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.
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 grantees, 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 EMF 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.

Grantees 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)
- 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 Grantees an important and timely resource throughout. To remain relevant, a periodic review of where we are, where we’ve been, and where Grantees 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 partnership. This in-depth evaluation of both NYSCA Electronic Media and Film grant 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 Grantees. 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
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

Table of Contents

Introduction pg. 2-4
Executive Summary pg. 6-8
Section One: Summary Graphics pg. 9-13
Section One: Organization Application Type pg. 4-7
Section Two: Organization Applicants per New York State County pg. 9-12
Section Three: Organization Applicants by Non-profit Incorporation Date pg. 14-17
Section Four: Artist Grantee Genre pg. 19-23
Section Five: Artist All Applicants Genre pg. 25-29
Section Six: Artist Applicants per New York State County pg. 31-35
Section Seven: Organization Grantee Survey Results Long-Form Answers pg. 37-46
Section Eight: Artist Grantee Survey Results Long-Form Answers pg. 48-66
Addendums (Separate document with its own pages)

Section Two: Organizations Detail
  Number of Applications pg. 15
  Amount Requested vs. Amount Awarded pg. 16
  Application Categories pg. 17
  Application Type pg. 18
  Applicants Per County pg. 19
  Applicants Per Incorporation Year pg. 20

Section Three: Artists Detail
  Number of Applications pg. 22
  Amount Requested vs. Amount Awarded pg. 23
  Applicant Genre pg. 24
  Grantee Genre pg. 25
  Applicants Per County pg. 26

Section Four: Survey
  Organization Survey Questions and Results pg. 28-36
  Artist Survey Questions and Results pg. 37-43

Indexes
  Organization Grantees pg. 44
  Artist Grantees pg. 45

Credits pg. 46
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 Grant 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

*Some organizations and artists received multiple awards during the ten year period represented in this report.
Organizations
Media Arts Assistance Fund
Organizational Development, Professional Development, Conferences and Convening
2012 - 2018

171
AWARDS
$385,192
AWWARDED
88
ORGANIZATIONS
19
COUNTIES

1. ERIE
2. WYOMING
3. MONROE
4. TOMPKINS
5. TIoga
6. BROOME
7. ONEIDA
8. SARATOGA
9. ALBANY
10. RENSSELAER
11. COlumbia
12. Dutchess
13. RockLANd
14. WESTCHESTER
15. BRONX
16. NEW YORK
17. queens
18. kings
19. SUFFOLK
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

1. MONROE
2. TOMPKINS
3. BROOME
4. RENSSELAER
5. GREENE
6. COLUMBIA
7. DUTCHESS
8. ROCKLAND
9. WESTCHESTER
10. NEW YORK
11. QUEENS
12. KINGS
13. SUFFOLK
### Media Arts Assistance Fund

**Artists**

**Distribution / Exhibition Support**

**2009 - 2018**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount Awarded</th>
<th>Artists Awarded</th>
<th>Counties Across</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>$63,750</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>2010</td>
<td>$52,800</td>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>2011</td>
<td>$46,275</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>2012</td>
<td>$41,250</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>2013</td>
<td>$44,965</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>2014</td>
<td>$62,280</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>2015</td>
<td>$70,874</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>2016</td>
<td>$63,475</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>2017</td>
<td>$62,416</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>2018</td>
<td>$62,995</td>
<td>10</td>
<td>4</td>
</tr>
</tbody>
</table>
SECTION TWO
Organizational Detail
FY2012 - FY2018
### Total Number of Applications

<table>
<thead>
<tr>
<th>Year</th>
<th>Applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY2012</td>
<td>38</td>
</tr>
<tr>
<td>FY2013</td>
<td>48</td>
</tr>
<tr>
<td>FY2014</td>
<td>52</td>
</tr>
<tr>
<td>FY2015</td>
<td>35</td>
</tr>
<tr>
<td>FY2016</td>
<td>40</td>
</tr>
<tr>
<td>FY2017</td>
<td>42</td>
</tr>
<tr>
<td>FY2018</td>
<td>36</td>
</tr>
</tbody>
</table>

**Total Number of Applications:** 291*

### Total Amount Awarded

**Total Amount Awarded:** $385,192

---

*The average number of applications per year = 42.

