

by 60 (the number of minutes in an hour), which equals 15 total annual burden hours.

If additional information is required contact: Melody Braswell, Department Clearance Officer, United States Department of Justice, Justice Management Division, Policy and Planning Staff, Two Constitution Square, 145 N Street NE, 3E.405A, Washington, DC 20530.

Dated: January 30, 2019.

Melody Braswell,

Department Clearance Officer for PRA, U.S. Department of Justice.

[FR Doc. 2019-00841 Filed 2-1-19; 8:45 am]

BILLING CODE 4410-14-P

LIBRARY OF CONGRESS

Copyright Office

[Docket No. 2019-2]

Copyright Restoration of Works in Accordance with the Uruguay Round Agreements Act

AGENCY: U.S. Copyright Office, Library of Congress.

ACTION: Publication of list identifying copyrights restored under the Uruguay Round Agreements Act for which a Notice of Intent to Enforce restored copyrights was filed in the U.S. Copyright Office.

SUMMARY: The U.S. Copyright Office is publishing a list of works for which it has received and processed a Notice of Intent to Enforce copyrights restored under the Uruguay Round Agreements Act. The Office is required by law to publish such lists to provide a public record of works in which copyrights have been restored and whose owners have notified the Office of their intent to enforce those copyrights. In addition, publication triggers the statutory 12-month grace period within which reliance parties may continue to exploit existing copies of the identified works.

DATES: February 4, 2019.

FOR FURTHER INFORMATION CONTACT:

Regan A. Smith, General Counsel and Associate Register of Copyrights, at regans@copyright.gov; or Kevin R. Amer, Senior Counsel for Policy and International Affairs, at kamer@copyright.gov. Each may be reached by telephone at 202-707-8350.

SUPPLEMENTARY INFORMATION:

I. Background

The Uruguay Round Agreements Act (“URAA”)¹ provides for the restoration

of copyright in certain works of foreign origin that previously were in the public domain in the United States. Enacted in 1994 to implement U.S. obligations under the Agreement on Trade-Related Aspects of Intellectual Property Rights (“TRIPS”) of the World Trade Organization (“WTO”), the URAA extends copyright to works that are protected in nations adhering to certain international copyright agreements to which the United States is a party, but that were unprotected in the United States for any of three reasons: (1) Noncompliance with formalities imposed at any time by United States copyright law, including failure of renewal, publishing the work without a proper notice, or failure to comply with any manufacturing requirements; (2) lack of subject matter protection in the case of sound recordings fixed before February 15, 1972; or (3) lack of national eligibility (*i.e.*, the work is from a country with which the United States did not have copyright relations at the time of the work’s publication).² A work meeting these criteria is protected “for the remainder of the term of copyright that the work would have otherwise been granted in the United States if the work never entered the public domain in the United States.”³

Under the URAA, copyright in restored works vests automatically on the date of restoration.⁴ That date was January 1, 1996, if the work’s source country was already a member of the WTO or the Berne Convention for the Protection of Literary and Artistic Works (“Berne Convention”) as of that date. Otherwise, the date of restoration is the earliest of (1) the date the source country becomes a WTO member, (2) the date of the country’s adherence to the Berne Convention, the WIPO Copyright Treaty, or the WIPO Performances and Phonograms Treaty, or (3) the date when the President issues a proclamation extending copyright restoration to that country.⁵ For a published work, the “source country” is the eligible country in which the work is first published or, in the case of a work published on the same day in multiple countries, the eligible country with the most significant contacts with the work.⁶ For an unpublished work, the source country is (1) the eligible country in which the author or rightholder is a national or domiciliary, (2) if the work has multiple authors or rightholders, the country in which the

majority of foreign authors or rightholders are nationals or domiciliaries, or (3) the nation other than the United States with the most significant contacts with the work, in cases where the majority of authors or rightholders are not foreign.⁷

