice medicine.

We take our commitment to guarding against abuse especially seriously when it comes to our Trusted Copyright Removal Program—we have acted to terminate or suspend partners from the program for repeatedly sending inaccurate notices through our high-volume submission mechanisms. As the volume of removal notices continues to rise, detecting inaccurate or abusive notices becomes even more challenging. We continue to invest more resources to address this issue. Google's Transparency Report has also proven useful in detecting abusive notices, as journalists, webmasters, and other interested members of the public have examined the data made available there.⁴¹

Webmasters may also submit a counter notice if they determine that a page on their site has been removed from Google Search results due to an erroneous copyright removal notice. Google affords webmasters two ways to be notified if any pages on their site are targeted by removal notices. First, if the site operator uses Google's Search Console, a notification will be provided to webmasters there. Second, the publicly available Transparency Report shows copyright removal notices received for any particular domain.

41.

For more information, please visit
<https://google.com/transparencyreport/>

Transparency

When we remove material from search results, we believe users and the public should be able to see who made the removal request and why. Because copyright infringement allegations are the basis for the vast majority of the legal requests that we receive to remove items from search results, we have taken the following steps to ensure transparency:

1. **Maintaining the Google Transparency Report.** In 2012, we added details regarding copyright removal notices to our Transparency Report site.⁴² Updated daily, the site shows the aggregate number of webpages that we have been asked to remove, as well as who submitted the notices on behalf of which copyright owners and for which websites.
2. **Notifying webmasters of removals.** If a website operator uses Google's Search Console, a notification will be provided to webmasters there when a web page on their domain has received a takedown notice.⁴³
3. **Providing copies of notices to Lumen.** Since 2002, Google has provided a copy of each copyright removal notice that we receive for search results to the nonprofit organization Lumen. By gathering together copyright removal notices from a number of sources, including Google and Twitter, Lumen fosters research and examination of removal notices submitted by copyright owners.⁴⁴
4. **Informing users when results have been removed from their search results.** When users perform a search where results have been removed due to a copyright complaint, Google displays the following notice:

42.
Google, "Transparency Report: Removal Requests," January 2016, <https://goo.gl/v2IDGQ>

43.
Google, "Webmaster Tools," 2016, <http://goo.gl/JxSTF>

44.
Lumen Database, <https://lumendatabase.org>

In response to a complaint we received under the US Digital Millennium Copyright Act, we have removed 1 result(s) from this page. If you wish, you may read the DMCA complaint that caused the removal(s) at [LumenDatabase.org](https://lumendatabase.org).

Search and Piracy: The Reality

In reflecting on the role search engines can play in addressing the problem of piracy, commentators often overlook some important realities:

1. Search is not a major driver of traffic to pirate sites

Google Search is not how music, movie, and TV fans intent on pirating media reach pirate sites. A 2011 study found that all traffic from major search engines (Yahoo, Bing, and Google combined) accounts for less than 16% of traffic to sites like The Pirate Bay, and recent statistics from ComScore confirm these numbers.⁴⁵ Research that Google co-sponsored with PRS for Music in the UK further confirmed that traffic from search engines is not what keeps these sites in business.⁴⁶ These findings were confirmed in a research paper published by the Computer & Communications Industry Association.⁴⁷

2. Search can't eradicate pirate sites

Search engines do not control what content is on the Web. There are more than 60 trillion web addresses on the internet, and there will always be new sites dedicated to making copyrighted works available as long as there is money to be made doing so. According to recent research, replicating these sites is easy and inexpensive, and attempts to make them disappear should focus on eradicating the business model that supports them.⁴⁸ In fact, the Police Intellectual Property Crime Unit in the United Kingdom has estimated that shutting off advertising revenue would close 95% of these sites.⁴⁹ However, a few bad actors in advertising have continued to support pirate sites. A January 2016 report from the European Observatory on Infringements of Intellectual Property Rights notes that a small number of advertising intermediaries are responsible for over 90% of the advertising on alleged pirate sites, which continues to be a primary source of their revenue.⁵⁰ Rather than focusing on Search, a “follow the money” approach is the most promising means of fighting piracy.

