

QuestionCopyright.org / EIN 26-1798415
2017 Form 990-EZ, Schedule O Responses

Part I:

- **Line 16**

The "other expenses" from Schedule A, Line 16, are program-related expenses and some minor organizational expenses. The program expenses are described in the Part III responses below. The organizational expenses are mainly Internet hosting, Internet domain name renewals, equipment maintenance, and occasional travel for meetings.

- **Line 20**

As in previous years, the main part of our liability increase is attributable to outstanding expenses for our Artist-in-Residence program, which typically carries a liability because our artists tend to incur expenses irregularly, whereas directed donations to the program come in at a fairly steady rate. One of our Artists-in-Residence is releasing a major freely-licensed film in 2018 – she had been at work on it for several years, and released draft excerpts while she worked so that supporters could see her progress. Because of the visibility of her activity, that program saw an increased rate of donations starting in 2016, which continued through 2017.

Part II:

- **Line 26**

We continue to carry some long-standing liabilities, the largest of which are reimbursements to an Artist-in-Residence for program-related expenses as explained above, and the sum of several long-term, no-interest loans from one of our directors. We have been planning for about \$3000 in music-licensing liabilities related to our Sita Distribution Project, though that depends on sales; we project them as liabilities now so that they do not take us by surprise later.

Part III:

- **Statement A**

Our **primary exempt purpose** is to educate artists and the general public about the economic, artistic, and social harm caused by copyright monopolies, and to encourage and support the development of non-monopolistic, non-exclusive distribution methods.

- **Statement B (Line 28)**

Our **Educational Programs** involve primarily writing and occasional video production for Internet dissemination, travel to artistic and technical conferences to give presentations, and discussions with specific artists and other cultural producers about how to practice non-monopolistic distribution. Please see our web site for details.

- **Statement C (Line 29)**

The **Sita Distribution Project** is a transparent, real-world demonstration of how artists can flourish — economically and artistically — by letting their works circulate freely. It shows how giving the audience the freedom to share artists' work, and to organize activities (both commercial and non-commercial) around that work, ultimately benefits both artists and audiences more than exclusionary models do. The project's goal is a well-documented, repeatable model that can be used by independent artists everywhere. This project benefits our Artist-in-Residence, who frequently discusses the model publicly as part of the project, and benefits some musicians who have agreed to try out a freedom-based distribution model for some of their works, also as part of the project.

- **Statement D (Line 30)**

Our **Artist-in-Residence** program supports artists working on freely-licensed, non-monopolized creative works, building on the lessons learned through the Sita Distribution Project. It supports some of the expenses toward a new feature-length freely-licensed film, one whose distribution will bring more critical attention to copyright restrictions, as the film “Sita Sings the Blues” did.