The New York State Council on the Arts
Electronic Media & Film Program

and Wave Farm

Regrant Partnership Report 2009-2018

Support to New York State Media Arts Organizations and Media Artists

Report Date December 2019

NYSCA Electronic Media & Film in partnership with Wave Farm: Media Arts Assistance Fund (MAAF) supports electronic media and film artists in all regions of New York State. The Fund provides unique and critical support with a focus on sustainability and public engagement.

NEW YORK STATE OF OPPORTUNITY. Council on the Arts

Wave Farm

Introduction

Electronic media and film are among the most dynamic art forms of our time, and the NYSCA Electronic Media & Film Program (EMF) has long supported technology as a creative practice.

This report, through the lens of EMF regrants, offers a wealth of statistical information on independent media art activity and practice in New York State. From tools and techniques to new genres, the Regrant Partnership Report 2009-2018 captures the emerging fields of technology over the past ten years. For researchers, historians, funders and the field, this report provides rich ground for study. For the public, this report offers potential futures, illustrating the multiplicity of approach and exploration of the media arts as we enter 2020.

Through its annual grantmaking since the 1970s, EMF has fostered media arts organizations and individual artists working with technology. EMF Regrant Support was designed to complement annual funding by providing smaller quick-turnaround grants in a timely and responsive manner, year-round.

Regrants have served the media arts field for over thirty years. By responding to needs of the field as technology continually evolves, Regrant Support too has evolved, remaining viable and receptive to change.

NYSCA EMF Regrant Partners:

Experimental Television Center (1988 - 2011)
Independent Filmmaker Project, formerly known as Independent Feature Project (2005 - 2008)
Arts Council of the Southern Finger Lakes (2012 - 2017)
Wave Farm, formerly known as free103point9 (2008 - Present)

Through succeeding generations, NYSCA has supported the media arts field from television to film to video to new technologies and new practices. 2000-2010 saw the emergence of sound art and game design. Analog media art practices endured, along with heightened activity in digital arts and the Internet. Since 2010, new developments have propelled digital media into new frontiers – beyond virtual – of Art, Science and Technology.

It is a responsive approach in funding, to emerging fields, that has kept Regrants an important and timely resource throughout. To remain relevant, a periodic review of where we are, where we've been, and where Regrants might need to go is essential.

In 2008, EMF invited Wave Farm, known then as free103point9, to become the next generation Regrant Partner, taking over for Independent Feature Project (IFP), as known then, who served as the administrator of the Distribution Grant for New York State Artists from 2005 through 2008. Earlier that year, NYSCA EMF engaged Sklar Media to conduct a grant assessment and identify criteria for a new regrant partnership. This in-depth evaluation of both NYSCA Electronic Media and Film regrant programs and potential partners included a day-long focus group with professionals in the field. Artists, exhibitors, distributors, libraries, and funders were all key participants in the discussion. The ambitious goal was to ensure that the Distribution Grant was serving the complex and diverse needs of today's media arts community at-large.

Ten years later, the NYSCA EMF & Wave Farm Regrant Partnership is now the multi-faceted Media Arts Assistance Fund, which serves both contemporary and established artists and organizations. Reflecting on the last decade and looking ahead to the next, leads us to this Report. The year 2020 offers an irresistible moment to exercise vision. This EMF Regrant Partnership Report 2009-2018 is a statistical survey of MAAF funding activity, through small grants, over the past decade. We are taking stock of supply and demand, gathering data, and analyzing how the future might look through the lens of new artist populations in a 21c environment. What is new and what remains the same, is an important question that has always guided NYSCA support for the Media Arts.

Perspective – Experimental Television Center & Wave Farm

On looking back over a significant history of regrant support for technology as an art form, EMF asked the Experimental Television Center and Wave Farm to comment on their experience in working with the media arts field as administrators of EMF Regrants. The following offers a view of then and now.

The Experimental Television Center - Regrant Partner 1988-2011

In 1988 NYSCA selected the Experimental Television Center to administer the Electronic Arts Regrant Program; Finishing Funds provided completion grants for individual artists and Presentation Funds supplied artists' fees for exhibition. In 1998 the program expanded to include Technical Assistance (TA) support for organizational development. During our tenure, ETC was fortunate to collaborate with many media organizations as they continued to manage long-term systemic problems--organizational capacity, board development, outreach and communication--as well as to address many new challenges. Technological innovation was probably the most significant, particularly since the TA program appeared at a time when digital connectivity and the new media revolution exploded.

The evolution of technology created cultural disruptions presenting significant challenges to arts communities. Possessing modest financial resources, many groups required nimble and responsive support to help them identify and address strategies for addressing these new concerns. Further, TA support had to acknowledge the State's important geographic, cultural and social differences; constituents ranged from the very rural to the greater NYC area. TA responded to a multitude of individual needs from groups with widely varying resources.

Technology's constant advance created challenges interwoven into the very fabric of the media arts--involving the means of creating media, with implications for production, exhibition and distribution and for preservation, as well as methods of information sharing collecting, storing, accessing and promoting. Through support for conferences and convenings, TA also helped media arts upstate and downstate with opportunities for collaboration and the exchange of ideas and information.

Sherry Hocking, Executive Director, Experimental Television Center (1969 to 2011)

Wave Farm - Regrant Partner 2009-Present

In the fall of 2008, Wave Farm (formerly known as free103point9) became NYSCA EMF's newest regrant partner, administering the Distribution Grant for New York State Artists. A primary goal at that time was to broaden the grant's reach across the multiplicity of practices within the media arts genre. Historically, the Distribution Grant primarily supported conventional distribution needs for artists working in independent film and video. Under Wave Farm, the opportunity was promoted as support for distribution and exhibition of new works in a broader definition of media art including film, video, sound, new media, and media installation. Grant awards assisted artists in making works available to public audiences by supporting duplication of previews, screening, and exhibition copies of moving image and sound works, the rental or purchase of equipment for exhibition/distribution by individual artists, and promotional materials including documentation and schematics of media installation and new-media works. A mentorship component was also included pairing grantees with experts in the media arts field who offered guidance throughout the grant period.

In 2012, taking over for Experimental Television Center, Wave Farm began administering Technical Assistance (TA) to organizations, providing critical funds for media arts organizations to benefit from the expertise of outside consultants. Operating on a quarterly application basis, the TA program continued to provide agile, timely, and responsive support in the rapidly evolving field of technology as an art form.

The Media Arts Assistance Fund (MAAF), was established two years later, in 2014, when the New York Media Arts Map, originally launched in 2009, was added to the NYSCA EMF and Wave Farm Regrant Partnership portfolio. The Media Arts Map was an online resource that identified media arts organizations throughout the state, tracked funding opportunities, and aggregated discussion lists, convening, and other networking opportunities. Under the umbrella of MAAF, Wave Farm continued the administration of the Distribution/Exhibition Grant to individual artists, as well as Organizational and Professional Development,and Conferences and Convening to organizations.

In 2018, as the NYSCA EMF and Wave Farm Regrant Partnership marked a decade of activity, we took a six-month period to assess and evaluate the opportunities being offered in relation to the contemporary needs of the field. This report documents a considerable piece of this assessment and analysis. Our takeaways, as informed by the last ten years of applicant statistics and trends, and a 2018 survey of the organizations and artists that comprise the New York State media arts, informed a newly expanded Media Arts Assistance Fund Regrant Partnership that now offers two distinct individual artist opportunities and five tracks of support for organizations. The New York Media Arts Map v3, newly redesigned and relaunching in conjunction with this report, will serve as a dynamic portfolio of the art and technology projects and activity throughout New York State supported by NYSCA Electronic Media & Film and its regrant partnership with Wave Farm: The Media Arts Assistance Fund.

It has been, and continues to be, both a pleasure and a privilege to work closely with NYSCA EMF and to be a part of a dedicated and robust effort to support the dynamic needs of media artists and organizations in New York State.

Galen Joseph-Hunter, Wave Farm Executive Director (2002 to present)

Thank You

With this introduction and report, the Electronic Media & Film Program hopes to provide a useful snapshot of the rich history of NYSCA EMF Regrant Support to individual media artists and organizations, and the importance of regrants to the ever-developing field of art and technology.

As NYSCA EMF Program Director from 2000 to present, I can attest to the outstanding (and tireless) administration of media art organizations that have assisted the EMF Regrant Program over these many years. EMF gratefully acknowledges the Experimental Television Center, Independent Filmmaker Project, The Arts Council of the Southern Finger Lakes, and Wave Farm.

EMF would also like to recognize Rhizome and American Documentary / POV for their role in hosting the early development of the NY Media Arts Map, today a project of the EMF / Wave Farm Regrant Partnership.

In closing, EMF would like to thank the New York State Council on the Arts for its ongoing support of technology as an art form and the media arts field for its pioneering exploration and preservation of this ground-breaking work.

Karen Helmerson
NYSCA Program Director Electronic Media/Film & Visual Art
December 2019

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Executive Summary

To understand the field today, EMF and Wave Farm questioned how MAAF grantees may or may not have changed artistic practice between 2009 and 2018 by reviewing MAAF support for Artists and MAAF support for Organizations.

A series of fundamental inquiries drove the survey process in an effort to determine: What are the funding patterns of technical assistance since 2009? Does today's MAAF funding reflect artist activity in keeping with new media opportunities? What new form of support might be needed to meet expanding frontiers in emerging fields, and what do we see as viable support for artists as new genres of Art and Technology continue to evolve?

Primary Findings of the Survey 2009 - 2018

1) Overall the Survey found that MAAF requests for support among applicant organizations and individual artists remained consistent in regard to the areas of support most needed.
2) The Survey also demonstrated that MAAF Funding remains relevant through small grants that effectively complement annual NYSCA EMF grantmaking to organizations.
3) Responsive Support through small grants in a quick turnaround application process in a dynamic environment is critical.

Two new areas of activity were observed:

- For organizations, MAAF saw a rise in artist collectives seeking advice on forming non-profit corporations, and a rise in new media 501c3 entities.
- For artists, MAAF also saw an increasing relationship between distribution and exhibition requests, where the vehicle for reaching audiences and the viewing environment were increasingly linked by technology requirements for both.

The Survey demonstrated that MAAF Funding remains relevant through small grants that effectively complement annual NYSCA EMF grantmaking to organizations.

By being relevant and effective small grants provide:

- Quick turn-around support
- Responsive support to unanticipated events as opportunities arise
- Essential support for professional and organizational development opportunities
- Flexible support in meeting the needs of a dynamic field

Regrant Administration

Early in the survey planning process, NYSCA discovered a redundancy in the application system regarding Presentation Funds. Because Presentation Funds were already in place through annual EMF Exhibition support, this fund was considered non-essential. However, the need for Finishing Funds (completion of artists' new work) remained a question.

To help ascertain the need for Finishing Funds, a survey of grantees (individual artists) throughout upstate New York was conducted by the Arts Council of the Southern Finger Lakes (The Arts Council), NYSCA EMF Presentation and Finishing Funds Regrant administrator from 2012-2017. The survey found that:

- 50% of 61 artists responding were between the ages of 26 and 55
- 56% replied that it was difficult to identify funding resources for their work
- 67% said they supplement their project costs with personal funds

The Arts Council survey was important in demonstrating the value of Finishing Funds, especially to upstate artist communities.

Artists responded by underscoring the critical impact of this Fund, as it helped to push new work to completion, distribution and public presentation through small grants.

By sunsetting the Presentation Funds, and reducing Regrant administration from two Partners to one, a significant percentage of administrative cost was recovered, resulting in $30,000 in newly available funds redirected to individual artists.

As the relationship between completion of new work, distribution and exhibition became more apparent, EMF and Wave Farm reshaped MAAF support for individual artists to include both opportunities:

- Completion Support for New Work (formerly Finishing Funds)
- Distribution/Exhibition Support for New Work

The Media Arts in a 21c Environment
Moving Forward

What do we see as viable support for artists and organizations as new genres of Art and Technology continue to evolve?

Responsive Support - small grants though a quick-turnaround application process in a dynamic environment is critical.

MAAF small grant support for unanticipated events as opportunities arise, on a quarterly basis, that compliments annual support of larger grantmaking, is essential. Professional development to meet the challenges of technology and sustainability in a world of expanding opportunities is critical. And, individual artists often need direct small grants for completion of new work and getting that new work out to the public.

With this survey, EMF confidently moves forward with the Media Arts Assistance Fund as a relevant and essential Regrant. MAAF serves the public through support for individual artists and organizations, providing resources that build capacity in working with technology as an art form.

Media Arts Assistance Fund 2020

Informed by the natural evolution of the field and technology developments as analyzed in this report, the Media Arts Assistance Fund today includes distinct and expanded opportunities for serving organizations and individual artists, as well as the NY Media Arts Map (The MAP).

MAAF for ORGANIZATIONS

For organizations, NYSCA Electronic Media & Film in Partnership with Wave Farm: Media Arts Assistance Fund (MAAF) provides funds to hire outside consultants to support organizational and professional development, as well as supports peer-to- peer mentoring and convening and conference attendance. Eligible organizations have missions specific to the media arts, dedicate the majority of their programming to technology as an art form, and are current NYSCA grantees. While priority is given to NYSCA Electronic Media and Film grantees, applications from multi-disciplinary organizations, which incorporate technology as an art form are also considered.

MAAF Application Categories for Organizational Support

- Emerging Organizations Scholarship (new)
- Conferences and Convening
- Peer-to-Peer Mentoring (new)
- Organizational Development
- Professional Development

MAAF for ARTISTS

For individual artists, NYSCA Electronic Media & Film in Partnership with Wave Farm: Media Arts Assistance Fund (MAAF) provides support for the completion, as well as distribution and exhibition of works in all genres of sound and moving image art, including emergent technology. Grant awards assist artists in completing new work, reaching public audiences, and advance artistic exploration and public engagement in the media arts.

MAAF Application Categories for Artists Support

- Completion Support (formerly Finishing Funds)
- Distribution/Exhibition Support

New York Media Arts Map (The MAP) http://nymediaartsmap.org/

Designed for cultural organizations, artists, and the general public, The MAP is a vital resource identifying art and technology projects and activity throughout New York State supported by NYSCA Electronic Media & Film and its regrant partnership with Wave Farm: The Media Arts Assistance Fund. Originally launched in 2009, by 2014 The MAP had approximately 150 unique organizations. In 2019 The MAP expanded to include 197 an increase of more than 30 percent over the past five years. In conjunction with a MAP v3 redesign, launched in 2019, 67 individual artist MAAF grantees are also now featured on The MAP.

Finally, as a compliment to MAAF activities, the Art & Technology Review, a periodic online EMF communication now three years old, reaches over 1,300 individual subscribers.

Karen Helmerson
Director, NYSCA EMF Program
December 2019

Organizations and Artists

Media Arts Assistance Fund

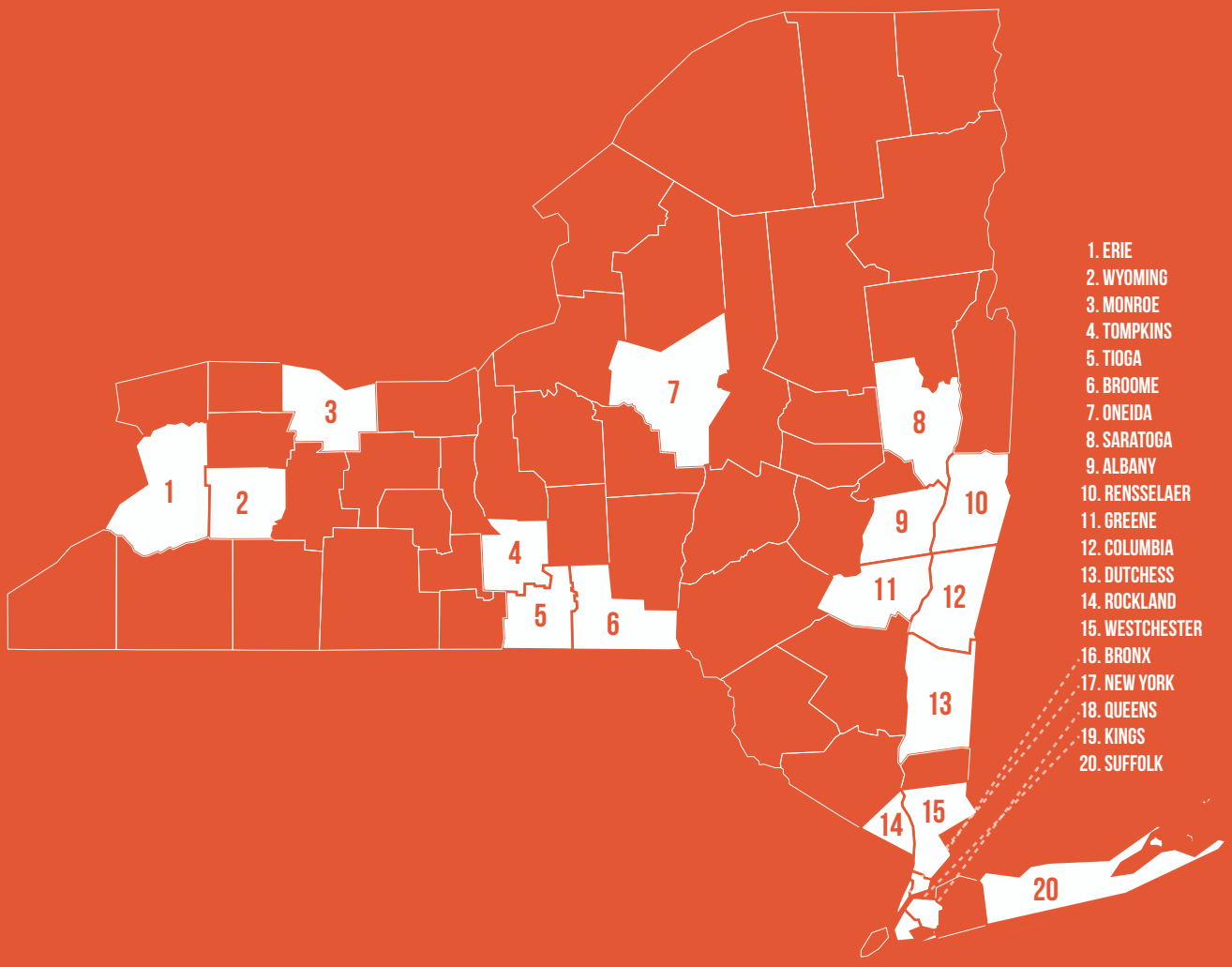
2009 - 2018

268
AWARDS

$956,272
AWARDED

177
ORGANIZATIONS & ARTISTS*

20
COUNTIES



1. ERIE
2. WYOMING
3. MONROE
4. TOMPKINS
5. TIOGA
6. BROOME
7. ONEIDA
8. SARATOGA
9. ALBANY
10. RENSSELAER
11. GREENE
12. COLUMBIA
13. DUTCHESS
14. ROCKLAND
15. WESTCHESTER
16. BRONX
17. NEW YORK
18. QUEENS
19. KINGS
20. SUFFOLK

*Some organizations and artists received multiple awards during the ten year perioed represented in this report.

