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

Convincing clients to pay for such work because it has a value. If a business can claim "found" work for their own purposes, then this devalues such works. It gives little reason to pay any artist to create a new piece. If someone can claim a "found" apple, and a new law allows people to claim found apples then what reason do they have to pay for it?

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

Once a picture is published, with the Orphan Works law, anyone could reuse it by claiming that they could not find the owner. This means they would have no reason to pay a license or that those professionals would have to compete with cheaper databases built on "found" works.

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

Registration through privately owned databases represents extra costs and opens up the possibility of abuse by these privately owned businesses. The databases could chose to license images or they could go bankrupt leaving registrants in the lurch.

(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?

None when they use what they can afford. If they want to make use of such works they can: make their own picture, commission someone to make it, get the owner's permission or go without any pictures.

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

It is absurd that any Orphan Works could be used commercially, other than by a library for archival purposes and preservation of the cultural patrimony. A business might not know who a picture belongs to, however they certainly know it is not theirs.