July 19th, 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 Briana barber- I am a professional artist and I find myself very much concerned at the lack of knowledge this revision of copyright law shows about artists, the industry, and the bare-bones of how creatives work and make a living off of what they do. In an effort to dissuade these changes, I wanted to voice a response.

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

My work is literally that- my work. My effort, my education, my investment and my means of surviving an increasingly competitive and difficult industry. Others having free access to it for their own gain is fundamentally wrong in the way that it would be wrong for people to steal from anything else.

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

Enacted, the proposed changes would basically make it legal for corporations to steal from artists with no consequence. In an ever expanding internet age, its all too easy for anyone to simply say "Oh, couldnt find them" as an excuse for their actions in the course for free artwork towards their means.

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

It is far too expensive to be an artist today, further registration on each and every creation is not only financially unreasonable but rationally unreasable as it takes away the concept of 'burden of proof'. Forceing an artist to register legally their artwork just to prove they made it so that someone cannot come along and steal it later, is first of all like telling them they shouldnt have worn that skirt and were asking for it so here wear a chastity belt... secondly its like saying you wish to force the artist to prove that their own work ISNT stollen by themselves down the road if it is. This should be on the heads of those accused, not the creator- it keeps corporations honest and forced to actually create paying jobs to fairly produce like they should.

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 experience none.

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

In this I echo a colleague as he said it better than myself

"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."

Thankyou for taking the time to read my letter to you. I really hope you will consider excludeing visual art from the orphaned works provisions and it would be a sincere and severe burden on american artists .

Thankyou
-Briana Barber