3. Whole-site removals are ineffective and over-censor content

While Google may demote a site in our search results if we receive enough copyright removal notices for it, Google does not remove an entire site from search results for copyright infringement. Whole-site removal is ineffective and can easily result in the censorship of lawful material. Blogging sites, for example, contain millions of pages from hundreds of thousands of users, as do social networking sites, e-commerce sites, and cloud computing services. All can inadvertently contain material that is infringing. Even on alleged “pirate sites”, several studies have shown that tens of thousands of documents, files, and other types of content are downloaded legally everyday.⁵¹ And even for the sites for which Google receives the largest number of copyright removal requests, the number of pages identified as infringing are often only a fraction of the total number of pages we index from those sites.⁵²

Google's existing copyright removal framework provides copyright owners with an effective and efficient means to remove any infringing page from search results. Removing or blocking an entire site could not only impinge on free speech by

45. TechDirt, “Study on file with author, NERA Economic Consulting. A secondary analysis published by TechDirt,” 2011, <<http://goo.gl/XESoa>> ; ComScore, 2015, <<http://www.comscore.com/>>

46. BAE Systems Detica, “The Six Business Models for Copyright Infringement,” June 2012, <<http://goo.gl/tylZd>>

47. CCIA, “The Search Fixation: Infringement, Search Results, and Online Content,” 2013, <<http://goo.gl/ZVSGor>>

48. Northeastern University, “Clickonomics: Determining the Effect of Anti-Piracy Measures for One-Click Hosting,” 2013, <<http://goo.gl/58Gt23>>

49. Mike Weatherley, “Strides in the right direction,” July 2015, <<http://goo.gl/UTJqPS>>

50. European Observatory on Infringements of Intellectual Property Rights, “Digital Advertising on Suspected Infringing Websites,” January 2016, <<https://goo.gl/6ibyis>>

51. TechDirt, “Yes, There Are Many, Many, Many, Many Legal Uses Of BitTorrent,” October 2012, <<https://goo.gl/X6SMEZ>>

52. Google Transparency Report, 2016, <<https://google.com/transparencyreport>>

entirely removing lawful pages that appear on the same site, but it would also be counterproductive. Whole site removal would simply drive piracy to legitimate sites and social networks that search engines cannot reasonably eliminate from search results. For “rogue” websites dedicated to copyright infringement or counterfeit, a widespread number of experts, policymakers and industry analysts believe that a “follow the money” approach is a more effective measure to fight them.

Finally, whole-site removal sends the wrong message by favoring over-inclusive private censorship over the rule of law. Embracing such an overbroad approach to address one domestic law violation (copyright) will embolden those who seek similar whole-site removal remedies for violations of other laws (e.g., insults to the king, dissident political speech). This would jeopardize free speech principles, emerging services, and the free flow of information online globally in contexts far removed from copyright.

4. Google Search cannot proactively filter for copyright-infringing content

Another myth is that Google could create a tool to filter the Web for allegedly infringing content and remove images, video, and text from our search results proactively. Such a system is both infeasible and unnecessary. One problem is that there is no way to know whether something identified as infringing in one place and at one time is also unlawful when it appears at a different place and at a different time. Some uses of material are authorized, or are permitted by exceptions to copyright like fair use. Copyrights are often licensed to different entities for different geographic regions and may also change hands, with different licensors or owners taking different approaches.

Even more fundamental for Search is the problem that Google doesn’t have a copy of every media file available online (in contrast to YouTube, where Google hosts the videos). Google Search indexes the text, images, and links on web pages. Google does not, and could not, download every audio and video file on the internet in order to identify whether it is the same music or video as one previously targeted by a copyright removal notice. Even were Google to try such a thing, rogue sites could easily block Google’s indexing crawlers from accessing such files, rendering the effort ineffective.

Such an unprecedented filtering effort is also unnecessary in light of existing mechanisms developed in collaboration with copyright owners. As detailed above, notice-and-takedown, when combined with the use of a demotion signal that takes previous notices into account, already addresses the problem of rogue sites, preventing their appearance for the vast majority of search queries. Continued “follow the money” efforts are also proving successful.

Google Play

Play Provides Better Legitimate Alternatives to Piracy

- Music

- Movies and TV Shows

- Books and Magazines

- Apps and Games

Play Fights Against Piracy



Google Play is an online store that connects users with a diverse set of content and applications from various channels including Apps & Games, Books, Movies & TV, Music, and Newsstand. On Google Play, people can find, purchase, and enjoy entertainment for their computers, tablets, or smartphones. Play has also partnered with all of the major record labels, publishers, and movie studios to offer millions of songs and books, thousands of movies and TV shows, and thousands of news sources for the enjoyment of users across Android devices.

There are more than a billion active Google Play users around the world in more than 190 countries, presenting a tremendous opportunity for creative industries. As of May 2015, more than 60 billion apps were downloaded globally from the Play store. Google Play has also expanded rapidly into new countries in the last year: Play Music is now available in 62 countries, Play Movies in 105 countries, and Play Books in 75 countries. All this means that Google Play is a massive boon for content creators—between February 2014 and February 2015, we paid more than \$7 billion to developers.

