

**The New York State Council on the Arts
Electronic Media & Film Program
and Wave Farm**

Regrant Partnership Report 2009-2018

ADDENDUM

**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.



**Council on
the Arts**



Table of Contents

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

SECTION ONE

Organization Application Type

FY2012 - FY2018

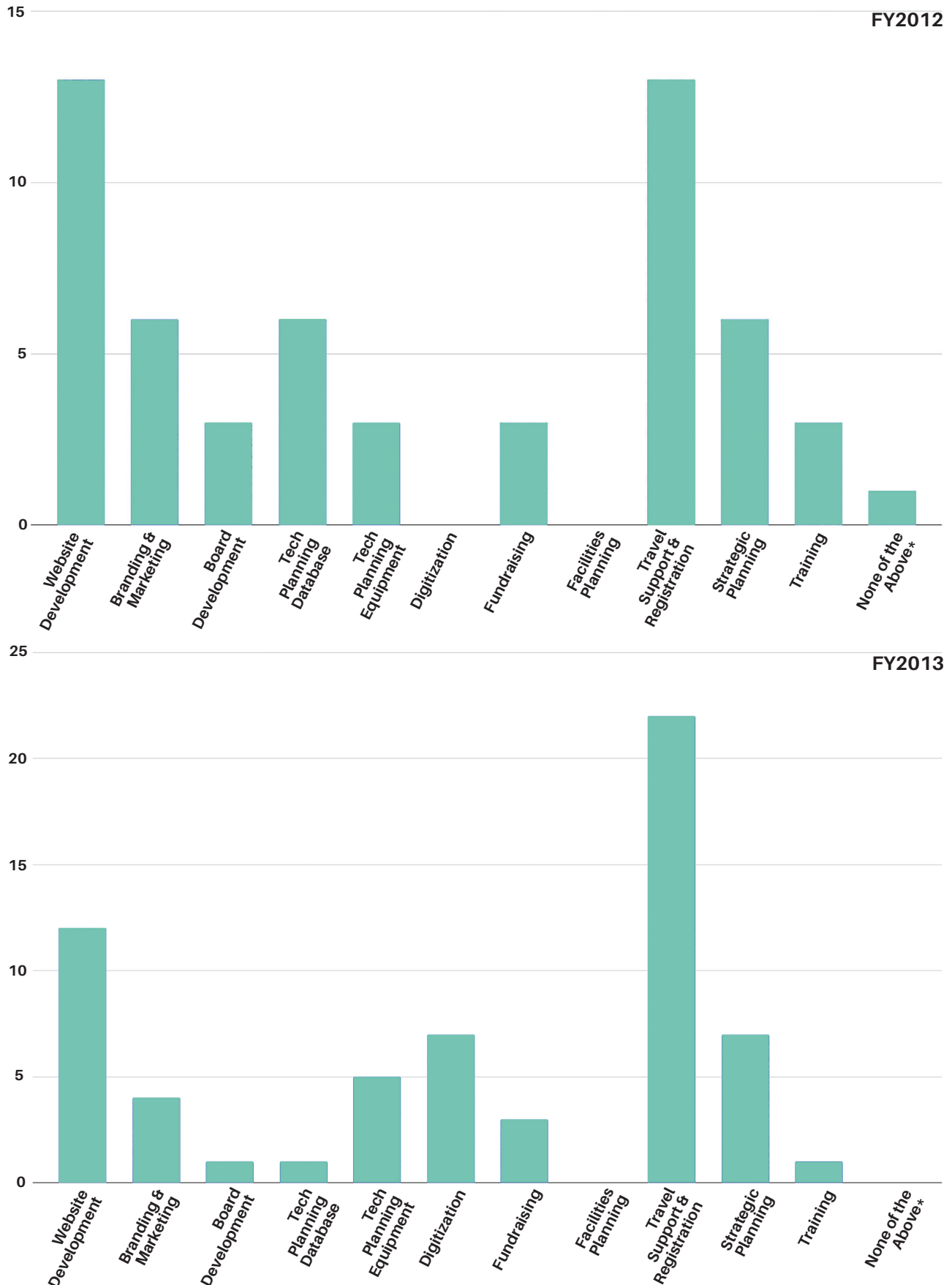


**Council on
the Arts**



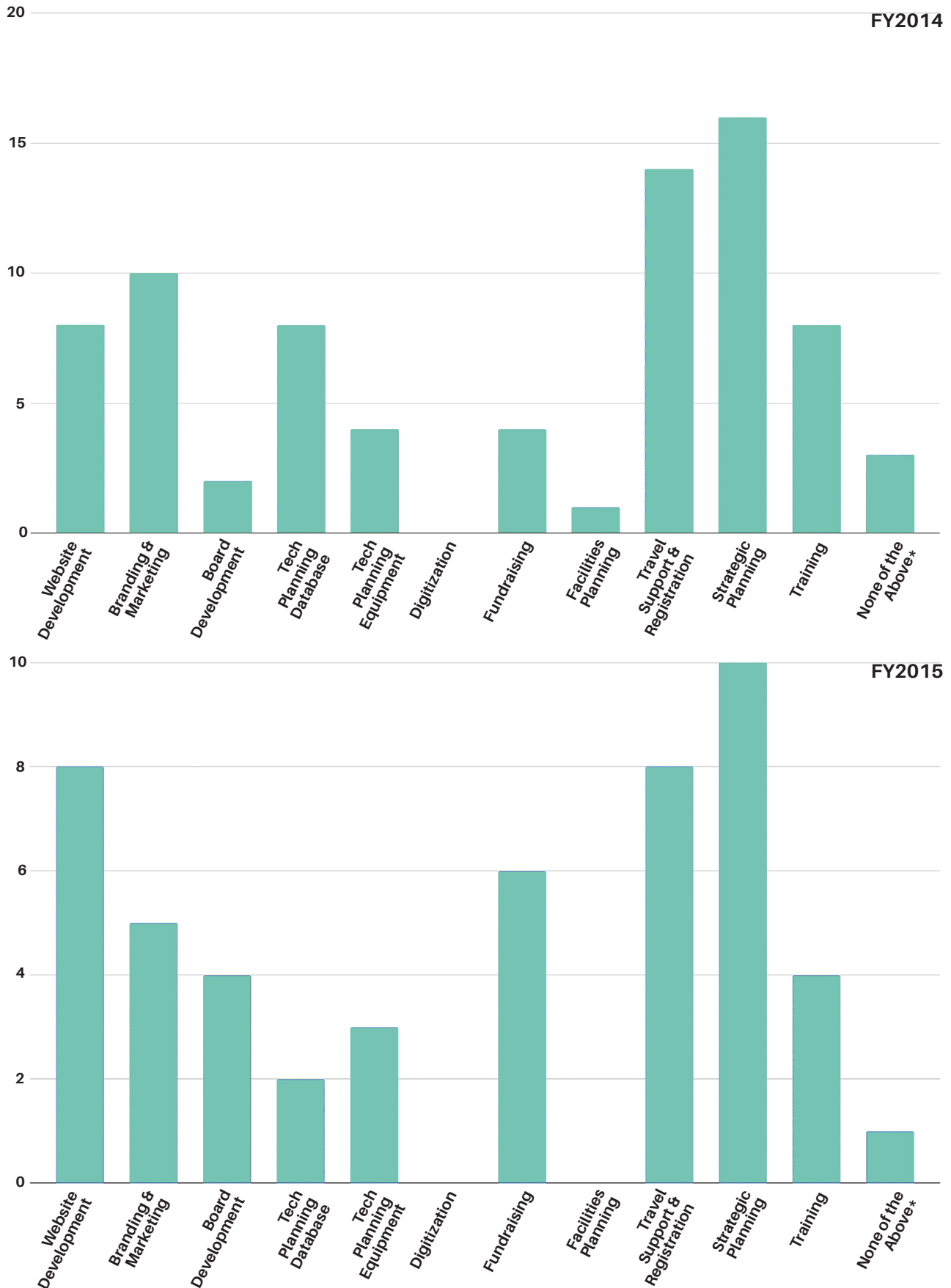
MAAF Organization Application Type: FY2012 + FY2013

Organizational Development, Professional Development, Conferences and Convening



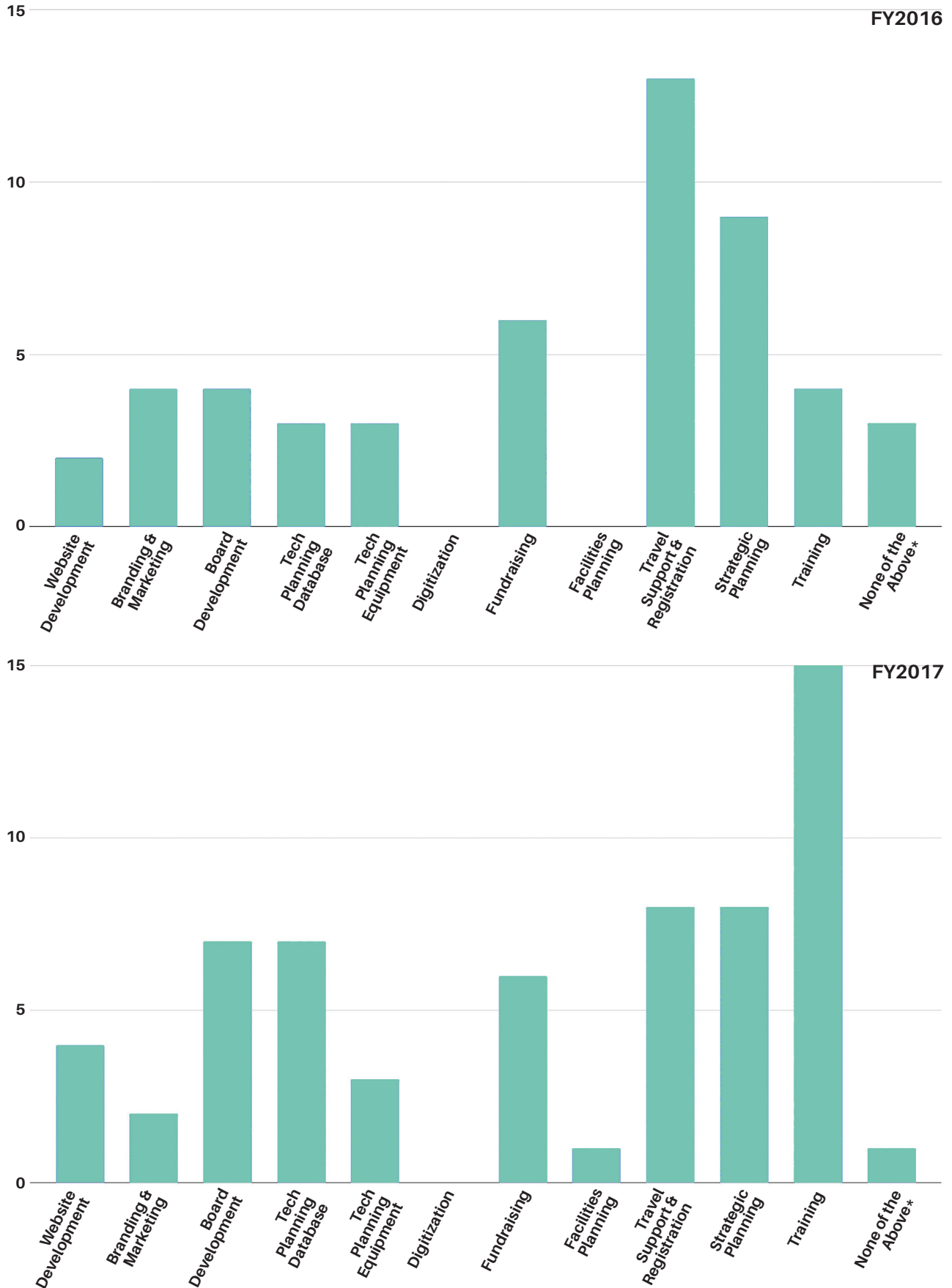
MAAF Organization Application Type: FY2014 + FY2015

Organizational Development, Professional Development, Conferences and Convening

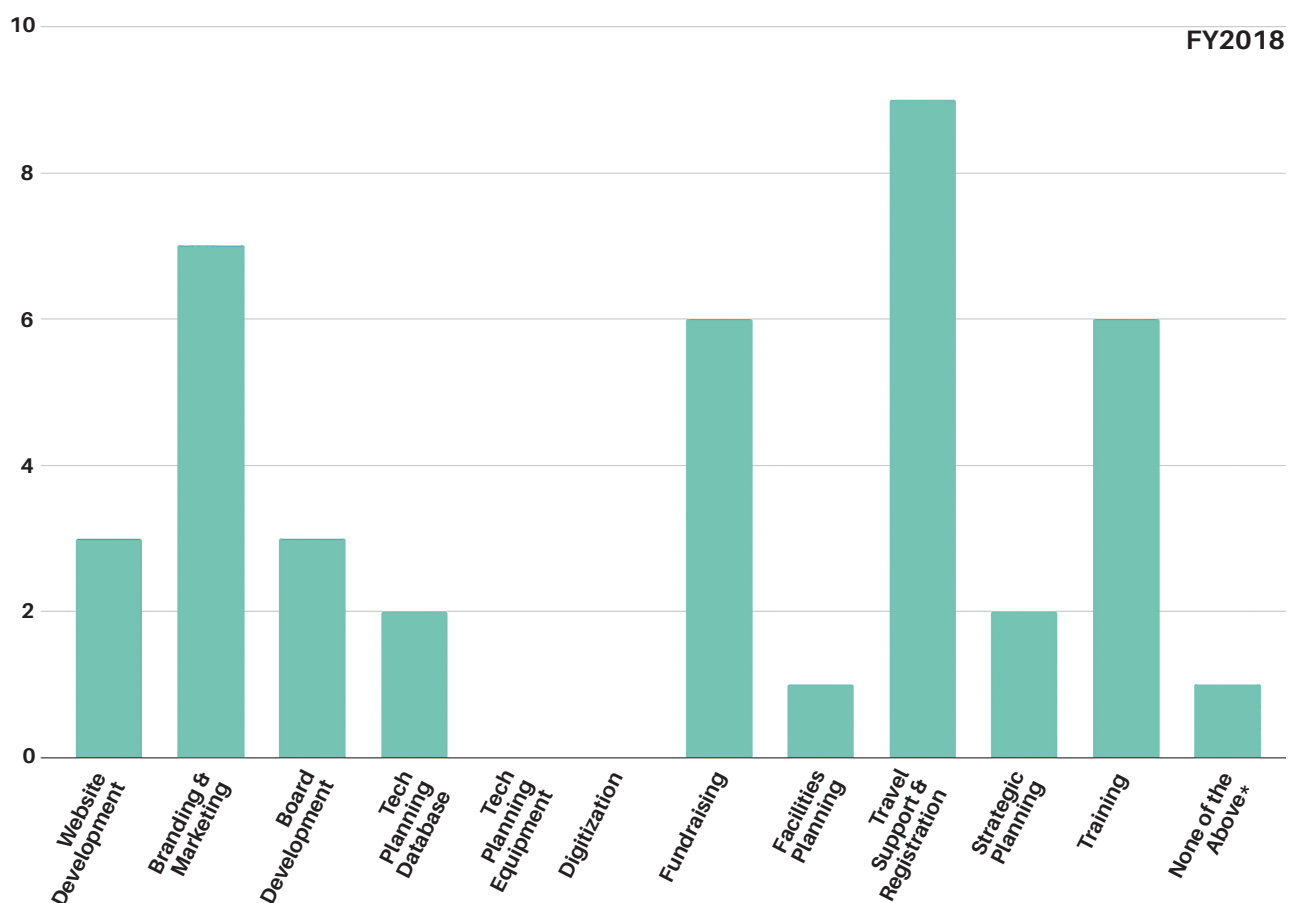


MAAF Organization Application Type: FY2016 + FY2017

Organizational Development, Professional Development, Conferences and Convening



MAAF Organization Application Type: FY2018
Organizational Development, Professional Development, Conferences and Convening



*No application type identified

SECTION TWO

Organization Applicants per New York State County

FY2012 - FY2018

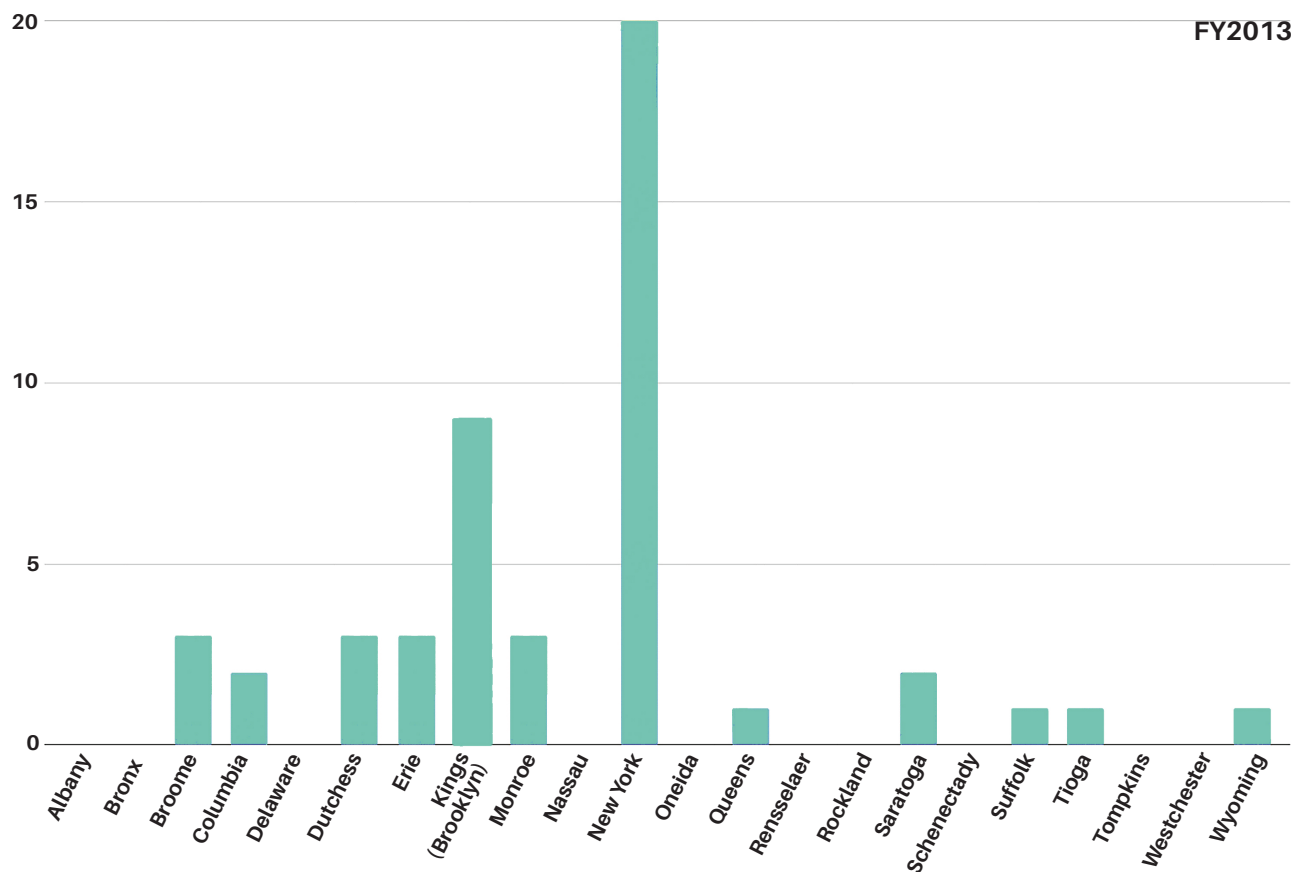
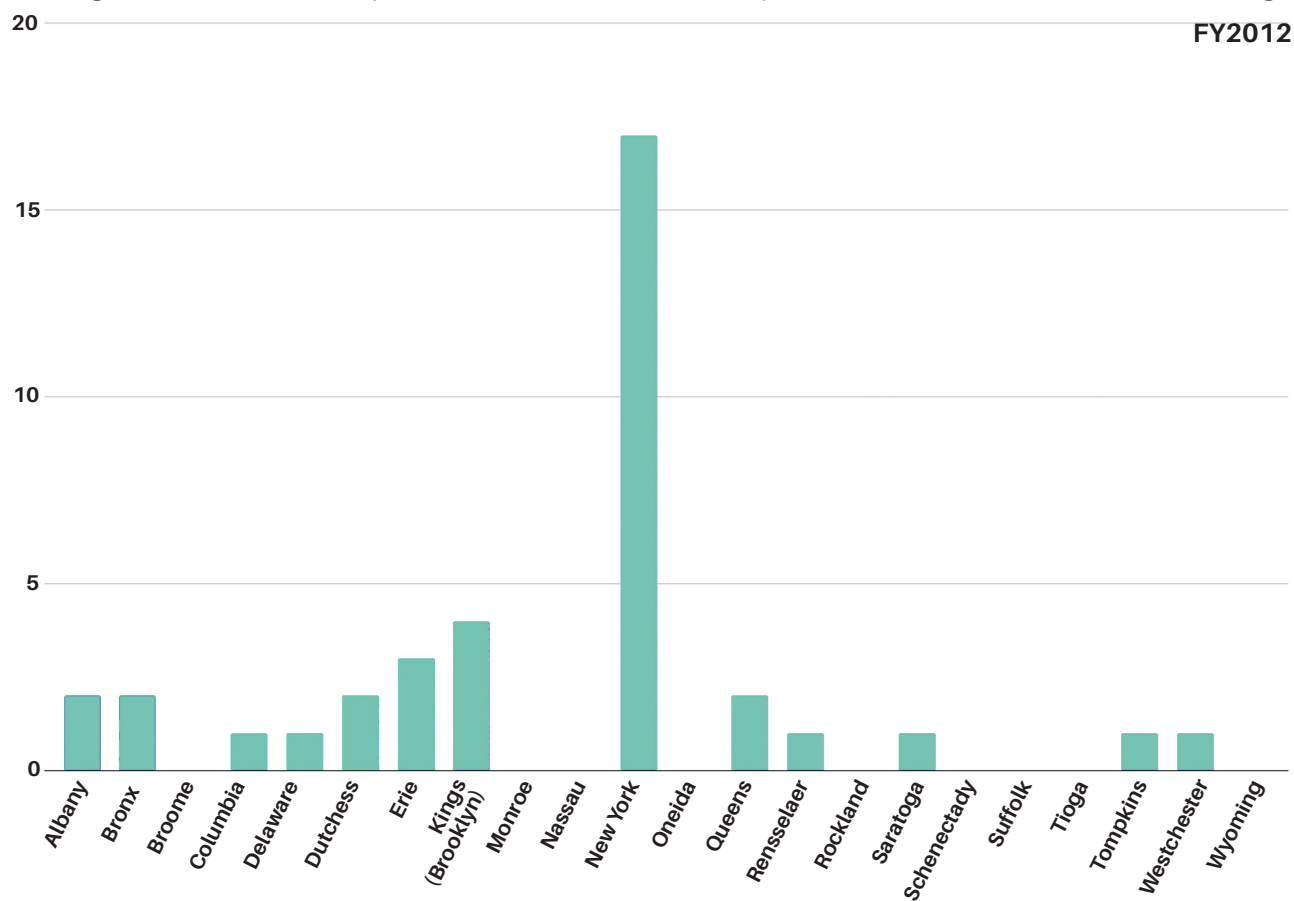