Although the copyright owner may immediately enforce the restored copyright against individuals who infringe his or her rights on or after the date of restoration, the copyright owner’s right to enforce the restored copyright is delayed against “reliance parties.” Typically, a reliance party is one who was already using the work before the source country became eligible for copyright restoration.⁸ Before a copyright owner can enforce a restored copyright against a reliance party, the copyright owner must file a Notice of Intent to Enforce the copyright (“NIE”) with the Copyright Office or serve an NIE on such a party.⁹ Thereafter, reliance parties may continue to exploit existing copies of the work for a twelve-month grace period.¹⁰

An NIE may be filed in the Copyright Office within twenty-four months after the date of restoration of copyright.¹¹ NIEs appropriately filed with the Copyright Office and published in the **Federal Register** serve as constructive notice to all reliance parties.¹² Alternatively, an owner may serve an NIE on an individual reliance party at any time after the date of restoration.¹³ Such notices, however, are effective only against the party served and other reliance parties who have actual knowledge of the notice and its contents.¹⁴

The Copyright Office is directed to “publish in the **Federal Register**, commencing not later than 4 months after the date of restoration for a particular nation and every 4 months thereafter for a period of 2 years, lists identifying restored works and the ownership thereof if a notice of intent to enforce a restored copyright has been filed.”¹⁵ The Office does not research the facts stated in an NIE to determine whether a work is or is not eligible for restoration or whether the submitter has asserted a valid claim of copyright ownership. Nor does the Office adjudicate between competing parties who have filed NIEs for the same

⁷ *Id.* 104A(h)(8)(B).

⁸ *Id.* 104A(h)(4).

⁹ *Id.* 104A(d)(2).

¹⁰ *Id.* 104A(d)(2)(A)(ii), (B)(ii).

¹¹ *Id.* 104A(d)(2)(A)(i).

¹² *Id.* 104A(c).

¹³ *Id.* 104A(e)(2)(A).

¹⁴ *Id.* 104A(c).

¹⁵ *Id.* 104A(e)(1)(B)(i).

² 17 U.S.C. 104A(h)(6).

³ *Id.* 104A(a)(1)(B).

⁴ *Id.* 104A(a)(1)(A).

⁵ *Id.* 104A(h)(1)–(2).

⁶ *Id.* 104(h)(8)(C).

¹ Public Law 103-465, 108 Stat. 4809 (1994).

works.¹⁶ Accordingly, the Office's publication of a list of works for which an NIE has been filed indicates only that one or more parties have claimed rights in those works; it does not represent a determination by the Office that those claims are valid. In all cases, the validity of such a claim is governed by the terms of the applicable law, including the URAA, as applied to the relevant facts.

II. List of Works for Which a Notice of Intent To Enforce Was Received

On July 24, 2018, an NIE was filed with the Copyright Office on behalf of Fakhria Zahir, who claims ownership of restored copyrights in 447 sound recordings. The NIE identifies Afghanistan as the source country for each of these works. Afghanistan became a WTO member on July 26, 2016, prior to its adherence to any of the other international agreements relevant to copyright restoration under the statute.¹⁷ Therefore, U.S. copyrights in eligible works for which Afghanistan is the source country were restored on that date. Because the NIE was filed with the Office within twenty-four months after restoration, it is timely for purposes of securing publication in the **Federal Register**.¹⁸

Accordingly, the Office is publishing the following list of works identified in the NIE:

Aasheq Shodam Gunaham Hameen Ast
Abroha Bar Qolaha
Abroha Gul Ha
Afsoos
Agar Bahar Beyayad
Agar Bahar Biyyayad (home recording version)
Agar Ein Asoman Setara
Agar Ishq Bashad
Agar Maikhara Wa Mastam
Agar Penhan Bowad Paida
Agar Sabza Bodam
Agar Sabza Boodam (home recording version)
Agar Tu Yarake Man Bashi (home recording version)

¹⁶ Under the URAA, however, a material false statement knowingly made with respect to any restored copyright identified in an NIE "shall make void all claims and assertions made with respect to such restored copyright." *Id.* 104A(e)(3).