Play Provides Better Legitimate Alternatives to Piracy

Each channel of Google Play provides users with direct access to licensed copies of content, giving users compelling alternatives to piracy:

Music

Play Music offers users four services in one: a subscription service offering 35 million songs, an ad-supported radio service to try it all out, a locker to store your music collection online for free, and a store to purchase the music you want to own forever. Google Play has “scan-and-match” licenses that enable users to quickly and easily put their personal music collections in the cloud so they can be accessed from any connected device. Our Play Music subscription service lets users listen to millions of songs on demand for a monthly fee.

These products are driving revenue to the music industry. And thanks to our partnerships with rightsholders around the world, Google Play Music is available to a global audience. Between May 2014 and May 2015, the number of Google Play Music subscribers more than doubled.

Movies and TV Shows

Through partnerships with 200+ film & TV global distributors, Google Play offers tens of thousands of recently released movies and TV shows. We also offer innovative features that take advantage of the digital format to drive user engagement—for example, Info Cards that appear when a movie or TV show is paused and provide more information about the actors and music in a scene.

Books and Magazines

Google Play is home to the world's largest selection of eBooks—with more than 5 million titles available. More than 48,000 publishers have joined the Partner Program to promote their books on Play, including nearly every major U.S. publisher. We have also partnered with major publishers worldwide to make more than 3,000 news sources available in Google Newsstand, including the Wall Street Journal, New York Times, Financial Times, India Today, Manila Bulletin, and many more. These partnerships foster additional ways for users to enjoy these periodicals across all of their devices and create a new market for magazines and newspapers.

Apps and Games

Google Play is an engine of economic opportunity for application developers because it gives them a free platform to build on and reach millions of users. More than a million apps and games are available on Google Play, and they've been downloaded over 60 billion times.

In addition to the benefits that Apps & Games provides to creators, several of the most popular apps are delivering licensed music, movies, and TV shows to users, including:

- Netflix, which launched on Android in 2011, allows subscribers to stream TV and movies.
- HBO GO allows users with a subscription to HBO's licensed TV and movie material to watch these shows on their mobile and tablet devices
- Spotify is a subscription music services that offers free, ad-supported access—as well as subscription access—to a huge catalogue of licensed music.

Google Play provides game developers with a platform to showcase their creativity and sell their apps directly to gamers. Google Play Games is the fastest growing mobile game network of all time—three out of every four Android users play games from this service, and it activated more than 180 million new users in the six months between December 2014 and May 2015 alone.

Play Fights Against Piracy

Google Play operates under stringent policies for taking copyright-infringing content down from its services. Google Play uses both proactive and reactive processes for finding and removing infringing content. Our proactive processes check that apps uploaded to our Play store meet certain criteria. Our reactive process provides users with a webform to notify us of allegedly infringing apps that our proactive processes may have missed. When someone submits a request to us via our external webform, our dedicated team reviews the notification and takes the appropriate action. Between September 2014 and September 2015, we removed approximately 10,000 apps and games from the Play Store for copyright infringement as a result of webform notifications.



Google Play uses both proactive and reactive processes for finding and removing infringing content.



Advertising

Following the Money

Best Practices

AdSense

DoubleClick

AdWords

Advertising

Google provides several advertising platforms for web publishers and advertisers to build awareness of their brands, engage new customers, and generate new sources of revenue. By working with other industry partners, we have helped set industry standards for safe online advertising. We also work diligently to block infringing sites from using our services.

Following the Money

Among the most effective ways to combat rogue sites that specialize in online piracy is to cut off their money supply. These sites are almost exclusively for-profit enterprises, and so long as there is money to be made by their operators, other anti-piracy strategies will be far less effective. As a global leader in online advertising, Google is committed to rooting out and ejecting rogue sites from our advertising services. We also work with other advertising leaders to craft best practices aimed at raising standards across the entire online advertising industry. For example, Google has worked with regulators and other industry leaders in the UK, France, Italy, Southeast Asia, and elsewhere to create self-regulatory principles that help ensure ads do not appear on alleged copyright-infringing websites.⁵³

Best Practices

In April 2011, Google was among the first companies to certify compliance in the Interactive Advertising Bureau's (IAB's) Quality Assurance Certification program, through which participating advertising companies take steps to enhance ad buyer control over the placement and context of advertising in order to build brand safety.⁵⁴ This program helps ensure that advertisers and their agents are able to control where their ads appear across the Web.