**Council on
the Arts**



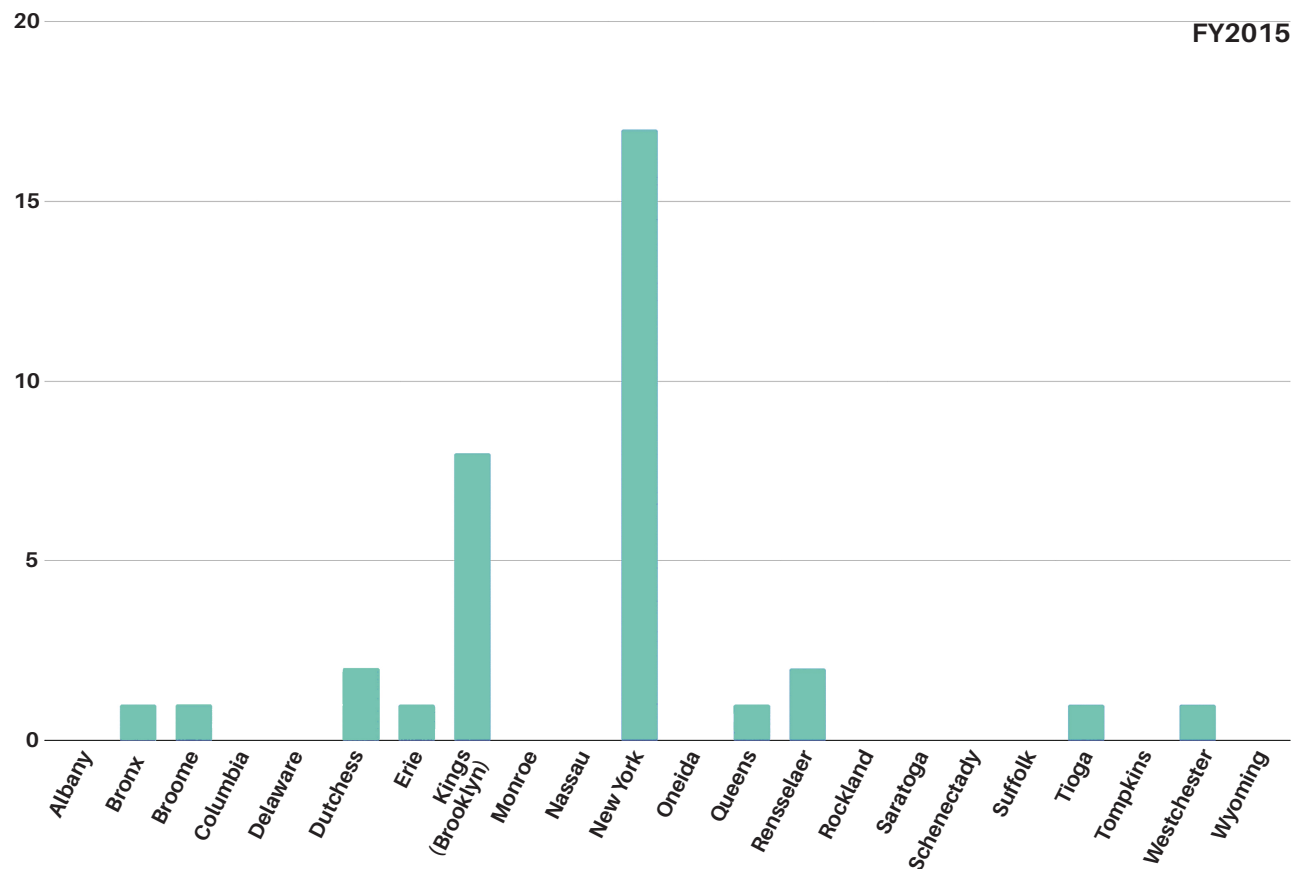
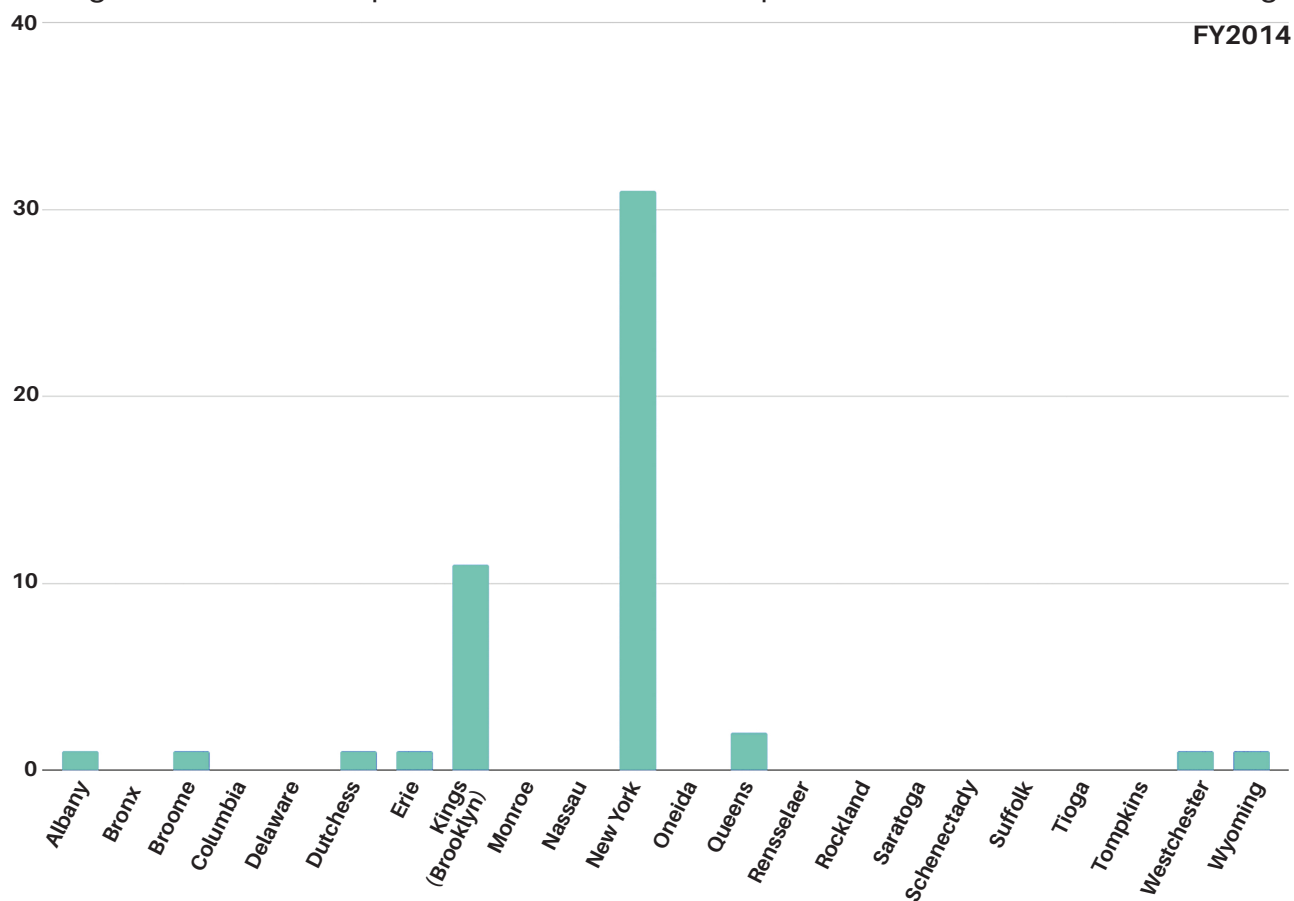
MAAF Organization Applicants per New York State County: FY2012 + FY2013

Organizational Development, Professional Development, Conferences and Convening



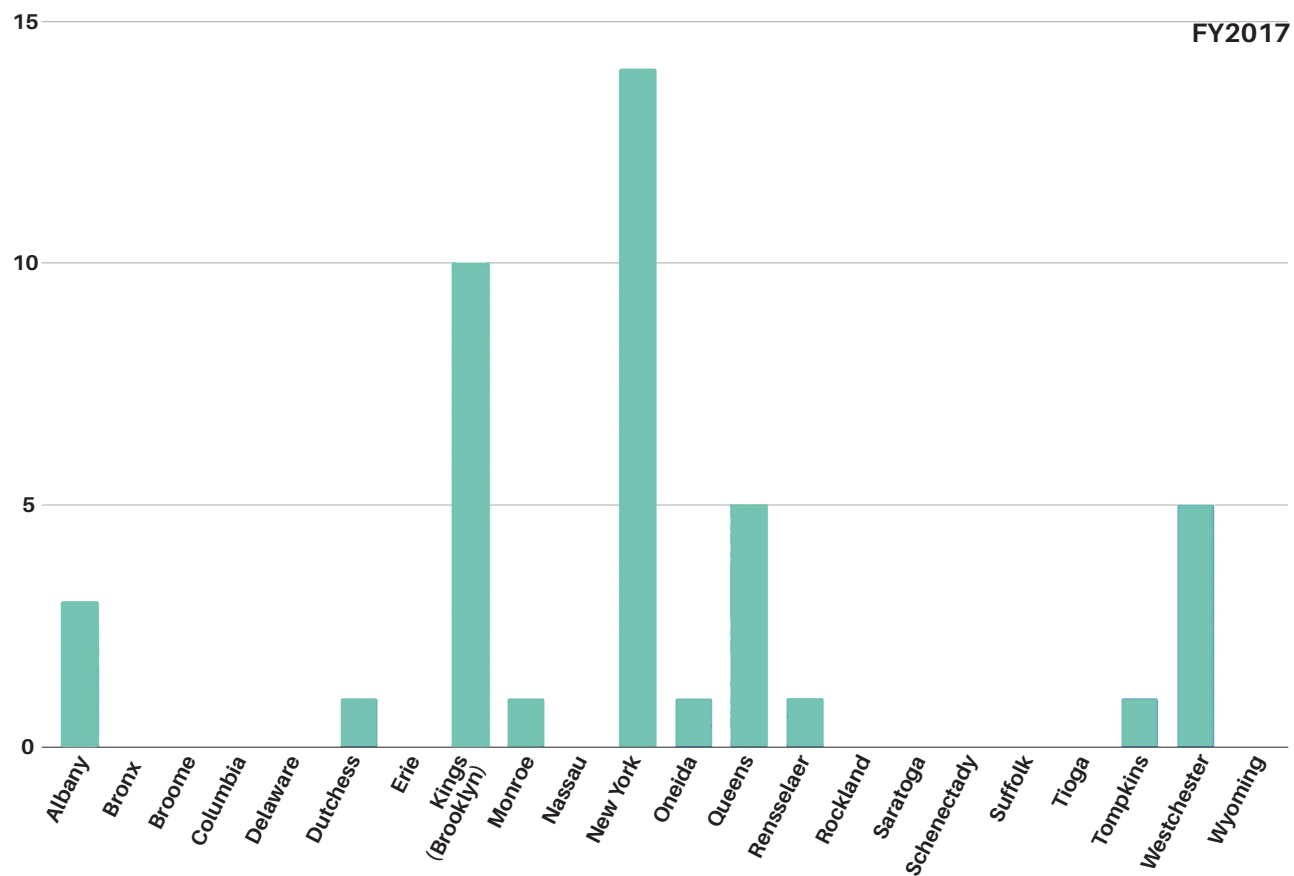
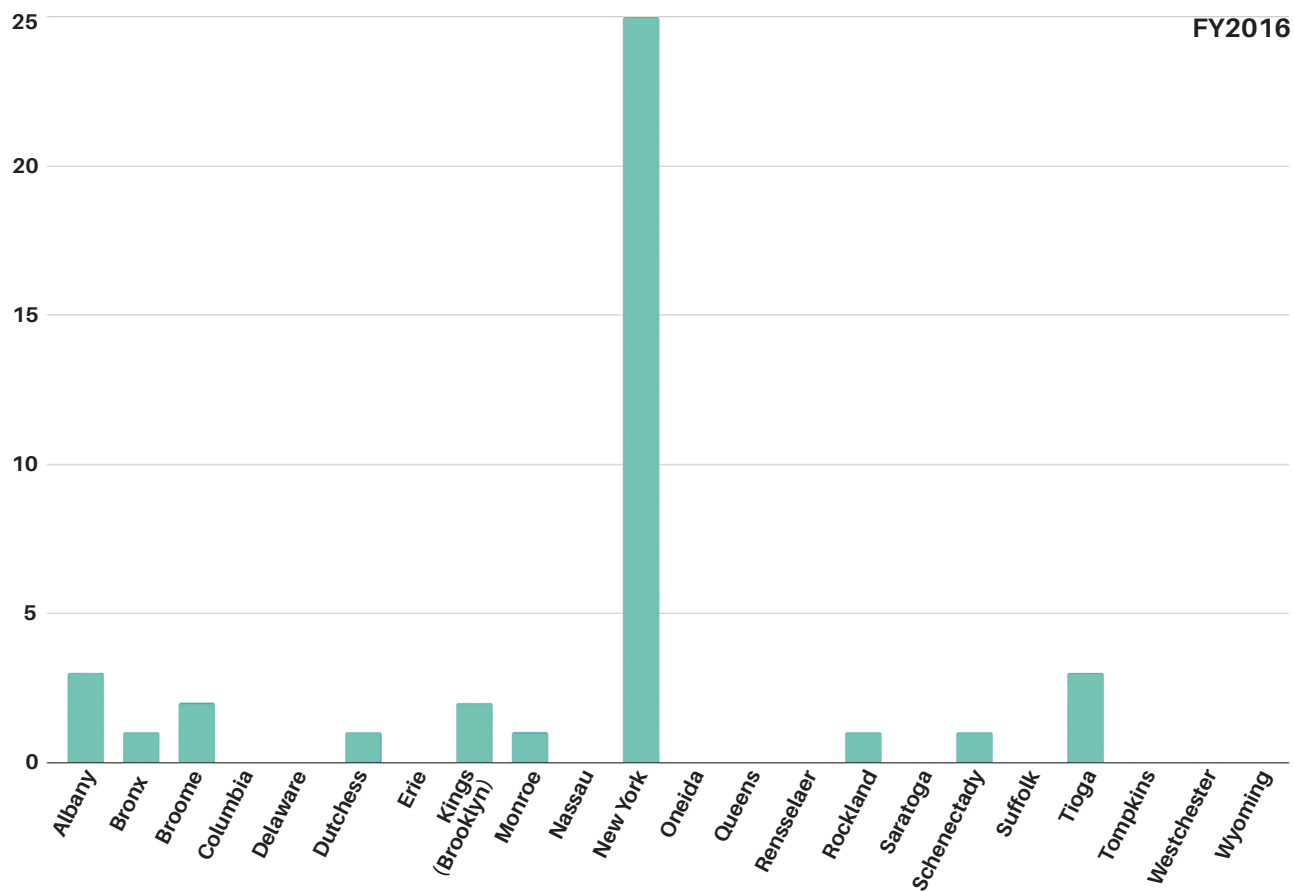
MAAF Organization Applicants per New York State County: FY2014 + FY2015

Organizational Development, Professional Development, Conferences and Convening



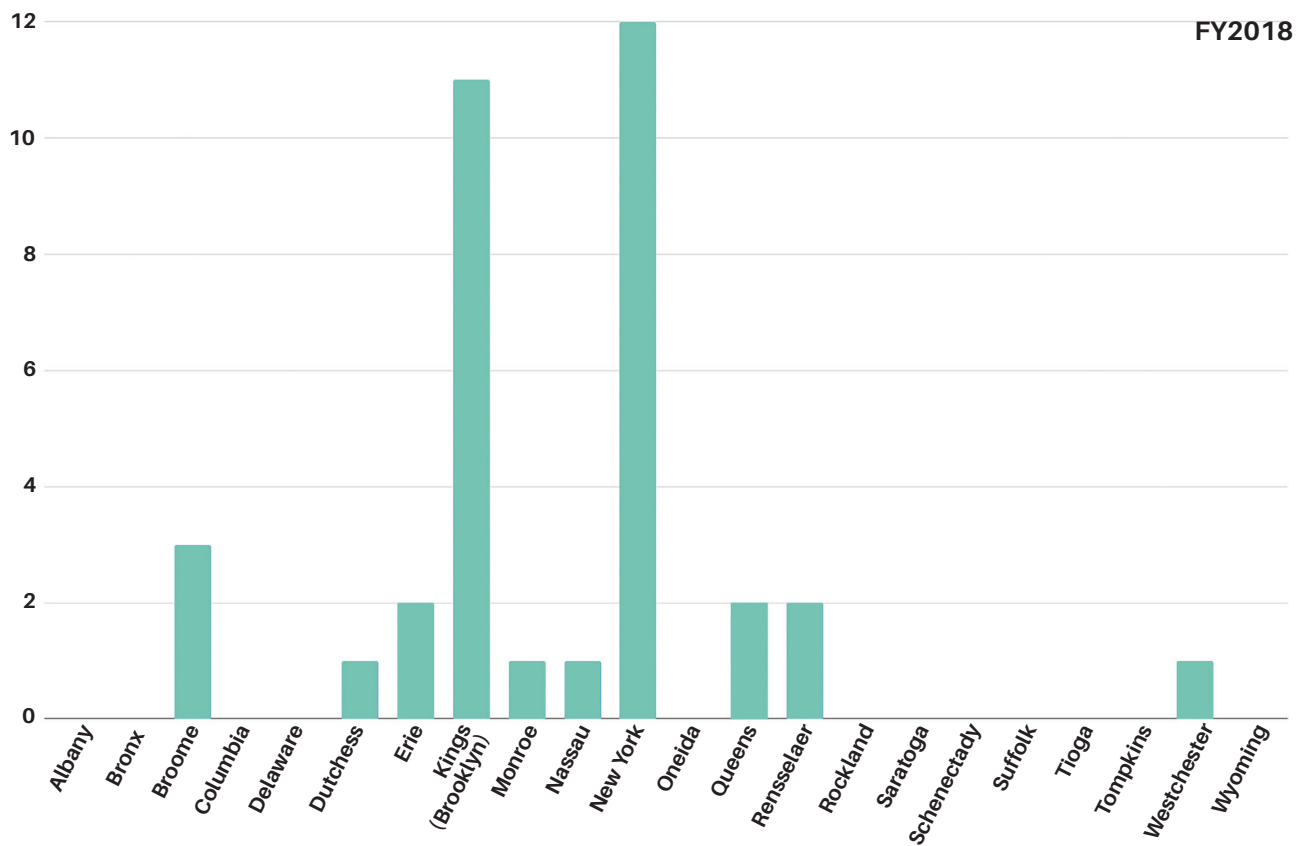
MAAF Organization Applicants per New York State County: FY2016 + FY2017

Organizational Development, Professional Development, Conferences and Convening



MAAF Organization Applicants per New York State County: FY2018

Organizational Development, Professional Development, Conferences and Convening



SECTION THREE

Organization Applicants by Non-profit Incorporation Date

FY2012 - FY2018

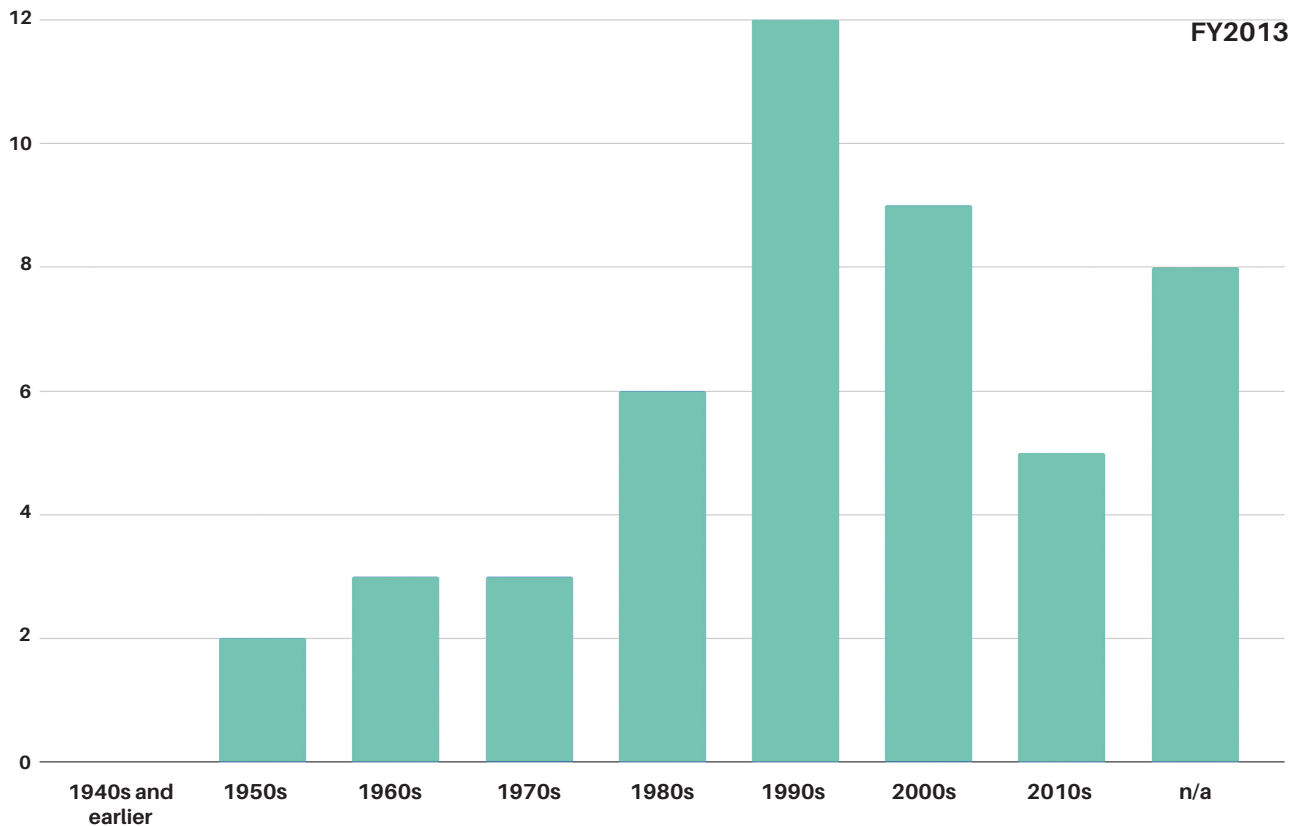
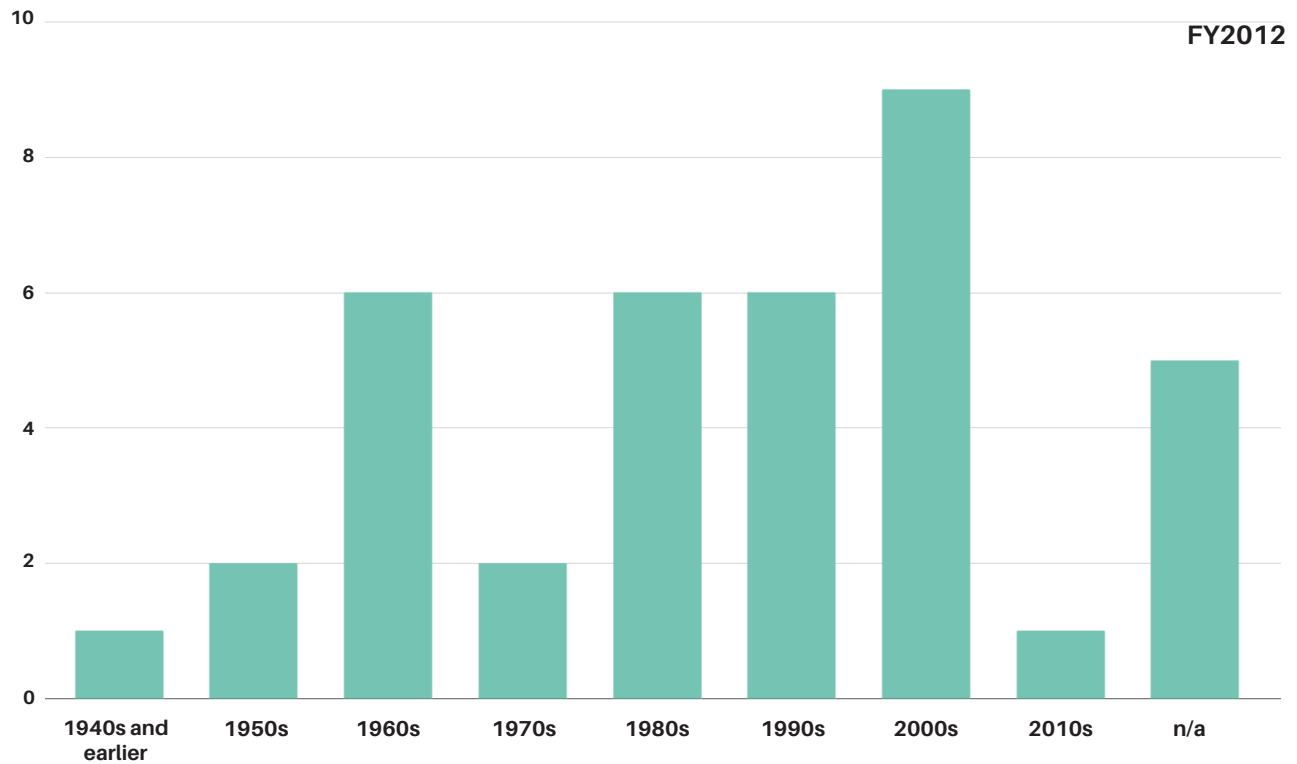