Organizations

Media Arts Assistance Fund

Organizational Development, Professional Development, Conferences and Convening

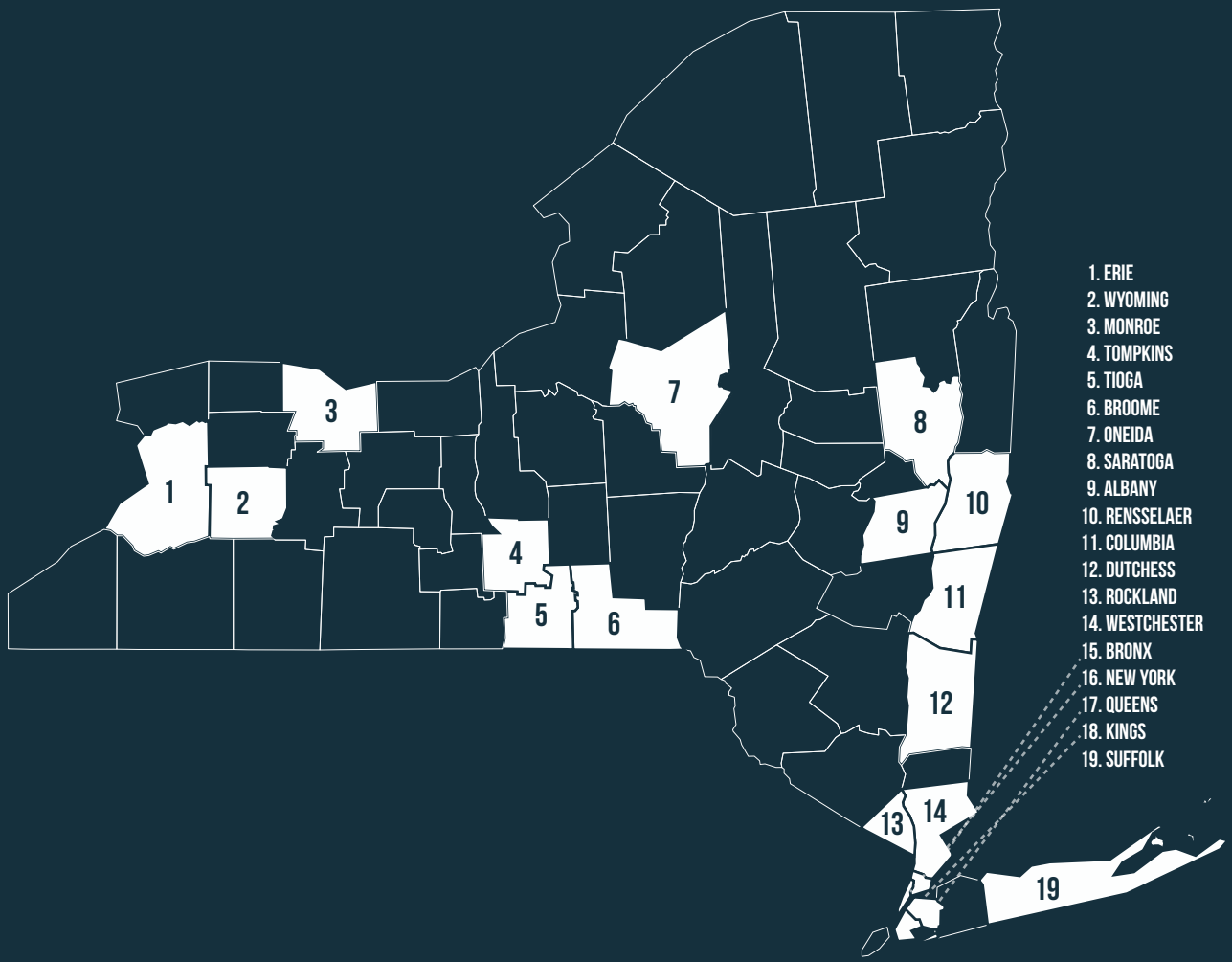
2012 - 2018

171
AWARDS

$385,192
AWARDED

88
ORGANIZATIONS

19
COUNTIES



Organizations

Media Arts Assistance Fund

Organizational Development, Professional Development, Conferences and Convening

2012 - 2018

2012

$54,745 awarded to **27** organizations across **12** counties

2013

$49,753 awarded to **33** organizations across **11** counties

2014

$59,904 awarded to **27** organizations across **5** counties

2015

$51,000 awarded to **18** organizations across **7** counties

2016

$56,750 awarded to **23** organizations across **6** counties

2017

$59,320 awarded to **21** organizations across **8** counties

2018

$53,720 awarded to **22** organizations across **7** counties

Media Arts Assistance Fund

Artists

Distribution / Exhibition Support

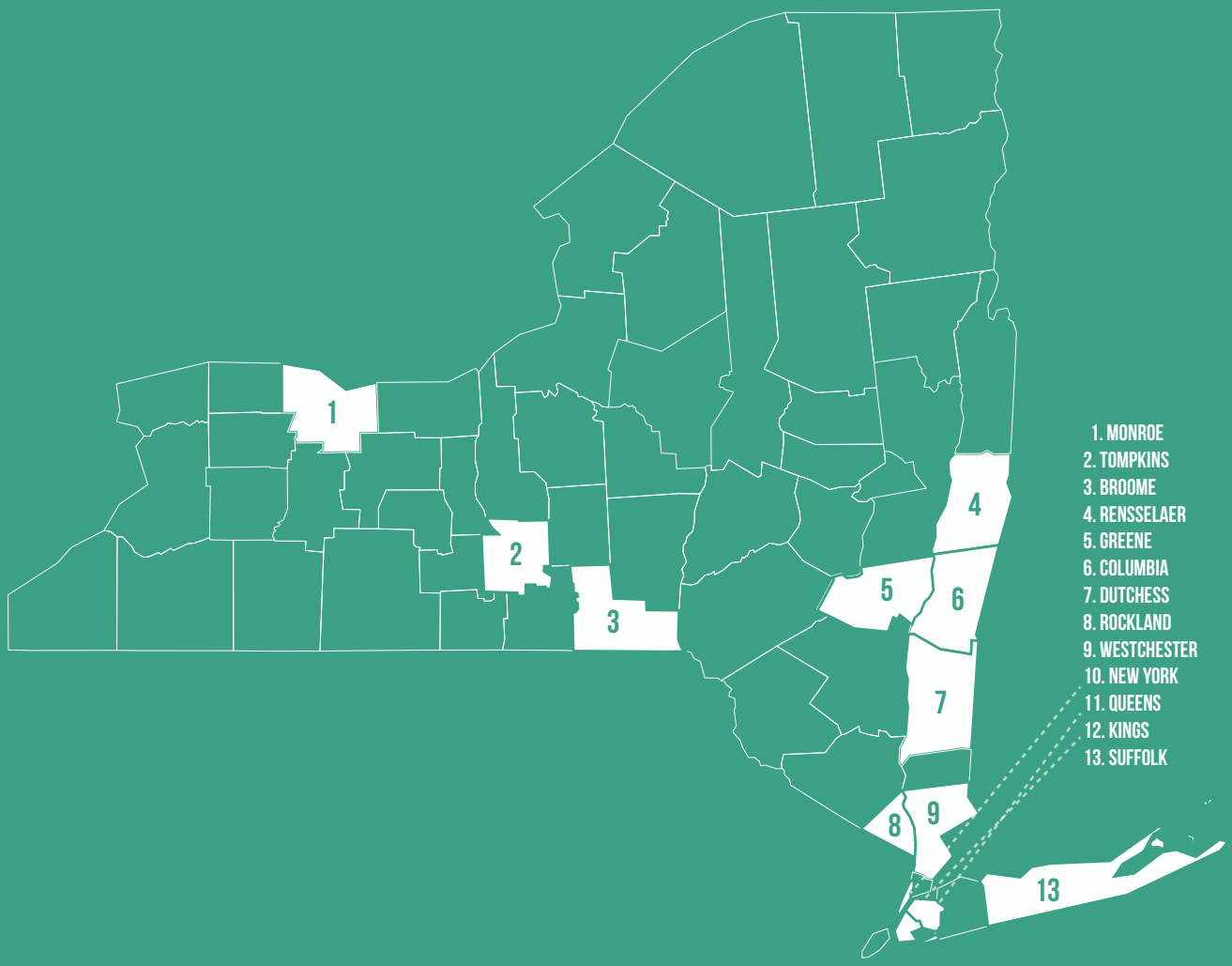
2009 - 2018

97
AWARDS

$571,080
AWARDED

89
ARTISTS

13
COUNTIES



Media Arts Assistance Fund

Artists

Distribution / Exhibition Support

2009 - 2018

2009

$63,750 awarded to 12 artists across 3 counties

2010

$52,800 awarded to 11 artists across 3 counties

2011

$46,275 awarded to 8 artists across 2 counties

2012

$41,250 awarded to 8 artists across 5 counties

2013

$44,965 awarded to 9 artists across 5 counties

2014

$62,280 awarded to 10 artists across 3 counties

2015

$70,874 awarded to 11 artists across 5 counties

2016

$63,475 awarded to 8 artists across 6 counties

2017

$62,416 awarded to 10 artists across 4 counties

2018

$62,995 awarded to 10 artists across 4 counties

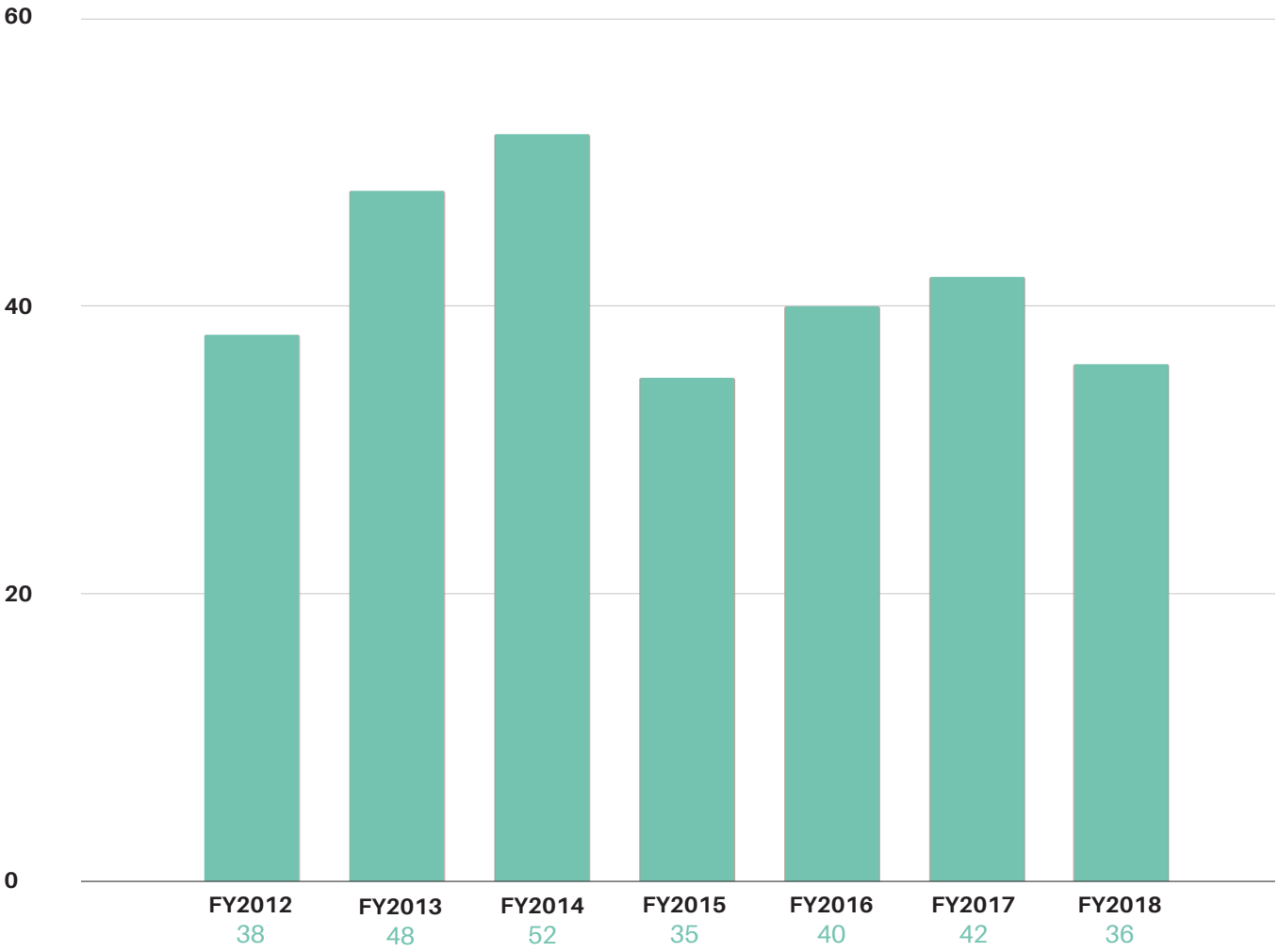
SECTION TWO

Organizational Detail

FY2012 - FY2018

MAAF Number of Organization Applications FY2012 - FY2018

Organizational Development, Professional Development, Conferences and Convening



Total Number of Applications

291*

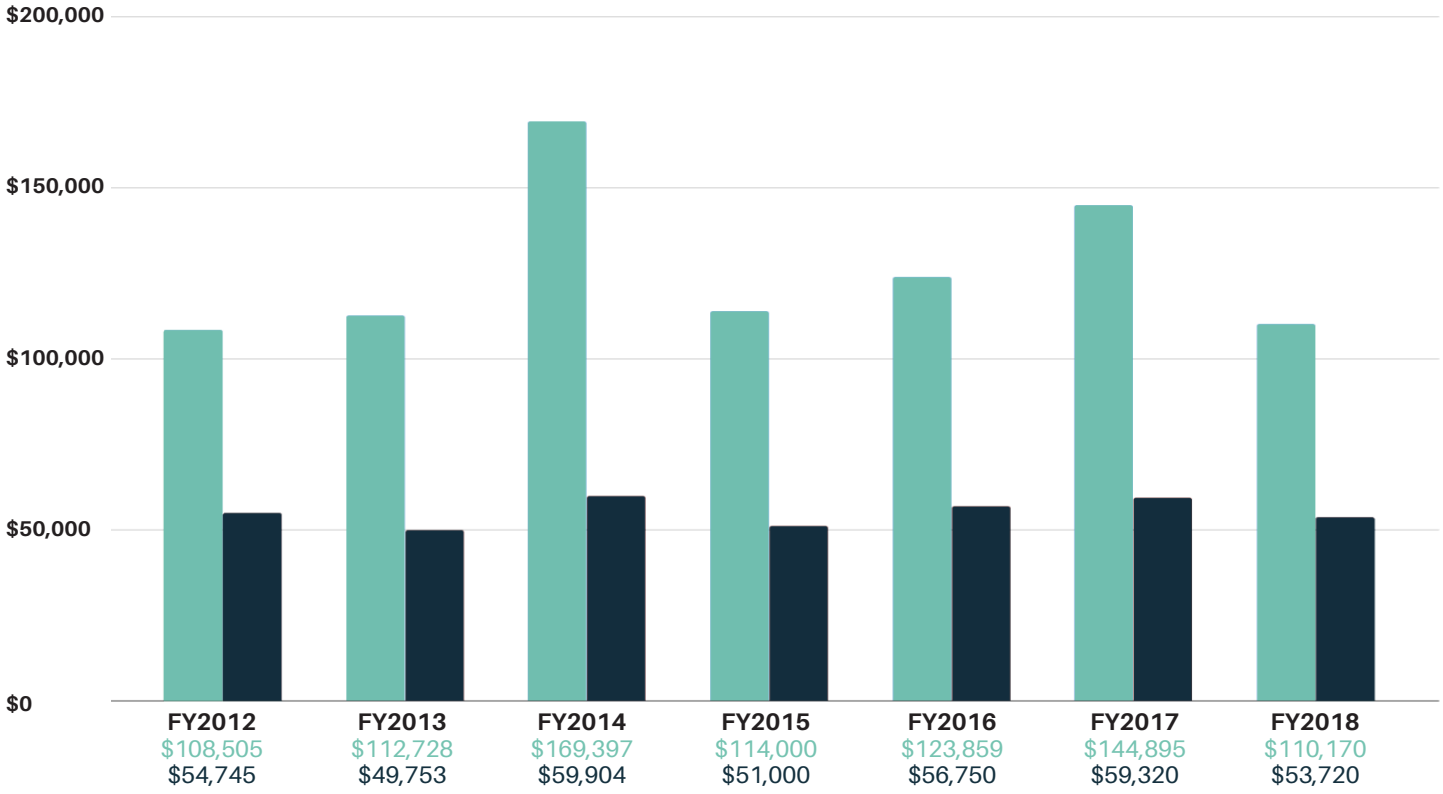
Total Amount Awarded

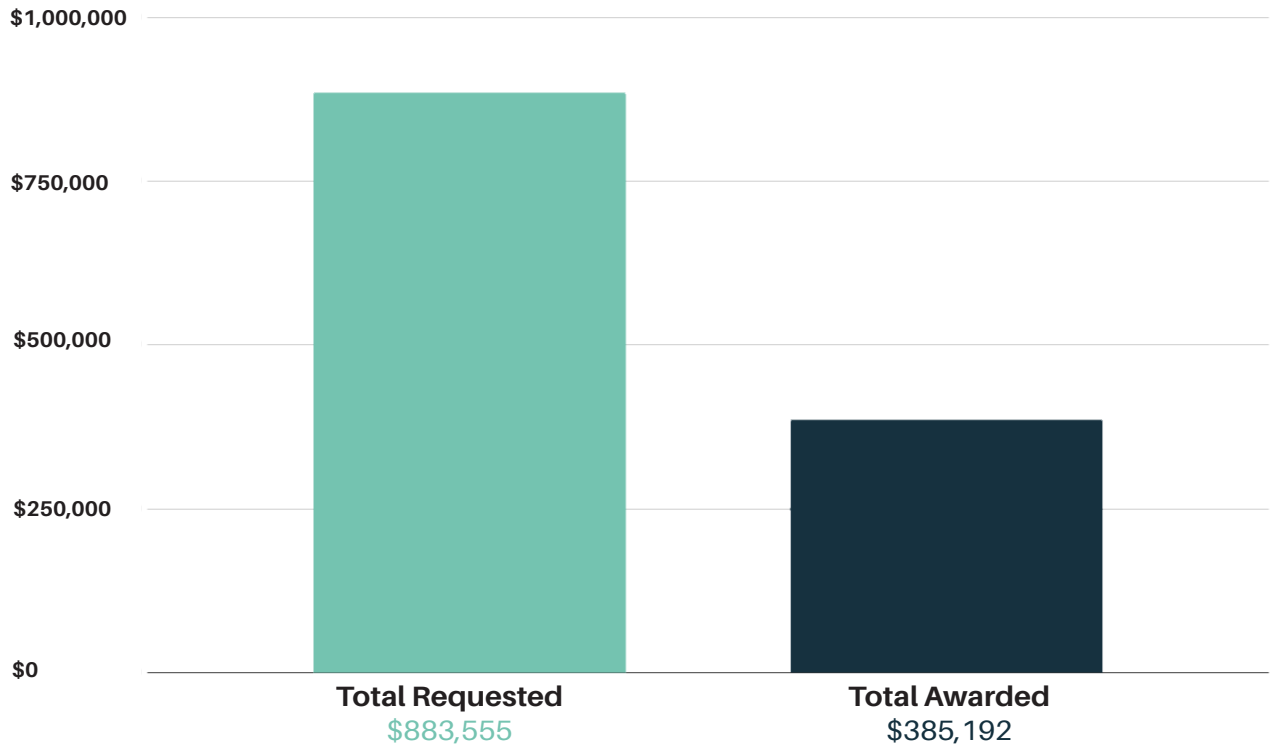
$385,192

*The average number of applications per year = 42.
FY14 included 10 requests specific to Flaherty Film Seminar conference attendence.