¹⁷ See *Afghanistan and the WTO*, World Trade Organization, https://www.wto.org/english/thewto_e/countries_e/afghanistan_e.htm (last visited Jan. 29, 2019); U.S. Copyright Office, *Circular 38A: International Copyright Relations of the United States*, at 4 (2019), available at <https://www.copyright.gov/circs/circ38a.pdf> (noting Afghanistan's adherence to the Berne Convention as of Jun. 2, 2018). Afghanistan has not been the subject of a presidential proclamation of copyright restoration.

¹⁸ Due to unintended delays in the routing and processing of this NIE, publication has been delayed beyond the four-month period set forth in the statute.

Agar tu Yarakeman Bashi
Agar Ze Khalq Malamat
Agar Ze Khalq Malamat (home recording version)
Aghaz Gashta Zendagi (Choon Sahar)
Ah Chee Khosh Amadi
Ahange Zindagi
Ahesta Bero
Ai Yar Khoob Royan
Aiy Bewafa Bewafa
Aiy Dusitan Eh Dusitan
Aiy Naigarai Man
Aiy Padesha Khoban
Akherin Shame Aashenaye Maa
Akhir ay Darya
Akhir Ay Darya (home recording version)
Amad Nafase Sobho
Amrahan Judayee Maslahat Neist
Asheqam Asheq Ba Royat
Ashiq Shodam Gowaham
Ashiq Shudayie Hay Dil
Ashiqe Royat Man
Ashko Haye Man Hamchon
Asoman Ay Asoman
Asoman Khaleest
Asoman Khalist (home recording version)
Awaleen Eshqam Tu Boodi (home recording version)
Awaleen Ishqam To Bodi
Awara Bechara Qalbe Man
Awara Bechara Qalbe Man (home recording version)
Ay Aahe Sahargah Tu
Ay Badida am Tarik
Ay Bekhabar Az Darde Man
Ay Bekhabar Az Darde Man (home recording version)
Ay Bewafa Ay Bewafa
Ay Bote Berahem
Ay Bulbule Khosh Elhan
Ay Dil Ay Dil
Ay Dil Tu Gerya Kam Kon
Ay dozdidada chashm
Ay Gulezare Man
Ay Hamwatan Ay Neroyee
Ay Ishq
Ay Ishq Tu Wai Ra Na
Ay Jane Man Asirat
Ay Jane Man Asirat (home recording version)
Ay Ke Az Kelke Honar
Ay ke az Yaar Neshan
Ay Mahe Kenhanie Man
Ay Naame Ghamat Taranaye Man
Ay Name Ghamat Taranaye Man (home recording version)
Ay Nazanin Az Ishqe Tu
Ay Nazanin Dar Eshqe Tu (home recording version)
Ay Negahat Sabztar
Ay Nilagoon Daryaye Man
Ay Padshahe Khooban
Ay Qawme Ba Haj Rafta
Ay Rashke Gul Ha
Ay Rasht Gulha
Ay Sarban Ahesta Raw
Ay Sarban Ahesta Raw (home recording version)