**Council on
the Arts**



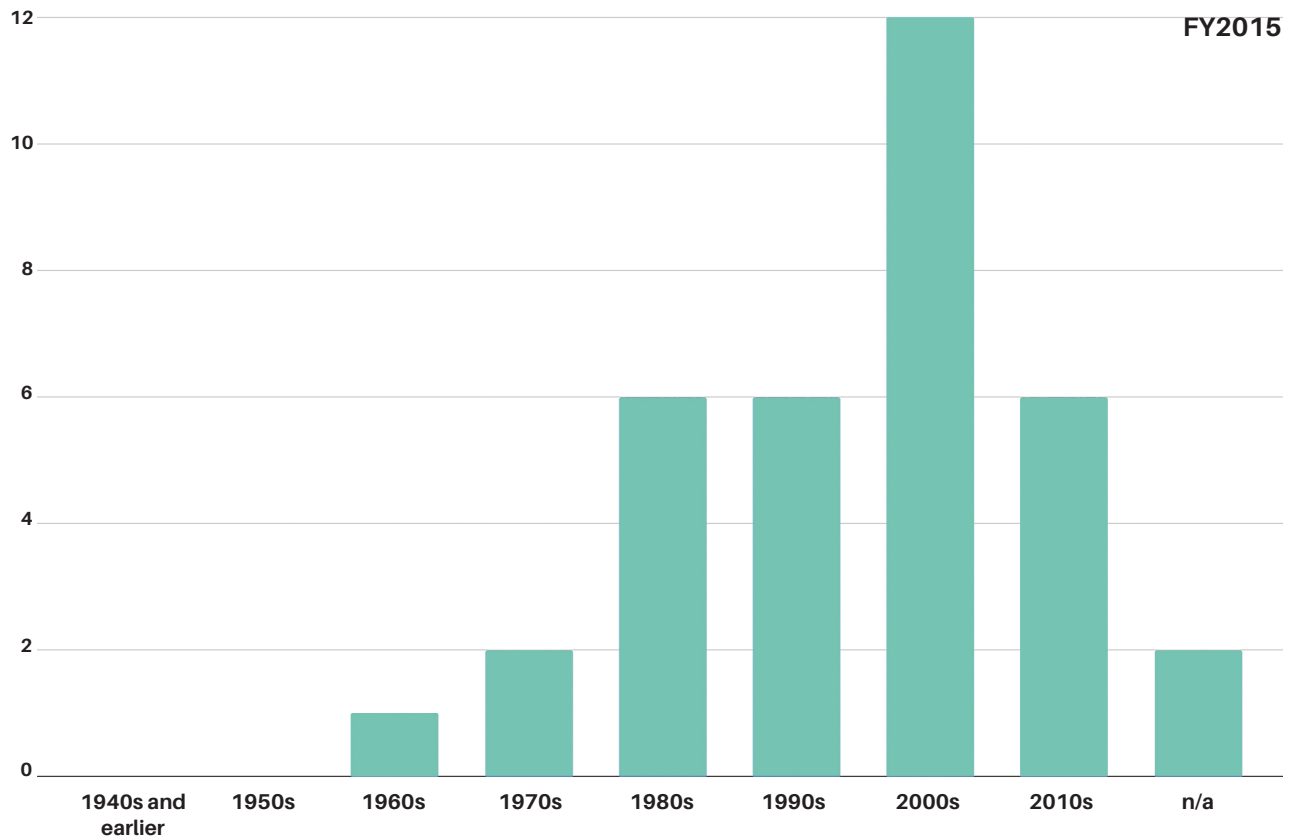
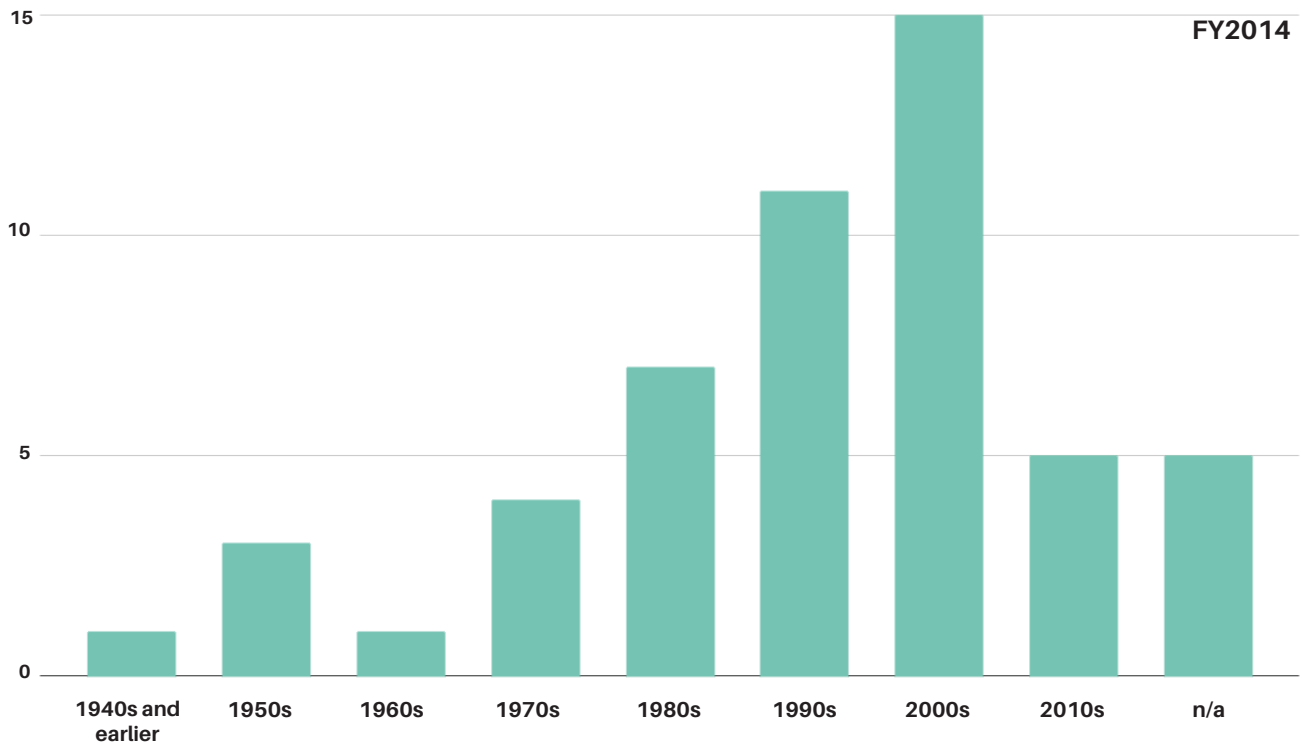
MAAF Organization Applicants by Non-profit Incorporation Date: FY2012 + FY2013

Organizational Development, Professional Development, Conferences and Convening



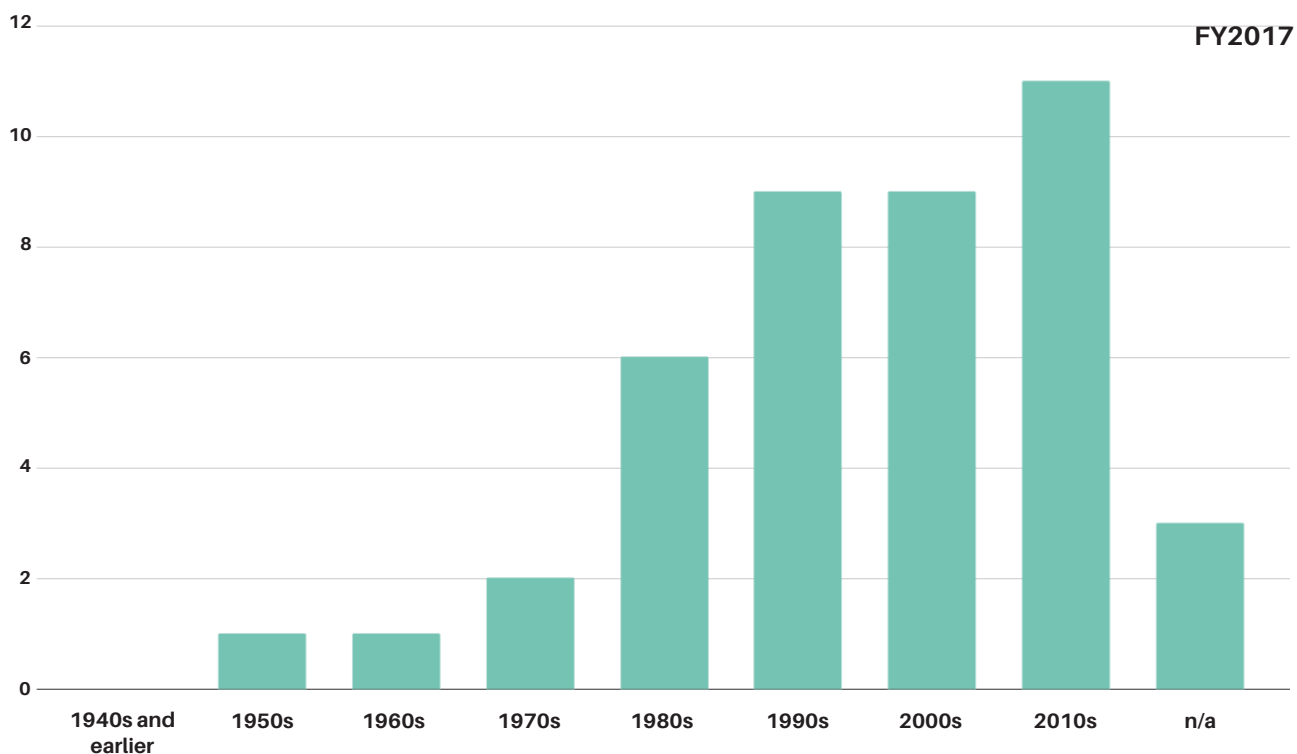
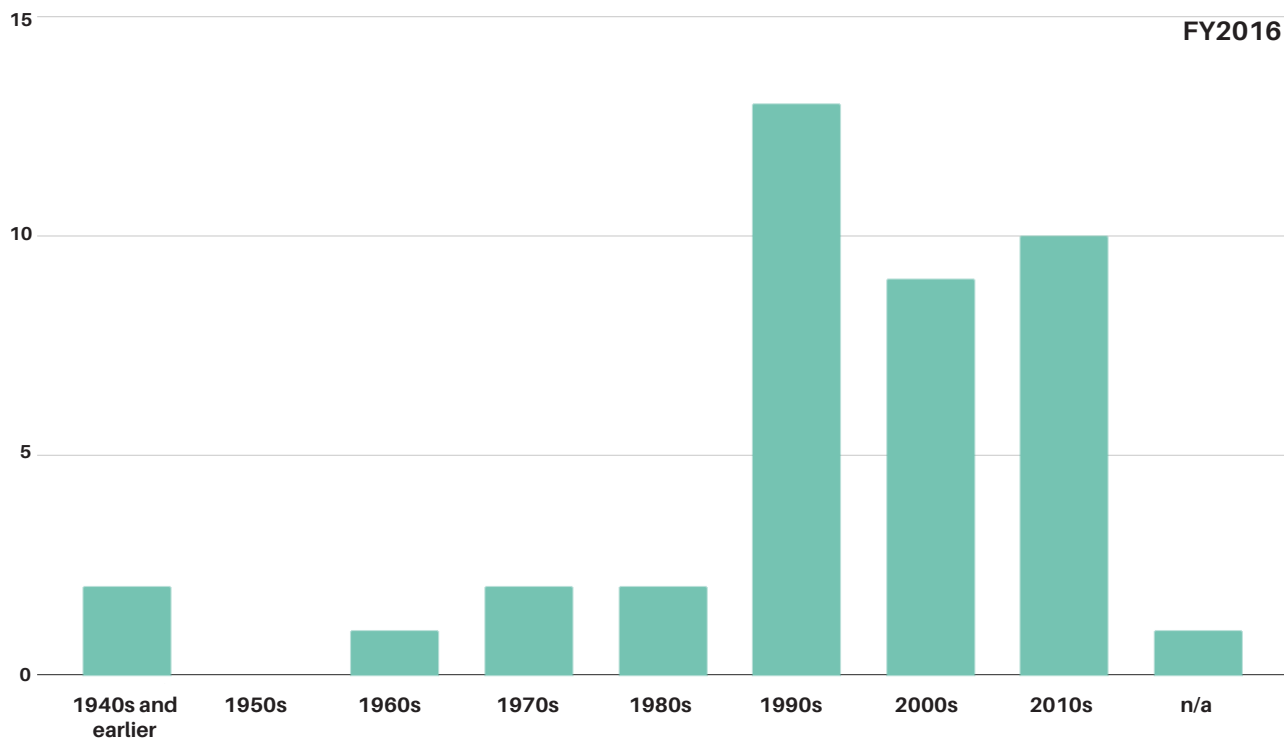
MAAF Organization Applicants by Non-profit Incorporation Date: FY2014 + FY2015

Organizational Development, Professional Development, Conferences and Convening



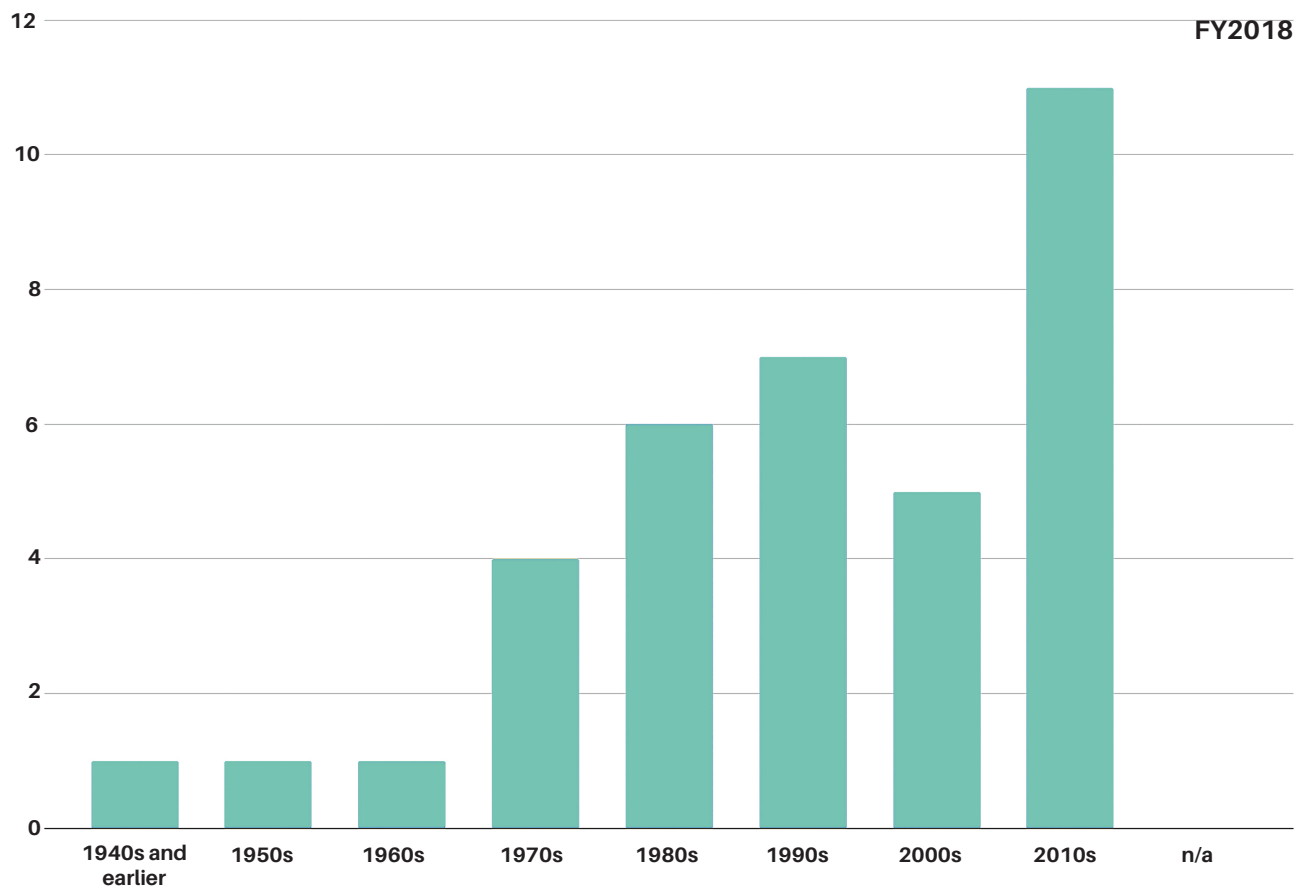
MAAF Organization Applicants by Non-profit Incorporation Date: FY2016 + FY2017

Organizational Development, Professional Development, Conferences and Convening



MAAF Organization Applicants by Non-profit Incorporation Date: FY2018

Organizational Development, Professional Development, Conferences and Convening



SECTION FIVE

Artist All Applicants Genre

FY2009 - FY2018

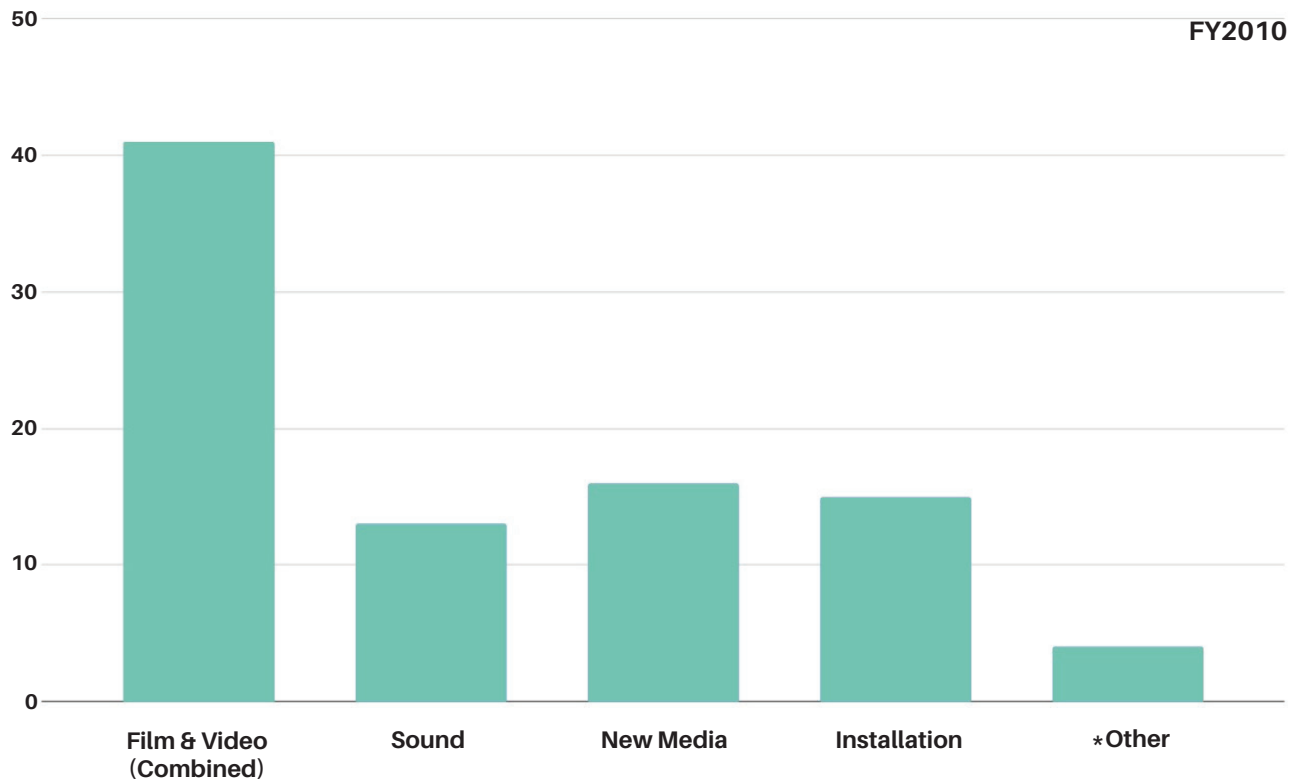
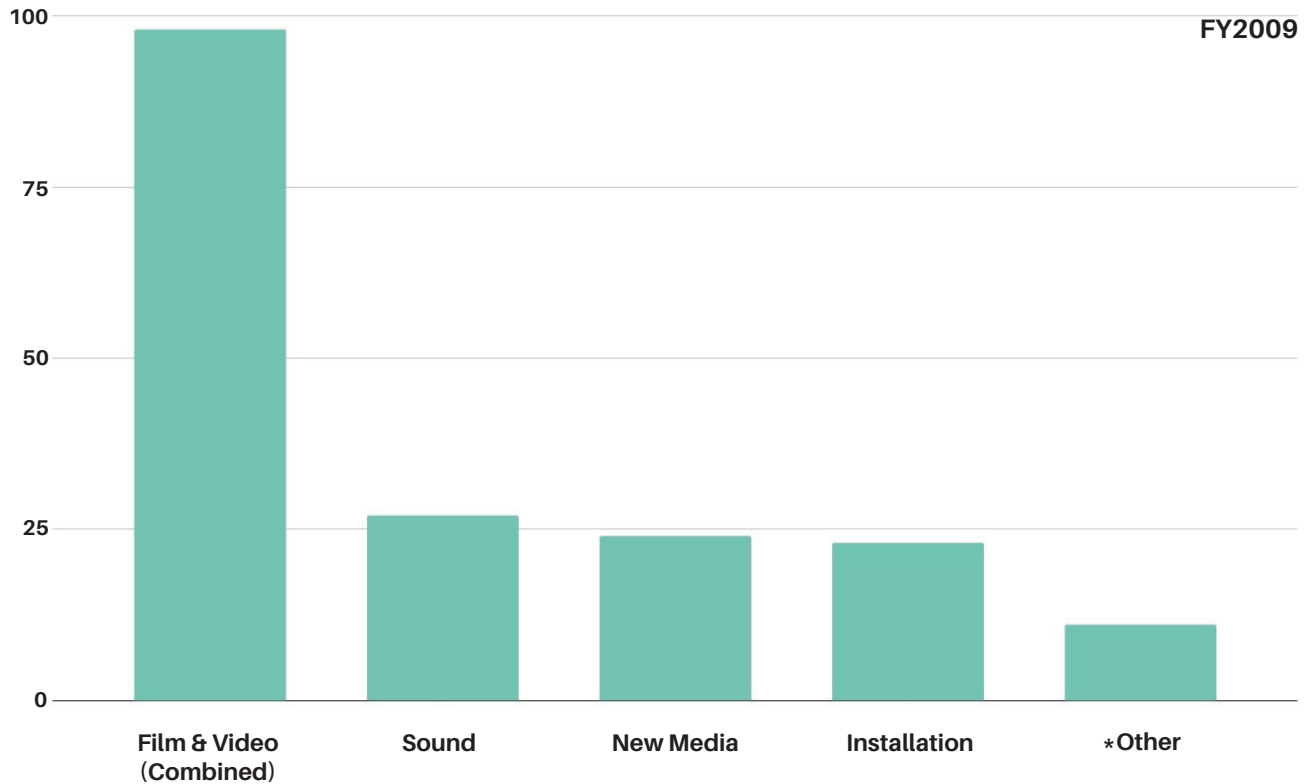


**Council on
the Arts**



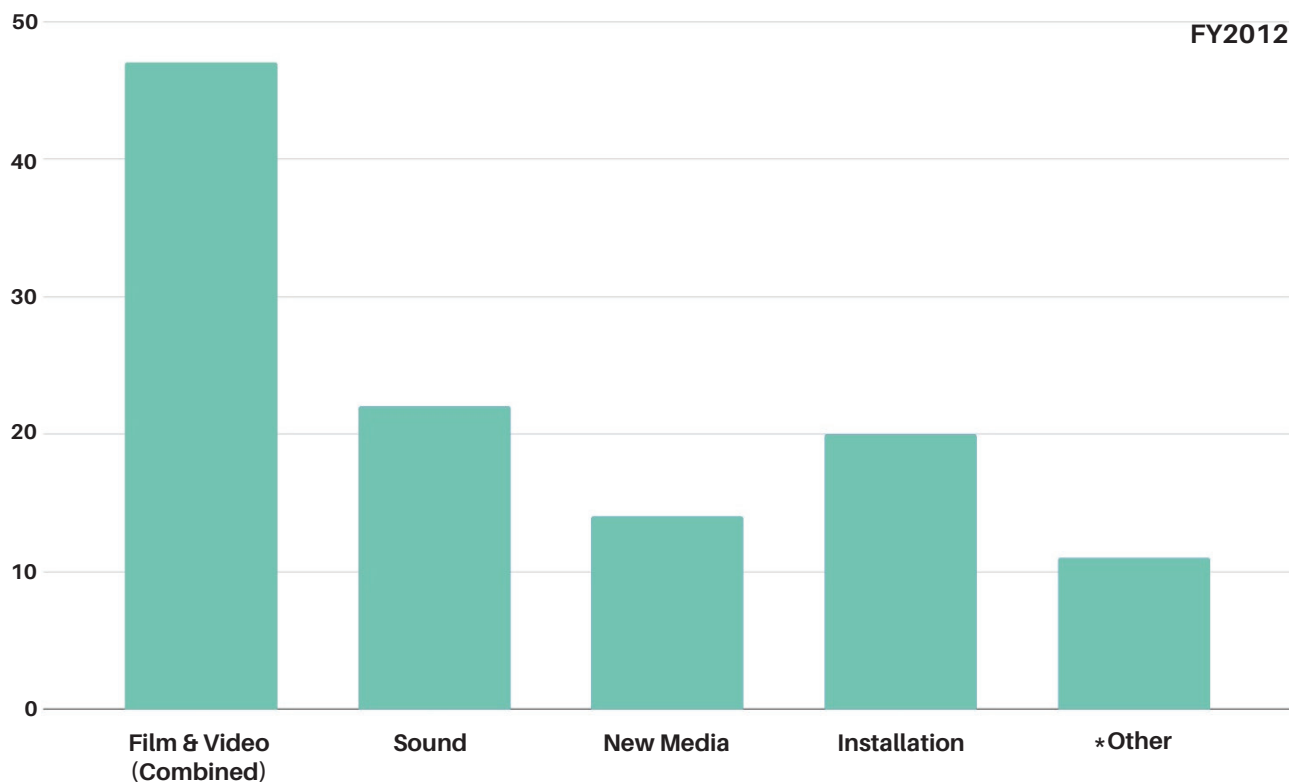
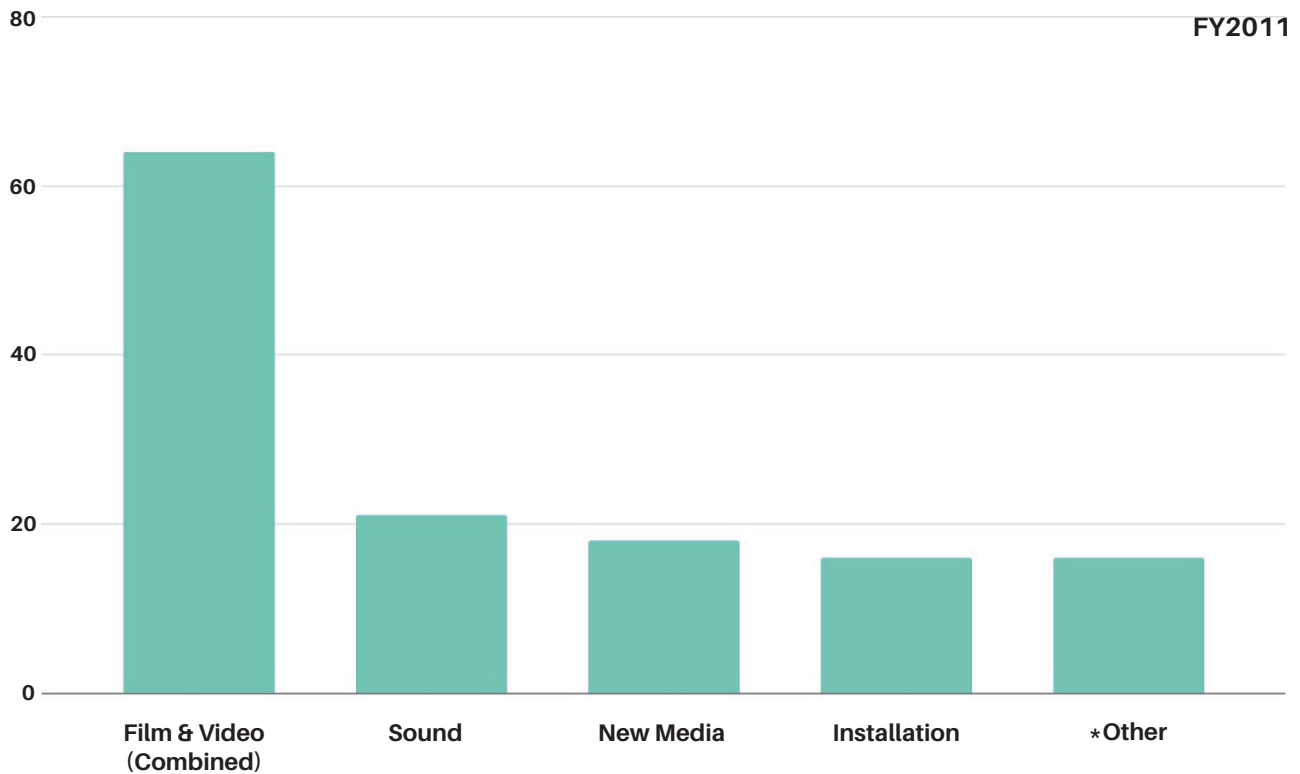
MAAF Artist All Applicants Genre: FY2009 + FY2010

