July 22, 2015

To Whom It May Concern:

I'm a full-time freelance artist, and solely support my family of 5. I work out of my home, for an average of 70 hours per week.

Over a period of eight years, I trained at three different art schools, before attending and graduating from a university with my Bachelor of Fine Arts in Illustration. I had no help financing my education, and still owe a lot of money in school loans.

I have been a full-time artist for the past eight years. I've worked in movie production, and video game concept. I worked at three different production studios over seven years, and was laid off of each studio due to lack of work. I finally chose to start working for myself, and have done so for the past year. It is a very competitive field, and does not pay a lot.

I have won many awards in Illustration, two of which are the Oscarson Discovery Grant, and the Barnett Plotkin Memorial Award from the Society of Illustrators in New York.

The current copyright law is a shield for me, and literally protects the products that I have sacrificed many years to learn to create. The copyright law allows me to have ownership of my property, something I have a right to own. If you allow this protection to be compromised, or I would add, privatized, then you are legally opening a door for people to steal my work, and my hard-earned money, and corrode my job security. It is vital that I be allowed to maintain ownership of the products that I create, and that I am able to sell copyrights to my product as many times as I am able.

My work certainly does not lose any of its value upon publication. Publication is only one facet of the usefulness of my artwork. The idea that my artwork loses its value simply because it was good enough to be published is a logical fallacy.

I work in traditional and digital media. The two are interchangeable when it comes to value. And I digitally inventory every single work I do, traditional and digital, and back it up on external hard-drives. I have learned that to have an inventory of artwork is to have planned for future paychecks. I assert that inventory is a vital part of an artists business, and that in the digital era inventory is not only valuable, it is impossible to sustain a business without it.

Sincerely,

Daniel Hughes