Ay Sholay Azin
Ay Surode Wapasinam
Ay Tere Ghamat Ra
Ay Yare Khobe Man
Ay Yare Khobe Man (home recording version)
Aya sayad rahme kon
Az An Roz Ke Payman
Az Asheeyaan Juda Gashta
Az Bara-e Gham-e Man
Az Baraye Ghame Man
Az Baraye Ghame Man (home recording version)
Az Bast Yadeh Tu
Az Beygonai Tu
Az Dastat Feghan Feghan
Az Ghamat ai Nazinin (home recording version)
Az Ghamat Ay Nazaneen
Az Naazo chi Mekhandani
Az Parda Beeroon Nashaw
Az Peshe Man Beraw
Az Peshe Man Beraw (home recording version)
Az Safar Khosh Amadi
Az Tangnaye Mahbase Tariki
Az Tu Duram
Azizam Ba Yadat Shabhaye
Ba Aan Hama Qawlo Qararo Payman
Ba An Hama Qawl o Qarar
Ba Asoman Begoyed
Ba Atashin Khoye Khod
Ba Azmai Tuba Istakhara Konam
Ba Azme Toba
Ba Daghe Na Moradi Sokhtam
Ba dile man sharar afroze
Ba Juz To Monese Digar
Ba Khabar Bash Ba Khabar
Ba Khod Guftam
Ba Khoda Tang Ast Dilam
Ba Khoda Tang Ast Dilam (home recording version)
Ba Kodam Dar Rawam Man
Ba Saghar Naqel Kard
Ba Saghar Naqel Kard (home recording version)
Ba Sange Gham Zadi
Ba Zameen Pasa
Bacha Nasho Ay Dil
Bad az ein ke Raqib
Bada Ha Khaleest (home recording version)
Bada Ha Khalist
Badwayet Konom
Badwayit Konom (home recording version)
Bahar Amad
Bahar Ast O Saman
Bahare Jawaneyam Raft
Bahare Man Hazar Az Naw
Bahd Az Khuda Yagana Khudaye
Bairaway Da Ghareebaan
Bar Khatere Azada
Baramd Az Pase Koh
Barayam Gerya kon Imshab
Bas Kai Jafa Zekhar O Gul (home recording version)
Baske Jafa Ze Khar o Gul
Baz Amadi Ay Jane Man