Distribution / Exhibition Support



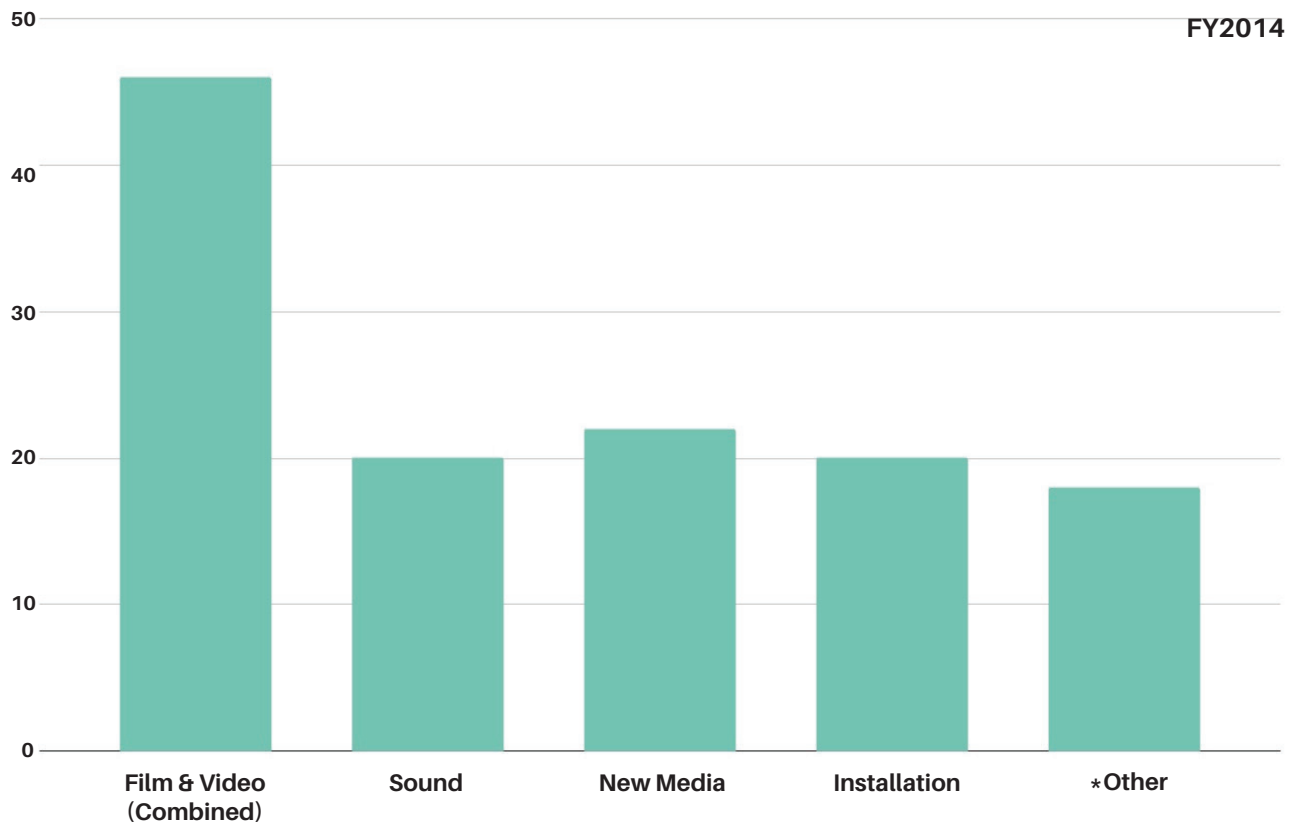
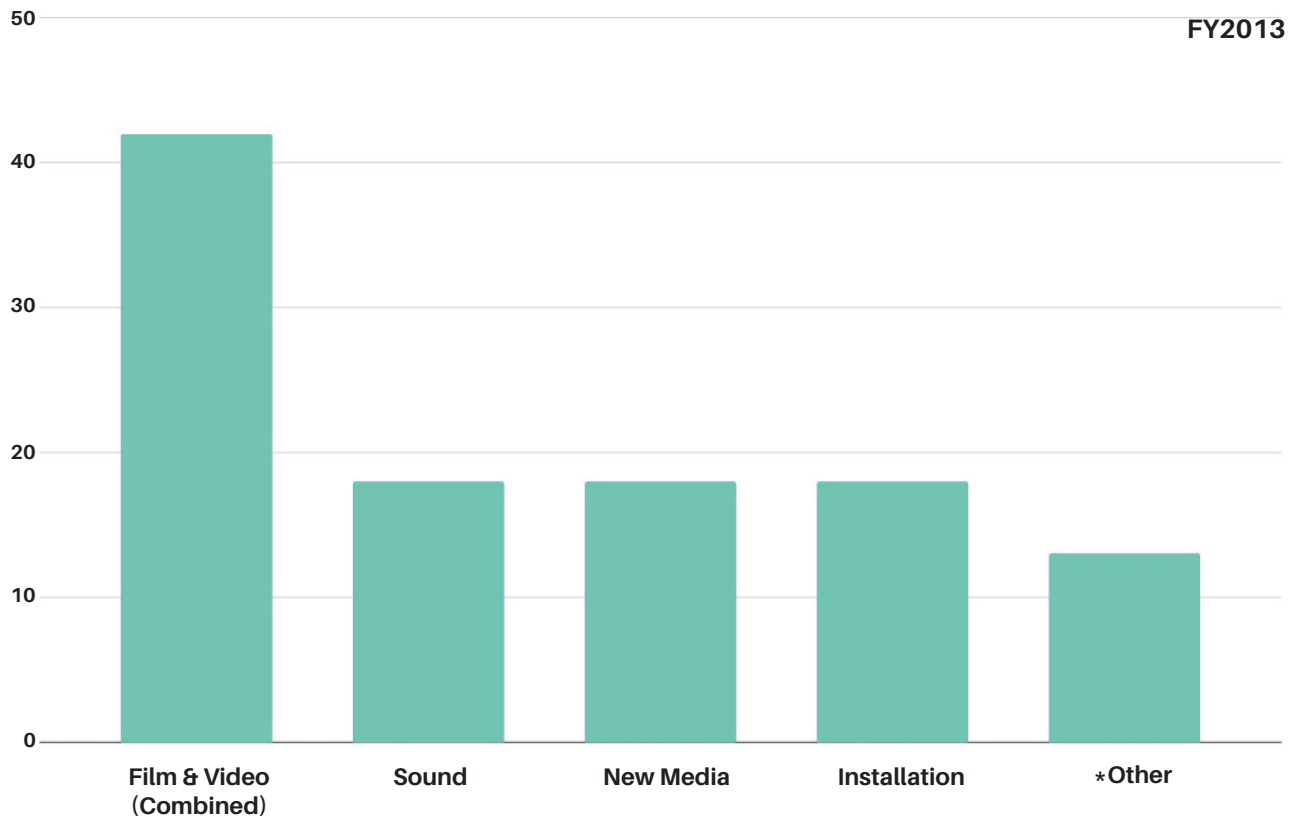
MAAF Artist All Applicants Genre: FY2011 + FY2012

Distribution / Exhibition Support



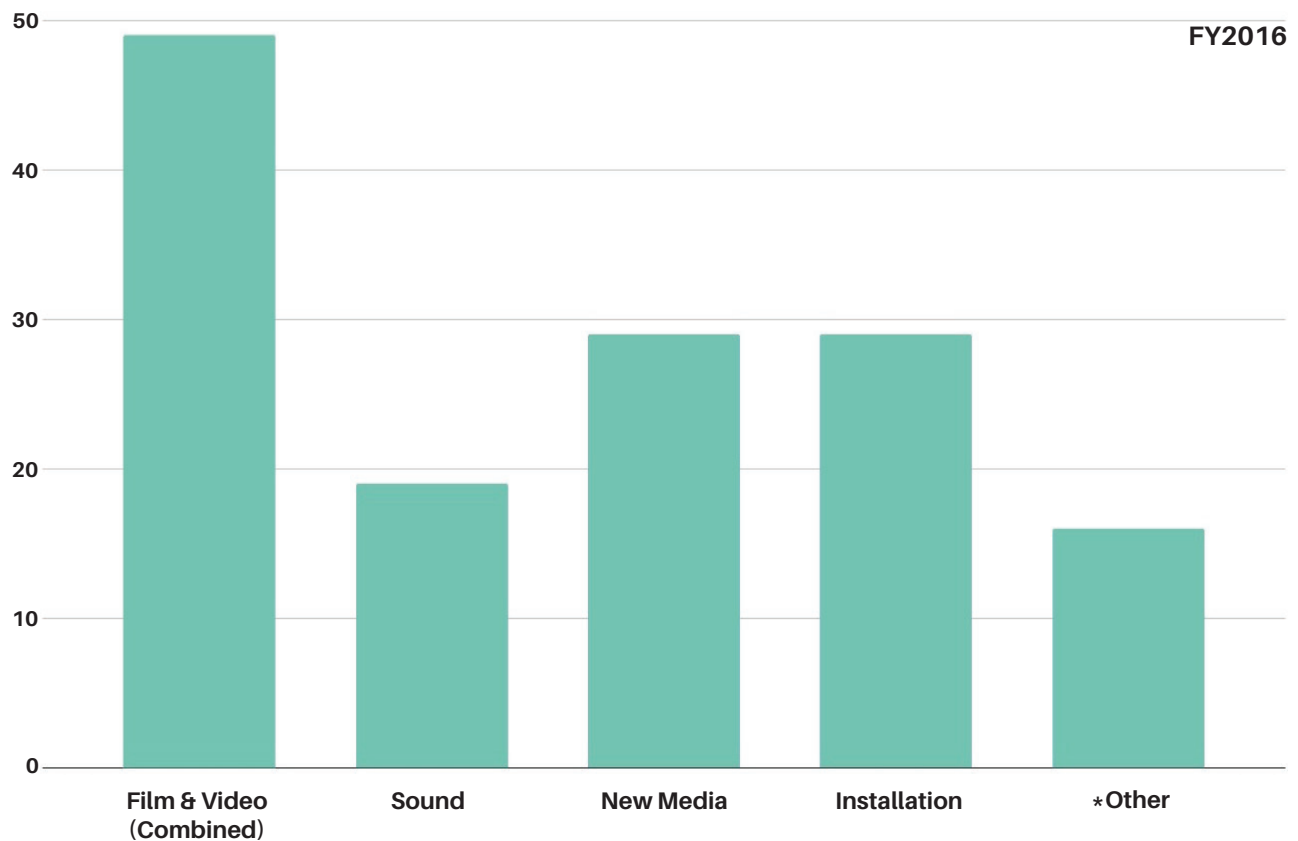
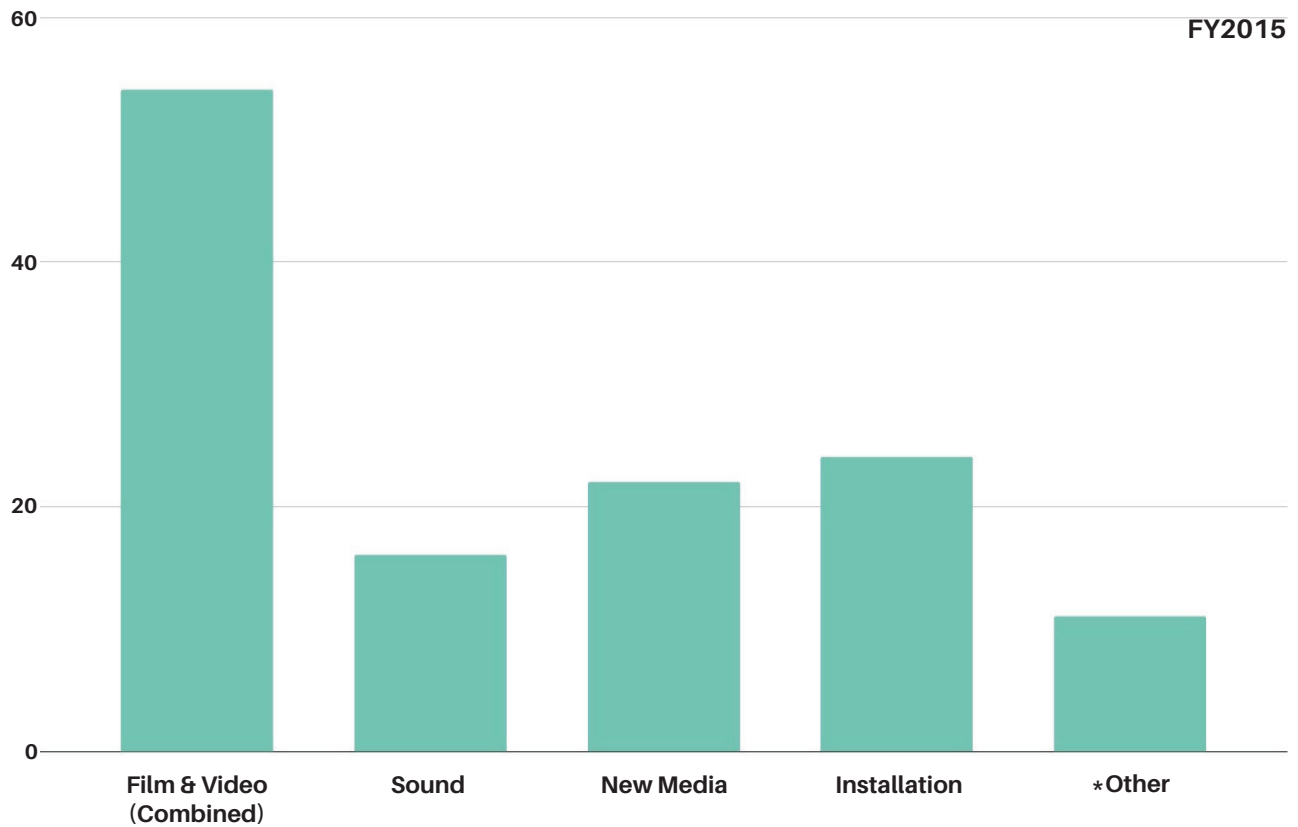
MAAF Artist All Applicants Genre: FY2013 + FY2014

Distribution / Exhibition Support



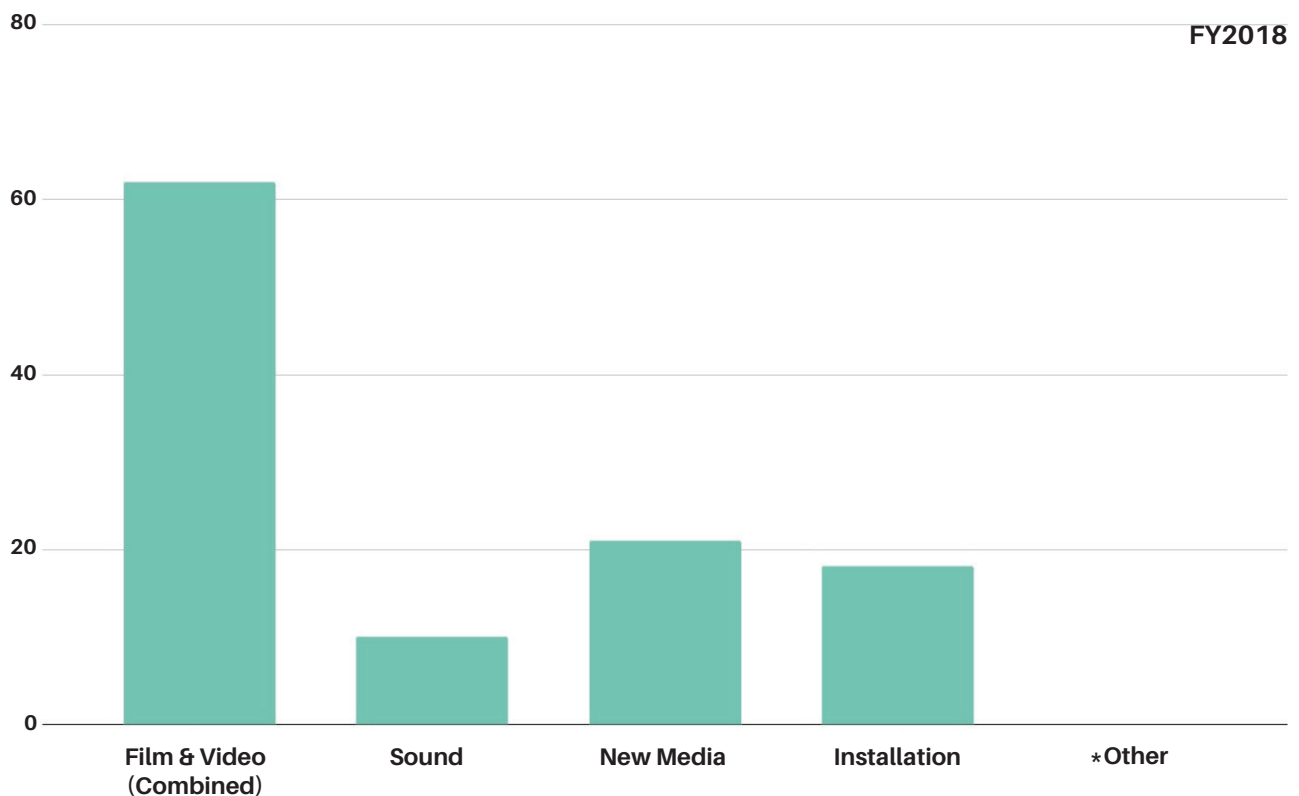
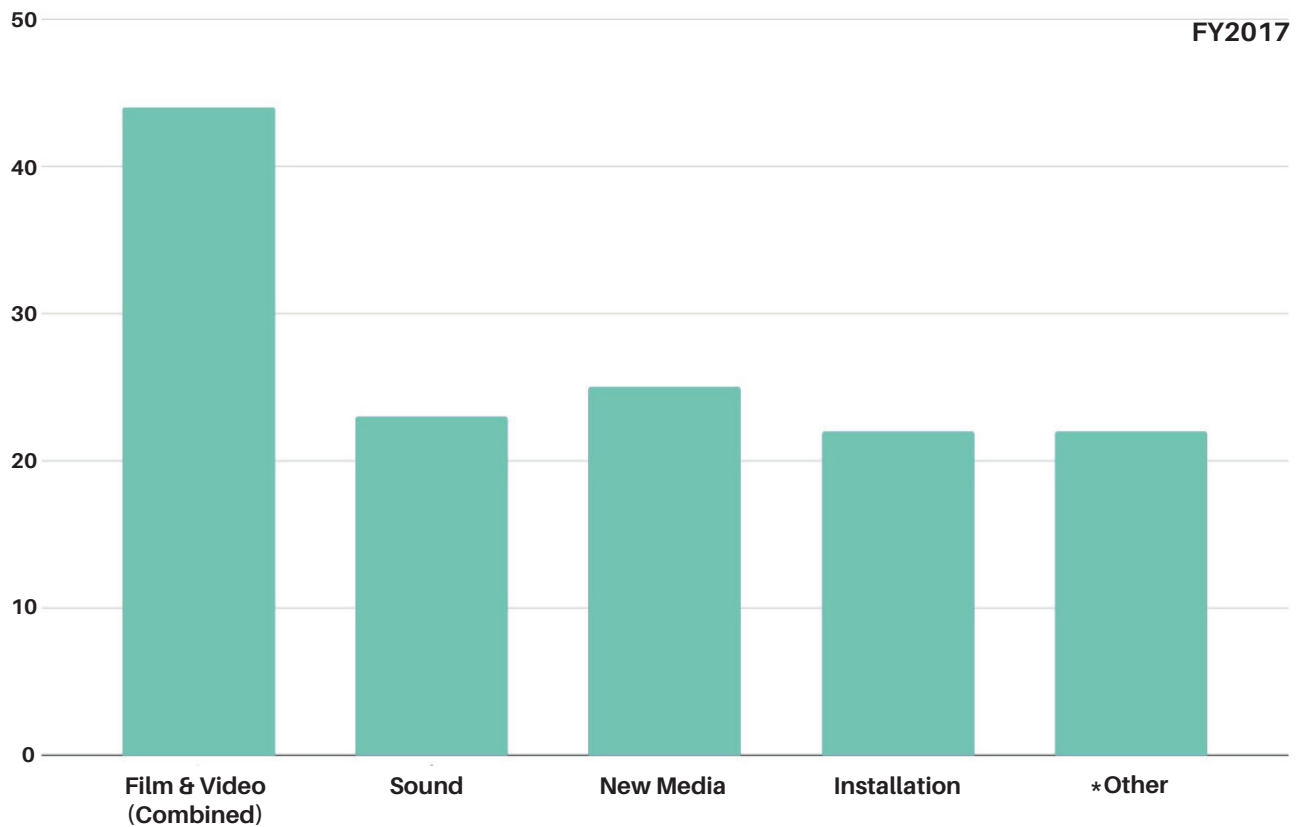
MAAF Artist All Applicants Genre: FY2015 + FY2016