MAAF Organization Amount Requested vs. Amount Awarded

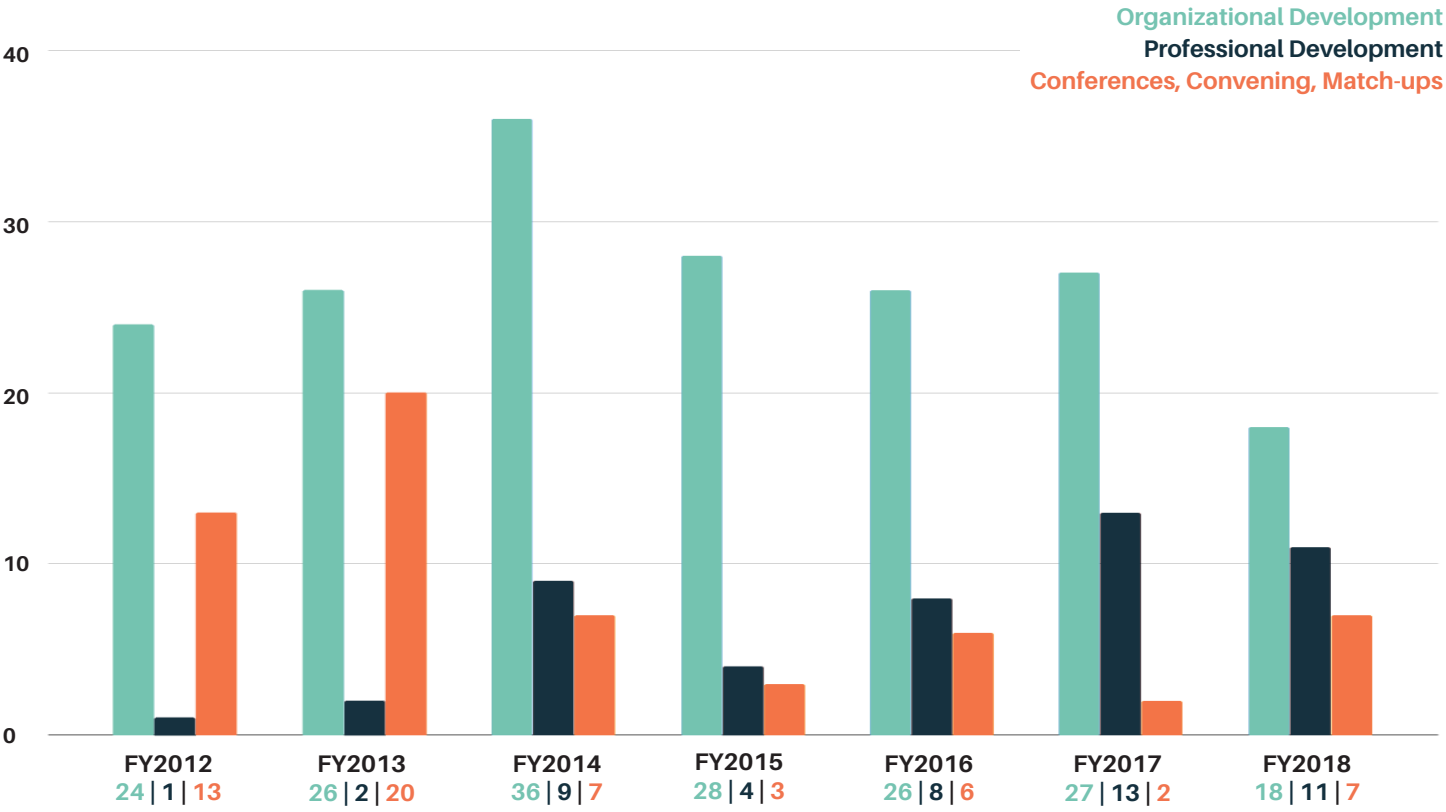
Organizational Development, Professional Development, Conferences and Convening

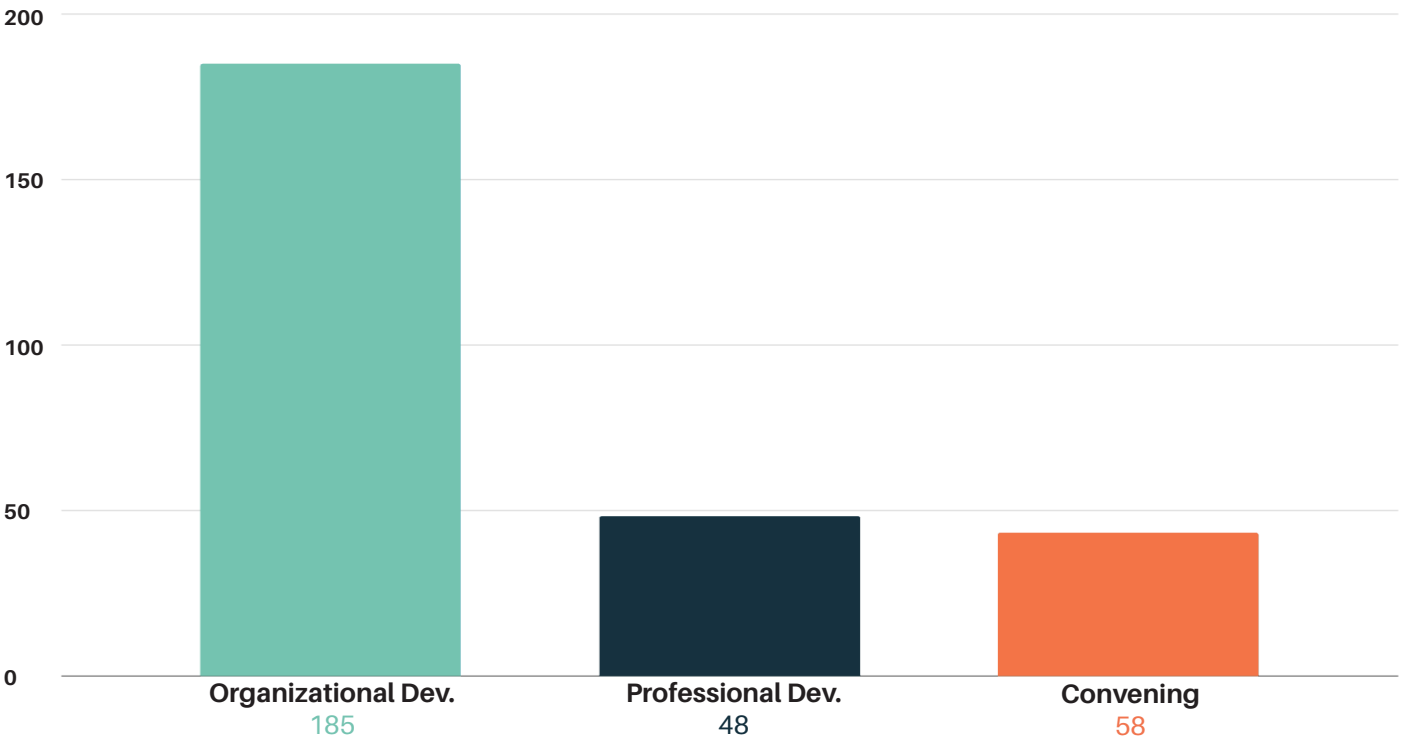




MAAF Organization Application Categories

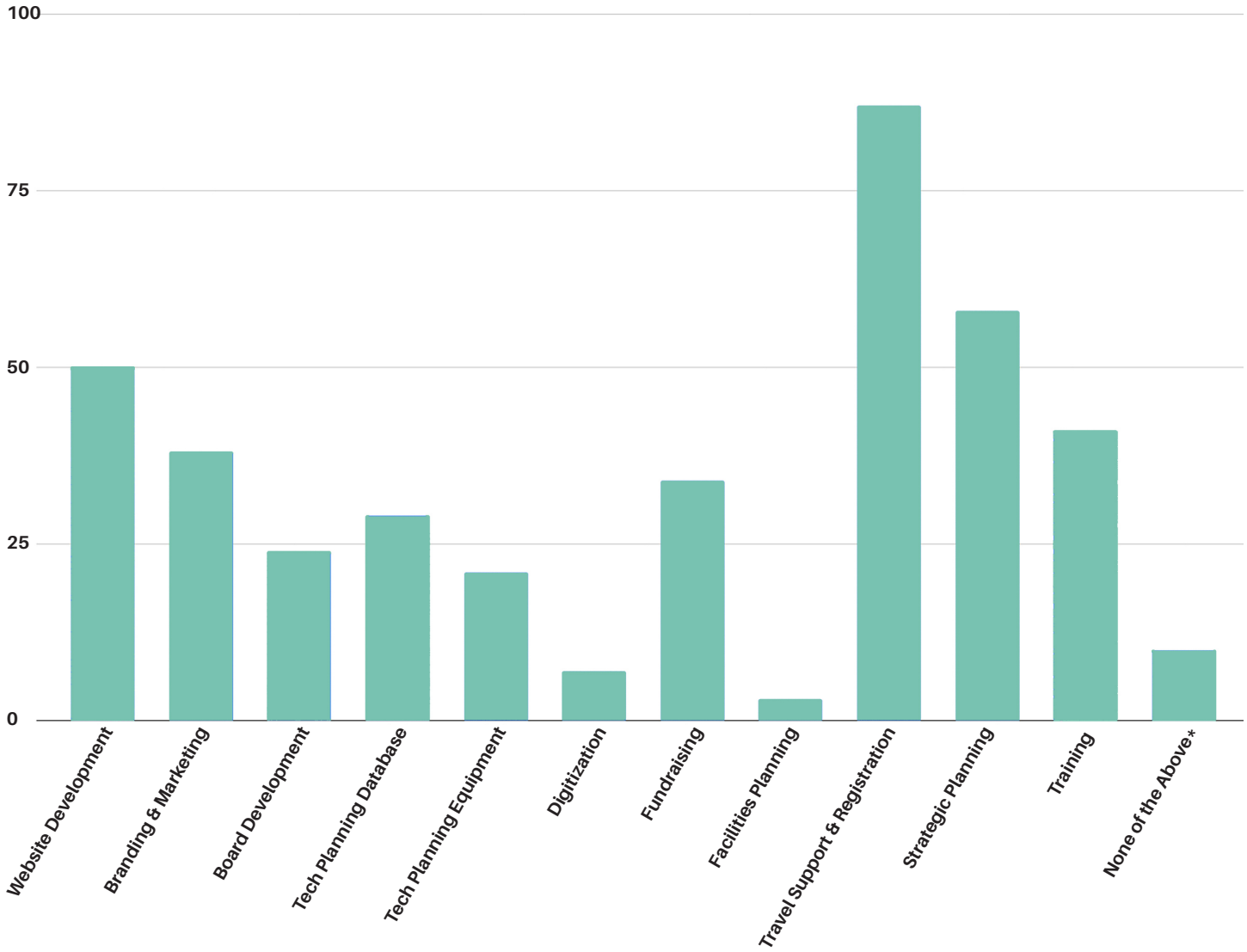
Organizational Development, Professional Development, Conferences and Convening





MAAF Organization Application Type

Organizational Development, Professional Development, Conferences and Convening

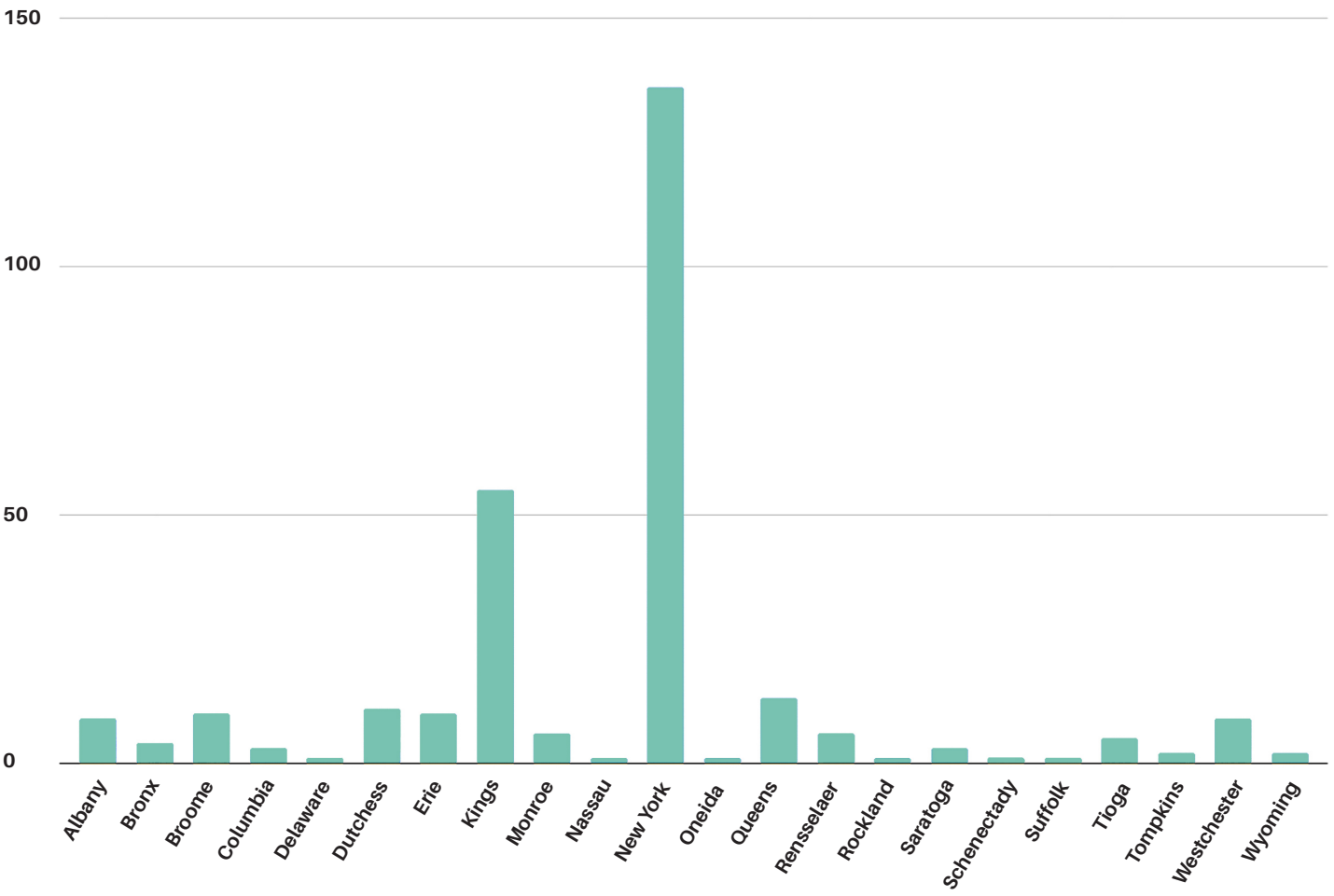


Note: a single application may be represented in this graph in multiple types. For example, organization ABC's application may have been for both Board Development and Fundraising.

*No application type identified

MAAF Organization Applicants per New York State County*

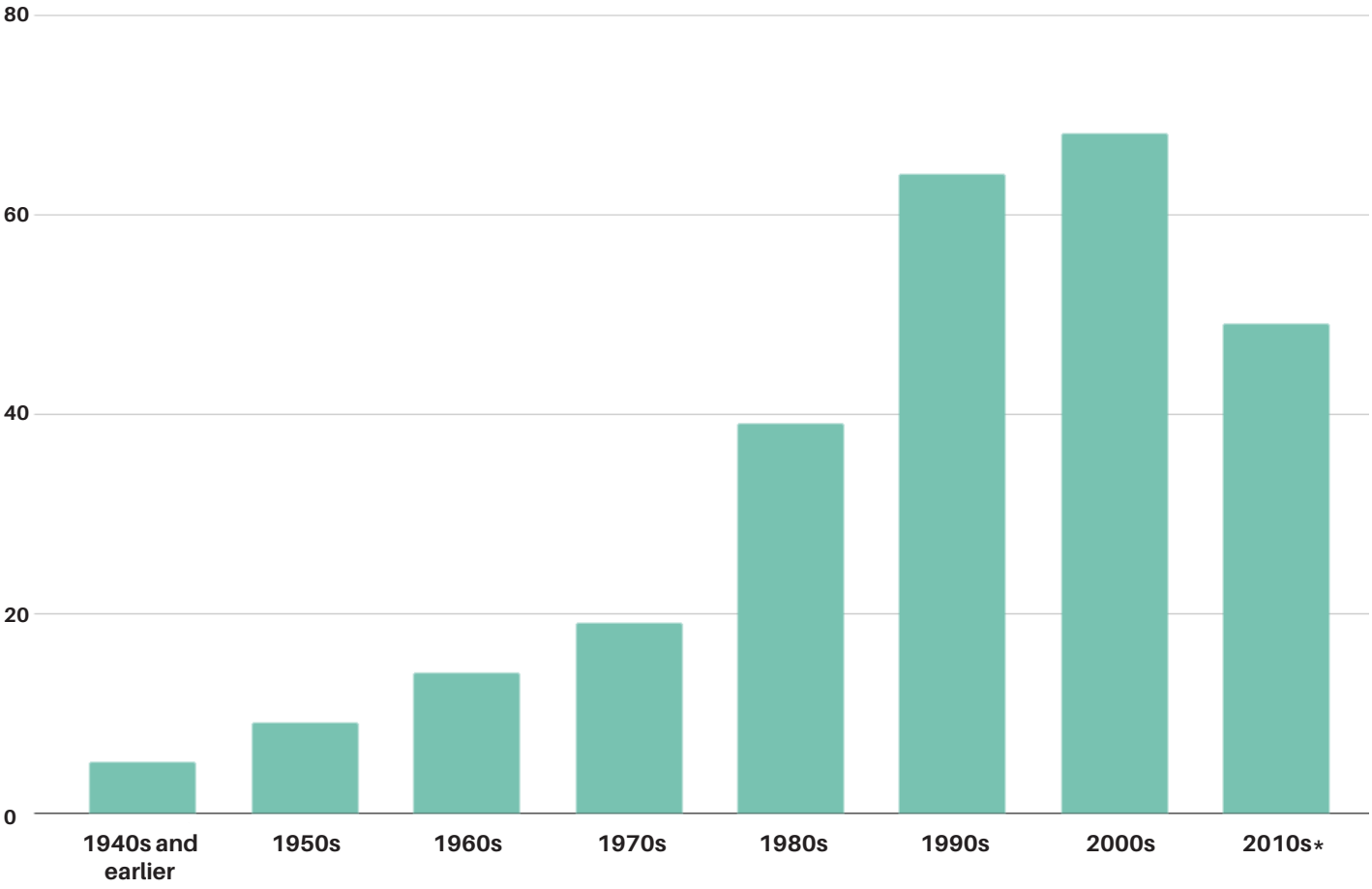
Organizational Development, Professional Development, Conferences and Convening



*Only counties with application data exisiting 2012 - 2018 are represented.

