1. **What are the most significant challenges related to monetizing and/or licensing photographs, graphic artworks, and/or illustrations?** Briefly I want to share with you a practical example of an artist needing to file for a © on every piece of work. EG., A photographer takes a 100 pictures when going out, those are shared and commented on within the community. Only a few are used in print, however to do this as it stands now, the photographer need not to © every picture being shared as they are protected. Now it is suggested that each picture must be registered to insure ©. This would create a huge cost burden on many already 'starving artist'.

2. **What are the most significant enforcement challenges for photographers, graphic artists, and/or illustrators?** In a word, money. Having Patents and Copyrights are only as strong as the money to defend them. Having to now prove the originator has the © on said art, via registrar not only adds to the cost, but opens the door to not needing a license for said art. If someone were to procure a RAW photograph and it had not been yet registered. “A race to the license office”. Would cause major harm to a trusting artist. Which falls in hand with question #3.

3. **What are the most significant registration challenges for photographers, graphic artists, and/or illustrators?** Imagine barely paying the electric bill but having to specifically license each photograph to insure One has proof.

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?** Proving the one selling the art is indeed the owner. Not a counterfeit, or fraudulent license.

5**. What other issues or challenges should the Office be aware of regarding photographs, graphic artworks, and/or illustrations under the Copyright Act?** The implications and cost of having to 'go back' and register past and present art. The Derivative work under new laws leaves it wide open with today's technology to pirate, register, and sell an artist work without license or recourse from the originator. EG., Take two pictures from two different artist or the same for that matter, blend it in Photoshop and calling it their own.

In closing as an artist involved in film, motion graphics and the likes, I urge you to consider the cost ramifications of dual registration of work, as well as having to be the steward of records to 'go back' through the years of work that is already published. I currently use the L.o.C to register my screen plays for a © and feel that should suffice and is already costly for work that may never become anything other then yet another story non published or optioned for a film. As far as a photograph of 1000's of shots could easily be a huge cost burden on the art that you too enjoy. This new Bill comes across as a way to make yet another buck off the back of a starving artist.

Thank you,
Simon Faris