Distribution / Exhibition Support



MAAF Artist All Applicants Genre: FY2017 + FY2018

Distribution / Exhibition Support



MAAF Artist All Applicants Genre

Distribution / Exhibition Support

Note: 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

SECTION FOUR
Artist Grantee Genre
FY2009 - FY2018

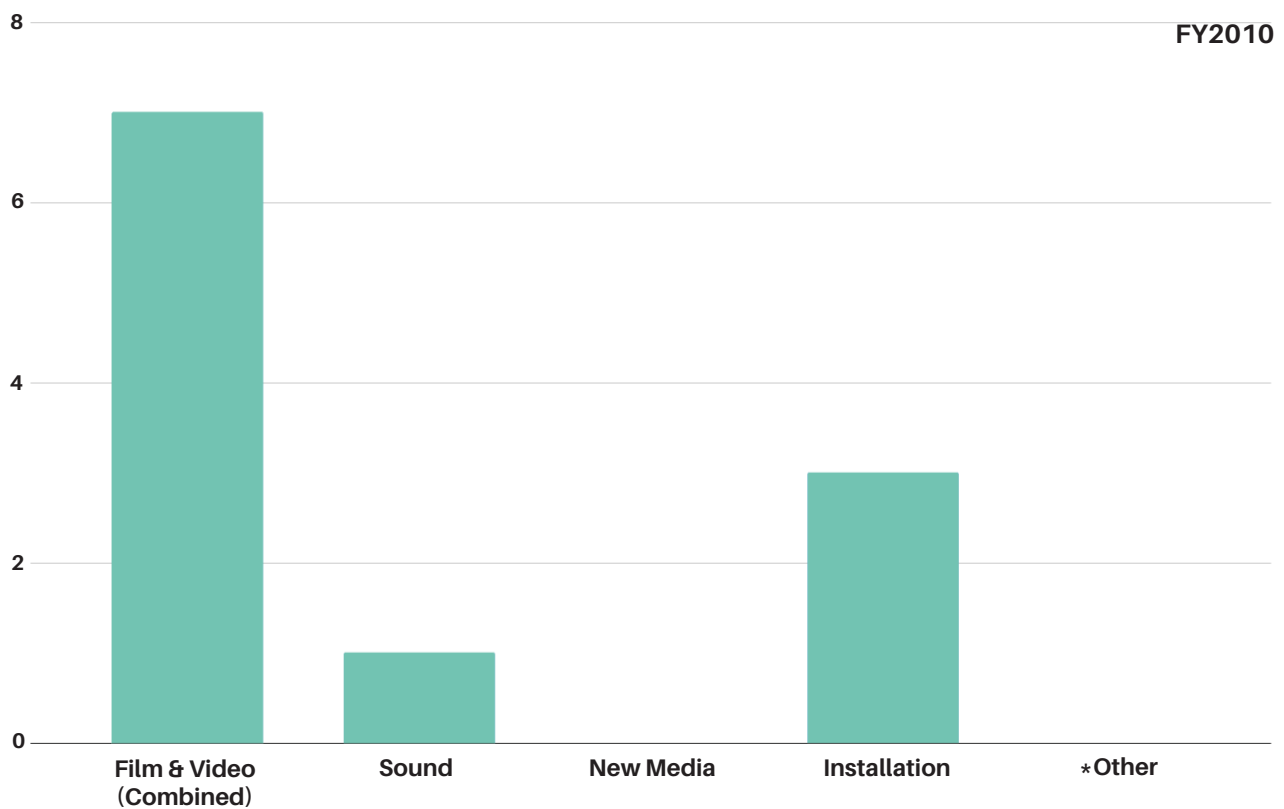
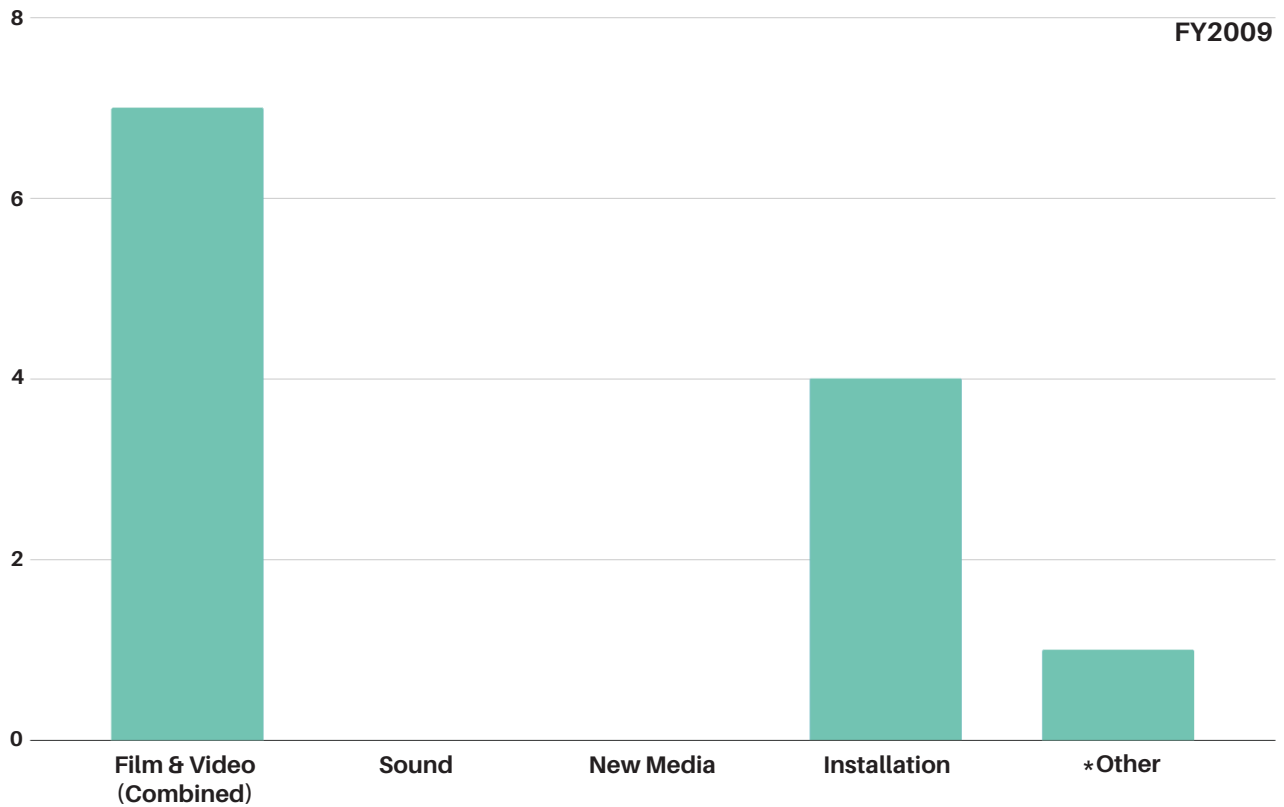


**Council on
the Arts**



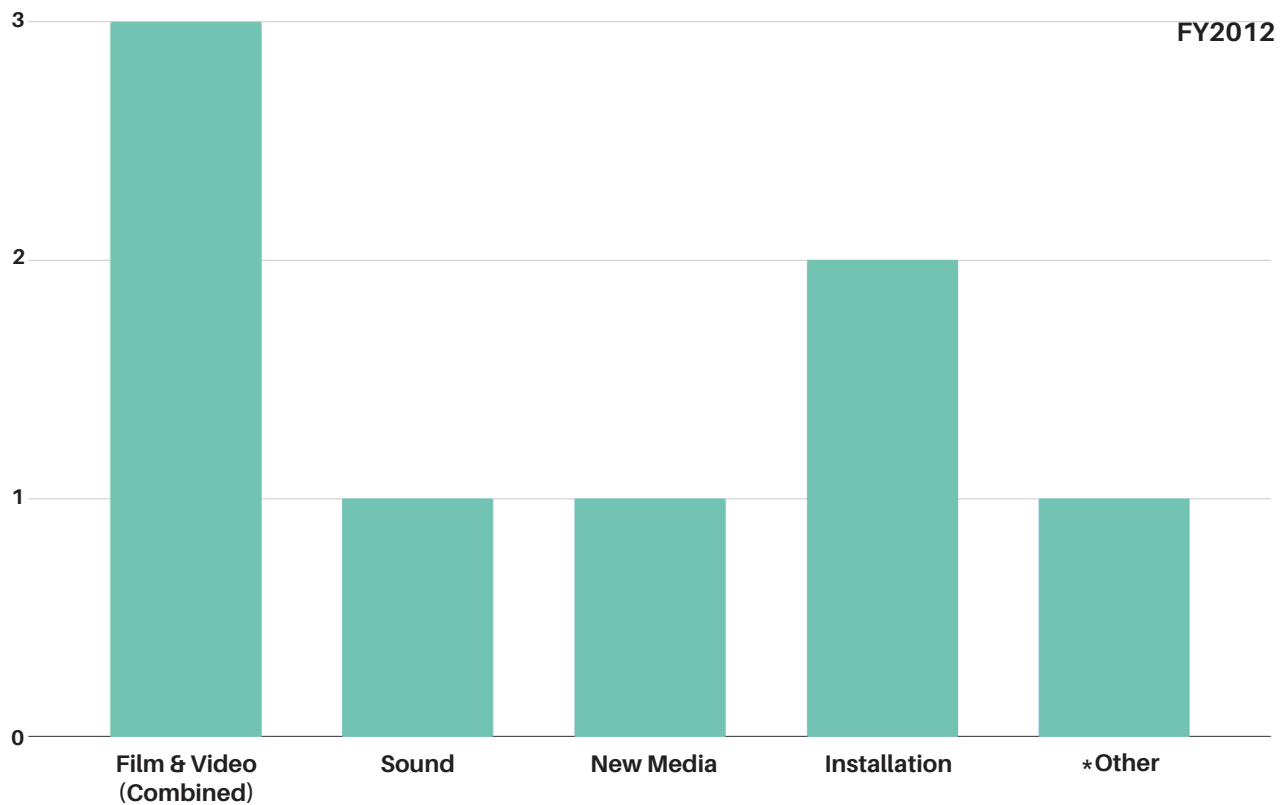
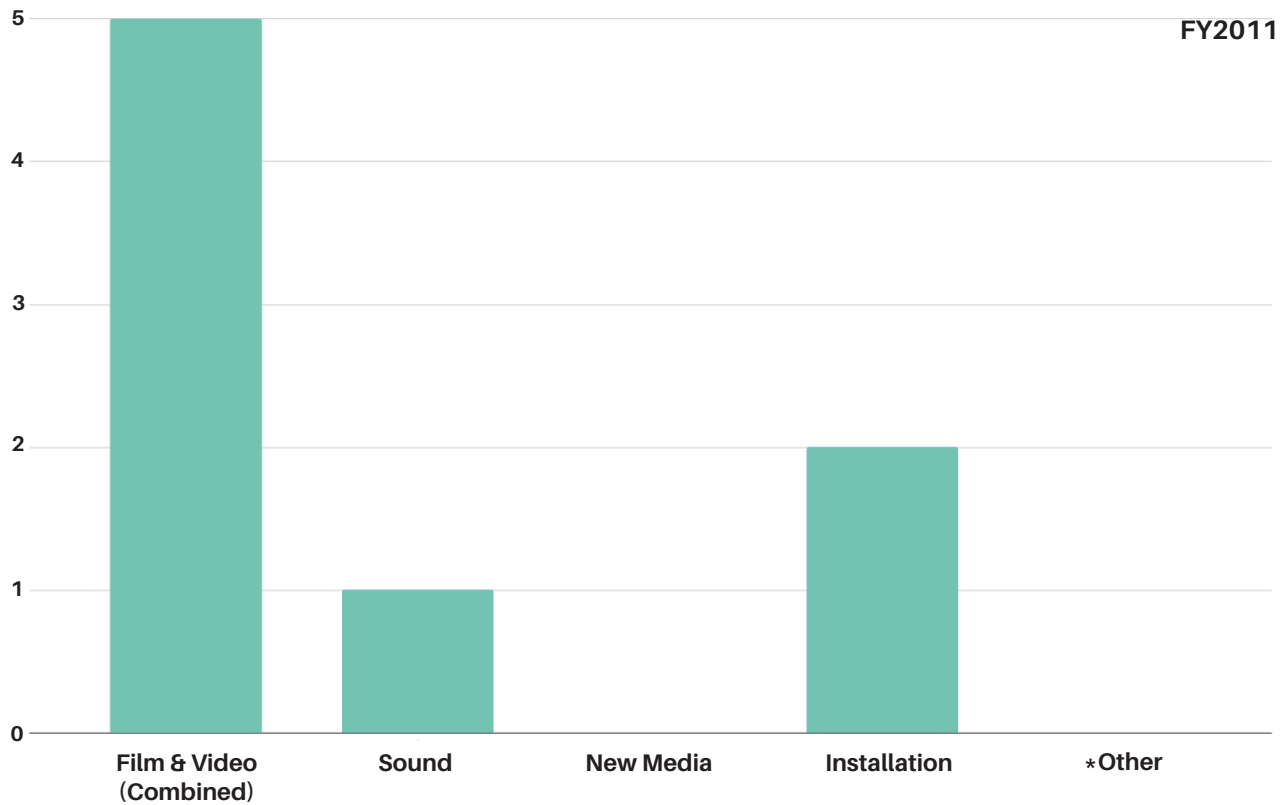
MAAF Artist Grantee Genre: FY2009 + FY2010

Distribution / Exhibition Support



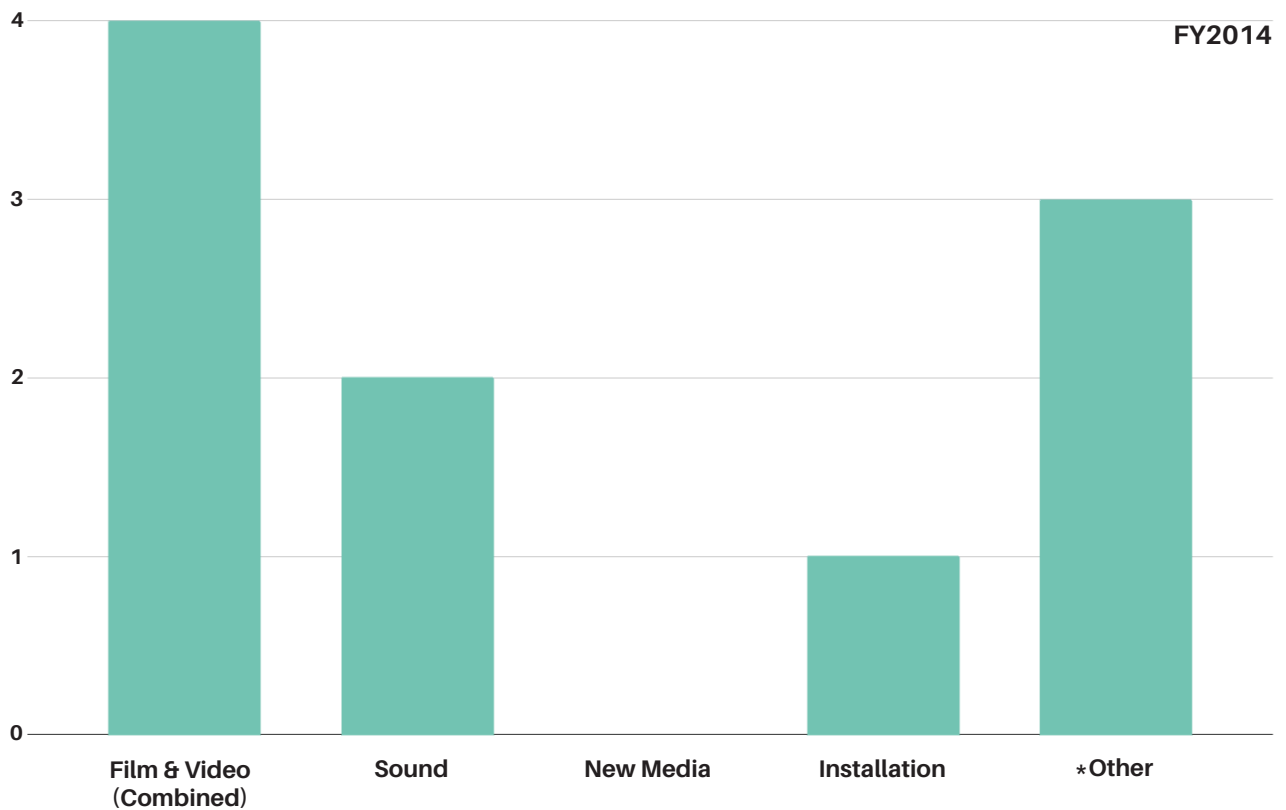
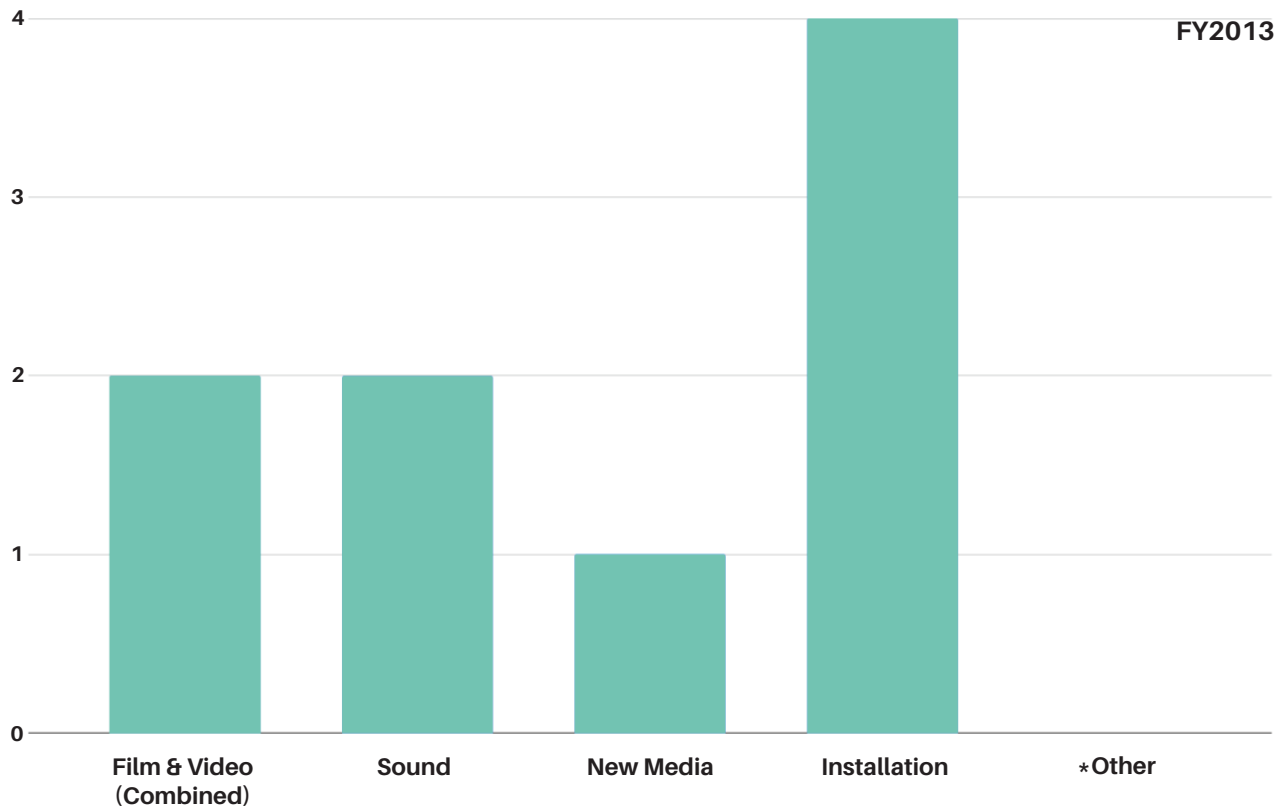
MAAF Artist Grantee Genre: FY2011 + FY2012

Distribution / Exhibition Support



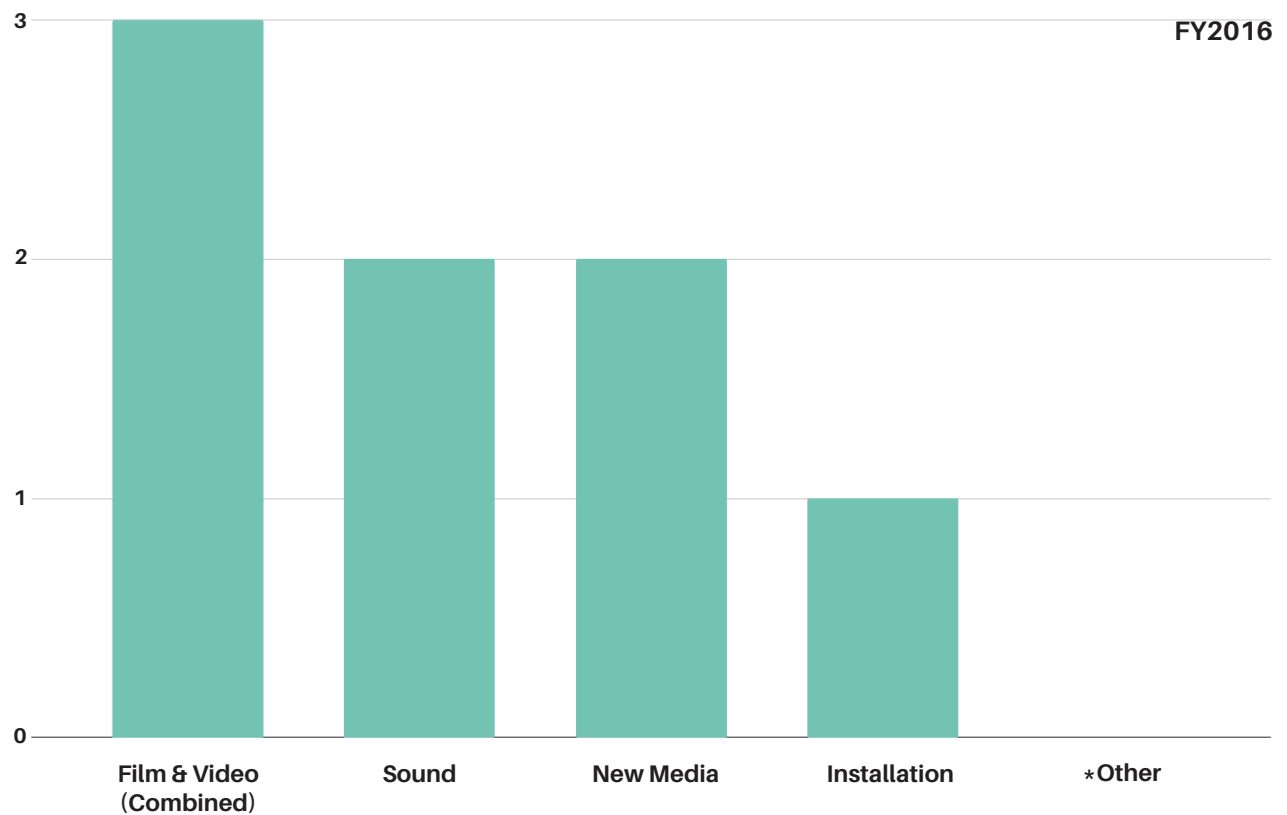
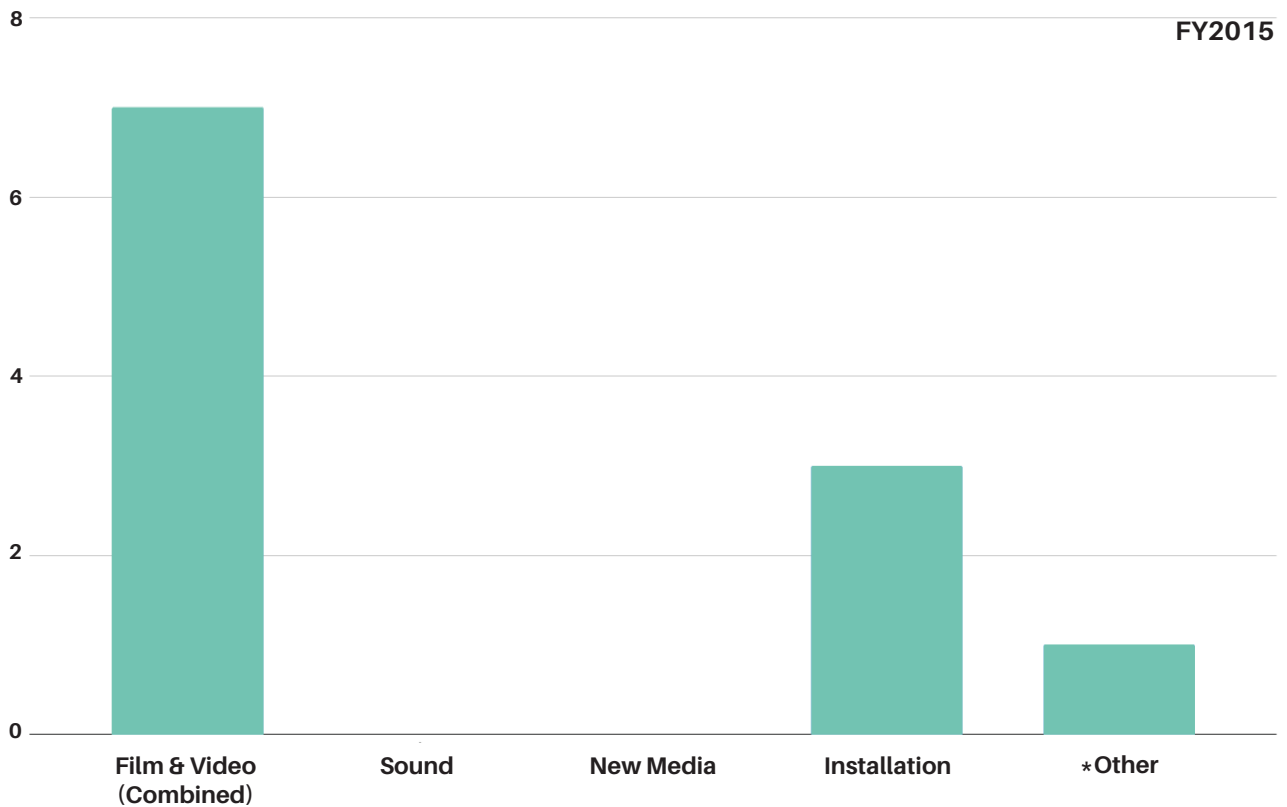
MAAF Artist Grantee Genre: FY2013 + FY2014