FY14 included 10 requests specific to Flaherty Film Seminar conference attendance.
NYSCA Electronic Media & Film in Partnership with Wave Farm:
Regrant Partnership Report 2009-2018

MAAF Organization Amount Requested vs. Amount Awarded
Organizational Development, Professional Development, Conferences and Convening

<table>
<thead>
<tr>
<th></th>
<th>Total Requested</th>
<th>Total Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY2012</td>
<td>$108,505</td>
<td>$54,745</td>
</tr>
<tr>
<td>FY2013</td>
<td>$112,728</td>
<td>$49,753</td>
</tr>
<tr>
<td>FY2014</td>
<td>$169,397</td>
<td>$59,904</td>
</tr>
<tr>
<td>FY2015</td>
<td>$114,000</td>
<td>$51,000</td>
</tr>
<tr>
<td>FY2016</td>
<td>$123,859</td>
<td>$56,750</td>
</tr>
<tr>
<td>FY2017</td>
<td>$144,895</td>
<td>$59,320</td>
</tr>
<tr>
<td>FY2018</td>
<td>$110,170</td>
<td>$53,720</td>
</tr>
</tbody>
</table>

Total Requested: $883,555
Total Awarded: $385,192
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 existing 2012 - 2018 are represented.
This graph does not include unincorporated applicants (of which there are 24).

*2010s reflects data available through 2018.
SECTION THREE
Artists Detail
FY2009 - FY2018
Total Number of Applications
662

Total Amount Awarded
$570,930
MAAF Artist Amount Requested vs. Amount Awarded
Distribution / Exhibition Support

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Total Requested</th>
<th>Total Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY2009</td>
<td>$888,687</td>
<td>$63,750</td>
</tr>
<tr>
<td>FY2010</td>
<td>$328,928</td>
<td>$52,800</td>
</tr>
<tr>
<td>FY2011</td>
<td>$544,159</td>
<td>$46,275</td>
</tr>
<tr>
<td>FY2012</td>
<td>$447,325</td>
<td>$41,250</td>
</tr>
<tr>
<td>FY2013</td>
<td>$376,551</td>
<td>$44,965</td>
</tr>
<tr>
<td>FY2014</td>
<td>$523,033</td>
<td>$62,280</td>
</tr>
<tr>
<td>FY2015</td>
<td>$456,668</td>
<td>$70,874</td>
</tr>
<tr>
<td>FY2016</td>
<td>$447,171</td>
<td>$63,475</td>
</tr>
<tr>
<td>FY2017</td>
<td>$421,842</td>
<td>$62,416</td>
</tr>
<tr>
<td>FY2018</td>
<td>$862,587</td>
<td>$62,995</td>
</tr>
</tbody>
</table>

Total Requested: $5,294,951.13
Total Awarded: $571,080.00
### MAAF Artist Application Genre*

**Distribution / Exhibition Support**

<table>
<thead>
<tr>
<th>Genre</th>
<th>Applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film &amp; Video (Combined)</td>
<td>547</td>
</tr>
<tr>
<td>Sound</td>
<td>189</td>
</tr>
<tr>
<td>New Media</td>
<td>209</td>
</tr>
<tr>
<td>Installation</td>
<td>205</td>
</tr>
<tr>
<td>Other</td>
<td>122</td>
</tr>
</tbody>
</table>

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

MAAF Artist Grantee Genre*
Distribution / Exhibition Support

* A single primarily genre was identified by each grantee.

MAAF Artist Applicants per New York State County*
Distribution / Exhibition Support

*Only counties with application data existing 2009 - 2018 are listed.
SECTION FOUR

Survey

---

NYSCA Electronic Media & Film in Partnership with Wave Farm:
Regrant Partnership Report 2009-2018
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?

- Albany - 1
- Dutchess - 1
- Erie - 1
- Kings (Brooklyn) - 7
- Monroe - 2
- New York (Manhattan) - 17
- Queens - 3
- Rensselaer - 1
- Tioga - 1
- Westchester - 2
- Did not answer - 2

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

2. In what decade was your organization founded?

- 1950s - 1
- 1960s - 2
- 1970s - 7
- 1980s - 8
- 1990s - 4
- 2000s - 12
- 2010s - 1
- Other* - 1
- Did not answer - 2

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

* Other: 1929
3. What is your annual operating budget?

4. How many full-time equivalent staff members does your organization have?
MAAF Organization Grantee Survey Results

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

- Exhibitions - 17
- Screenings - 30
- Artist Talks - 24
- Panel Discussions - 27
- Workshops / Workspace - 23
- Convening and Conferences - 13
- Festivals and Art Fairs - 14
- Broadcast (TV and Radio) - 7
- Online / Streaming (includes Podcasts) - 18
- Other* - 10
- Did not answer - 2

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?