| | | |
|---|--|--|
| Baz Amadi Ay Jane Man (home recording version) | Dilat Mekhat Barayie Tu | Ishqe Man Ba Tu Bood |
| Baz Ayo Kenaram Beneshin | Dilbara Gar tu Yaareman Bashi | Its Now or Never |
| Baz Mekhaham Tura Ay Ishqe Man | Dile Devana | Jeena Yahan Marna Yahan |
| Bazi To Kardi | Dil-e Diwana | Jeena Yahan Marna Yahan (home recording version) |
| Be Tu Gul Gashte Chaman | Dile Ma Har Chi Resh | Kaash Ay Tanha Omide Zendagi |
| Bego Ke Gul Naferestad | Door Az Tu Har Shab | Kajakkee Abroyet |
| Begzar bigiriam Man | Dostat Darom Wallah Bellah | Kajaki Abroyat Nesh Kazhdum |
| Begzar Ta Begeryam | Dostet Darom Hamisha | Kame Na Randayem |
| Begzarad Begzarad Omre Man | Dozde Ishqam Man o Deshab | Karda Am Nala Base |
| Begzarad Begzarad Omre Man (home recording version) | Ein Chi Ishqest | Kas Ra Khabar Nabasha |
| Begzaro Ta Begeryam | Ein Shero Ra Baraye Tu | Kashke Kashke |
| Beman Ay Shab | Elahi Man Namedanam (home recording version) | Kasho Bodam Lala |
| Benazam Qalbe Pakat | Ellahi Man Namidanam | Kasrah Khabar Nabsha |
| Berawed Ay Areefan | Emroz Farda | Kay Bashad o Kay |
| Bewafa Yaram | Emshab Shoda Am Mast | Khabar Dari Ke Dein |
| Bewafa Yaram (home recording version) | Emshab Shodaim mast | Khal Ba Konje Lab Yaki |
| Bewafai Makon Ay Negaram | Eshqe Tu Bar Man | Khanda Ba Lab Haye Tura |
| Beyayed Beyayed Ba Maidane | Faqat Soze Delam Ra | Kharabam Ze Masti |
| Beyayed Beyayed Ke Gulzar | Gah Dar Aghoshe Ein | Khodat Medani Guleman |
| Beyayed Beyayed Ke Gulzar (home recording version) | Gah Dar Aghoshe Ein (home recording version) | Khodat Medani Guleman (home recording version) |
| Bia Berem Ba Sangeran | Gar Chi Chashme Tu | Khuda Bowad Hamrahet |
| Bimaram o Ghair Az Jigare | Gar chi Mastim O Kharabim | Khuda Bowad Yaaret |
| Biyayed Biyayed | Gar Koni Yak Nezara | Khuda Bowad Yaret (home recording version) |
| Bodana Jan Bodana | Gar Zolfe Porayshanut | Khwab Az Chashmanam Raboodi |
| Borida Bad Paye Man | Gar Zuif Preshanatu (home recording version) | Kist Dar Shahro Ke |
| Borida Bad Paye Man (home recording version) | Garchi Mastim | Kistam Man Rahnoward |
| Bosa Ha Talab Mekonad | Goftam Ke Mekhwaham Tura | Kitna Nazuk Hai Dil |
| Bote Nazaninam | Gofti Ke Mibosam Tora | Kojaye Delbare Man |
| Boye Khush Bahar | Goftom Ke Naro | Laili Laili Laili Jaan (home recording version) |
| Boye To Khizad Hanoz | Gozasht Anke Tu Sarkhile | Laili Laili Laili Jan |
| Boye To Khizad Hanoz (home recording version) | Gul Sabo Ba Dosh Amad | Lar Sha Nangarhar Ta |