Distribution / Exhibition Support



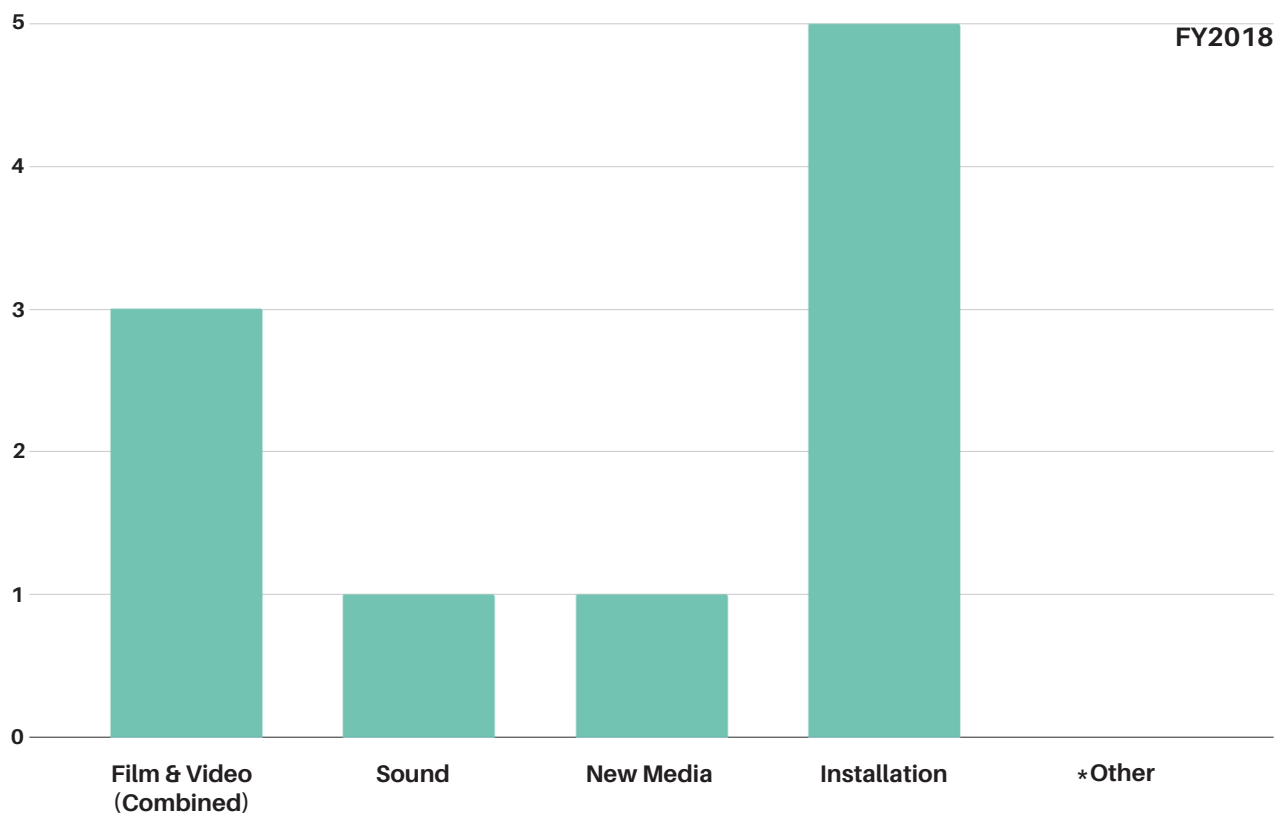
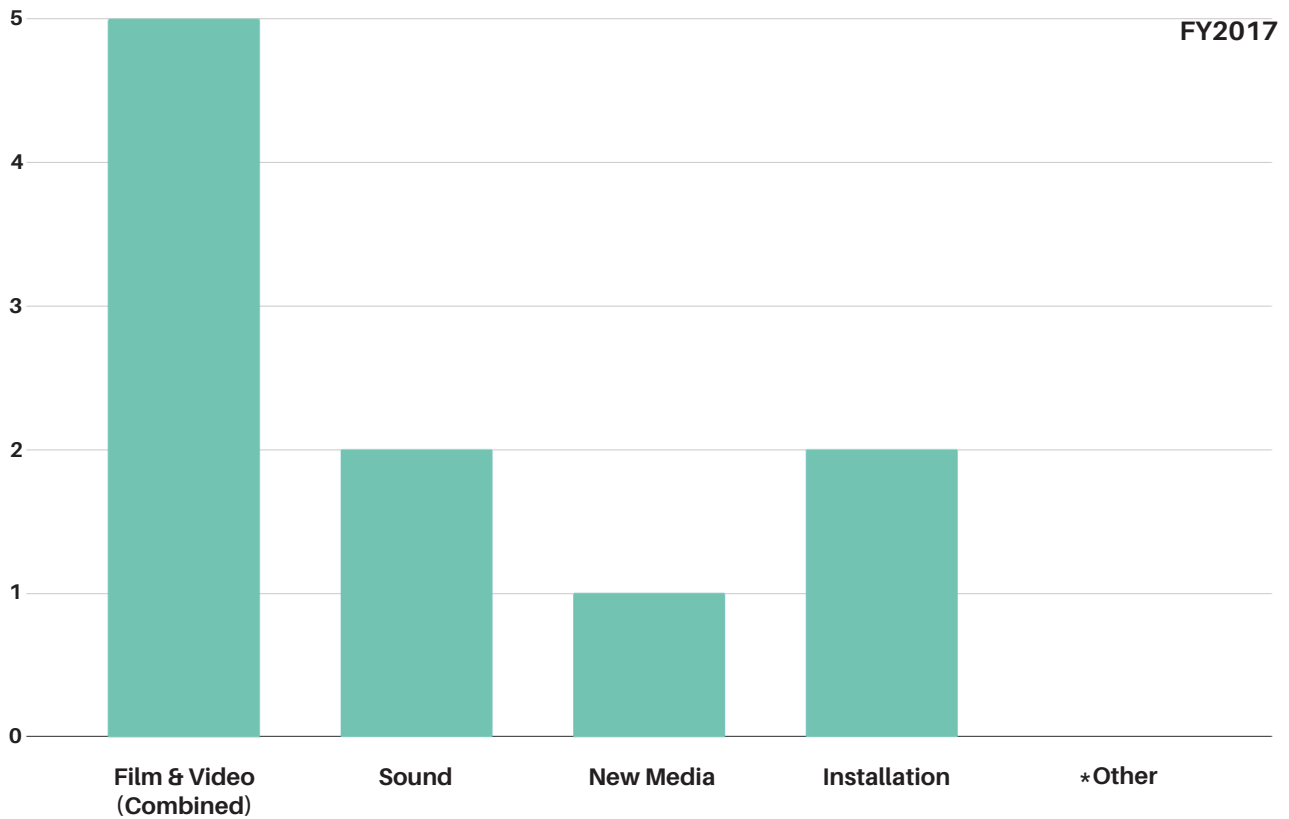
MAAF Artist Grantee Genre: FY2015 + FY2016

Distribution / Exhibition Support



MAAF Artist Grantee Genre: FY2017 + FY2018

Distribution / Exhibition Support



MAAF Artist Grantee Genre

Distribution / Exhibition Support

Note: A single primary genre was identified by each grantee in the above.

***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

SECTION SIX

Artist Applicants per New York State County

FY2009 - FY2018

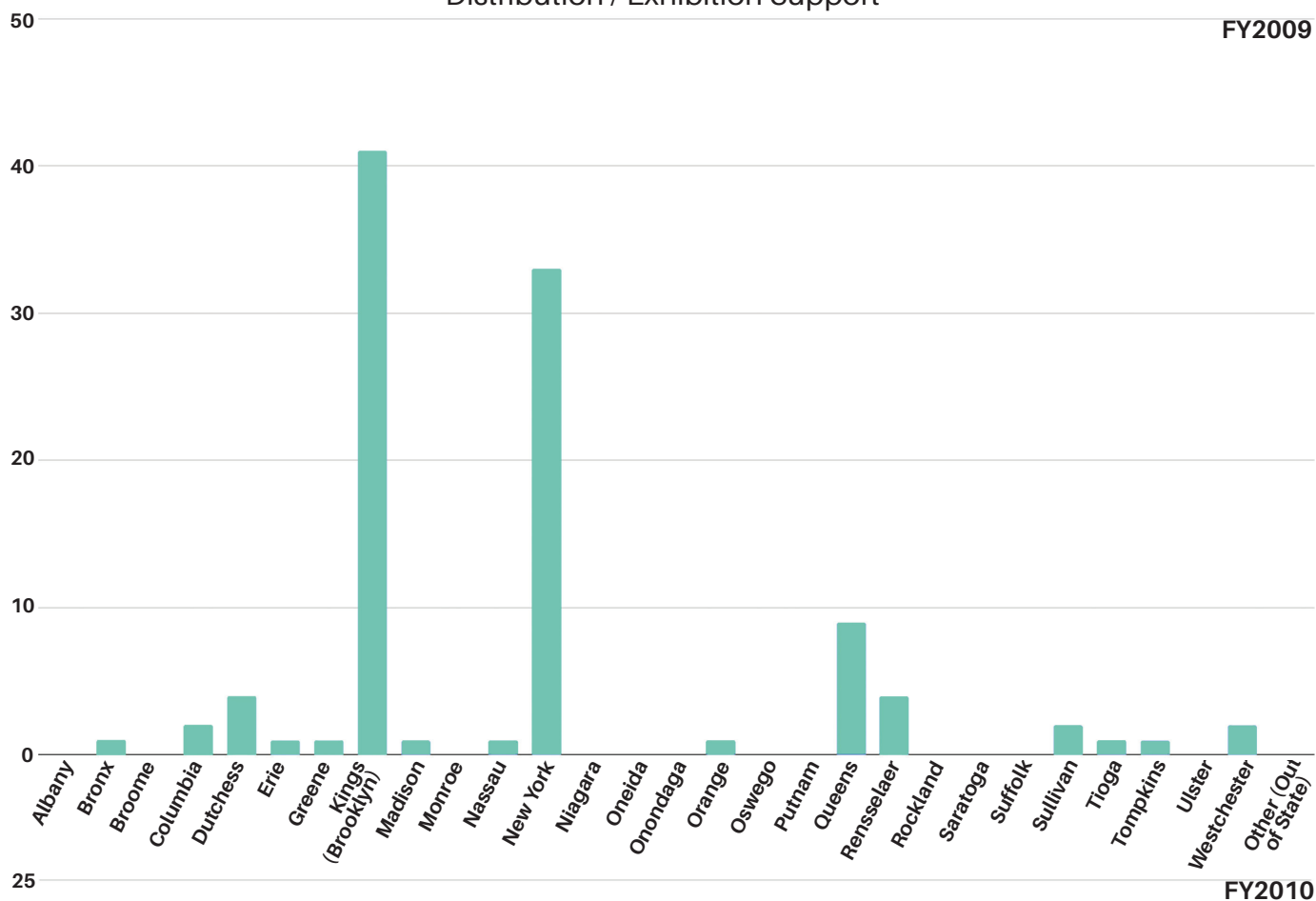


**Council on
the Arts**



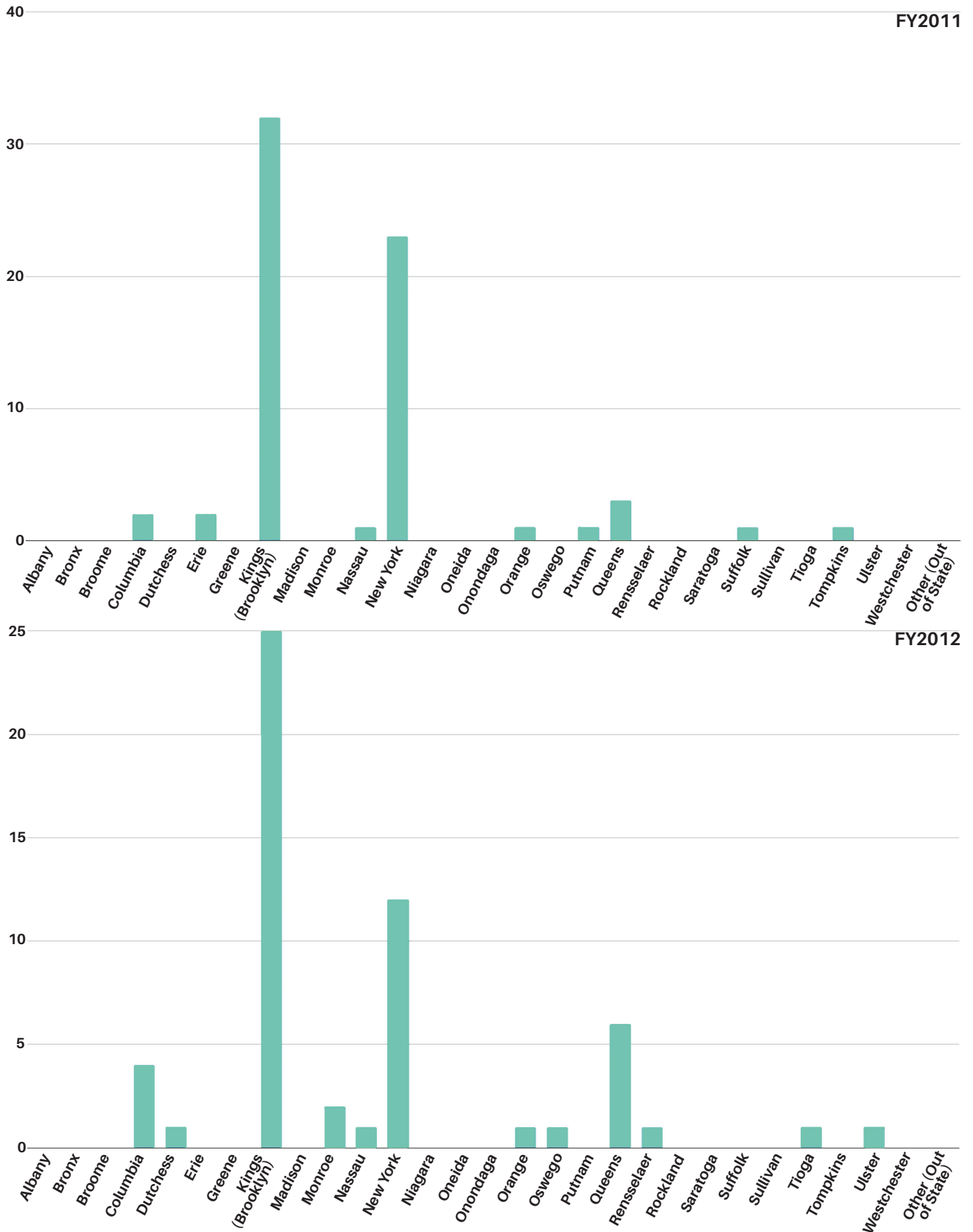
MAAF Artist Applicants per New York State County: FY2009 + FY2010

Distribution / Exhibition Support



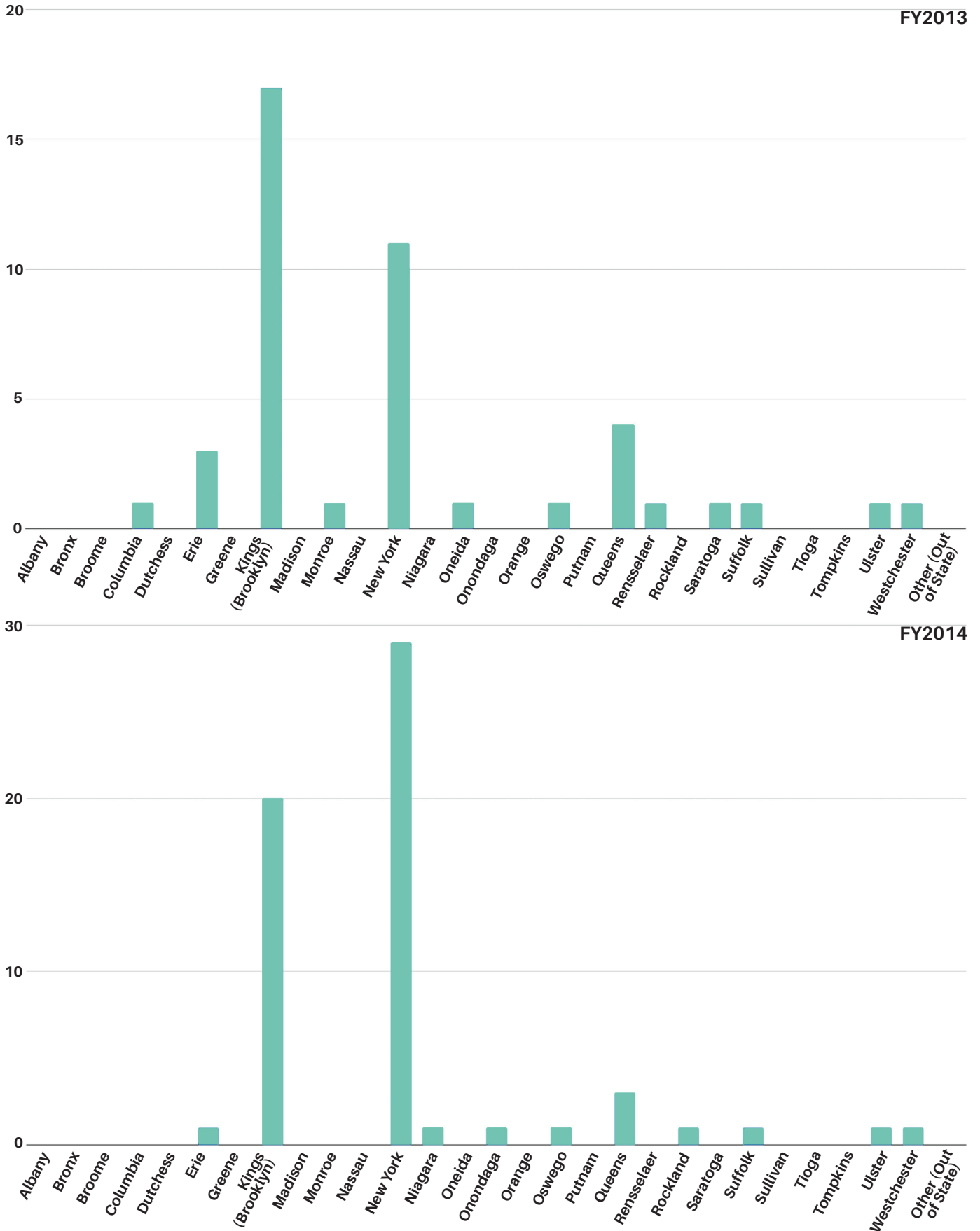
MAAF Artist Applicants per New York State County: FY2011 + FY2012

Distribution / Exhibition Support



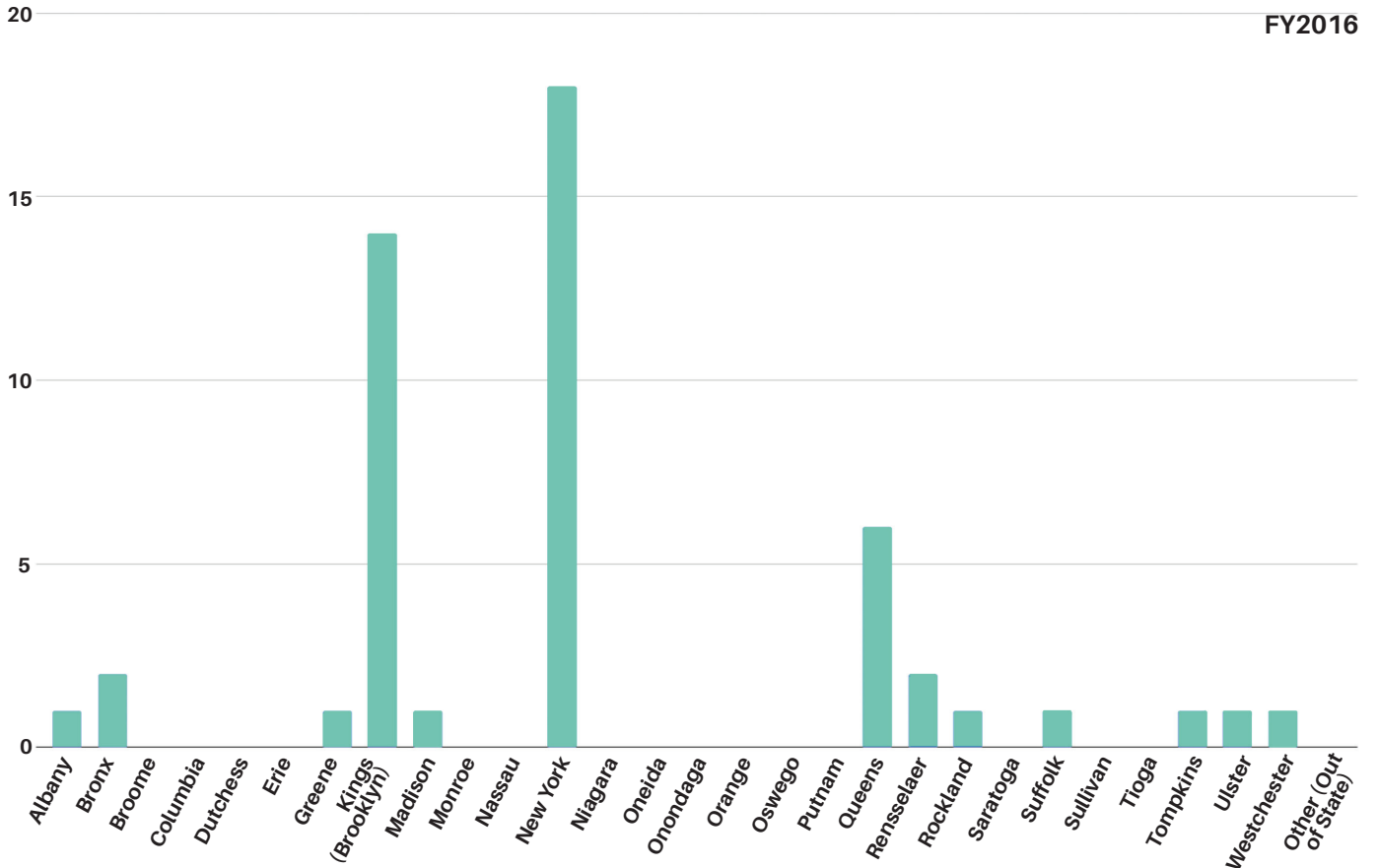
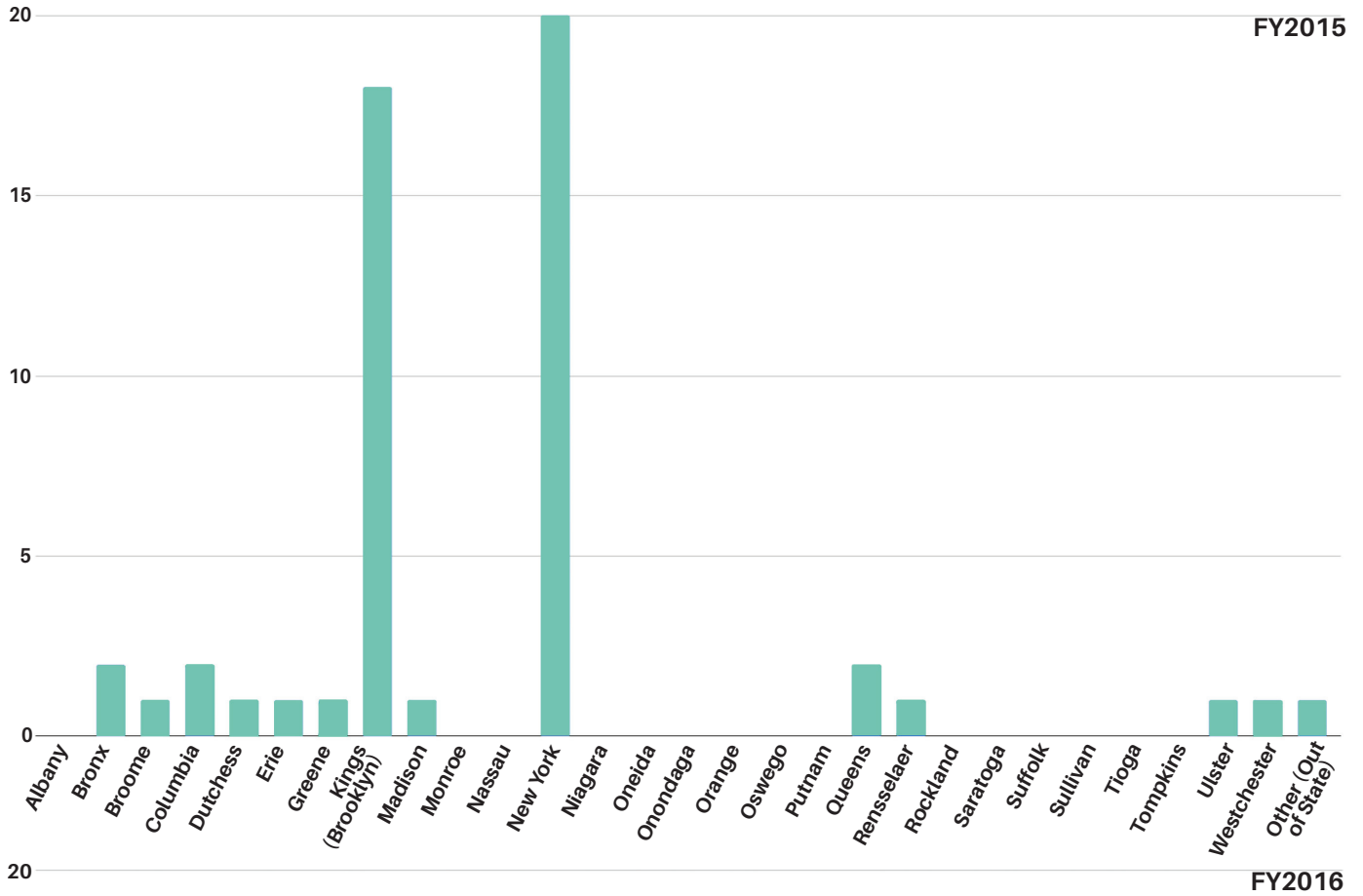
MAAF Artist Applicants per New York State County: FY2013 + FY2014