53.
JICWEBS, "Minimising Risk of Digital Display Advertising Misplacement," February 2015, <<http://goo.gl/QFHokk>>

54.
IAB, "Quality Assurance Guidelines," November 2011, <<http://www.iab.com>>

In July 2013, Google worked with the White House's Office of the U.S. Intellectual Property Enforcement Coordinator (IPEC) and other leading ad networks to participate in Best Practices and Guidelines for Ad Networks to Address Piracy and Counterfeiting.⁵⁵ Under these best practices, ad networks will maintain and post policies prohibiting websites that are principally dedicated to engaging in online piracy from participating in the ad network's advertising programs. By working across the industry, these best practices help reduce the financial incentives for pirate sites by cutting off their revenue supply.

In 2015, Google began participating in ongoing discussions and the development of best practices arising out of the Trustworthy Accountability Group's (TAG) Anti-Piracy Working Group. This working group is also focused on bringing advertisers, rightsholders, and platforms together to develop additional best practices and tools to prevent the placement of online ads on websites dedicated to piracy or the sale of counterfeit goods.⁵⁶ And in the February 2015, Google worked with a cross-industry group in the United Kingdom called the Digital Trading Standards Group (DTSG) to create self-regulatory best practice principles for online advertisers to help ensure that ads do not appear on alleged copyright-infringing websites.⁵⁷

AdSense

More than two million web publishers use AdSense to make money from their content on the Web, making it the chief Google advertising product used by online publishers. The overwhelming majority of those publishers are not engaged in any kind of copyright infringement. AdSense has always prohibited publishers from using AdSense to place ads on pages that contain pirated content, and Google proactively monitors the AdSense network to root out bad publishers.

55.

The White House, "Coming Together to Combat Online Piracy and Counterfeiting," July 2013
<<http://goo.gl/86x1QE>>

56.

Trustworthy Accountability Group, "TAG Anti-Piracy Working Group,"
<<http://goo.gl/oeKrLi>>

57.

JICWEBS, "Minimising Risk of Digital Display Advertising Misplacement," February 2015, <<http://goo.gl/sp71pW>>

Since 2012, Google has ejected more than 91,000 sites from its AdSense program for violating the platform's copyright policy. The vast majority of these ejections were caught by AdSense's own proactive screens. Google has also terminated over 11,000 AdSense accounts for copyright violations. Almost all AdSense ad formats include a link that permits a copyright owner to report sites that are violating Google's policies. Copyright owners may also notify Google of violations through a webform. Each time Google receives a valid copyright removal notice for Search, we also blacklist that page from displaying any AdSense advertising in the future.

Google does not want to be in business with rogue sites specializing in piracy. Thanks to our ongoing efforts, Google is succeeding in detecting and ejecting these sites from AdSense. While a rogue site might occasionally slip through the cracks, the data suggests that these sites are a vanishingly small part of the AdSense network. For example, AdSense ads appear on far fewer than 1% of the pages that copyright owners identify in copyright removal notices for Search. Of course, when Google does find such a violation, we take action against the AdSense publisher as well.

DoubleClick

DoubleClick offers a suite of online advertising platform solutions for both advertisers and web publishers. The principal customers for DoubleClick services are large advertisers, ad agencies, large publishers, and ad networks. It is virtually unheard of for these sorts of commercial entities to be operating rogue sites specializing in copyright infringement. Nevertheless, Google prevents publishers from using Doubleclick to display ads on pages that have been identified as infringing, just in case.

AdWords

AdWords is Google's premier advertising product, delivering the advertisements that appear next to Google Search results as well as the text advertisements on our network of partner sites across the Web. Google has zero tolerance for copyright-infringing ads in Search, and has dedicated considerable human and engineering resources across the company to develop and implement measures to root out infringing ads. Between September 2015 and March 2016, Google disapproved over 670,000 ads that we suspected of copyright infringement. Users can also notify Google of ads that they believe are copyright-infringing using a reactive webform.

Conclusion

[Links to More Information](#)

Conclusion

Today, Google's services provide more content for users, generate more revenue for rightsholders, and do more to battle copyright-infringing activity than ever before. Through our YouTube and Google Play products, we have helped millions of content creators worldwide generate revenue, reach a global audience, and manage their content. We have also provided consumers with easy-to-use platforms for finding licensed copies of their favorite content. Through Google Search, we have indexed and organized the Web to help everyday users find the information they are searching for, and we have taken significant efforts to prevent infringing links from appearing in our search results. Through our advertising services, we help millions of web publishers and businesses advertise on the web, and we continue to work with other industry leaders to establish best practices meant to raise advertising standards throughout the industry. Through our work with regulators and other industry leaders, we have helped set the standard for how tech companies fight piracy, and we look forward to continuing to raise that standard into the future.

Links to More Information

For more information, you can visit the links below:

Google Transparency Report

<https://google.com/transparencyreport/removals/copyright/>

YouTube Copyright Center

<https://youtube.com/yt/copyright/>

Google Legal Request Webform

<https://support.google.com/legal>

Google