MAAF Organization Applicants Incorporation Year

Organizational Development, Professional Development, Conferences and Convening



This graph does not include unincorporated applicants (of which there are 24).

*2010s reflects data available through 2018.

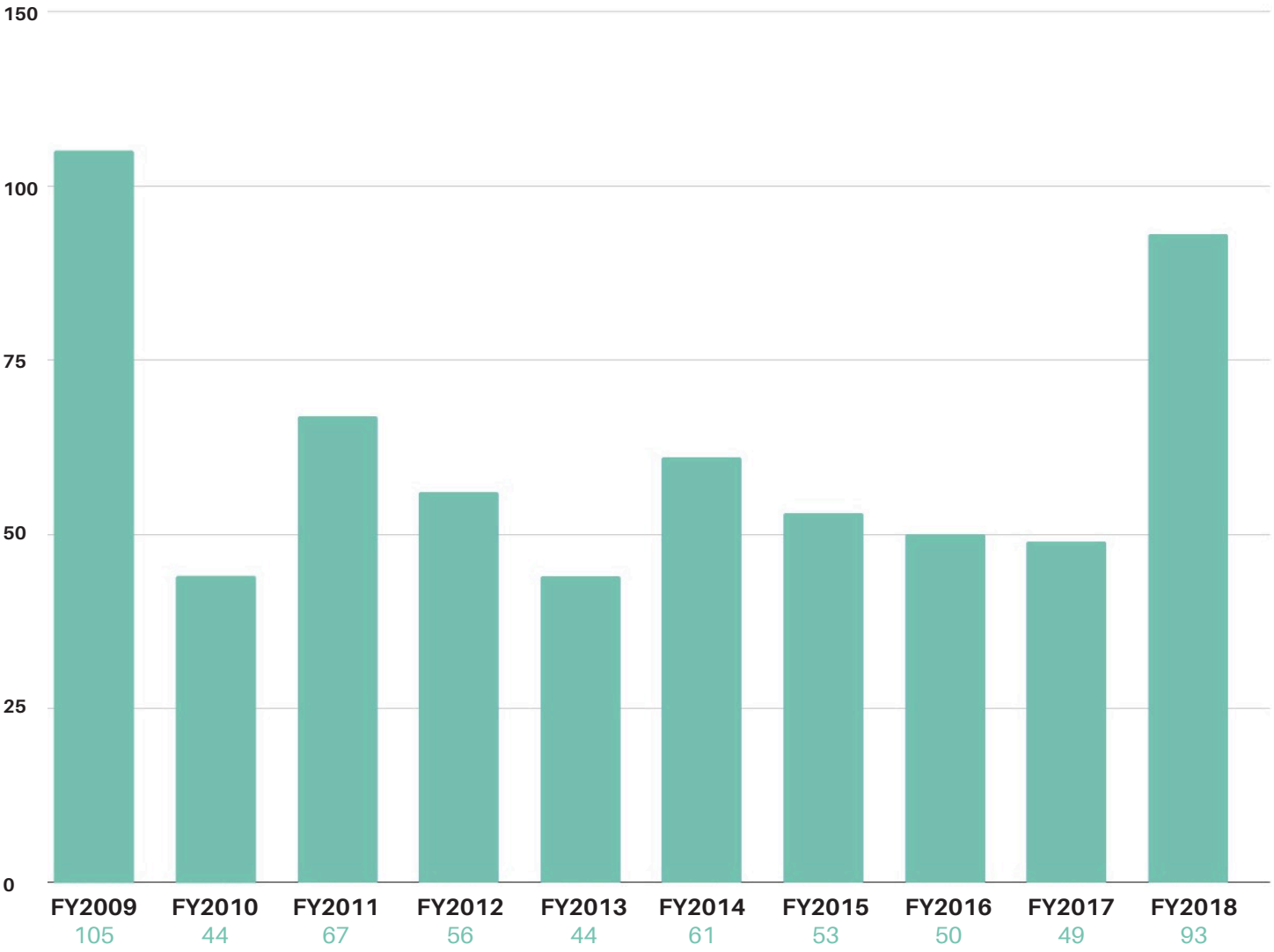
SECTION THREE

Artists Detail

FY2009 - FY2018

MAAF Number of Artist Applications

Distribution / Exhibition Support



Total Number of Applications

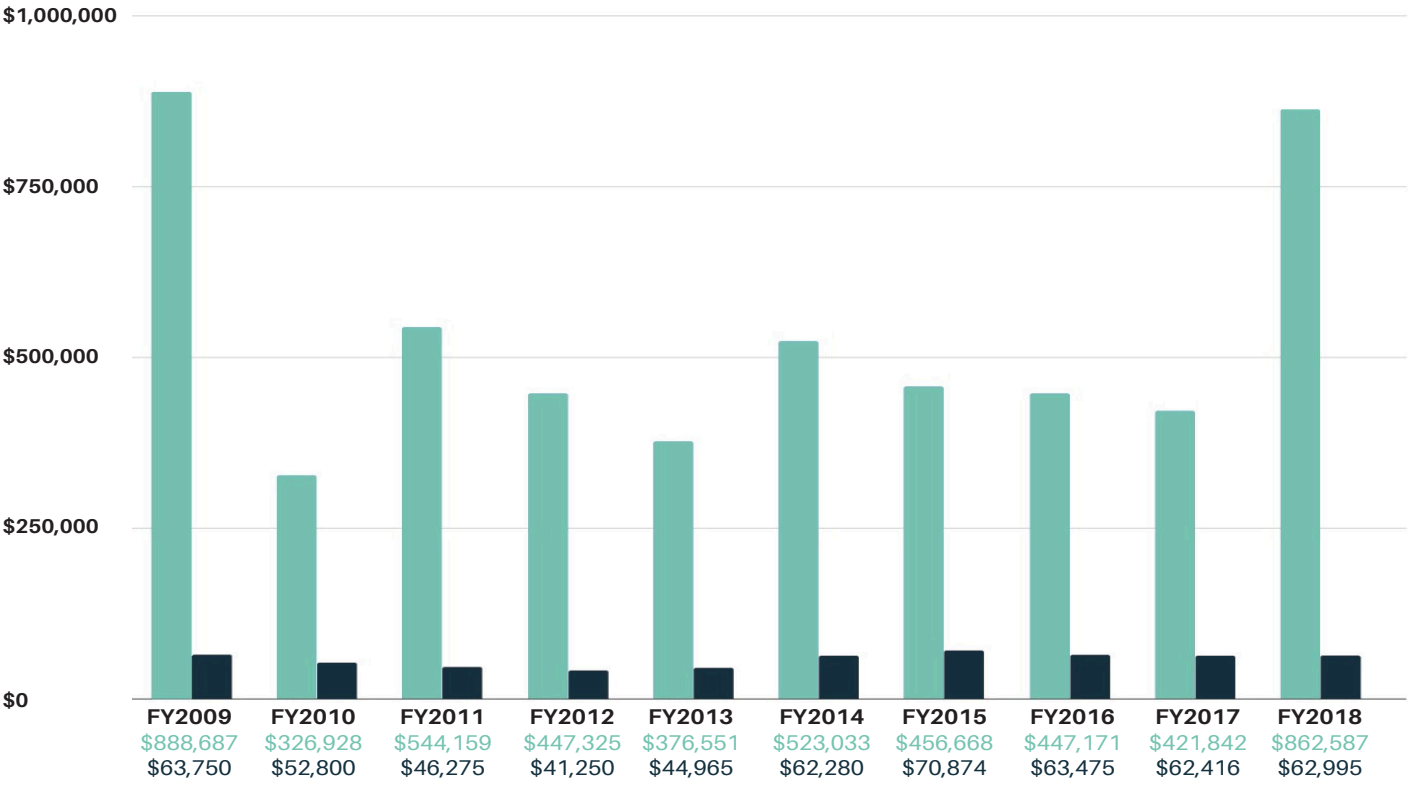
662

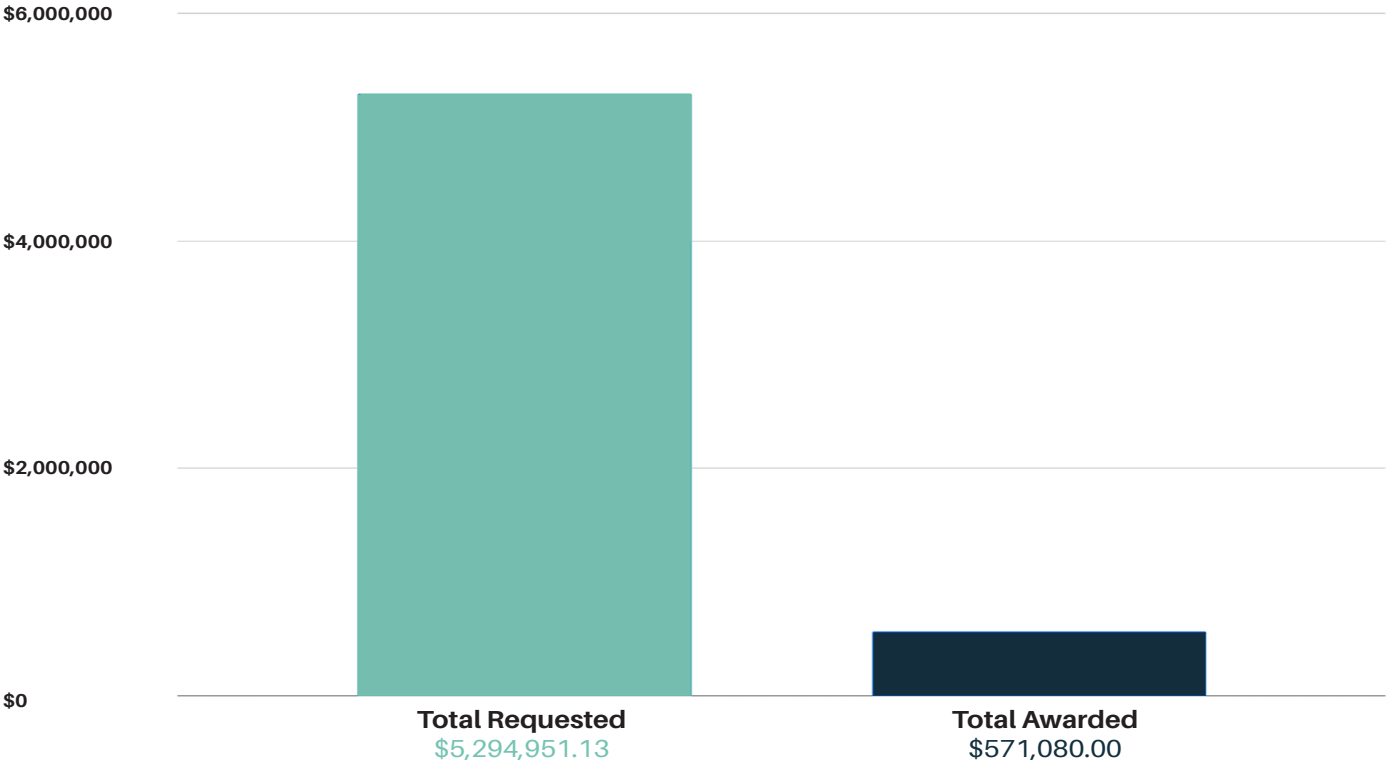
Total Amount Awarded

$570,930

MAAF Artist Amount Requested vs. Amount Awarded

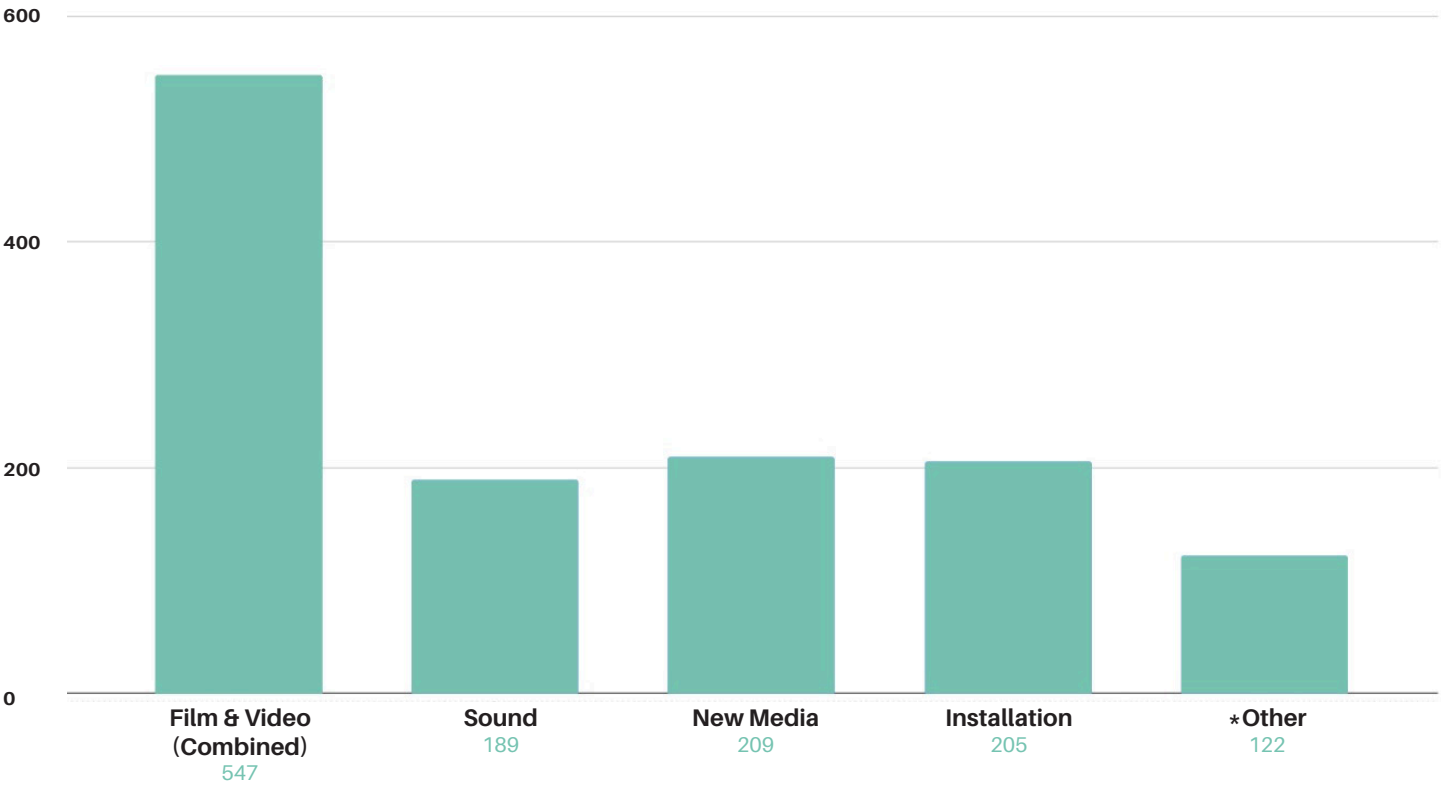
Distribution / Exhibition Support





MAAF Artist Application Genre*

Distribution / Exhibition Support

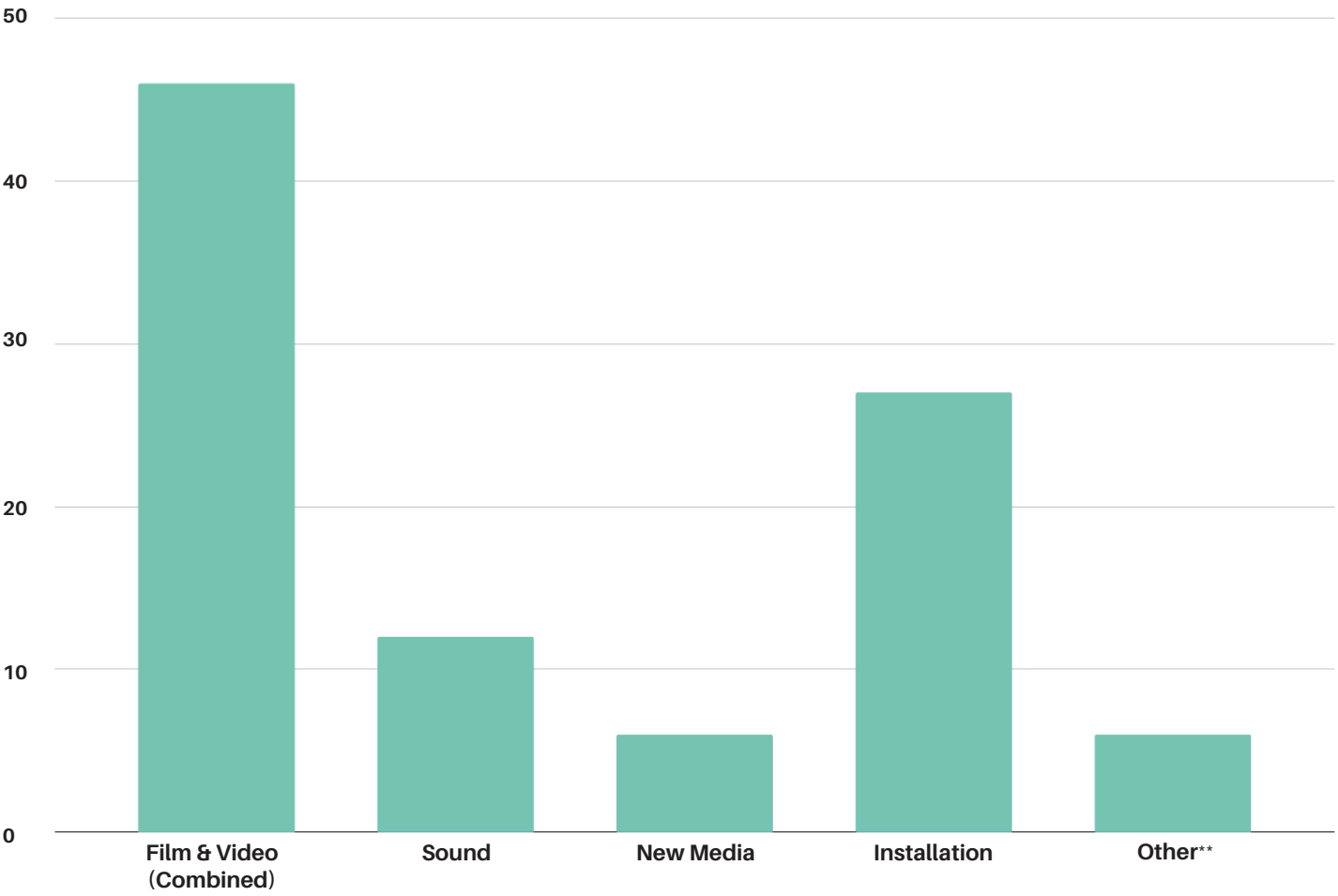


*A single application may be more than one genre. For example, an artist's application may have been in Sound and Installation.