Distribution / Exhibition Support



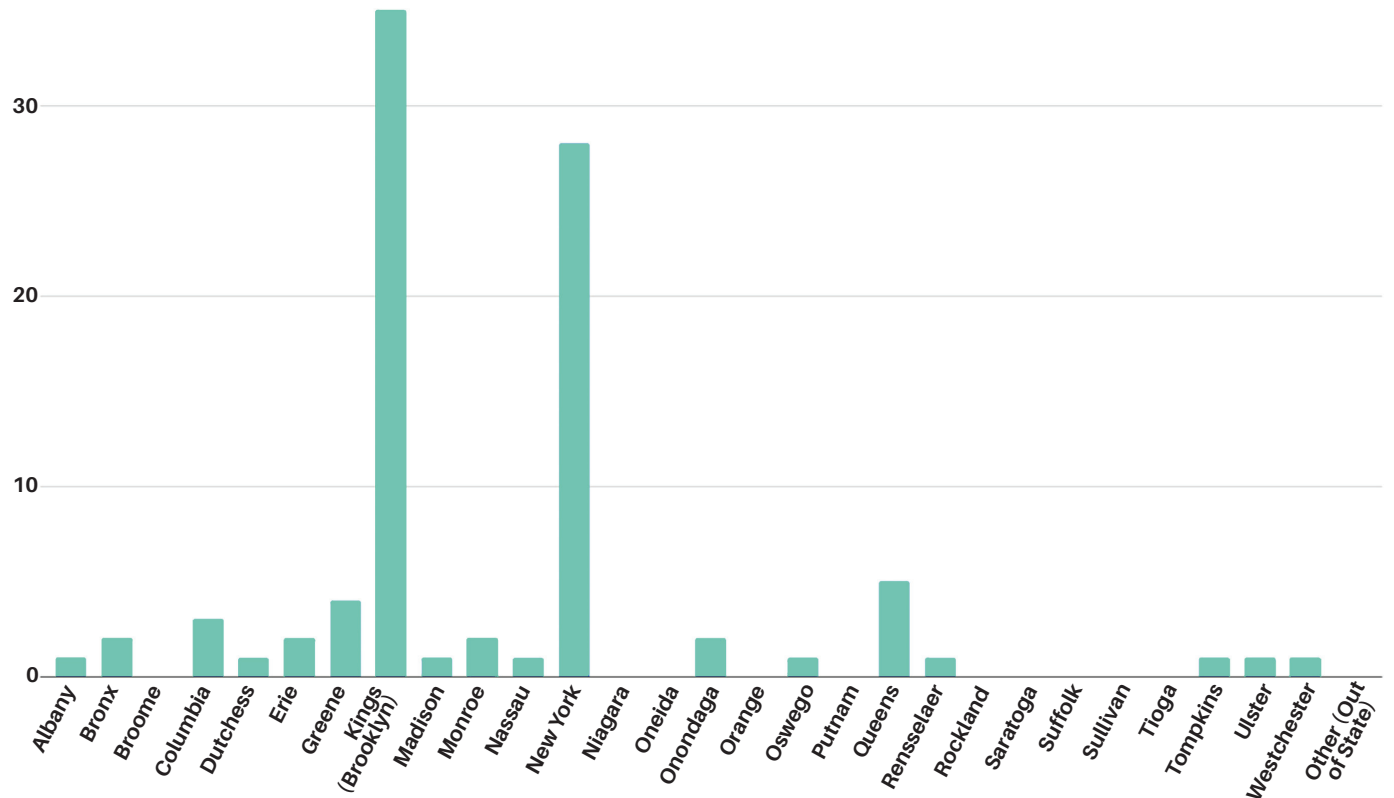
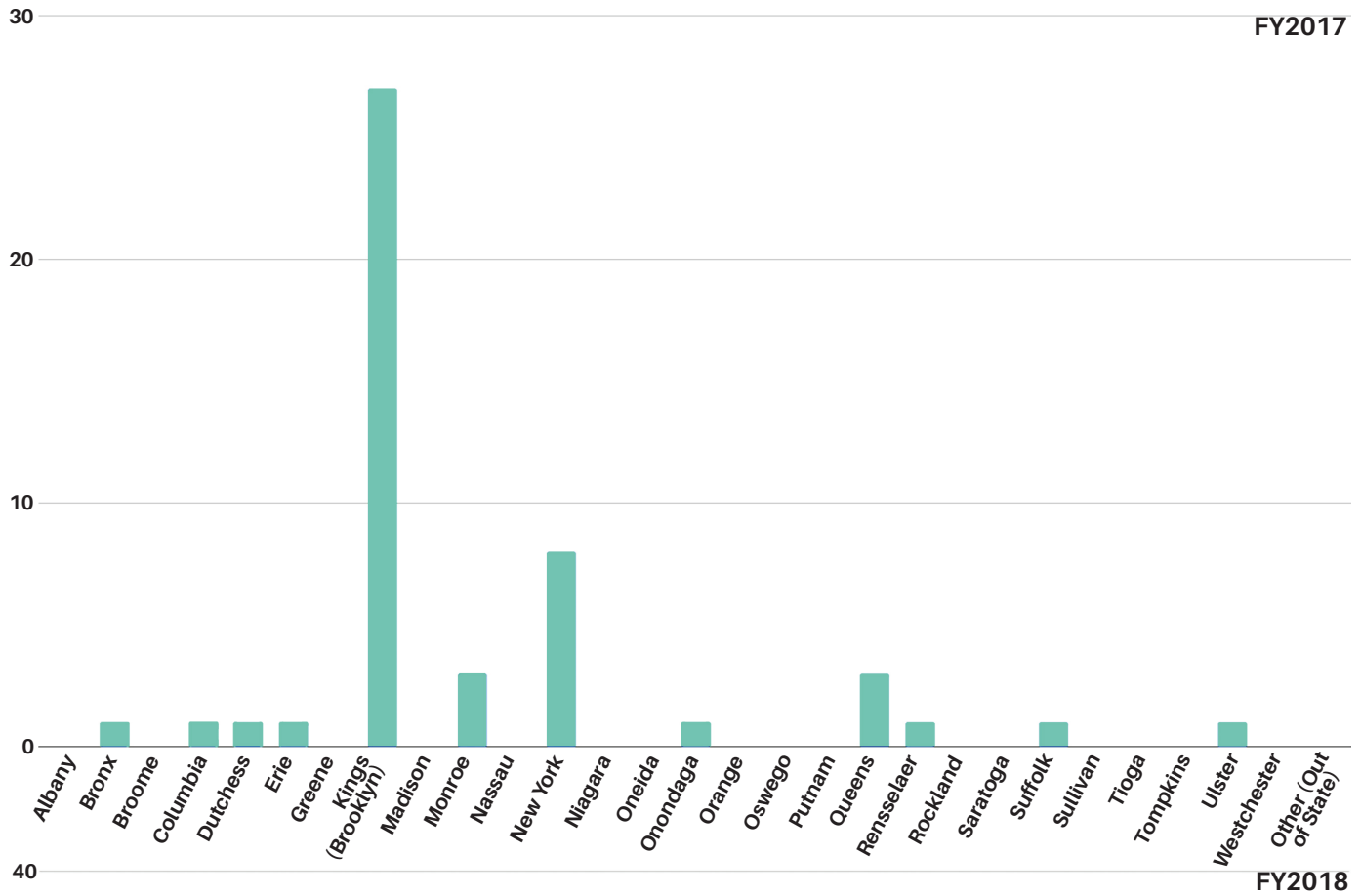
MAAF Artist Applicants per New York State County: FY2015 + FY2016

Distribution / Exhibition Support



MAAF Artist Applicants per New York State County: FY2017 + FY2018

Distribution / Exhibition Support



SECTION SEVEN

Organization Grantee Survey Results Long-Form Answers



NEW YORK
STATE OF
OPPORTUNITY.

**Council on
the Arts**



MAAF Organization Grantee Survey Results Long-Form Answers

6. What media technology / tools / formats does your organization use to deliver/ present your programs?

1. YouTube, Facebook Live Streaming, Projections in the Park...
2. For screenings - we use DCP, blue-ray etc. For classes - a variety of cameras, audio and lighting equipment, Final Cut and other editing programs
3. Radio, television, streaming, live performance, presenting
4. HD Video, Film, Laptop, Projector
5. Multiple digital file formats: 10-bit uncompressed files on hard drives; Pro-res files; Blu-ray discs; H264 exhibition/screening files, etc.
6. screenings/projection (DCP, digital file, DVD/BluRay, 16mm), Premiere, audio/visual filmmaking technology, social media
7. web-based; some print publication
8. For Digital exhibition FMC uses 2K files streaming films to various venues globally. We have a rare collection of 16mm film prints and are preserving /digitizing as many as possible (www.filmmakerscoop.com)
9. Youtube, Facebook streaming, laptops, VR equipment
10. Digital File, DVD/blu-ray, 16mm
11. digital media presented in installations/live programs, institutional website, and streaming media on online platforms
12. all media formats 9/20/2018 7:50 PM
13. Website, social media, broadcast, streaming, DVDs, interactive/mobile technology, community engagement, Adobe Creative Suite, Google Suite
14. Radio, television, on demand and online, screenings
15. super 8, 16mm, slide projection, all digital video formats through 4k projection, 7.1 surround sound, Q-LAB, lighting software
16. film screenings in 16mm, 35mm, 70mm, DCP, blu-ray. Exhibitions using video projections.
17. holograms, light art, projectors, screen based (single, 3D and multi), VR/AR headsets, Augmented devices, custom made optical displays.
18. Blu-ray, DCP, projectors, website
19. ALL formats, digital platforms/websites
20. We support and use many computer based media production tools to deliver/present our programs. We have an excellent audio recording studio. We can shoot, edit and post videos on You tube. We have distributed programs on CD and Bluray. Our exhibition program presents artists using emerging technology such as biosensors, immersive audio and video, virtual and augmented reality, camera and eye tracking systems, data sonification or visualization, mobile, new computer interfaces and controllers and new ways to engage with social media and communities. We use our newsletter and our website to deliver current information about all of the above topics.
21. Custom code iTunes / Soundcloud Livestream Google Suite Twitter, Facebook, Instagram Direct email / mailing list Public Slack Channels
22. Screening formats DCP, Prores files, blu-ray
23. Social media, film screenings, PPT

MAAF Organization Grantee Survey Results Long-Form Answers

6 (continued). What media technology / tools / formats does your organization use to deliver/ present your programs?

24. Eyebeam uses various formats to present their programs. They run a year-long residency program focusing on media arts and year-round event programs. Eyebeam partners with organizations such as NYU LaGuardia and A/D/O for additional tools such as VR headsets, woodshop tools, and high powered projection equipment. We also have in-house software and equipment including: Software: 4K Video Downloader Ableton Live Adobe Suite Arduino Atom Audacity AutoDesk Software Blender Black-magic Multibridge Utility CC2 Game Assets Disk Warrior DPS App Builder, Ecamm Movie Tools Epic Games Launcher GIMP GitHub Inkscape Isadora KORG LICEap MadM m Processing Python REAPER64 Remote Desktop Connection Rhinoceros Sapling 1.1 Simple Client Simple Server SoundFlower Skype Slack Stencyl Sublime Text 2 Syphon Recorder Unity VLC VMware Fusion Wacom Utility Steam VirtualBox ZBrushOSX 4R7 Postman Meshmixer MeshLab Git Shell GitHub Google Suite MODO 801_SP1 3D Vision Photo Viewer Rhinoceros 5 Weavebird Webpage MakerWare MakerWare for Digitizerc3D Vision ZBrush 4R7 (64-bit) Troikaranch Isadora 2.0 Cycling 74 Max/MSP/ Jitter 7 Gif Loop Coder imovie Computers: - 15 x iMac Processor: 3.4 GHz Intel Core i7, Memory 8 GB 1600 MHz DDR3, Graphics NVIDIA GeForce GTX 680MX 2048 MB, Serial Number C02KD1QP-F29N, Software: OS X 10.9.5 (13F1911) - HP Compaq Pro 6300SFF(DigiFabComp1) - 6 x Mac Minis Screens and Projectors - 2 x Projector Sanyo PLCXW200 - 6 x Projector Optoma TH1060P - 6 x Monitor 46" LCD TV 2 Audio - 14 x Speaker Yamaha MPS3 - 8 x Microphone Shure SM57 - 8 x Microphone Shure SM58 - 4 x Microphone Crown CM-700 Fabrication - Makerbot Replicator 2 Fused Deposition modeling, 11.2" x 6.0" x 6.1" Build volume - Makerbot F18 Fused Deposition modeling PLA based 3D Printer with 11.8" x 12" x 18" Build volume - FormLabs Form1+ liquid/infrared laser based SLA 3D printer, 4.9" x 4.9 x 6.5 Build volume - Roland Ediol MDX40A CNC, 4 Axis rotary axis unit/Lathe, very sharp 3D scanner, reductive circuitboard router, 12" x 12" x 4.1 - 3DSystems Projet 460+ powder based 3D printer capable of printing 180000 colors at 450 dpi at 8" x 10" x 8" - Epilog Fusion Laser cutter, 120Watt, 40" wide bed Communications: - Canon DSLR EOS70D - MEVO livestreaming camera kit
25. digital files
26. Digital files, 16mm
27. digital projection
28. 16mm & 35mm projectors, DCP, Macbook for Playback Pro
29. Internet, social media, film & video projectors, sound system.
30. DVD, BluRay, Streaming
31. The Little has 5 cinema theaters with digital cinema servers, projectors, and dolby sound systems. Theatres can also support bluray, and computer(powerpoint, etc.) presentations.
32. Performance/Live Work, Film/Video, Digital Media, Immersive Digital Interaction, Plastic (visual) art, Social Engineering, Theatrical Intervention, Sound Art, Music
33. Sound, Video & Lighting Systems, Audio and Video workstations and studios, live and on-demand streaming of audio and video, radio, cable TV.
34. film

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

MAAF Organization Grantee Survey Results Long-Form Answers

8. What are your most urgent organizational development needs, other than increased funding?

1. board cultivation
2. Marketing
3. Volunteer management, financial planning
4. Access to office, meeting, and storage space.
5. Development assistance: grant-writing, research, skilled staff to develop and implement fundraising campaigns and events
6. fundraising, continued research around new grants/funding opportunities
7. n/a
8. Preservation of rare 16mm film prints and digitizing most of the early films from the 1950, 1960 and 1970. Film archive needs a new improved Air Conditioner now.
9. Research capabilities
10. Diversifying and expanding audience, increasing traffic to the Web site and social media outlets.
11. access to specialized technical skills either through staff training or outside consultants
12. Supporting paid internships; time, research and development for artistic/critical approaches and practical training in emerging technologies (for staff, instructors, students, interns, project staff, resident artists); Communications staff person; Fund Development Staff person; Paid Curatorial Residency programs; budget for legal and HR services; funds for accessibility services (ASL interpreter, etc.)
13. Equipment/capital funds, professional development for junior and senior staff, travel support
14. Diversity of staff
15. space, increase board diversity and board development
16. staffing
17. Building corporate and organizational partnerships, and strategic expansion
18. securing long term space and marketing
19. building a cooperative digital platform
20. Staffing, as we are at capacity for program load.
21. Our most urgent organizational development need is adequate staffing and affordable real estate.
22. Increase number of staff members
23. Equipment, training on advanced/cutting-edge technology (AR, VR, etc.)
24. The organization is always looking for further support in professional development for staff. This could be workshops, invitations to relevant conferences, and opportunities for networking and skills-sharing across other like-minded organizations. This is especially true for areas of access and equity. On staff, we have specialists in these areas and others with no experience or background. More opportunities for an organization-wide development led by an outside party would be extremely valuable. We acknowledge that access and equity work is ongoing, so opportunities for regular staff development would be ideal.
25. Right now we are seeking a creative, cost-effective web developer and a graphic designer.
26. Conferences and convening, though travel costs, especially going out of state/the country, are prohibitive.
27. staff and venue capacity
28. Audience development
29. Board & Staff Development
30. Future planning, office/workshop space, fundraising
31. Engaging younger audiences and creating event based programming to attract more clientele.
32. IT risk mitigation (business continuity planning, disaster preparedness, cyber security)
33. New models for artist-run organizing that embrace the need for heightened professionalism in curatorial, marketing, fiscal, and management skills without sacrificing the ability for individual expression.

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

MAAF Organization Grantee Survey Results Long-Form Answers

15. Describe your organizational preservation strategy for analog-born (excluding paper archives) content.

1. N/A
2. We are gradually digitizing our analog archive and integrating it into our digital collection.
3. n/a
4. Preservation-quality digital conversions to 10-bit uncompressed files from best source material, with multiple digital access files and back-ups; analogue original stored off-site
5. scanning and archiving digitally, photographing/recording/filming live events in the space
6. We documented and catalogued all materials before donating archives to Rose Goldsen Archive of New Media Art, Cornell University.
7. Grant writing for preservation
8. Currently transferring content to digital formats. Multiple backups on drives, disks, remote servers in multiple locations.
9. we have a full-time Archivist and an on-site archival program
10. Working on archive project for our quarter inch tape collection
11. We are currently working with AV Preserve to create our blueprint for storage, preservation and media archive, which was actually supported with Wave Farm funding!
12. Migrated all the digital back ups.
13. partnership with others who can preserve
14. We have a dedicated storage facility in Long Island City as well as archives of artwork and our library in Astoria (part of the library sometimes moves to Governors Island)
15. Our film archive is at the Academy of Motion Picture Arts and Sciences
16. We don't really produce analog-born content besides paper.
17. Our 30+ boxes of analog video and audio tape are logged into our media collection database. Each object gets a number in Filemaker with a description of the artwork and/or artist. The next step for the collection is to digitize it but we do not have the staff to do it. We hope to sell our collection to a museum or university and are currently in talks with NYU's Fales Library.
18. None
19. On-site filing
20. We have an extensive archive of analog-born new media art content that we have stored over the past 20 years. We have recently entered into a partnership with a digital archiving company to digitalize all of this content.
21. As part of our program, we offer preservation and restoration service for almost all analog magnetic media formats. We also provide consultation to other organizations and individuals on strategy and techniques for preserving their analog collections.
22. Our plan is to digitize everything and deposit the original material at Anthology Film Archives.
23. we are currently assessing needs and developing a strategy
24. N/A
25. Cataloguing and Storage
26. Physical storage, 16mm film preservation and analog video digitization.
27. NA - content does not stay with us but is returned to artists, distributors, etc.
28. We have been in an on-going process of migrating our analog moving image collections to digital format since 2000. Our primary relationship for this has been with Xfr Collective and their training ground NYU MIAP, that in turn shares common ground with our own history with Collaborative Projects, Inc/ABC No Rio. and Hampshire College.
29. Scanning documents/making them digital. We don't have anything else that is analog born.

88 organizations surveyed
38 responded to survey
29 answered this particular question
79% response rate

MAAF Organization Grantee Survey Results Long-Form Answers

16. Describe your organizational preservation strategy for digital-born content.

1. N/A
2. We use interns to help with preservation using network attached storage with offsite backup.
3. We save key content in a cloud-based server.
4. Preservation-quality digital conversions to 10-bit uncompressed files from best source material, with multiple digital access files and back-ups; digital storage
5. keeping organized in a digital archive (Dropbox, Google Drive), as well as backed up on external hard drives
6. We documented and catalogued all materials before donating archives to Rose Goldsen Archive of New Media Art, Cornell University.
7. All 16mm film prints preserved are digitized to 2K from the new inter-negatives. All the digital files are backed up to WD My Cloud and Carbonite backup.
8. Multiple backups on drives, disks, remote servers in multiple locations.
9. In development, focusing initially on digitizing/preserving most sensitive time based media
10. No strategy as of yet
11. We have a media management system that interfaces with our postproduction house, PBS broadcaster, and in-house best practice.
12. Redundant servers
13. local and cloud-based auto back-up. quarterly manual back-up
14. We have a digital archive and website – they could be improved. We looked into archiving software but it was beyond our capacity to implement.
15. Some of our digital born content is at the Academy. Our masters are housed at our lab but we have LOTS do on preservation
16. We have a full staffed digital preservation department using a variety of strategies, primarily relying on mainstream cloud-based storage.
17. Our preservation strategy for digital-born content is the same as for the analog content. Each hard drive and/or DAT tape needs the content to be logged and numbered into our media collection database. We would also need to create redundant drives of the content. At this time, we don't have the resources to do that so they sit on our shelves.
18. N/A
19. network of servers (which are very expensive!) and iCloud storage
20. We have two digital storage solutions, one physical and one in the cloud. We are also currently researching further digital storage that will be larger and more secure through a pending grant with the National Endowment for the Humanities.
21. We are developing additional services for the recovery and restoration of computer-based digital files and projects that were created on now-extinct operating systems and computers.
22. I think we need to develop one!
23. we use dropbox and other cloud-based services to archive information and media
24. N/A
25. Constant back up to external hard drives
26. backup drives.
27. NA - content does not stay with us but is returned to artists, distributors, etc.
28. Digital content is copied to smaller casings as the technology for increased external drive capacity develops. Current digital content is added to these newer higher capacity drives while the older drives are delegated to "cold" long term archival status. Selective duplication is maintained on cloud storage - not for permanence but for visibility, access and reference. Attempts to cross index are made in accordance with related systems such as NYPL, Library Of Congress, and other arbiters of traditional institutional archiving strategies. We make periodic consultation from such archival institutions as AMIA, The New Museum, and Franklin Furnace with whom our presence has been made as contributors in panels, forums, discussions, and correspondence.
29. Organize and save documents to Salesforce as possible for institutional knowledge, having everything coherently saved in one place. However, we need to get a back-up service for our cloud-based storage (Dropbox, Google Apps)

88 organizations surveyed
38 responded to survey
30 answered this particular question
79% response rate

MAAF Organization Grantee Survey Results Long-Form Answers

17. What publications do you rely on for art related news and writing?

1. NYTimes, Wired, Variety, Deadline, Shadow&Act, Studio System, IMDB Pro
2. Filmmaker Magazine, Indiewire, Film Comment
3. Bomb, Brooklyn Rail, Art in America, Artforum, Screen Slate
4. Harlem Times, Harlem Community News, New York Times, Village Voice, Screen Slate Daily, New York Foundation for the Arts, NYSCA
5. Most online media publications and social media posts.
6. Brooklyn Rail, New York Times, Screen Slate Daily, Art Forum, Frameworks
7. NY Times, Art Forum
8. Artnews, Hyperallergic, Contemprorary, Temporary Art Review, eflux, MUBI, Brooklyn Rail, ArtForum, NY Times, local news, among many others.
9. New Yorker, misc.
10. afterall, eflux, 4 columns, world records, vdrome, filmmaker, film comment
11. Art News, Art F City Art Frankly New York Magazine Artsy Hyperallergic
12. Cuban Art News Artnet
13. Art Forum, Art in America, Art Review, 4Columns, Ny Mag, NYT
14. NEA, New York Times
15. Hyperallergic - E-Flux - Artnews - Engadget - The Art Newspaper - The Atlantic - Quartz
16. whatever catches my attention online
17. Artforum, 4Columns, Film Comment, Sight & Sound, Texte zur Kunst, October, Grey Room
18. film publications like Variety and CartoonBrew and catalogs from all major festivals
19. IndieWire, Hollywood Reporter, Variety, Art Forum, NY Times, Film Comment, Sight & Sound
20. NYTimes, Hyperallergic, Art Fag City, Art Net, Artsy
21. Queer Women Of Color Media Project, Hyper Allergic, Artsy, Art.net, NY Times, Framework Journal, E Art Now, Il Ponte Casa d'Aste.
22. film comment, filmmaker, american cinematographer, artforum, indiewire,cinema tropical, A-Doc, remezcla, colorlines
23. Film Journal International, Variety
24. N/A
25. Everything from Artsy to The Wire.

88 organizations surveyed
38 responded to survey
25 answered this particular question
66% response rate

MAAF Organization Grantee Survey Results Long-Form Answers

18. What online media art related discussion groups or listserves do you participate in or check regularly?

1. All of the above
2. Mainly a closed intra-organizational message board.
3. AMIA, ARLI
4. Philanthropy News Digest, GuideStar, New York Foundation for the Arts, William T. Grant Foundation
5. Most relating to analog video, media archeology, technology, media history, preservation
6. Anthology Film Archives, Brooklyn Academy of Music, the Flaherty, Film Freeway, Frameworks, Museum of Modern Art, Microscope Gallery, UnionDocs, Maysles Documentary Center, NY Council of Nonprofits
7. aj f akjfdksfjd ksa,f dks,fjkd;afj
8. Common Field, Frameworks, AMIA, Rivet (Residency Unlimited), American Alliance of Museums, Independent Curators International
9. D-word, Brown Girl Doc Mafia, A-DOC, misc.
10. none
11. Flux Factory NYSCA – EMF Art and Technology QCA Arts at MIT
12. NYSCA NY NPCC
13. Common Field.
14. wavefarm, new music box, the wire, EMPAC, Eyebeam, Made in NY Media Center, Franklin Furnace
15. <https://www.faces-l.net/> - <https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=NEW-MEDIACURATING>
16. archivist listserv
17. Film Programmers listserv
18. programming staff participates in festival, film and animation community groups
19. N/A
20. Franklin Furnace listserve.
21. Rhizome.org, thing.net
22. videolib, D-word, art house convergence group, Brown Girls Documentary Mafia (fb group)
23. Art House Convergence Google group
24. IndieWire Deadline Women in Hollywood Documentary Magazine
25. Mostly from the WFMU universe and things that pop up on Facebook.

88 organizations surveyed
38 responded to survey
25 answered this particular question
66% response rate

MAAF Organization Grantee Survey Results Long-Form Answers

19. What resources do you use to seek consultant services?

1. Referral.
2. NYCON and professional network
3. Trusted colleagues
4. foundation grants; earned revenue; individual contributions
5. grants that fund consultant services, nonprofit networks
6. Professional contacts and recommendations.
7. network of nonprofits, social media, New York Foundation for the Arts
8. referrals from colleagues and trustees
9. Word of mouth recommendations.
10. Word of mouth
11. References
12. our network
13. NYFA – probono legal CUE Art Foundation Queens Council on the Arts
14. n/a
15. Mostly just word-of-mouth.
16. word of mouth
17. NYSCA, NYFA
18. Recommendations from colleagues at similar organizations.
19. our staff and board professional networks
20. word of mouth
21. Personal recommendations, Franklin Furnace, NYFA
22. MIAP, AMIA, Anthology Film Archives, Xfr Collective, Franklin Furnace.
23. Referrals from other peers.
24. Nonprofit Coordinating Committee Our own networks

88 organizations surveyed
38 responded to survey
24 answered this particular question
63% response rate

MAAF Organization Grantee Survey Results Long-Form Answers

22. Where did you learn about the Media Arts Assistance Fund?

1. Through NYSCA
2. Colleagues
3. I can't recall
4. NYSCA
5. Participated as it was created
6. NYSCA, past development managers
7. through NYSCA
8. We have been applying for many years and are always checking on new government funding opportunities.
9. NYSCA
10. We <3 u
11. NYSCA arts & tech breakfast!
12. NYSCA newsletter
13. NYSCA – EMF Art and Technology
14. Word of mouth.
15. from NYSC
16. Newsletter and word of mouth.
17. Sherry Hocking
18. Via colleagues.
19. from NYSCA
20. NYSCA representatives
21. NYSCA and also receipt of Funding support
22. NYSCA
23. email
24. Through NYSCA website
25. Colleagues/our network
26. NYSCA and Wave Farm.