- 0 - 10% - 1
- 11 - 25% - 2
- 26 - 50% - 4
- 51 - 75% - 6
- 76 - 99% - 7
- 100% - 16
- Did not answer - 2

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.)

- Fundraising skills - 22
- Marketing - 23
- Technical training - 10
- Management training - 15
- Other* - 6
- Did not answer - 7

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

- 1 - Most Frequent
- 2 - Moderately Frequent
- 3 - Least Frequent

88 organizations surveyed
38 responded to survey
34 answered this particular question
89% response rate
MAAF Organization Grantee Survey Results

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

Professional Development (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
80% response rate
MAAF Organization Grantee Survey Results

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

- Legal Counsel - 21
- Accounting, Bookkeeping - 22
- Website and App Development - 22
- Design Services - 18
- Marketing and Branding - 5
- Special Event Planning - 6
- Fundraising Specialist - 9
- Succession Planning - 1
- Strategic Planning - 8
- Board Development and Board Retreats - 6
- Staff Development and Retreats - 6
- Outside Technical and Engineering Support Services - 13
- Other* - 3
- Did not answer - 7

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.

- General Public - 18
- Youth - 3
- Peer / Professional - 7
- Other* - 5
- Did not answer - 5

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, LGBTQ, 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 applying for funding? (Select all that apply.)

- Submittable - 19
- Google Form (requiring a single-session submission) - 9
- PDF - 15
- Other* - 3
- Did not answer - 11

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

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

71% response rate

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

- Annual - 2
- Quarterly - 11
- Rolling - 15
- Did not answer - 10

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

NYSCA Electronic Media & Film in Partnership with Wave Farm
Regrant Partnership Report 2009-2018
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?

- Albany - 1
- Allegany - 1
- Bronx - 2
- Broome - 1
- Dutchess - 1
- Erie - 1
- Greene - 3
- Kings (Brooklyn) - 27
- New York (Manhattan) - 4
- Orange - 1
- Queens - 4
- Rensselaer - 1
- Richmond (Staten Island) - 2
- Rockland - 1
- Suffolk - 1
- Ulster - 1
- NA (No longer in NY state) - 2
- Did not answer - 2

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

2. How would you identify your career level?

- Emerging - 17
- Mid-career - 32
- Late-career - 2
- Other* - 4
- Did not answer - 1

*Other between emerging and mid-career, Late emerging

89 artists surveyed
56 responded to survey
54 answered this particular question
98% response rate
3. Do you work primarily as an individual or in collaboration with others?

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

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

* Other: performance, Sculpture using new technologies, decorative objects using new technologies, synchronous 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?

- Cinema or Festivals - 30
- Galleries or Museums - 39
- Non-profit Art Spaces - 41
- Public Installation / Public Spaces / Libraries / Schools - 13
- Online - 27
- Apps and Physical Distribution Formats for Individual Viewing - 7
- Other* - 5
- Did not answer - 1

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?

- General Public - 41
- Youth - 1
- Peer/Professional - 7
- Other* - 6
- Did not answer - 1

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

* Other: General Public and Peer / Professional (vi), 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**
  - 1 - Most Frequent
  - 2 - Moderately Frequent
  - 3 - Least Frequent

- **Post-production/Finishing Funding**
  - 1 - Most Frequent
  - 2 - Moderately Frequent
  - 3 - Least Frequent

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?

- Workspace / Access to technology / tools - 15
- Marketing / Promotion - 15
- Budgeting / Financial Planning / Development - 4
- Networking / Information Resources / Conferencing - 2
- Travel / Convening Support (within NYS & Outside NY) - 9
- Other* - 6
- Did not answer - 5

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 technology, Marketing/Promotion/Development
MAAF Artist Grantee Survey Results

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

- $1,001 - $10,000 - 26
- $10,001 - $50,000 - 16
- $50,001 - $100,000 - 5
- $100,001 - $500,000 - 3
- $500,001 and above - 2
- Did not answer - 4

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.)

- Submittable - 35
- Google Form (requiring a single-session submission) - 9
- PDF - 18
- Other* - 3
- Did not answer - 7

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

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

**Distribution / Exhibition Support**  
2009-2018

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

NYSCA Electronic Media & Film in Partnership with Wave Farm:  
**Regrant Partnership Report 2009-2018**
This report was produced by NYSCA Electronic Media & Film in Partnership with Wave Farm.

Important acknowledgment goes to Becca Van Kollenberg for her critical administrative support and to FusionLab for design assistance.