**Other includes: 3-Channel High-Def Video, 5.1 Surround Sound, Ambisonic/Binaural Sound Installation, App-Art, AR, Art TV program, Assemblage, Audio Dram and Music History, Behavioral Art, Bio-Art, Body Art, Book, CGI, Children's Educational and Entertainment Video, Collage, Community Radio Cultural Programming, Computational Art, Conceptual, Creative Art and Culture TV, Creative Non-Fiction, Custom Software, Digital Media, DVD, Environmental, Essay Film, Game, Generative, Graphic Design-based Posters, Historical, Improvisation, Indie Opera, Install-Action, Instrumental, Interactive, Interactive Living HIV/AIDS quilt, Interview, Live Art TV Program, Live Performance, Location-based Cinema, Location-based Sound Walk, Locative, Mediascape, Mixed Media, Mobile App, Mobile Device, Motion Capture & Surveillance, Multi-Transmission for six radios, Music, Music Video, Musical, Mutli-Media Performance, Net Art, Net Based Work Episodic Radio Drama, Non-Linear, Non-Traditional Narrative, Olfactory, Online Archive, Online Remixfilm Experiment, Opera, Panoramic/Immersive Video, Performance, Performance Document, Photographs, Physical Computing, Pirate UHF Television Broadcast, Political, Project Documentation, Project Festival, Psychoactive, Public Art, QR code installation, Radio Transmission, Schematics, Sculpture, Site-Specific Installation, Social Media, Software Art, Soundscape, Soundtrack, Street Art, Tactical Media, Text, Theater, Theory, TV pilot on the connections between creativity and spirituality, TV Series: _NoriVision, Unicode Typefaces, Unique Artist's Editions, Video Art, Wall Drawings, Web show

MAAF Artist Grantee Genre*

Distribution / Exhibition Support

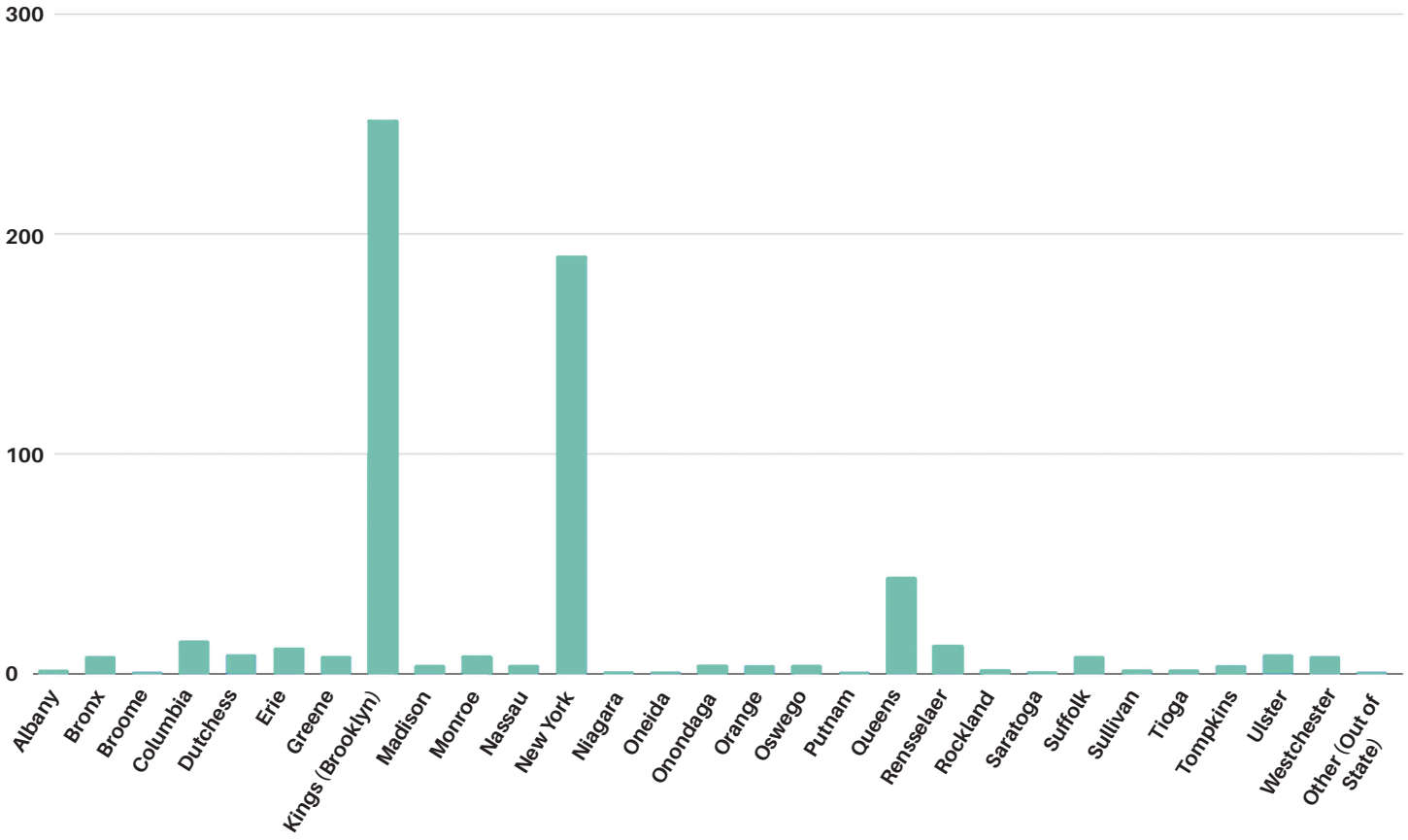


*A single primarly genre was identified by each grantee.

**Other includes: 3-Channel High-Def Video, 5.1 Surround Sound, Ambisonic/Binaural Sound Installation, App-Art, AR, Art TV program, Assemblage, Audio Dram and Music History, Behavioral Art, Bio-Art, Body Art, Book, CGI, Children's Educational and Entertainment Video, Collage, Community Radio Cultural Programming, Computational Art, Conceptual, Creative Art and Culture TV, Creative Non-Fiction, Custom Software, Digital Media, DVD, Environmental, Essay Film, Game, Generative, Graphic Design-based Posters, Historical, Improvisation, Indie Opera, Install-Action, Instrumental, Interactive, Interactive Living HIV/AIDS quilt, Interview, Live Art TV Program, Live Performance, Location-based Cinema, Location-based Sound Walk, Locative, Mediascape, Mixed Media, Mobile App, Mobile Device, Motion Capture & Surveillance, Multi-Transmission for six radios, Music, Music Video, Musical, Mutli-Media Performance, Net Art, Net Based Work Episodic Radio Drama, Non-Linear, Non-Traditional Narrative, Olfactory, Online Archive, Online Remixfilm Experiment, Opera, Panoramic/Immersive Video, Performance, Performance Document, Photographs, Physical Computing, Pirate UHF Television Broadcast, Political, Project Documentation, Project Festival, Psychoactive, Public Art, QR code installation, Radio Transmission, Schematics, Sculpture, Site-Specific Installation, Social Media, Software Art, Soundscape, Soundtrack, Street Art, Tactical Media, Text, Theater, Theory, TV pilot on the connections between creativity and spirituality, TV Series: NoriVision, Unicode Typefaces, Unique Artist's Editions, Video Art, Wall Drawings, Web show

MAAF Artist Applicants per New York State County*

Distribution / Exhibition Support



*Only counties with application data exisiting 2009 - 2018 are listed.

SECTION FOUR

Survey

MAAF Organization Grantee Survey

What are the funding patterns of technical assistance since 2012; does today's MAAF funding reflect artist activity in keeping with new media opportunities? To understand the field today, EMF and Wave Farm surveyed how MAAF organizational grantees may or may not have changed artistic practice between 2012 and 2018.

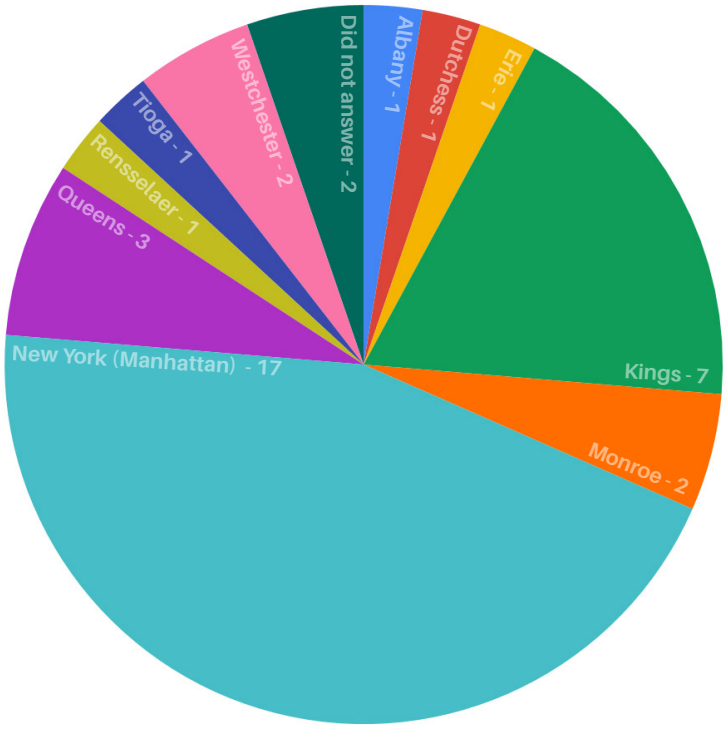
Questions asked

1. In what New York State County is your organization based?
2. In what decade was your organization founded?
3. What is your annual operating budget?
4. How many full-time equivalent staff members does your organization have?
5. Please identify your organization's public programs. (Select all that apply.)
6. What media technology / tools / formats does your organization use to deliver/ present your programs?*
7. What percentage of your total annual programming is media art / technology-based?
8. What are your most urgent organizational development needs, other than increased funding?*
9. What are your primary professional development needs? (Select all that apply.)
10. Please rank the following according to your organization's most frequent needs, where 1 is most frequent.
11. What outside professional support does your organization regularly engage? (Select all that apply.)
12. Describe your primary audience.
13. When asked to specify the number of individuals benefitting, how do you determine your figures?
14. What applications/software do you rely most heavily on for administration, production, and presentation?
15. Describe your organizational preservation strategy for analog-born (excluding paper archives) content.*
16. Describe your organizational preservation strategy for digital-born content.*
17. What publications do you rely on for art related news and writing?*
18. What online media art related discussion groups or listserves do you participate in or check regularly?*
19. What resources do you use to seek consultant services?*
20. If a custom system is not available, what application format do you prefer when applying for funding? (Select all that apply.)
21. What type of application deadline calendar for technical assistance would be most beneficial to your organization?
22. Where did you learn about the Media Arts Assistance Fund?*
23. Looking to the future, what do you see as the new technology frontier for your organization and/or programs?*

* These questions have long form answers, which are detailed in the addendum.

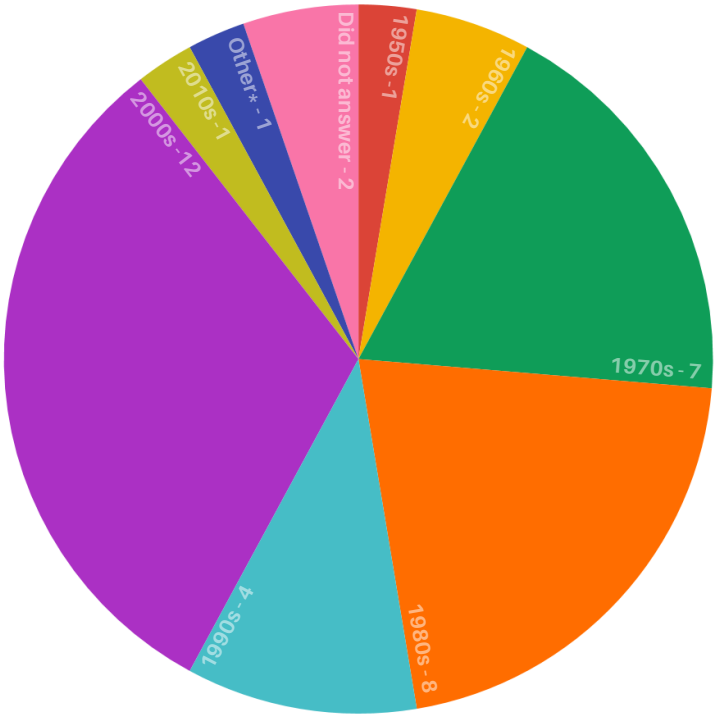
MAAF Organization Grantee Survey Results

1. In what New York State County is your organization based?



88 organizations surveyed
38 responded to survey
36 answered this particular question
95% response rate

2. In what decade was your organization founded?

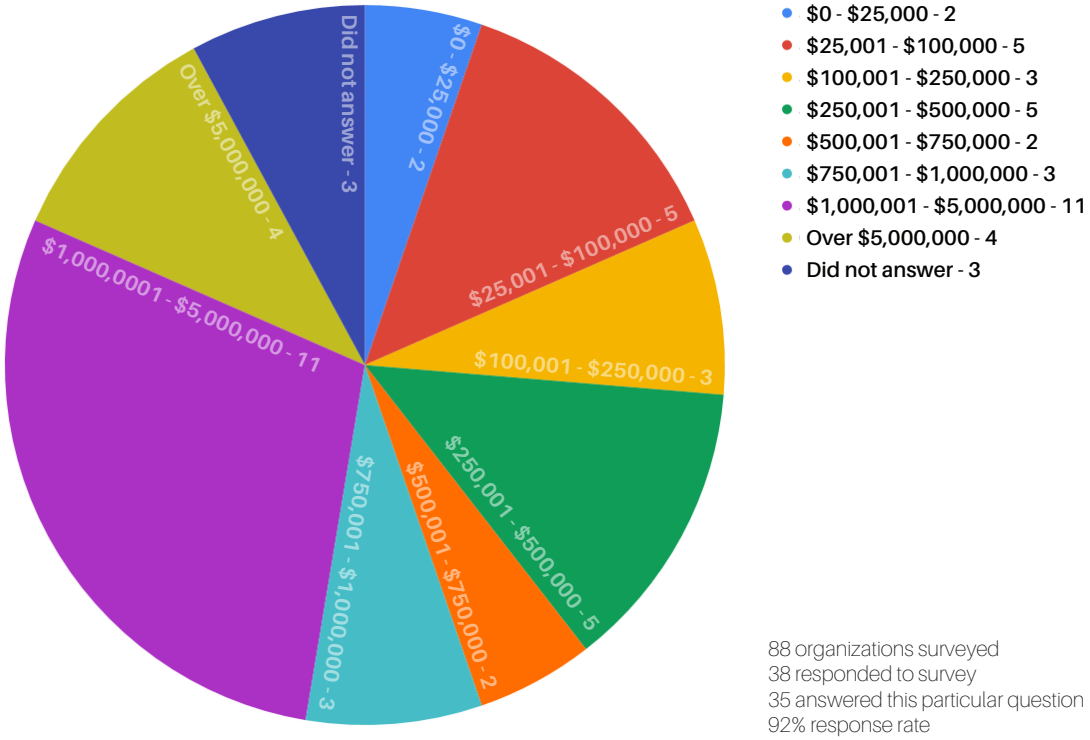


88 organizations surveyed
38 responded to survey
36 answered this particular question
95% response rate

* Other: 1929

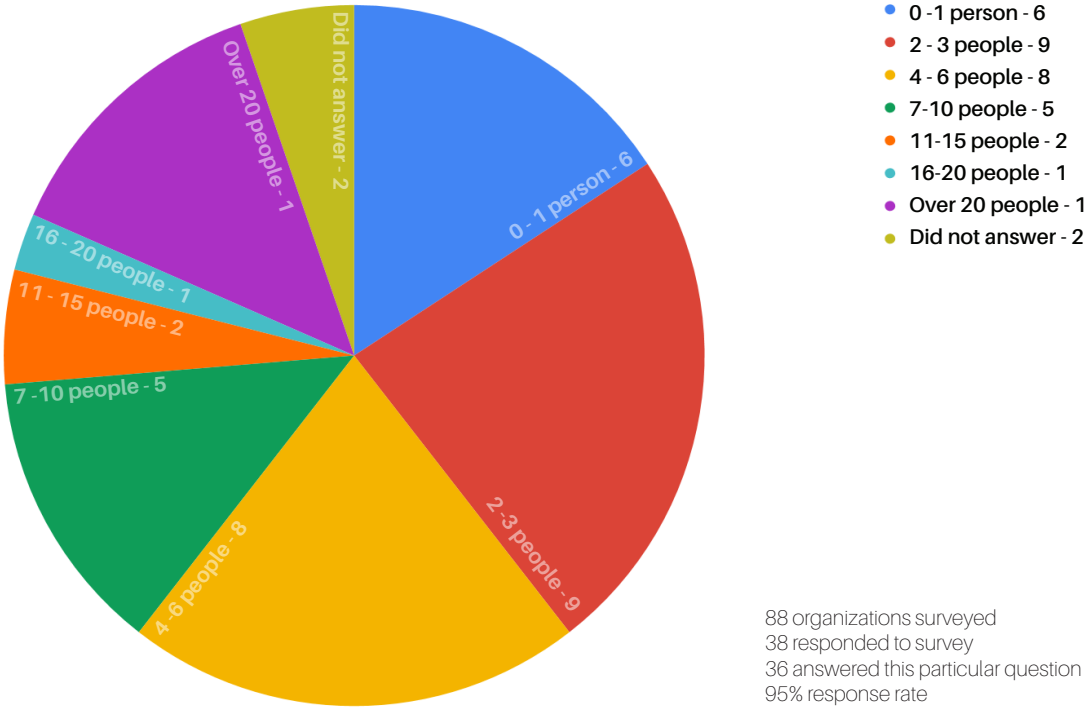
MAAF Organization Grantee Survey Results

3. What is your annual operating budget?



88 organizations surveyed
38 responded to survey
35 answered this particular question
92% response rate

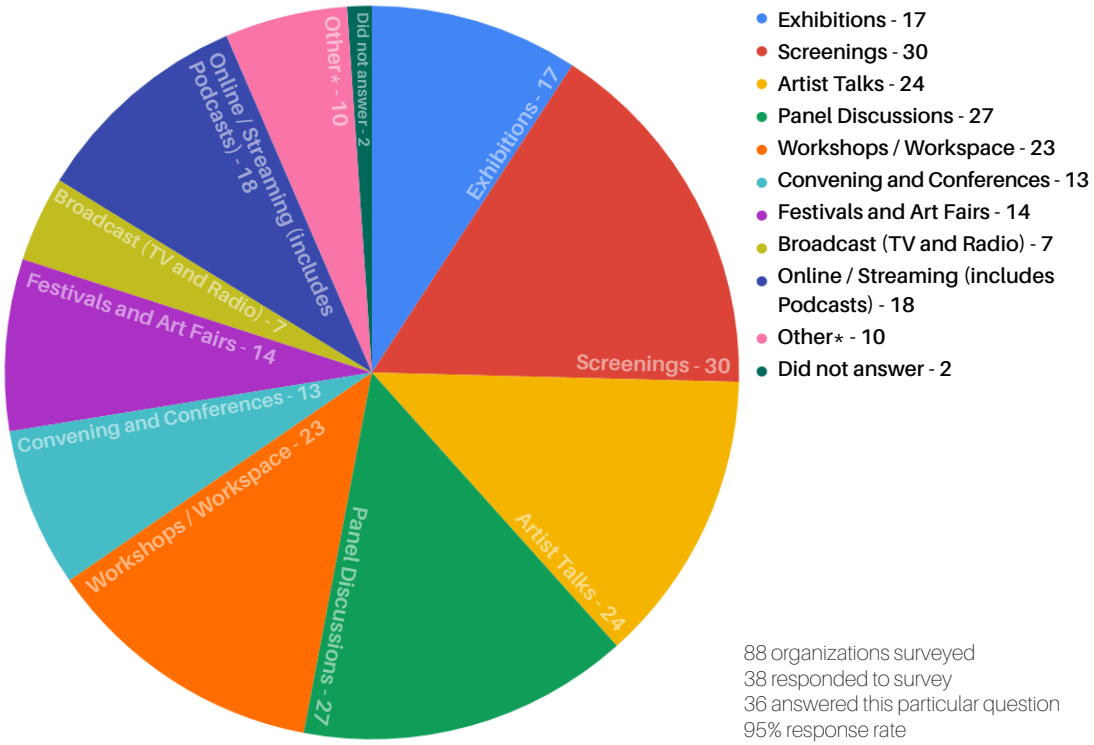
4. How many full-time equivalent staff members does your organization have?