| Bulbule Shoridah | Gule Sangam Gule Sangam | Lewanai Zuma |
| Chal Akela Chal Akela | Gule Sangam Gule Sangam (home recording version) | Magar Khuda Ze Raqiban |
| Chal Akela Chal Akela (home recording version) | Haasha Ke Man ba Mowsum | Mah Ham Ze Rah Rasid |
| Chal Chal Mere Saathi | Hai Sharmaon Kis Kis Ko Bataon | Mah Ham Ze Rah Rasid (home recording version) |
| Chashm Ba Rahat Dil ba Yadat | Hai Yare Khobe Man | Maihan ay Maihan |
| Chashmak Bezan Setara | Hama Roz Az To | Man Agar Dewanaham |
| Chashme Seya Dari | Hama Yaranam Ba Porayshani | Man Bare Sangeenam |
| Che Behoda Che Sada | Hama Yaranam Ba Preshani (home recording version) | Man Dar in Wayrana Manzil |
| Che Garmi Chi Khubi Sharabi | Hamash Dardo Hamash Ranj | Man Dar Saraye Tu |
| Che Khahe Goft | Hamash Dardo Hamash Ranjo Hamash Gham | Man Gholame Qamaram |
| Che Khelaf Sar Zad Az Ma | Hamcho Nai Menalam | Man Ghulame Qamaram (home recording version) |
| Che Khelaf Sar Zad Az Ma (home recording version) | Hanoz Bar Labe Man | Man Masto To Deewana |
| Che Shod ke Rekht o ba Ham | Har Chando Ke Door | Man Na Goyam Kai Tu Bai Mehro Wafayee |
| Chera Dishab Ba Soye Man | Har Chando Ke Door (home recording version) | Man Nadanistam |
| Chi Shab Ha Ba Yadat | Hargez Hargez | Man Nadanistam (home recording version) |
| Chon darakht farwardin | Hargez Kasai Baroz | Man Nagoyam Ke Mara Az Qafas |
| Da Jamhoriat Zamong | Hargez Kase Ba Roz | Man nainawazam |
| Danam Chera Chashmane Tu | Harja Ke Safar Kardam | Man Randa Ze Maikhana |
| Dar Chee Konai Emshaw | Harja Ke Safar Kardam (home recording version) | Mana Goyum Kai Mara Az Qafas Azad Konai |
| Dar Damane Sahra | Hawaye Ishqe To Az Sar | Mara An Roz Geryan Afaridan |
| Dar Konje Dilam | Hosnat Robayad Aab o taTaab | Mara Chun Qatrayie Ashke |
| Darakht Yaar Darakht Sabz | Imshab az Bada kharabam | Mara Dil Khoon Kardi |
| Dast Az Talab Nadaram | Imshab Ba Bame Asoman | Mara Mara May Bede |
| Delat Mekhast Baraye Tu | Imshab Ba Qesaee Dile Man | Maranjan Delam Ra |
| Dele Ma Har Chee Risho | Imshab Ba Qesaee Dile Man (home recording version) | Maranjan Dilam Ra (home recording version) |
| Dil Ze Sawdaye Du Chashme | Imshab Ba Yade Roye Tu | Marge man |
| Dilaizar Raika Man | Ishq Mani | Marge Man Roze Faraa |
| Dilakam Hay Dilakam | Ishq o Mehrat | Mashooqa basaman shod |
| Dilakam Hay Dilakam (home recording version) | Ishqai Bemanee Dil Barey | |
| Dilam Dar Ashiqi Awara Shod | | |

