I'll keep this simple & to the point. I'm a freelance self-employed photographer (since 1969). I make a living shooting photo assignments (editorial, advertising, motion picture), licensing the use of my images and selling prints of my work in internationally recognized fine art galleries. I depend on my ownership of my images to support me and pay my bills. I have been a user of registering my Copyright since 1978. Since the 'digital revolution' I have seen the unlicensed and outright thievery of my images increase a thousand-fold. It is extremely difficult to enforce my ownership of my own work.

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

- **It is becoming harder to enforce copyright & ownership laws of my work. Individuals & companies basically ignore it until forced into court. Most of the time this is not cost effective and I do not wish to be a policeman for my work. I'm an artist and would prefer to spend my energy on that.**

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

- **Why is it that I have to provide the relevant facts of ownership rather than the persons wishing to use my work should understand the laws and contact the owner for permission first? It always seems to be after the fact, "Gosh, I didn't realize I couldn't steal your work & should have to pay for the use of it."**

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

• I register my images once or twice a year. The process works easily for the most part, although it takes 6-8 months to get the paperwork back; and it's almost impossible to contact anyone at the LOC & get a timely answer before filing the paperwork.

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?

• Contact the author/owner. In my case it's not that hard if you run a search of the image online or a search for my contact information. However, it appears that the people who use my images without permission don't even bother; they simply take. No punishment, no penalties.

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

• It would be really nice if there was a database of images/authors + contact info.

And we might suggest a 6th question of our own:

6. What are the most significant challenges artists would face if these new copyright proposals become law?

• It is difficult enough to earn a living these days,

more so since digital made it easier. Copyright protection is probably the only hope that future photographers/artists have to help them protect their work and make a viable living.

Bio:

Al Satterwhite came to his passion and drive for photography quite by accident. Sure that he would become an ace pilot and gunning for an Air Force Academy appointment, instead Satterwhite landed a high school job as a photographer intern at the St. Petersburg Times. All “Top Gun” dreams vanished as he fell in love with the imagery and subjects through his new lens in life.

Majoring in Photojournalism at the University of Missouri, Satterwhite studied under the legendary Professor Cliff Edom. He participated in the renowned Missouri Photo workshop. Later he transferred to the University of Florida to continue his photographic studies under the expertise of Jerry Uelsmann. Satterwhite photographic style was particularly influenced through his study of Harald Mante’s *“Photo Design”* where he honed his sense of composition and the use of color in design.

Fittingly, Satterwhite began his photographic career back at the St. Petersburg Times. After a year he was pegged to become the then Governor of Florida, Claude Kirk's, personal photographer. They remained friends until Kirk’s death in 2011. After living out of a Learjet for the better part of a year and finding politics not challenging, Satterwhite quit to freelance as a magazine photographer for the next decade on assignment for most major magazines including *Automobile, Car & Driver, Fortune, Geo, Life, Look, Money, Newsweek, People, Playboy, Sports Illustrated, Time, Travel and Leisure* and others.

Expanding his photographic horizons, Satterwhite moved to New York City in 1980 to launch his own production company for advertising. For the next 12 years he was known for his national and international advertising campaign work for clients such as *American*

Express, Coca Cola, Dole, DuPont, Eastman Kodak, Johnson Outboards, Kent International, Molson, Nikon, Oldsmobile, Porsche, Polaroid, R J Reynolds, Saab, Sony, Tuborg, Universal Studios and Westinghouse.

As a respected and diverse artistic photographer Satterwhite was engaged by Kodak as a digital imaging consultant for several years. He was invited to lecture at Boston University, Brooks Institute of Photography, Hallmark Institute of Photography, ASMP, NYU/Tisch School of the Arts, and PhotoExpos in Los Angeles and New York. His workshops at Dawson College (Montreal), ICP (NYC), Kauai Photographic (Hawaii), Maine Workshops, Missouri Workshops, Palm Beach Photographic Workshops, Santa Fe Workshops and at his studio in NYC were always in high demand. Satterwhite still lectures and is a guest workshop leader at various workshops and seminars today.

Satterwhite's stark black and white imagery and signature style of color and design are represented in the permanent collections of the Smithsonian National Portrait Gallery, Museum of Fine Arts Houston, Santa Barbara Museum of Art, Los Angeles County Museum of Art (LACMA), George Eastman House, Polaroid Collection, National Museum of African American History and Culture, Ft. Wayne Museum of Art, as well as numerous private collections. His limited edition 1978 color monograph, *Al Satterwhite/California,* is in the Museum of Modern Art book collection. In 2014 the Ft. Wayne Museum of Art dedicated a solo show for Satterwhite presenting his iconic imagery of gonzo journalist Hunter S. Thompson at the exhibit titled *Fear and Loathing on Cozumel.* The same year Satterwhite's iconic photograph of Hunter Thompson was included in the important Smithsonian show, *American Cool*.

Published photographic books include *The Cozumel Diary* (adventures with Hunter S. Thompson in Mexico), *Titans* (Muhammad Ali & Arnold Schwarzenegger), *the Racers* (the Golden Age of endurance motor racing), *Carroll Shelby* (one of the most iconic racing giants of the 60s) and *Satterwhite on Color and Design*. Satterwhite is currently working on a new photographic book titled *Southern Exposure*, featuring his never before published images that capture everyday life in the South during the 1960's and '70's.

Satterwhite’s passion and curiosity in capturing images has expanded to motion pictures and television advertising. As a Director/Cameraman many of his feature short films have won festival awards. Never without a camera in hand, Satterwhite lives in Los Angeles with his wife, Valery, and two Zen-Masters, both of them cats.