88 organizations surveyed
38 responded to survey
36 answered this particular question
95% response rate

MAAF Organization Grantee Survey Results

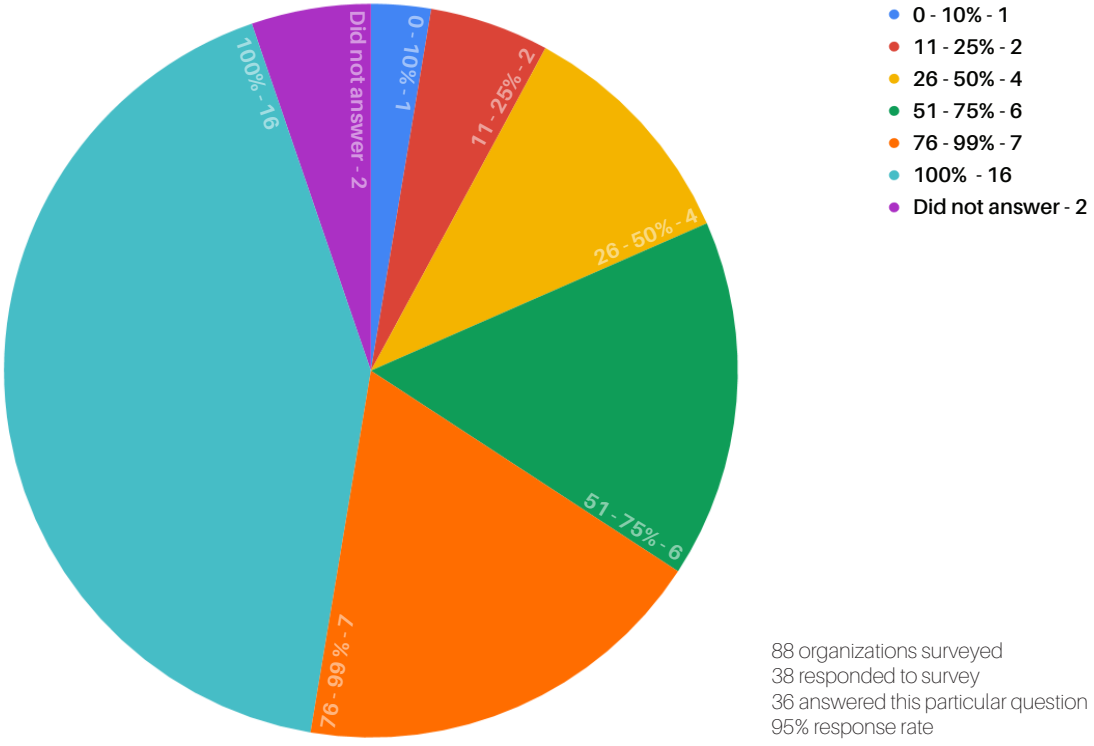
5. Please identify your organization's public programs. (Select all that apply.)



88 organizations surveyed
38 responded to survey
36 answered this particular question
95% response rate

* Other: Monthly Networking Meetings and Screenings and lectures from industry professionals, Bio Art, Research and archival activities, web site development regarding video art history, Distribution, live performance, distribution, Residencies, education programs, Critical Art and Social Practice, Music Concerts, Dance, & Theatre Performances

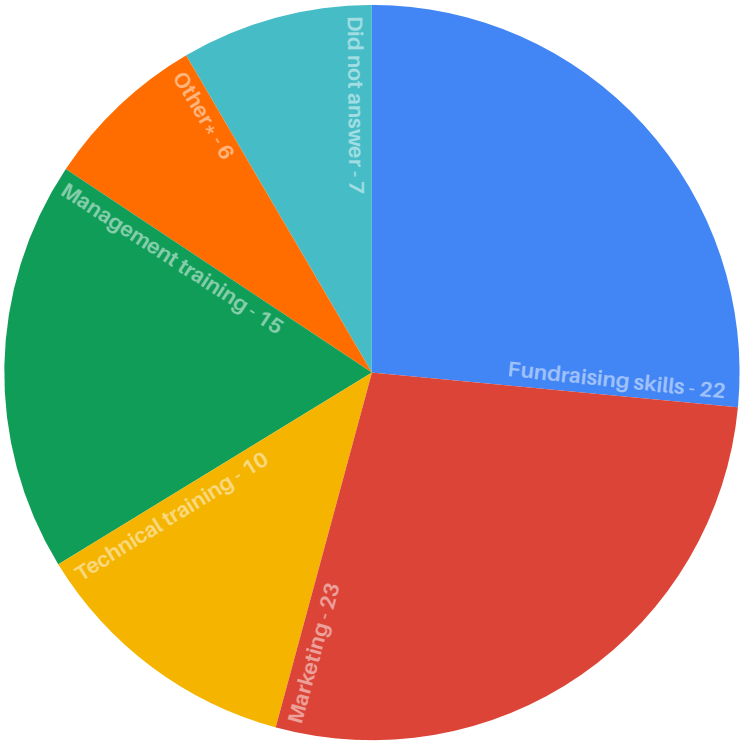
7. What percentage of your total annual programming is media art / technology-based?



88 organizations surveyed
38 responded to survey
36 answered this particular question
95% response rate

MAAF Organization Grantee Survey Results

9. What are your primary professional development needs? (Select all that apply.)

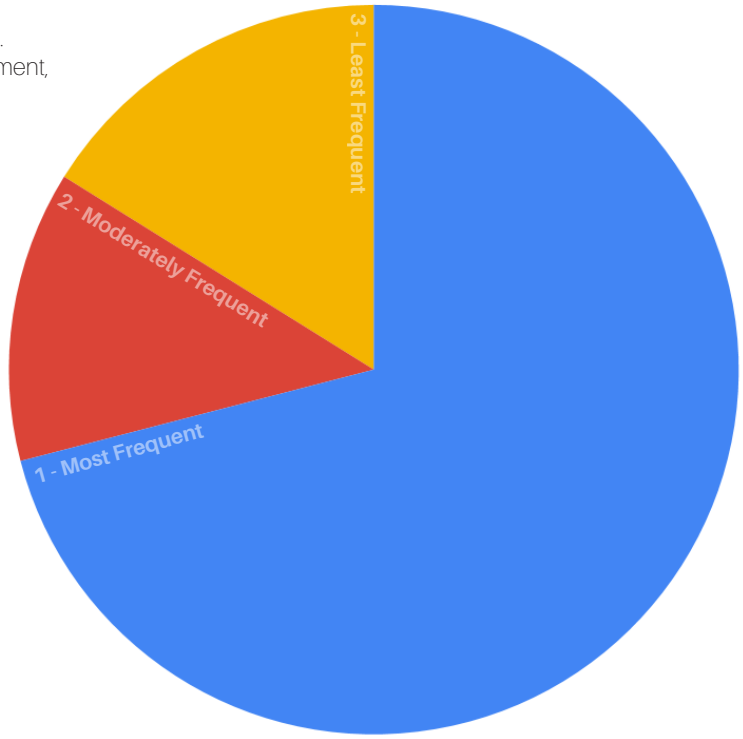


88 organizations surveyed
38 responded to survey
31 answered this particular question
82% response rate

*Other: N/A, grant writing skills, research and assessment, investment/financial management, Customer service

10. Please rank the following (Organizational Development, Professional Development, and Conferences & Convening) according to your organization's most frequent needs.

Organizational Developement (Incl. Strategic Planning, Board Development, Capital Campaign Planning, etc.)

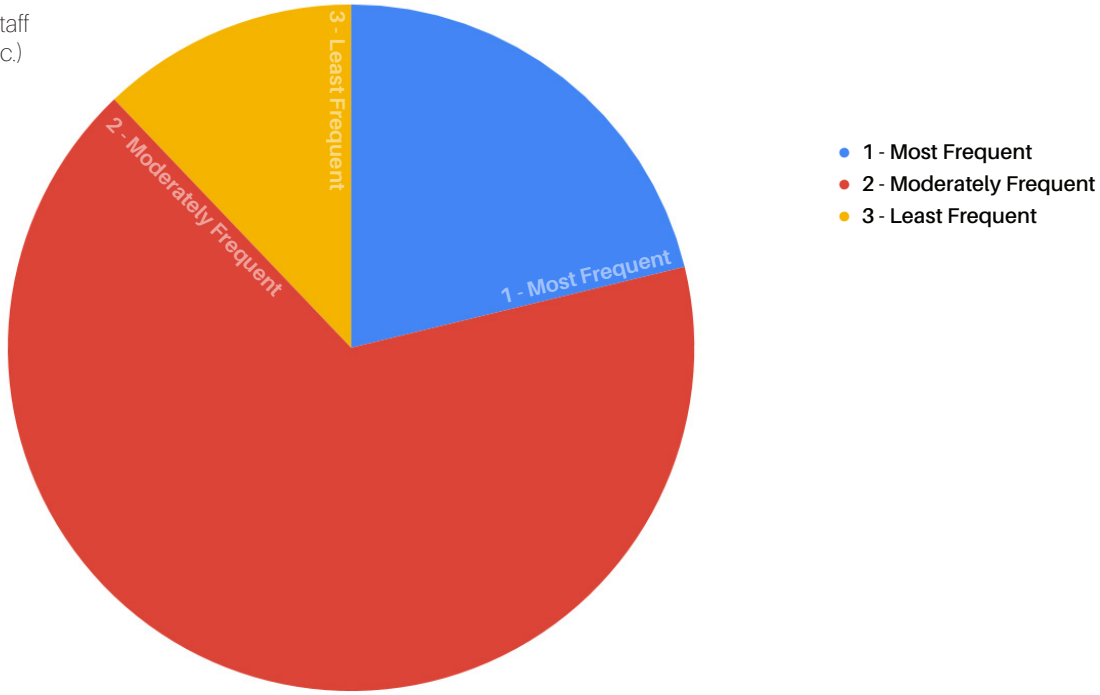


88 organizations surveyed
38 responded to survey
34 answered this particular question
89% response rate

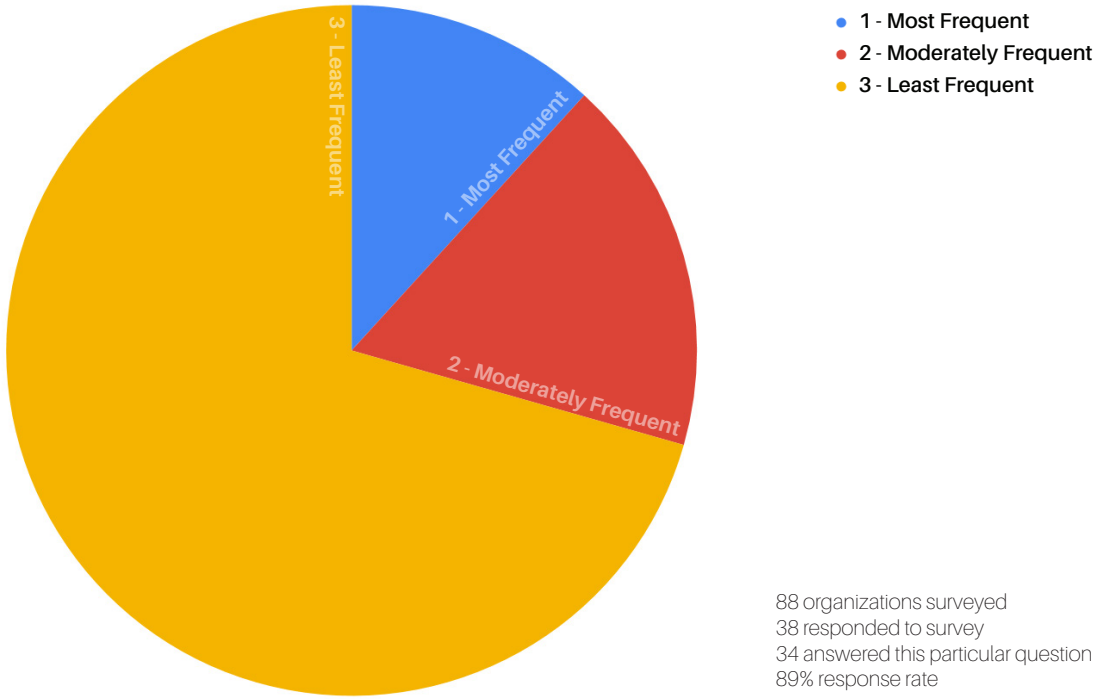
MAAF Organization Grantee Survey Results

10 (Continued). Please rank the following (Organizational Develepment, Professional Development, and Conferences & Convening) according to your organization's most frequent needs.

Professional Developement (Incl. Staff and Board training opportunities, etc.)



Conferences and Convening (Conference attendance, Peer organization site visits and Convening, etc.)



88 organizations surveyed
38 responded to survey
34 answered this particular question
89% response rate

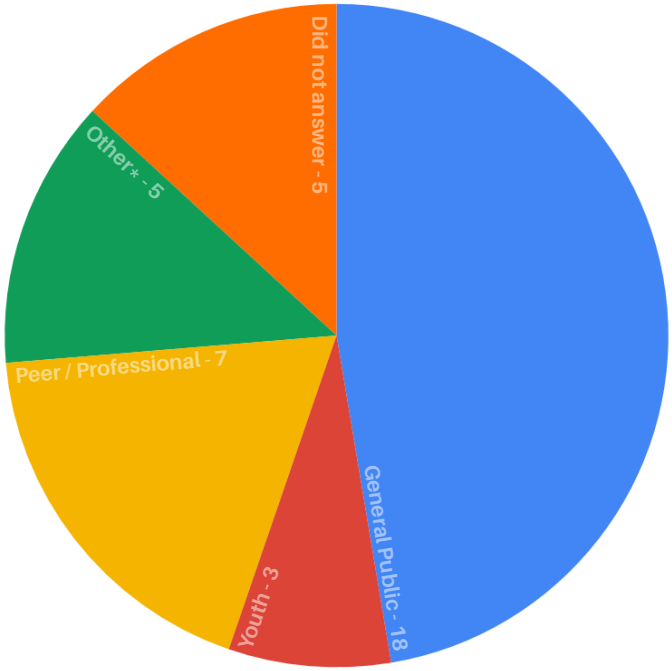
MAAF Organization Grantee Survey Results

11. What outside professional support does your organization regularly engage? (Select all that apply.)

88 organizations surveyed
38 responded to survey
31 answered this particular question
82% response rate

*Other: Database Programming, digital marketing consultant, Speakers, teachers, lecturers, interns

12. Describe your primary audience.

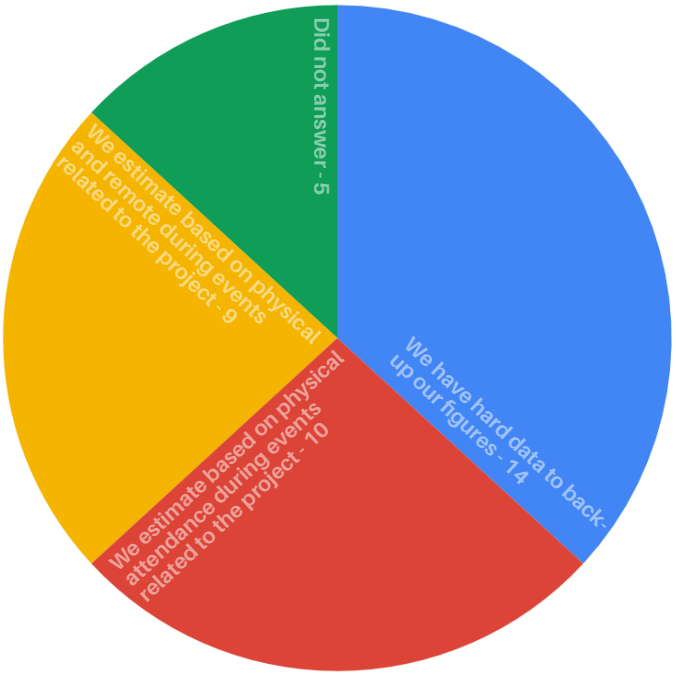


88 organizations surveyed
38 responded to survey
33 answered this particular question
87% response rate

*Other: All the above, both the users and makers of media, LGBTIQ, Emerging media artists of color, Combined Peer/Professional and General Public with a focus on Queer

MAAF Organization Grantee Survey Results

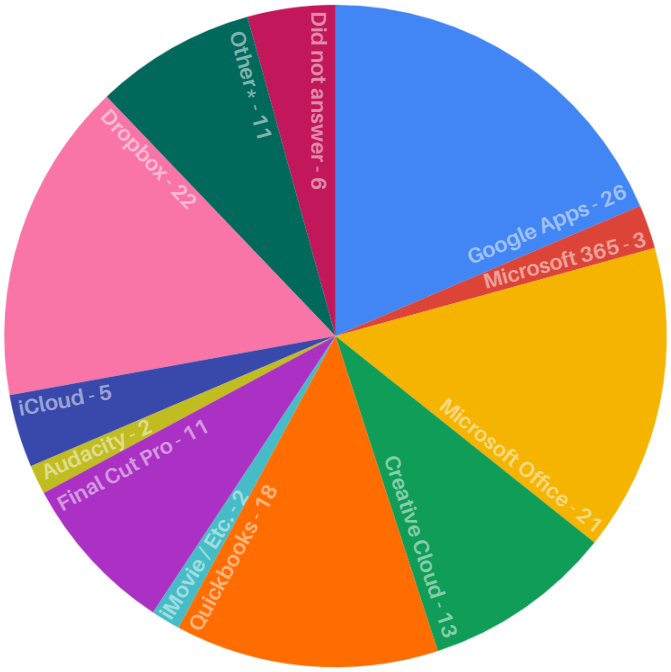
13. When asked to specify the number of individuals benefitting, how do you determine your figures?



