July 21, 2015

Maria Pallante
Register of Copyrights
U.S. Copyright Office
101Independence Ave. S.E.
Washington, DC 20559-6000

RE: Notice of Inquiry, Copyright Office, Library of Congress

Copyright Protection for Certain Visual Works (Docket No. 2015-01)

To Whom it May Concern:

My name is Kendra Shedenhelm. I am a New York based artist and illustrator. Since 2003, I've been selling my designs online, via sites like Etsy.com, Skreened.com, Spreadshirt.com and others. My illustrations have been in children's books and magazines in 2013. I also have a "sketchbook" blog, where I post my sketches and non-final drawings and illustrations.

1. **What are the most significant challenges related to monetizing and/or licensing photographs, graphic artworks, and/or illustrations?**
As a freelance artist, much of the money I make is from the online sales of art and designs I've created in the past. If my copyright protection was changed, it could be very damaging to my income. I have already had troubles with my art being re-used and re-sold without my permission, and I am concerned that it would get much worse if the copyright laws were changed.

2. **What are the most significant enforcement challenges for photographers, graphic artists, and/or illustrators?**
I agree with artist Ken Debrowski when he wrote: "The very proposals the Copyright Office has made to Congress concern me. It is essentially a revised Orphan Works (OW) bill, but would be even worse. Orphan Works bills have been resoundingly opposed by artists since they first appeared a decade ago. A copyright law built on the foundation of orphan works law would allow internet companies to syphon off revenue from artists with the hopes of creating an even better revenue stream for themselves. There can be no bigger challenge for those of us who make our living creating new works than to have to compete with giant corporations that can get artwork free from artists and compete with us for our own markets."

3. **What are the most significant registration challenges for photographers, graphic artists, and/or illustrators?**
I have so much art all over the web at this point. Not only on the various sites that I sell my work through, but also on my blog. Registration of all of this work seems like a horrible bottle neck for an artist.

4. **What are the most significant challenges or frustrations for those who wish to make legal use of photographs, graphic art works, and/or illustrations?**
My frustration is that it is my work — even if it has been wrongfully lifted from my site and no

longer has my name attached to it. How can my work suddenly become okay to be used without my permission? Making it legal to use artist's work without their permission will affect how freely art is created and shared.

5. **What other issues or challenges should the Office be aware of regarding photographs, graphic artworks, and/or illustrations under the Copyright Act?**
Again, I can't say it much better than artist Ken Debrowski: "The kind of system the Copyright Office has proposed to Congress seems all too familiar to me. Artists have already seen their foreign reprographics royalties diverted away from them for at least 20 years. I fear this is exactly what is going to happen with the proposals the Copyright Office has made to Congress. To prevent this unjust conflict of interest, it is imperative that no artists group that supports this legislation be allowed to receive any financial benefit from the creation of copyright registries or notice of use registries. These artists organizations have failed artists and should not be allowed to use this legislation to profit even further off the artists they were created to help."

Please do not include visual art in any orphan works provisions. It is not only incredibly important to my livelihood, it's important to how freely art is created and shared.

Thank you,
Kendra Shedenhelm