Copyright.gov
United States Copyright Office
Register of Copyrights
U.S. Copyright Office
101 Independence Ave. S.E.
Washington, DC 20559-6000

RE: Notice of Inquiry, Copyright Office, Library of Congress
Visual Works/Comment Submission
Copyright Protection for Certain Visual Works (Docket No. 2015-01)

My Name is Debbie Sweren. My company name is Debbie Doodles Ink. I am an artist illustrator residing in Houston, TX. Since 1984 I have contributed to the support of my family as a freelance artist in the fields of commercial work, children's publications as well as private works for residential clients in the form of murals and family books and custom greeting cards.

I am writing to address the problems visual artists face in new digital environment.

1. What are the most significant challenges related to monetizing and/or licensing photographs, graphic artworks and/or illustrations?

As a freelance illustrator the need to maintain revenue streams is imperitive to making a living for my family. My illustrations are my assets and a valuable source of income.Whether working within the needs of a client or creating designs for resale through other venues, hours, weeks and sometimes months go into their creation. To maintain anything less than full copyrights would seriously compromise my livelyhood.

2. What are the most significant enforcement c hallenges for photographers, graphic artists, and/or illustrators?

The current proposals made by the Copyright Office to Congress are essentially a revised Orphan Works bill made even more detrimental to the works of artists. I feel it would enable Internet companies to syphon off revenue from artists with the goal of creating EVEN GREATER revenue streams for themselves. There is no greater challenge to an artist than to be put in a position of having to compete with giant corporations, obtaining artworks for free, then competing with us in our own field.

3. What are the most significant registration challenges for photographers, graphic artists, and/or illustrators?

Registration fees and the time it requires to go back through years and decades of works to register all works. In order to maintian current works, it would certainly require hiring staff to help not only register, but to go through files and files of previous works. The financial ramifications alone would be devistating to many. The sad part of that would be paying to maintain our own art in someone else's registry - benefiting them and not the creator of the work. What then becomes of those who do not have the time or staff to delve into years or decades of work to protect what is theirs to begin with? They lose all! This frankly is an unjust proposal.

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?

I do make fair use of photographs as reference and inspiration only. In those instances where I am writing about a particular artist or style I do give full credit where credit is due. I am not using, posting and making money from their works. I do love to promote and direct new fans to other artist friends.

5. What other issues or challenges should the Office be aware of regarding photographs, graphic artworks, and/or illustrations under the Cophright Act?

This system proposed to Congress gives new meaning to "starving artist." Any legislation that sucks the spirit and means of support from the creator of any work of art and **gives** it away to an entity enabling them to profit from the sweat of others is heartless. The organanization established to protect artists is failing in a big way if this legislation is passed.

Thank you for giving me the opportunity to express my concerns.

Sincerely,
Debbie Sweren