- We have hard data to backup our figures - 14
- We estimate based on physical attendance during events related to the project - 10
- We estimate based on physical and remote (such as broadcast and streaming audiences) during events relating to the project - 9
- Did not answer - 5

88 organizations surveyed
38 responded to survey
33 answered this particular question
87% response rate

14. What applications/software do you rely most heavily on for administration, production, and presentation?



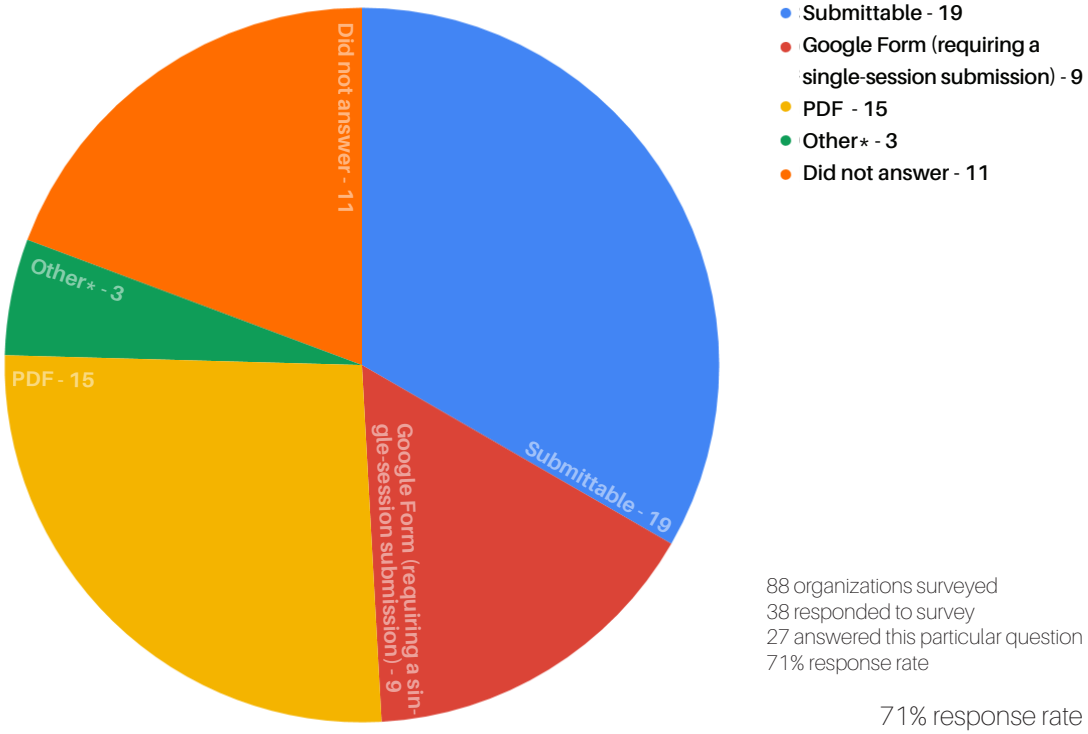
- Google Apps - 26
- Microsoft 365 - 3
- Microsoft Office - 21
- Creative Cloud - 13
- Quickbooks - 18
- iMovie / Etc. - 2
- Final Cut Pro - 11
- Audacity - 2
- iCloud - 5
- Dropbox - 22
- Other* -11
- Did not answer - 6

88 organizations surveyed
38 responded to survey
32 answered this particular question
84% response rate

*Other: No preference, a system that allow you to save your drafts and come back to them, editable google form

MAAF Organization Grantee Survey Results

20. If a custom system is not available, what application format do you prefer when applving for funding? (Select all that apply.)

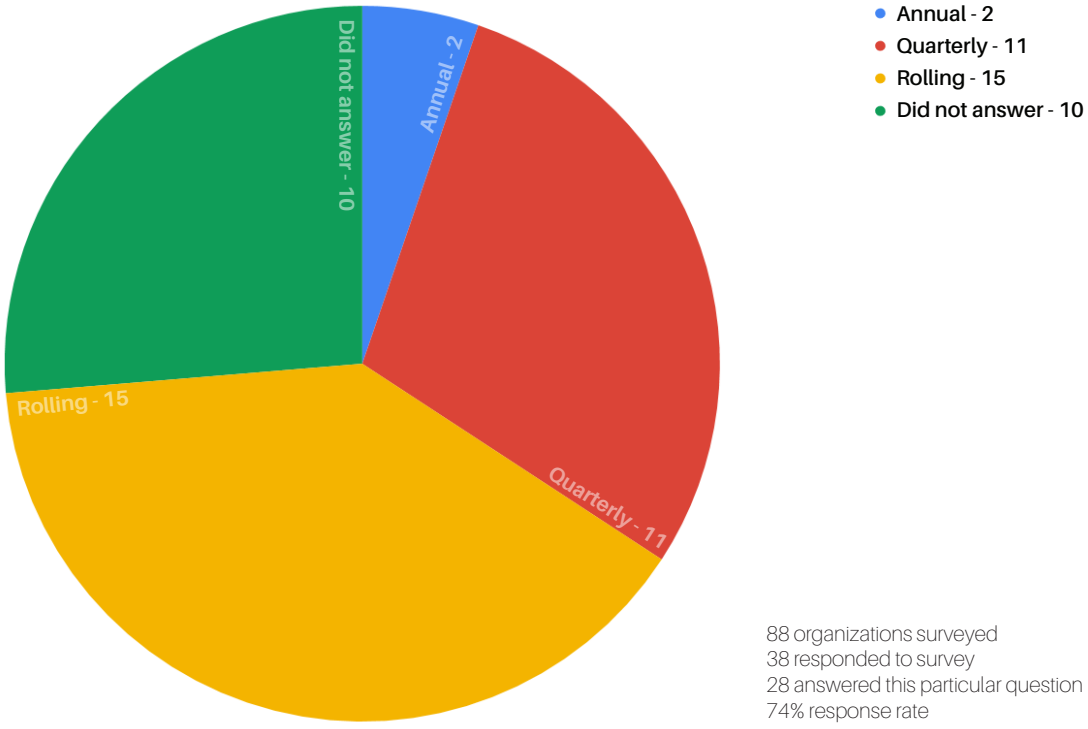


88 organizations surveyed
38 responded to survey
27 answered this particular question
71% response rate

71% response rate

*Other: No preference, a system that allow you to save your drafts and come back to them, editable google form

21. What type of application deadline calendar for technical assistance would be most beneficial to your organization?



88 organizations surveyed
38 responded to survey
28 answered this particular question
74% response rate

MAAF Artist Grantee Survey

What new forms of support might be needed to meet expanding frontiers in emerging fields, and what do we see as viable support for artists as new genres of Art and Technology continue to evolve? To understand the field today, EMF and Wave Farm surveyed how MAAF artist grantees may or may not have changed artistic practice between 2009 and 2018.

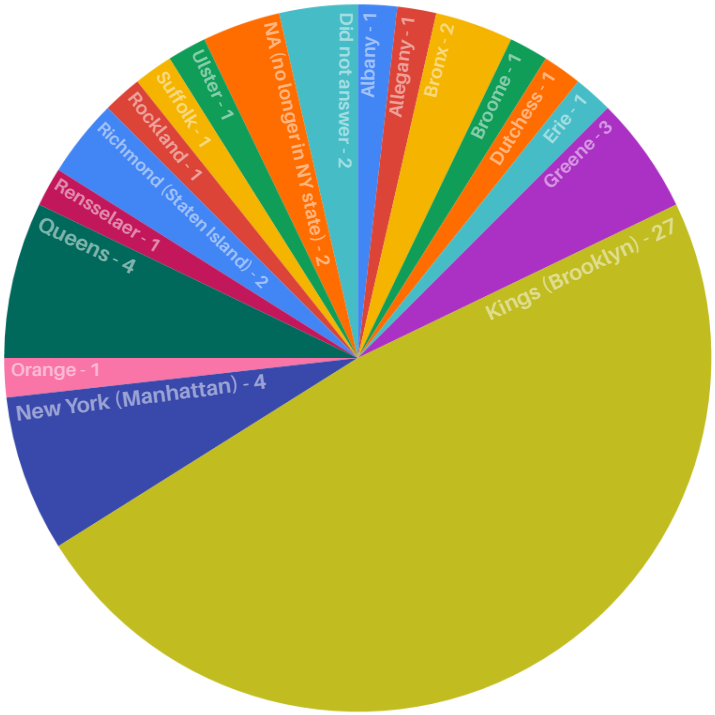
Questions asked

1. In what New York State County do you reside and work?
2. How would you identify your career level?
3. Do you work primarily as an individual or in collaboration with others?
4. Please identify the primary Media Art genre in which you work.
5. What other art forms or disciplines do you include/incorporate toward the creation of your work?*
6. Are you preserving your work? If so, what format are you using? What other steps are you taking to ensure your work is available for future audiences?*
7. Where / through what technology do you most often present your work?
8. What audience is your work intended for?
9. What hardware or platform do you most frequently use for production and/or editing?*
10. What software/applications do you use for production, editing, and preservation?*
11. What special presentation needs / technology are most commonly required for viewing your work?*
12. What publications do you rely on for art related news and writing?*
13. What online media art related discussion groups or listserves do you participate in or check regularly?*
14. Please rank the following according to your most frequent needs, where 1 is most frequent.
15. What are your most common sources of Production/Post-production Funding?*
16. What are your most common sources of Distribution/Exhibition Funding?*
17. What kind of support do you most need other than financial?
18. What is the average budget / range of cost for producing your work?
19. If a custom system is not available, what application format do you prefer when applying for funding? (Select all that apply.)
20. When, during the calendar year, do you feel would be an ideal application deadline?*
21. Where did you learn about the Media Arts Assistance Fund?*
22. Looking to the future, what do you see as the new technology frontier for you as an artist?*

* These questions have long form answers, which are detailed in the addendum.

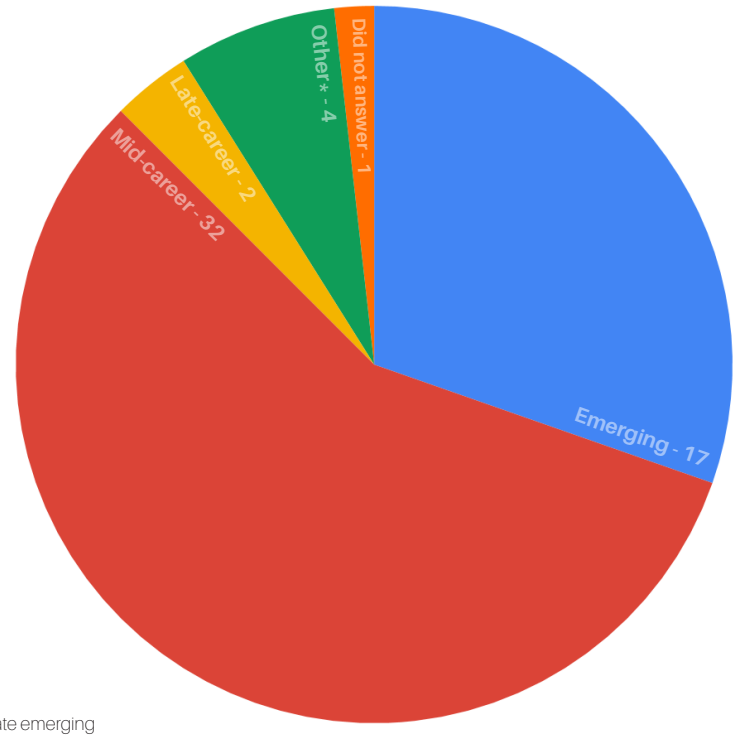
MAAF Artist Grantee Survey Results

1. In what New York State County do you reside and work?



89 artists surveyed
56 responded to survey
54 answered this particular question
96% response rate

2. How would you identify your career level?

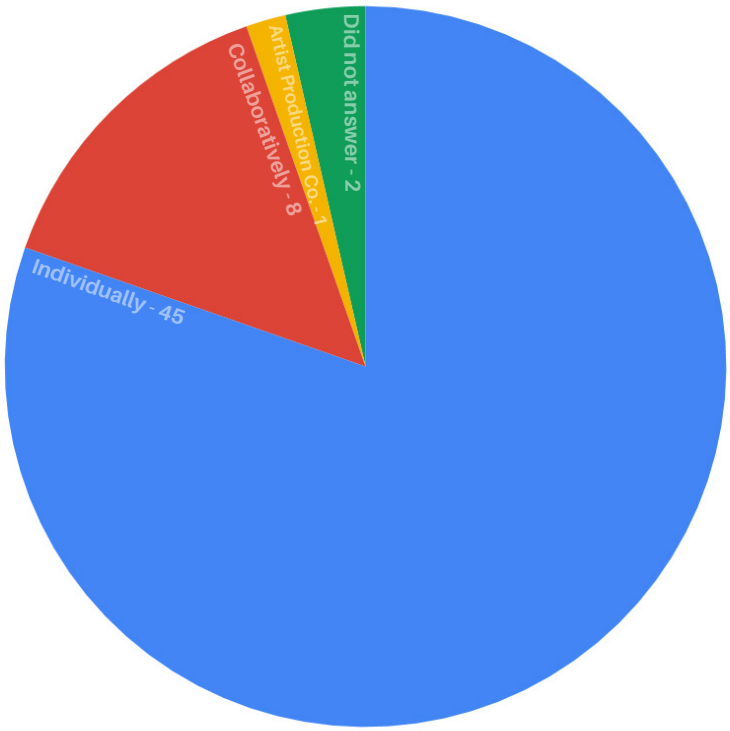


89 artists surveyed
56 responded to survey
545answered this particular question
98% response rate

*Other: between emerging and mid-career, Late emerging

MAAF Artist Grantee Survey Results

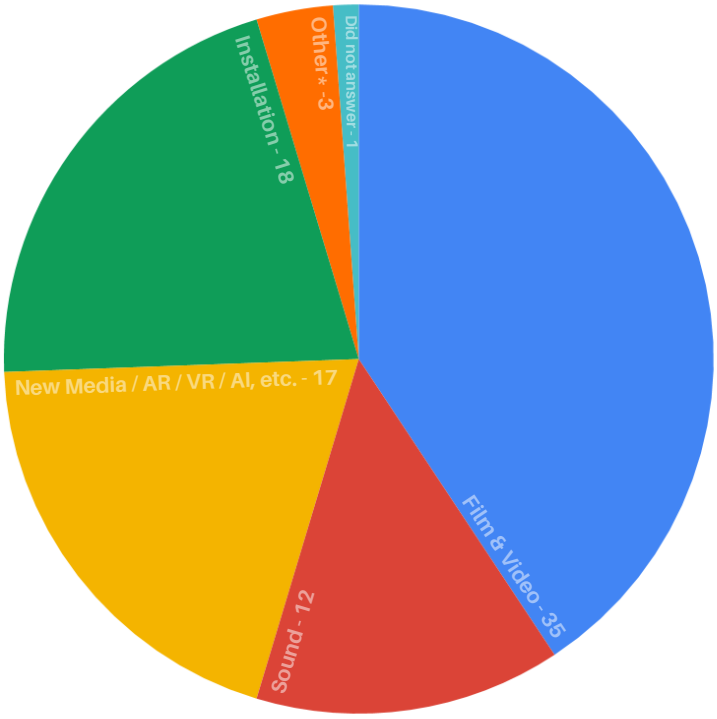
3. Do you work primarily as an individual or in collaboration with others?



- Individually - 45
- Collaboratively - 8
- As an Artist Production Company - 1
- Did not answer - 2

89 artists surveyed
56 responded to survey
54 answered this particular question
96% response rate

4. Please identify the primary Media Art genre in which you work.



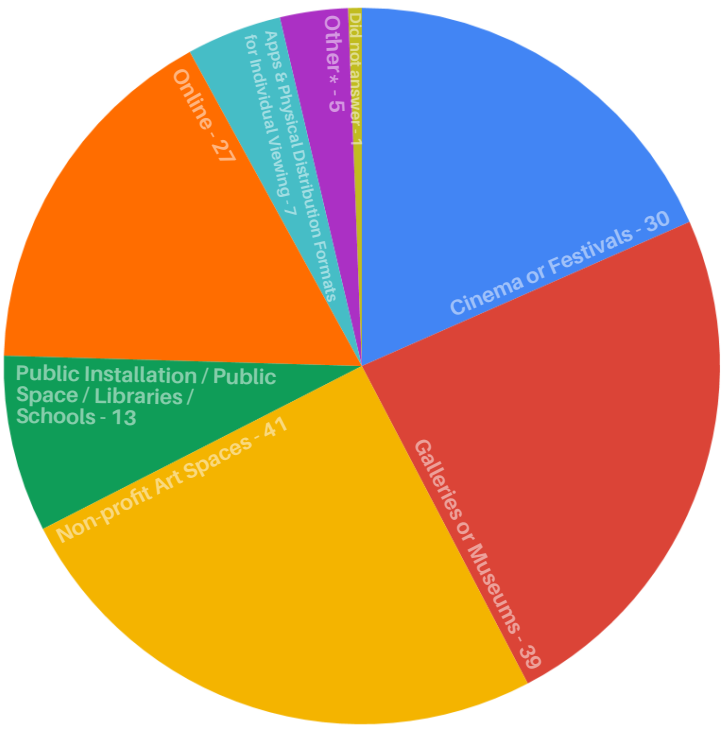
- Film & Video - 35
- Sound - 12
- New Media / AR / VR / AI, etc. - 17
- Installation - 18
- Other* - 3
- Did not answer - 1

89 artists surveyed
56 responded to survey
55 answered this particular question
98% response rate

* Other: performance, Sculpture using new technologies, decorative objects using new technologies, syncronous audio visual in performance and for installation. See addendum for comprehensive list of artist project genres.

MAAF Artist Grantee Survey Results

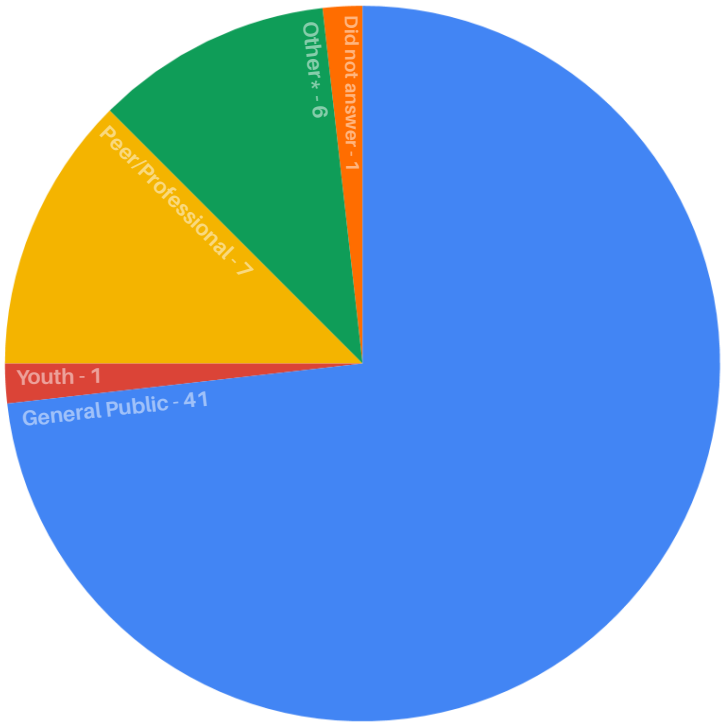
7. Where / through what technology do you most often present your work?