- Mashoqa Ba Saman Shud (home recording version)
 Mast Shodam Saqi
 Megom Ke Dostet Darom
 Megum Ke Dostet Darum (home recording version)
 Megzarat
 Mera Hum Dum Milgaya
 Merawam Khasta o Afsorda
 Merawi Az Man Labrize Feghanam
 Merawi az Man o Labreze
 Meri Gagan
 Mikhandam Agar Imshab
 Milga Yah Sultan Edo
 Mobarak Mobarak Jamhoori Ma
 Mordam Az Dard
 Na Dil Maftoon Dilbande
 Na Dil Maftoon
 Na Hum Tume Jaane
 Na sorode Na Soroure
 Nabari goman ke mofteh
 Nala Ba Dil Shod Gereh
 Nala Kon Ai Dile Shorida
 Namedanam Ba Roye Ki Bekhandam
 Namekhaham Tura
 Namikhwaham To Ra
 Naro Naro Az Peyshim
 Nazanine
 Ne Ne Hargez Hargez
 Negah Kon Negah Kon
 Oba Darta Rawram, Saba Darta Pakham
 Oba Darta Rawlom
 Oh Bano Bano Jana
 Oh Na Razi Janan Zama
 Oh Na Razi Janan Zama (home recording version)
 Omaid Zindagi
 Paida Shodo Paida Shod
 Pas Azin Zari Makon
 Pen Dashtam Gulai Khaterai Mani
 Pendashotam Hamisha Gule
 Pere Rased o Fasele Jawani
 Piri Raseed
 Piri Rasido Fasle Jawani
 Porkon Peyala Ra
 Poshida Chon Jan Merawi
 Poshida Choon Jan Mirawi
 Pyar Ka Qabil Narahai
 Qadah Ra Sar Konid
 Qadah Ra Sar Konid (home recording version)
 Que Sera Sera
 Rakra Sharab Da Sro Labaano Sanam
 Raqs Bokon Shor Bede
 Raw Sar Bene Ba Balin
 Raw Sar Bene Ba Balin (home recording version)
 Royhai Nahaistan Gujust
 Roz o Shabam (Ze hadesat)
 Roz o Shabam (Ze hadesat) (home recording version)
 Sad Rah Dar Intezarat
 Sad Rah Dar Intezarat (home recording version)
 Sahar megoft o bulbul
 Sakhi Jaan Merawai
 Saqiya Mara Daryab
 Sar Sare Poshta
 Sayad Nasasat Ze Kafas Azadam
 Setara Dida Fero Bast
 Shab Cho Dar Bastam
 Shab Hai Zulmani
 Shab Haye Rawshan
 Shab Haye Zolmani
 Shabe Ra Ba Man
 Shabe Ze Shabha
 Shadi Koned Ay Dostan
 Shadi Koned Hai Dostan (home recording version)
 Shekast Ahde Man o Goft
 Shekast Ahde Mano Goft
 Shekayat Darom
 Shekayat Darum (home recording version)
 Shudam Dewana Dewana
 Sorma Kadi
 South of the Border
 Soze Qalbam Jawedani
 Surma Kadi Bemorom Sura Kadi
 Surode Shabangah
 Ta Ba Jafayat Khosham
 Taal Mile
 Tan Ha Tui
 Tanha Shodam Tanha
 Tanha Tarin Marde Zaminam
 Tanha Toye
 Tanha Toye Tanha Toye (home recording version)
 Tel De Wae Naseeb
 Toba Toba az Shabe Hijran
 Tu Ba Mani To Ba Mani
 Tu Ba Mani To Ba Mani (home recording version)
 Tu Ba Yak Dashte Pur Az Gul
 Tu Barayem Moqadasi
 Tu Barayem Moqadasi (home recording version)
 Tu Dani Tu Ze Chi Jawhar
 Tu Darakhtai Parwardi
 Tu Gar Ba Man Yar Shawi
 Tu Gule Naaze Hama
 Tura Afsoone Chashmanam
 Tura Sad Bar Goftam
 Tura Sad Bar Guftam (home recording version)
 Untitled 1—Ahmad Zahir talking to friends and saying even though we don't see each other often, our friendship and closeness remain in our hearts. He plays a song for all of his friends.
 Untitled 2—Ahmad Zahir improv at family gathering
 Untitled 3—Ahmad Zahir improv in Pashto, followed by a song
 Untitled 4—Ahmad Zahir being humorous and goofing off with a friend, singing a humorous song
 Untitled 5—Ahmad Zahir freestyle jam session
 Untitled 6—Ahmad Zahir and Fakhria Zahir composing a message for Fakhria's parents
 Untitled 7—Ahmad Zahir talking about a poem, starts to sing 'Har Chando Ki Door As Tu o Peshe Degaranam' which means 'No matter how far I am from you'
 Wai Baran Baran
 Waqte ke Dil Tangast
 Way man Behoda ham
 Yade Aan Sarwe Rawan
 Yade Rozogare Shirin
 Yak Dil Miga Boro (Sultane Qalbha)
 Yar Az Dile Man Khabar
 Yar Ba Ma Bewafae
 Yarab Ghame Be Rahmye Janan
 Yarake Man Chura Khosh
 You Are My Sunshine
 Zabanam Ra Namefahmi
 Ze Bas Ba Yade Tu Har
 Ze Dastam Bar Namekhezad
 Ze Dastam Bar Namekhizad
 Ze Hamrahan Jedayee
 Ze Jane Man Chi Mikhahi
 Ze Sang Nest Qable Man
 Ze Sango Nist Qalbeman
 Zeba Negaram Ba Man
 Zebaam Kai Barkhast
 Zindagi Akher Sarayad
 Zindagi Chist
 Zindagi Kuch Bhi Nahi Sif Kahaani Hai
 Zindagi Akher Sarayad

Dated: January 30, 2019.

Regan A. Smith,

General Counsel and Associate Register of Copyrights.

[FR Doc. 2019-00874 Filed 2-1-19; 8:45 am]

BILLING CODE 1410-30-P

NATIONAL FOUNDATION FOR THE ARTS AND THE HUMANITIES

Institute of Museum and Library Services

Notice of Proposed Information Collection Request: Guidelines for IMLS Grants to States Five-Year Evaluation

AGENCY: Institute of Museum and Library Services, National Foundation for the Arts and the Humanities.

ACTION: Notice; request for comments on this collection of information.

SUMMARY: The Institute of Museum and Library Services (IMLS), as part of its continuing effort to reduce paperwork and respondent burden, conducts a pre-clearance consultation program to provide the general public and federal agencies with an opportunity to comment on proposed and/or continuing collections of information in accordance with the Paperwork Reduction Act. This pre-clearance consultation program helps to ensure that requested data can be provided in the desired format, reporting burden (time and financial resources) is minimized, collection instruments are clearly understood, and the impact of collection requirements on respondents can be properly assessed.