89 artists surveyed
56 responded to survey
55 answered this particular question
98% response rate

* Other: TV, Businesses, schools, live performance, Public television, and outreach screenings where I travel the work with projection equipment.

8.What audience is your work intended for?



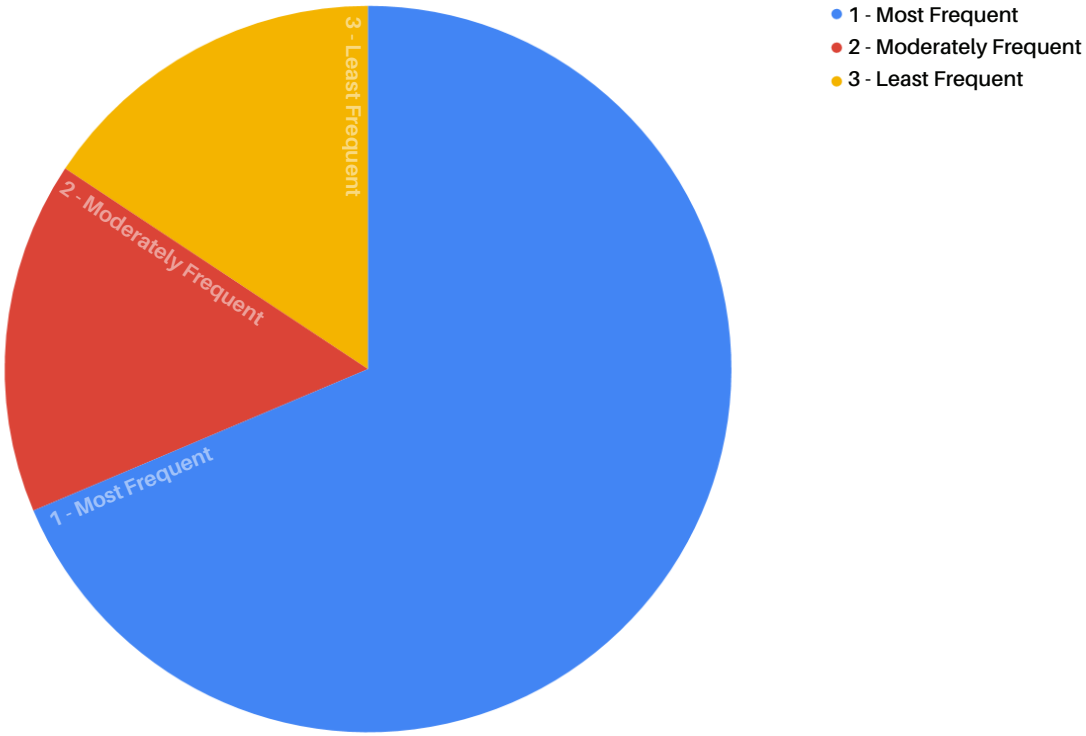
89 artists surveyed
56 responded to survey
55 answered this particular question
98% response rate

* Other: General Public and Peer / Professional (x4), anyone tolerant of flicker and game for abstract developments, special interest (niche programs)

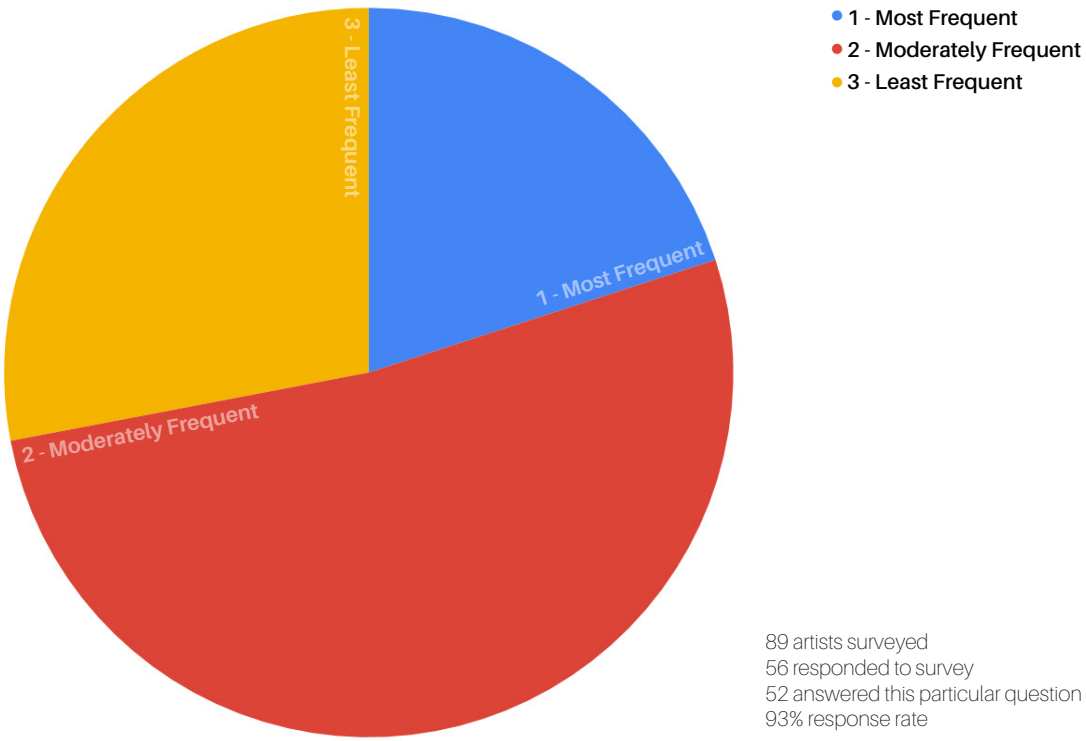
MAAF Artist Grantee Survey Results

14. Please rank the following (Production funding, Post-production/Finishing Funding, & Distribution/Exhibition Funding) according to your most frequent needs.

Production Funding



Post-production/Finishing Funding

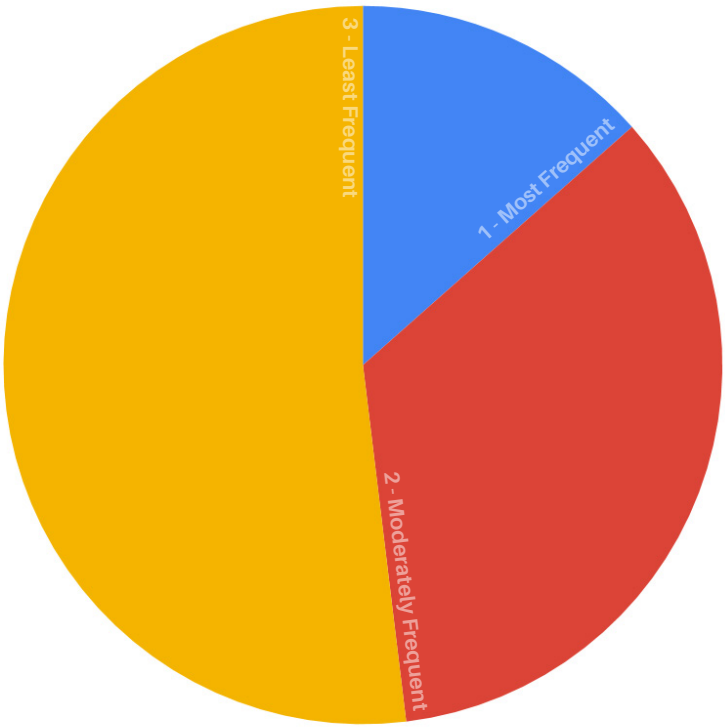


89 artists surveyed
56 responded to survey
52 answered this particular question
93% response rate

MAAF Artist Grantee Survey Results

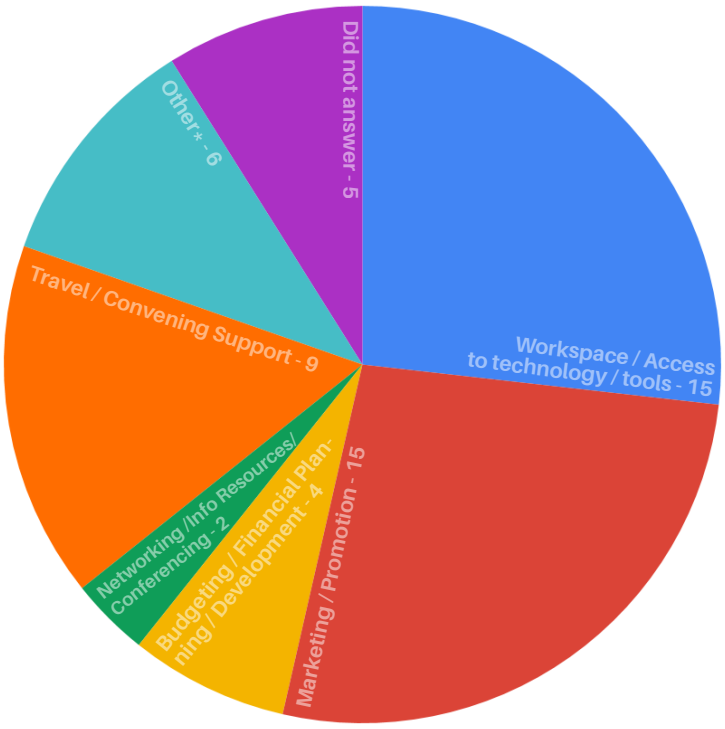
14 (continued). Please rank the following (Production funding, Post-production/Finishing Funding, & Distribution/Exhibition Funding) according to your most frequent needs.

Distribution/Exhibition Funding



89 artists surveyed
56 responded to survey
52 answered this particular question
93% response rate

17. What kind of support do you most need other than financial?

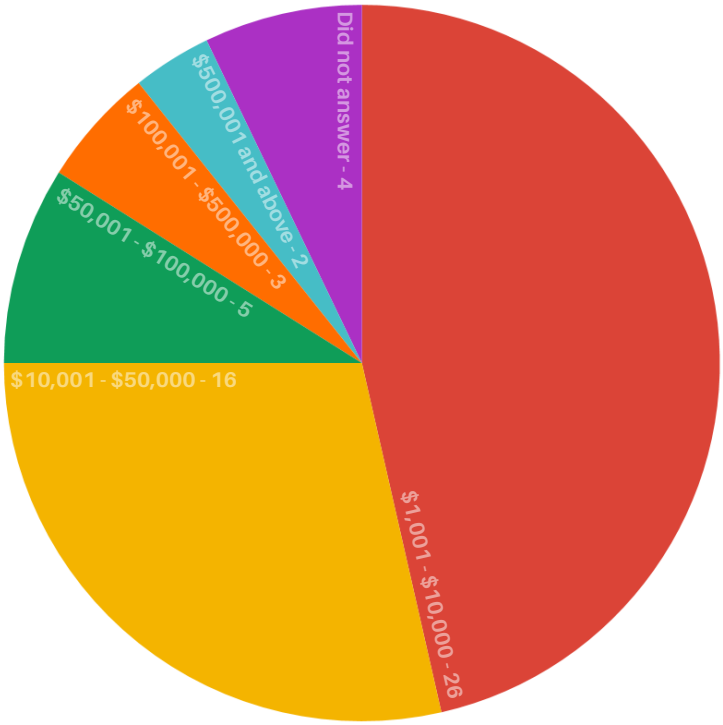


89 artists surveyed
56 responded to survey
51 answered this particular question
91% response rate

*Other: Exhibition connection, professional development, Representation, None, gigs, depends on project, Workspace, access to technlogy; Marketing/Promotion/Development

MAAF Artist Grantee Survey Results

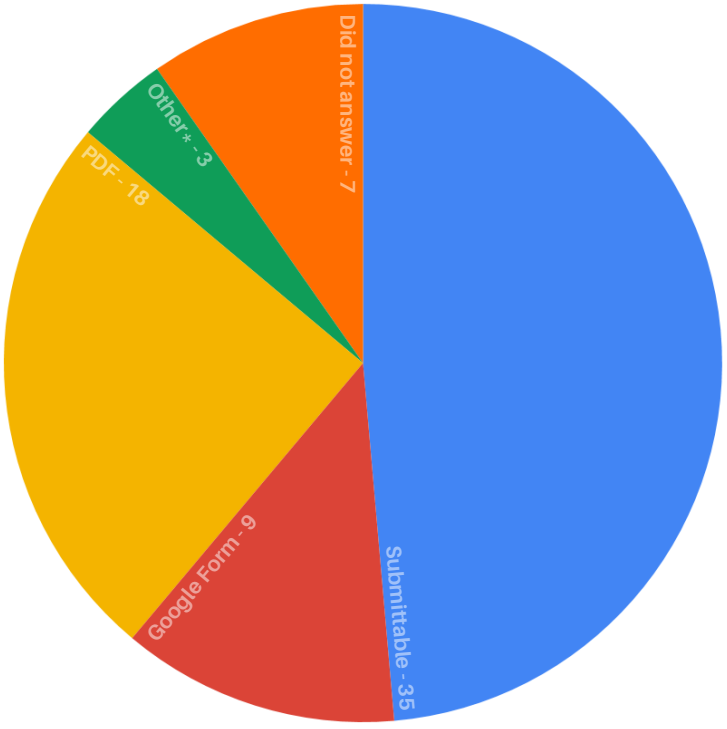
18. What is the average budget / range of cost for producing your work?*



89 artists surveyed
56 responded to survey
52 answered this particular question
93% response rate

* Zero answers in the $100-$1000 range

19. If a custom system is not available, what application format do you prefer when applying for funding? (Select all that apply.)



89 artists surveyed
56 responded to survey
49 answered this particular question
88% response rate

* Other: Google doc that can be edited across multiple sessions, really dislike pdf, it doesn't matter as long as it works

Index: MAAF Organizational Grantees

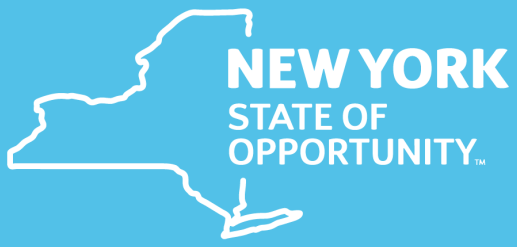
Organizational Development, Professional Development, Conferences and Convening
2012-2018

African Voices Communications
Allied Productions
American Friends of the Ludwig Foundation of Cuba
American Museum of the Moving Image
Anthology Film Archives
Art Mission and Theater
Art Radio International (dba: Clocktower Productions)
((audience))
Audio Visual Arts (AVA)
Basilica Hudson
The Black TV & Film Collective
The Brooklyn FilmShop
The Brooklyn Rail
Burchfield Penney Art Center
Camera News, Inc. (dba: Third World Newsreel)
Capital Cinema Cultural Exchange
Capitol Civic Center (Rome Capitol Theatre)
Center for Holographic Arts
Center for New American Media
Chicken & Egg Pictures
Cinema Tropical
Columbia County Council on the Arts
Complicated
CultureHub
Dance Films Association
Dance Works
Deep Dish TV
Dia Art Foundation
Downtown Community Television Center (DCTV)
Electronic Arts Intermix (EAI)
Experimental Television Center
Eyebeam Atelier
Film Forum
Finger Lakes Environmental Film Festival at Ithaca College
Games for Change
Global Action Project
Grand Street Community Arts
Harvestworks
Havana Film Festival NY
Huyck Preserve and Biological Research Station
Independent Media Arts Preservation (IMAP)
Jacob Burns Film Center
Laboratory for Icon & Idiom
Light in Winter
Light Industry
Little Theatre
Maysles Institute (dba: Maysles Documentary Center)
Media Alliance (dba: Sanctuary for Independent Media)
Millenium Film Workshop
MoMA
Mono No Aware
Museum of the Moving Image
National Black Programming Consortium
New American Cinema Group (dba: Filmmakers Coop)
New Community Cinema Club
New York Film/Video Council
New York International Children's Film Festival
New York Lesbian and Gay Experimental Film Festival
New York Women in Film and Television
Outpost Artists Resources
Paper Tiger TV
The Picture House Regional Film Center
POV | American Documentary
Rhizome
Rivertown Film Society
Rooftop Films
Roulette Intermedium
Rural Route Films
Saratoga Film Forum
Signal Culture
Smithsonian National Museum of the American Indian
Spark Media Project (AKA: Children's Media Project)
Squeaky Wheel (Buffalo Media Resources, Inc.)
Standby Program
Time and Space Limited
Tribeca Film Institute
UnionDocs
United Palace of Cultural Arts
Upstate Independent Filmmakers Network
WAMC Northeast Public Radio
WNY Performance Center
Women Make Movies
Youth FX

Index: MAAF Artist Grantees

Distribution / Exhibition Support
2009-2018

Zoe Beloff
Annie Berman
Jason Bernagozzi
Danielle Beverly
Melis Birder
Natalie Bookchin
Joan Brooker-Marks
Peter Burr
Blake Carrington
Todd Chandler
Jonathan Cohrs
Joe Diebes
David Dixon
Meredith Drum
Ian Epps
Jessica Feldman
Jim Finn
Adam Frelin
Sabisha Friedberg
David Galbraith
Michael Galinsky (Rumur)
Michael Garofalo
Dylan Gauthier
Volker Goetze
Maximilian Goldfarb
Jacqueline Goss (and Jenny Perlin)
Cassandra Guan (and Lily Benson)
Tamara Gubernat
Michelle Handelman
Claudia Hart
Robin Hessman
Tali Hinkis (and Kyle Lapidus [LoVid])
Ann Hirsch
Tracie Holder
David Horvitz
Ekene Ijeoma
Shaun Irons (and Lauren Petty)
Ken Jacobs
Sawako Kato
Victoria Keddie
Brenda Ann Kenneally
Eli Kezler
James N. Kienitz Wilkins
Franziska Lamprecht (eteam)
Hank C. Linhart
David Linton
Jeanne Liotta
Simon Liu
Cecilia Lopez
Paul Lovelace (and Jessica Wolfson)
Kristin Lucas
Tony Martin
Jillian McDonald
Joseph McKay
Marisa Morán Jahn
John Morton
Erik Moskowitz (and Amanda Trager)
ecoarttech (Cary Peppermint and Leila Nadir)
Tara Najd Ahmadi
Heidi Neilson
Daniel Neumann (and Juan Betancurth)
Tomonari Nishikawa
Elizabeth Orr
Andrea Parkins
Margo Pelletier (and Lisa Thomas)
Sue Perlgut
Kris Perry
Jennifer Redfearn
Yoruba Richen
Todd Rohal
Marina Rosenfeld
Efrain Rozas
Amie Siegal
Fern Silva
Philip Stearns
Kimi Takesue
Landon Van Soest
Ian Vanek (Japanther)
Laura Vitale
Lance Wakeling
Mary Walling Blackburn
Miao Wang
Julia Weist (and Nestor Siré)
Byron Westbrook
Jeremy Young (szilárd)
Betty Yu
Nick Yulman
Caveh Zahedi



Council on the Arts

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