88 organizations surveyed
38 responded to survey
26 answered this particular question
68% response rate

MAAF Organization Grantee Survey Results Long-Form Answers

23. Looking to the future, what do you see as the new technology frontier for your organization and/or programs?

1. VR/Drone filmmaking/cloud based collaborations...etc
2. Applications for organizational project management and database management.
3. Streaming and digital delivery; long-term digital storage needs
4. maintaining "assets" in a landscape of constant technological shifting
5. online streaming
6. streaming, film preservation/digitization, online publication, new internal media tracking system
7. website development, additional online streaming options, ongoing time based media preservation
8. This conference was indicative of challenges now and ahead: <https://eaw.rhizome.org/>
9. We are always concerned with accessibility, representation and sustainability! This carries over to immersive forms of storytelling, and access and preservation of independent works (that lack infrastructure or clear custody).
10. OTT service
11. we are working more with experimental photonics, displays and immersive experiences
12. We continue to be excited about WWW.
13. Using more Artificial Intelligence to find new artists and audiences and using the Blockchain for financial transactions.
14. Going forward, we are going to have a strong focus on access and equity within the media arts and technology sectors. We believe that artists can help visualize and realize a more just future with technology.
15. Our future is in preservation, making everything old new again.
16. Making the work we do more accessible/visible across emerging online platforms.
17. customized ticketing platform, customized submission platform, interactive digital archive
18. Updating digital projectors to latest technologies as they become available.
19. With the uncertainty of secure access and privacy issues due to corporate , government intrusions of information gathering, it is best to have as much control as possible to maintaining that data not reliant on " Cloud" technology. Also the increased need for updating/upgrading applications that require reinvesting of funds to acquire such technology.
20. Greater accessibility through training and education.
21. doing more with VR, AR.
22. Seamless events that combine screenings with online content, powerpoint, etc. all strung together in a simple program.
23. Interactivity, specially with video, and probably VR in some form.

88 organizations surveyed
38 responded to survey
23 answered this particular question
61% response rate

SECTION EIGHT

Artist Grantee Survey Results Long-Form Answers



**Council on
the Arts**



MAAF Artist Grantee Survey Results Long-Form Answers

5. What other art forms or disciplines do you include/incorporate toward the creation of your work?

1. Photography
2. Performance
3. Painting
4. sound, public practice, curation, installation, pedagogical forms
5. sound, video, robotics, transmission
6. Performance, video, sculpture
7. Painting, drawing, video, 3d Modeling/visualization, animation, robotics, interactive art, digital fabrication, anything really.
8. Music, performance art.
9. Conceptual Art; Experimental Film & Video Art Production/Editing; Non-fiction Film & Video Production/Editing; Eco-Art; Bio-Art; Underwater Video Production/Editing; Drone operation; Steadicam operation; Multi-media Installation; New Media Production; Sound Production/Editing; Literary Content & Concept Development; Digital Archives
10. historic documents and ephemera -- written essays and building digital archive of participatory scrapbook life story making
11. Photography
12. Music, robotics
13. textile
14. Games, animation, creative coding.
15. video, installation, net.art, performance, sound, sculpture, photography, digital art prints
16. music, architecture
17. Performance, sound, drawing
18. book arts
19. drawing, painting
20. animation, painting, writing
21. drawing, video, performance
22. New Media, Installation
23. performance, photography, sculpture...
24. sculpture and writing
25. Quilting, ceramics, furniture crafting, fabric design, painting, film editing, audio and sound design
26. Documentary; Musical Composition; Writing
27. Animation
28. Live cinema projection using a device of my own invention, The Nervous Magic Lantern. Almost a traditional magic Lantern but with addition of a spinning shutter and non-representational painted slides.... creates continuous movement in depth (without changing position until acted upon by the projectionist; can't be imagined), unquestionable 3D, available to 2 eyes or 1.
29. Paper/Fiber Art - Handmade speakers
30. Media Art Performance / Dramatic Arts / Photography / Choreography / Collage
31. music , film, painting, sculpture, architecture, theater
32. Sound and music Photography sculpture poetry
33. Performance
34. Video
35. video games
36. Performing Arts
37. Sound and new technologies
38. I use sound in Installation-based context, often with staging elements that would give it an Interdisciplinary label.
39. Plastic fine arts, performance, sculpture, film
40. Visual Arts (drawing, video, installation) Writing
41. Installation, new media, drawing, performance
42. writing, music, puppetry

89 artists surveyed
56 responded to survey
42 answered this particular question
75% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

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?

1. I have 16mm versions of most of my films. And HD transfers of many of them, but I would prefer to get higher quality scans of the films. I currently don't have funds for that.
2. Documentation, in forms of photos, high-quality audio recordings and if possible video. For a public archive I have my website and occasional publications..
3. Hard drives
4. Hard drives, but insufficiently and chaotically and too sporadically.
5. backups, online archives
6. I have an extensive video, film and digital media archive – filled with media art works, digital assets for a myriad of diverse projects across digital platforms, documentaries, rare nature video and audio, essays, short stories, poems, and every project that I've ever worked on for the last 15 years for art or work (I work in video production and taught media production and analysis as well). I save all works in their original media (all prints, sculptures/sculptural units and source materials), 8mm, 16mm, VHS & DV (& the occasional Beta, 3/4", Digital8/Hi8, etc) tapes) by creating a digital inventory of materials with corresponding labels for storage containers, and then carefully packing them and storing them in my residence in an organized fashion. I digitize all appropriate materials and format as high resolution digital files (media dependent), and convert moving image files to HQ 4:2:2 compression .mov in their native size. I save source files on 2 drives that are ultimately stored in 2 different safe, insured and climate controlled locations. Some finished pieces are archived on the web for exhibition or distribution purposes as well on my space as well as various project partners webspace. A few are freely accessible on my website, Vimeo, YouTube and the like in various stages of development. For native digital (HD, 4K, 8K), I save source files on 2 drives that are ultimately stored in 2 different safe, insured and climate controlled locations. I format some as HQ 4:2:2 & 4:4:4 compressions, and other footage remains in its lossless file format. Some finished pieces are archived on the web (for exhibition or distribution purposes) as well. A few are available for free on Vimeo, YouTube and the like. All drives are also inventoried, and in addition to the inventory, I use NeoFinder on my desktop to easily navigate each drive remotely before retrieving the physical drive.
7. I am preserving my work mainly in video format
8. I make great work, but in the big picture of Art History, I'm not sure it is that important, so I don't really archive it all that well. What ever remains when I'm gone, that's what it will be. That said, seems like the cloud based storage is a good thing...
9. No
10. Vinyl, digital hosting across many sites
11. i have a storage space full of external drives and my negatives.. there are bins of ephemera and the scrapbook archive that awaits a permanent home-- this is next phase of my work.. i have almost a retrospective in my online gallery www.therawfile.org the upstate girls project has its own separate www.upstategirls.org.. my plans for how to make it live after i can no longer oversee it -- are still in process
12. My films are archived on hard drives and DCPs.
13. Often I will have a digital copy, hard copy (Blu-Ray, DVD, etc), and a back-up on the cloud.
14. presenting work online, and at some galleries. Single channel works are preserved by EAI
15. I'm trying! It's not always easy. Code needs to be updated to work on new systems.
16. I use a RAID 1 external hard drive system that stores files on two drives for preservation of digital assets and project files, video screen recordings, and digital photos of installations. I also create PDFs that contain my writing on the projects, digital photos, links to press about the projects, links to online videos about the projects, and a brief exhibition history.
17. Yes: photo, video, website with description and photos
18. Digital archives and hard copies in contemporary formats.
19. I back up on google drive and RAID hard drives. I am beginning to try to distribute it to institutions and organisations
20. I need to do this.
21. image and video documentation, typically .jpg and .mov
22. archive at Film-Makers' Cooperative
23. i preserve the digital format of the animation, but have to trash the sets.
24. primarily documentation as well as digital files and instructions
25. I'm in the process of organizing my work and archiving it in LTO.
26. —Yes. —On-line archive. —Seeking distribution
27. ProRes HQ video. Triple back ups on home server, harddrive and remote server.

MAAF Artist Grantee Survey Results Long-Form Answers

6 (continued). 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?

28. Yes. The answer is so complicated it would take several pages to respond. Suffice to say on the advice of media conservators the work is being properly preserved, also in museum collections
29. My early film work is on 35mm prints which aren't being preserved well (in closets, etc) -- current work is on hard drives and kept online.
30. copying files and organizing files
31. I have hundreds of external hard drives, and a dry basement storage facility, so inadequate.
32. My strategy is to make many copies in geographically distributed storage in the format of the original work. Occasionally I will also migrate a work to a new format.
33. Work is preserved on digital hard drives (x2) and in the case of my MAAF funded project, on vinyl record. Copies have been submitted to both the Library of Congress' recorded sound collection and to Smithsonian Folkways (the latter because of a sample I used in my work -- but the copies are held in their library/archive).
34. yes -- preserved by VDB in Chicago-- i believe as digital files-- not sure!!
35. Yes
36. MoMA is preserving film works, Anthology Film Archives preserving video-works. Have begun video-recording Nervous Magic Lantern projections (some can be seen online, type in name).
37. My single channel film works are all digitally scanned at high resolutions and the data, both original source and completed projects, is backed up. This has most recently been done with the Ocean Terminal project ("Star Ferry" and "E-Ticket") with many continued thanks to Wave Farm and NYSCA for their generous MAAF support! There are also 35mm prints and 16mm prints / internegatives available for several works. One dilemma I face however, is in the preservation of 2 16mm expanded cinema performances from 2016 (titled "Highview" and "Cluster Click City Sundays"). These works played at some major events including the International Film Festival Rotterdam and the Whitney Museum/Microscope Gallery's DREAMLANDS : EXPANDED. In order to make internegatives and have prints struck of the multiple-reel 16mm originals the bill would be approximately \$20'000 for both projects combined, which at this current point, I am unable to afford.
38. i can't really afford to preserve my work.
39. Yes trying to master on Digital drives and DVD and will back up to a different format of digital drive
40. Hard drives. Multiple.
41. I document my work with photographs, video and writing. I store these documents on multiple hard drives and secure copies in two different locations (in case of fire or other disaster). I frequently check the health of hard drives and replace older ones with newer.
42. no
43. For the film project, I keep an original negative (film), while keeping digital copy (Apple ProRes 442) from a print made.
44. i'm trying but only through digital files and some early work - CDs, and other net art - is already gone
45. Film prints and digital backups
46. Filming of performances, partially making them available online, online distribution DVD, continuous quest of screening by special interest festivals, organizing screening in local communities
47. Hardly. Very inconsistently. Older 16mm films have been digitized yes, all the digital work is just files --yes backed up but somehow haphazardly. Its a concern.
48. I am overwhelmed by the complications of preserving ephemeral works that have a multitude of variables related to their presentation site. I keep files on multiple hard drives and keep diagrams in electronic form. More education about this for artists would be extremely helpful.
49. I continue to maintain and document the installations that are permanent as well as storing the physical materials and digital programs.
50. Digital files, tape, film and paper archives, photography
51. Yes. . Digital - offline. multiple backups on external drives (primarily .wav files)
52. Too many external hard drives.
53. hard drives
54. Video Data Bank in Chicago collects and distributes our video works

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

MAAF Artist Grantee Survey Results Long-Form Answers

9. What hardware or platform do you most frequently use for production and/or editing?

1. 16mm film, HD transfers, laptop computer, and Adobe Premiere Pro or Avid Media Composer for editing.
2. Reaper, Max/MSP, synths, audio technology
3. Standard computer moving image programs , personal stand alone circuitry, and programs specially created by me and engineers
4. macbook pro, 16mm flatbed editors and rewinds
5. Video Cameras (usually digital cinema cameras these days) and Bolex Film Cameras (occasionally an Arri) for film. For editing I use a Steenbeck & splicer for film, and Macs and Adobe Premiere Pro most often for video editing (softwares are often project dependent, especial if not a single channel video piece)
6. adobe premire pro, audacity, arduino, raspberry pi
7. My pieces are very analog so the means for their productions is mainly basic electronics and human labor. For editing work I use a work station that consist of a computer a sound interface and studio monitors.
8. Mac and Pc equally.
9. Apple Mac
10. Arduino, Teensy, Raspberry Pi, Mac OSX
11. MACintosh does everything
12. Apple Mac
13. Adobe Premiere
14. Homemade synthesizer and other electronics and digital Adobe suit
15. I use both Mac and PC.
16. Mac and PC laptops, external hard drives that are formatted for optimal performance rather than storage, iPad, Android phone, Daydream viewer, Perception Neuron motion capture, DSLR
17. macbook
18. I use both a Mac and a virtual PC. - Audio interfaces such as a Focusrite Scarlett 18i20 for ambisonic (spatialized) performance and playback. - Modular synthesizers
19. Mac and PC
20. Projectors, monitors
21. Final cut Pro--now switching to premiere
22. Adobe Premiere Pro
23. macbook pro, ipad pro, canon mark3
24. Mac computer
25. I was using Final Cut 7, but recently just switched to Adobe Premiere.
26. cameras, monitors, lights, lens (video/film) for production. Mac computer for editing.
27. Tape, oscillators/ synthesizers, modules, computer, Max MSP
28. Mac/PC, DIY hackintosh
29. Final Cut Pro, Apple CPU or MacBook Pro, Red, Alexa, 16mm, etc.
30. Avid
31. premiere
32. Mac computers, and PC gaming computers
33. Photoshop, Screenflow, Final Cut
34. Sound Devices MixPre3; Sennheiser ME66 shotgun mic; Neumann KM105 mic; Arturia Beat Step Pro; McMillen K-Mix; Korg MS-20; Apple iPad; Apple MacBook Pro
35. adobe premiere and other adobe products
36. I have a few different set ups but both are Mac desktops
37. Apple Mac
38. 16mm Bolex GH5 Digital Camera SD DV Cameras Yashica Samurai 35mm Camera Wolverine Photo Negative Scanner Mac Book Pro
39. analog test gear/signal genrators... musical instruments... garbage.
40. cell phone cameras desktop computer
41. Mac
42. Video; animation; iOS
43. PC laptop running windows
44. All film editing equipment for my film project, plus Mac computers for editing video & sound.

MAAF Artist Grantee Survey Results Long-Form Answers

9 (continued). What hardware or platform do you most frequently use for production and/or editing?

- 45. FCP7
- 46. Field recorder, HD camera, 360, camera, Reaper, Microphones, Audio Interfaces
- 47. Mac OS, and other Apple products--for example on my last exhibition was working with projecting AR apps which required all Apple workflow
- 48. computer, sound amplification, sensors
- 49. ProTools, Apple Logic
- 50. Mac
- 51. HD cameras for production
- 52. Mac
- 53. portable hard drives

89 artists surveyed
56 responded to survey
53 answered this particular question
95% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

10. What software/applications do you use for production, editing, and preservation?

1. Adobe Premiere Pro or Avid Media Composer
2. Reaper
3. Final Cut Pro, Flash Drive
4. adobe premiere, final cut pro x, logic, mixbus, carbon copy cloner, zfs and thunderbolt raid drives
5. I most often use: Adobe Creative Suite (Photoshop, Illustrator, InDesign, Premiere Pro, After Effects), Avid Pro Tools, Audacity, Final Cut Studio Pro (Color, Compressor, DVD Studio Pro, Final Cut Pro 7 & 10, Motion, Soundtrack Pro), iDVD, iMovie, MPEG Streamclip; Ableton Live; Microsoft Office Suite, NeoFinder, Blackmagic encoders
6. adobe premire pro, indesign, photoshop
7. Digital Performer, Final Cut
8. All the Adobe products, esp photoshop and illustrator, cinema 4d, processing, arduino
9. Max
10. Ableton Live, Processing, P5JS, Open Frameworks
11. used to be final cut -- now is premier-- and epson inkjet for book making etc.
12. Adobe Premiere
13. Adobe Premiere
14. Adobe
15. I work in Processing, Unity, Arduino, Javascript, P5.js, HTML, CSS I have been using the Vive and google daydream for VR work.
16. Adobe CC Audition, Illustrator, Photoshop, Premiere Pro, After Effects, Blender, Maya, Axis Neuron, Brekel Pro Body, Photoscan, Unity, XCode, Android Studio, VideoSpec, SDKs, Internet browsers, Online server, TextWrangler, Filezilla
17. max/msp/jitter, protools (though I would like to switch to reaper!)
18. Reaper, Audiomulch, Max/MSP, Adobe Audition, Adobe Premier, MusicBrainz Picard (mp3 tagger/audio fingerprint database)
19. openFrameworks, MAX/MSP
20. adobe creative cloud
21. Final cut Pro--now switching to premiere
22. Adobe Premiere Pro, Vimeo
23. premiere, photoshop, aftereffect
24. Adobe CC
25. Adobe Premiere, Davinci Resolve
26. Premier (editing)
27. ProTools, Reaper, External solid state HD, CD's
28. **Premier Pro, ProTools, Wavelab, Ableton Live**
29. **same as above, adding hard drives and LTU's to the mix**
30. **Final Draft, Avid, Vimeo**
31. **Mac OS**
32. **Maya, After Effects, Premiere, Print Studio, Meshmixer, Unity, Kinect XBox, Mad Mapper**
33. **Photoshop**
34. **ProTools; Ableton Live; Samplr**
35. **dobe products**
36. **Premiere & Final Cut X**
37. **Adobe Premiere, Photoshop, After Effects, StereoSplicer**
38. **Adobe Premiere Pro / After Effects**
39. **almost none any more**
40. **Final Cut Pro, Photoshop, Aftereffects,Protools**
41. **adobe creative suite**
42. **Adobe Premier, Aftereffects and Photoshop; Autodesk Maya; xCode.**
43. **Unity, C4D, AE, PSD, PR**
44. **FCPX**
45. **Davinci Resolve**
46. **FCP 7.0 and 10 Just because it is more affordable than a continues subscription of Adobe**

MAAF Artist Grantee Survey Results Long-Form Answers

10 (continued). What software/applications do you use for production, editing, and preservation?

- 47. I edit with Adobe stuff : in Premiere, AfterAffects, Photoshop. Again, preservation has only meant sending 16mm out to labs for digitization, nothing else.
- 48. Max/msp, Arduino
- 49. ProTools, Apple Logic
- 50. Protocols, MaxMSP
- 51. Adobe Premiere Pro for editing
- 52. After Effects, Final Cut, Cinema 4D (learning)
- 53. Adobe programs

89 artists surveyed
56 responded to survey
53 answered this particular question
95% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

11. What special presentation needs / technology are most commonly required for viewing your work?

1. I prefer to screen my films with 16mm projectors.
2. Multi-channel audio
3. Computer, Video Projection, Self Made Light Systems
4. 16mm projection, multi-channel sync audio, some esoteric spatialized audio needs
5. I have often used a custom rigged projector with looper for some 16mm film installations, and custom MAX/MSP patches for some multi-channel video installations. I often build custom sculptural units to display media artworks as well.
6. computer, hardware
7. Multichannel synching software, multichannel sound equipment, projectors.
8. Too many to list, as it changes from project to project. A computer is certainly 85% chance it is involved.
9. None
10. Sound isolation
11. media player and memory stick -- we can project on any wall -- the goal is to be a pedestrian as possible
12. Digital Cinema Projections
13. Syncing digital projectors
14. Media players and video monitors
15. Depends on the artwork. Vive, PC, monitor, speakers.
16. Digital media player, iPhone/iPad, Android phone/tablet, HoloLens, Mac and PC computers, Microsoft Kinect, Projectors, Monitors, Server, Wireless router
17. 5.1 or more speaker setup, video projector, laptop/computer, max/msp/jitter software
18. The technology requirements are more complex for production, but intentionally simplified for the presentation side. - Multi-Channel speaker array (2-16 channels) - Mixing board
19. Multiple displays and a powerful computer for the generative software.
20. 3D glasses, headphones
21. DCP
22. high quality projector and sound system, theater setting ideally
23. digital projector, flat screen tv
24. Video projectors, internet
25. Good sound
26. Projector / computer (anything that plays video)
27. Tape machine, computer, interface for multi-channel, speakers
28. Bluray, TV, web etc.
29. Solid state drives, like the Black Magic hyperdeck or studio mini
30. short throw projector
31. Projectors, computer with graphics cards that permit multiple outputs, Oculus Rift/Touch, Vive Headset, Gaming computer, wireless adapters for Oculus and Vive, Samsung Tablets, produce augmented-reality wallpapers and floor clovers, which need to be custom produced and installed.
32. It's too varied to say.
33. Headphones, speakers, turntable
34. DCP
35. Connecting digital media to a projector and or finding venues that project from DCP technology.
36. Only my Nervous Magic Lantern performances require special accommodation.
37. For Several Works :: 35mm Projector / Multiple 16mm Projectors
38. electricity... darkness... sound reinforcement
39. Projector, screen, speakers
40. Sync playback system
41. screens and projectors.
42. computer, video projector, and PA system
43. Film projector (8mm, 16mm, & 35mm) for film project and video projector (HD).
44. Monttors, projectors, DCP systems
45. Cinema VR Headset Fast internet and smartphone with headphones Gallery Space

MAAF Artist Grantee Survey Results Long-Form Answers

11 (continued). What special presentation needs / technology are most commonly required for viewing your work?

- 46. Various projection devices, analog and digital. For my last exhibition I needed several iphones running an app, several Apple TVss and digital projectors. No way to preserve that work, its a livefeed.
- 47. the sensor technology determines the interactivity and presents the greatest complication for presentation.
- 48. My work requires an array of technical lighting and sound hardware
- 49. Multiple professional quality loudspeakers and subwoofers, Digital audio interface, Computer
- 50. 5:1 sound and HD / 4K projection
- 51. projector and media players
- 52. projectors and good sound system, flat screen TV's

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

MAAF Artist Grantee Survey Results Long-Form Answers

12. What publications do you rely on for art related news and writing?

1. It varies greatly
2. Nothing too regular. Hyperallergic, Brooklyn Vegan, Disquiet.org, eflux, newsletters by select institutions and artists, lately Instagram
3. Brooklyn Rail
4. basically none, there are too many! i like hyperallergic and then look for what friends are reviewing, showing, or recommending.
5. Artforum, Art in America, Afterimage, Hyperallergic, Hi-fructose, NY Times, October, Millennium Film Journal, Ctheory...articles brought to my attention by listserve, social media...
6. hyperallergic
7. Hyperallergic Artforum Artnews
8. None
9. Wire
10. The Creative Independent, The Wire, Hyperallergic, CDM, Core77, Make, Hackaday
11. community arts calenders..and word of mouth for grass roots art initiatives and events-- very grassroots - ground up art whispers
12. IDA and Filmmaker magazines
13. Artforum, Hyperallergic, Art in America
14. online publications
15. Art F City, Hyperallergic, Rhizome, Facebook, Reddit.
16. Hyperallergic, e-flux, Bomb, Artforum, Art in America, Creators Project/Vice, DIS magazine, Performance Journal, New Media Caucus, Academic publications, art space publications (Triple Canopy, exhibition catalogs), small presses, MIT press, Thames & Hudson, other publishers of art, media, technology and cultural criticism
17. Leonardo, Rhizome, occasionally artforum and art fag city
18. It is varied for me, because I read many sources and am often driven by research more than art news and trends. Here are a few. Wire Magazine, Artforum, Blank Forms, MIT Press, archived versions of Parkett, Cabinet, Texte zur Kunst
19. ArtForum, e-flux
20. NY times
21. None
22. Screen Slate, Brooklyn Rail, IndieWire
23. NYFA
24. Hyperallergic, Art Forum
25. none
26. We don't hold subscriptions but tend to read: e-flux film comment 4Columns FB is good for accessing interesting news from a vast array of sources. Still like reading ArtForum is it's around somehow (residencies, other people's houses)
27. Blank Forms, Art Forum, Texte zur Kunst, The Wire, May, Leonardo, emissions of IRCAM and GRM
28. very few. Artforum, Frieze, on occasion.
29. art forum and contemporary art daily
30. Facebook and Instagram as aggregators
31. Rhizome, Artforum, frieze, Mousse, Artnews
32. n/a
33. film moment some
34. None regularly
35. New York Times, New Yorker, BOMB, Art News
36. Cinemascope Mubi Film Comment ExpCinema
37. i scan everything that crosses my path... i kindof like Hyperallergic.
38. Hyperallergic, NYT, NY'er
39. Nyfa current Art forum Filthy dreams
40. Artforum; Art News; Hyperallergic; Art 21
41. none
42. Online articles, such as MUBI and cinemascope.
43. Bomb
44. NYTimes Google Search
45. Screen Slate Daily. Hyperallergic. Bomb and Bklyn Rail, some ARTforum online news & reviews.
46. BOMB Magazine, ArtForum, Modern Painters, Art in America

MAAF Artist Grantee Survey Results Long-Form Answers

12 (continued). What publications do you rely on for art related news and writing?

- 47. Errant Bodies press, The Wire, Frieze, Bomb, Brooklyn Rail, etc.
- 48. Documentary Magazine (IDA) Filmmaker Magazine (IFP) NY Times The Guardian NYFA online
- 49. Bomb Magazine Hyperallergic ArtFcity artforum Brain pickings
- 50. Hyperallergic, Canadian Art, Art F City

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

MAAF Artist Grantee Survey Results Long-Form Answers

13. What online media art related discussion groups or listserves do you participate in or check regularly?

1. Frameworks is also a listserve that I look to for related screenings or opportunities.
2. microsound, multiple groups on Facebook
3. Artcritical in NYC
4. frameworks, radical film network, visible evidence, the list-serv from the Hunter IMA grad program
5. Empyre, E-flux, Frameworks, Screen-L, C-Theory, ASI WNY, and following social media and signing up for email subscriptions to many art spaces of interest throughout the world
6. twitter-broadly, robotics forums, ham radio forums
7. N/A
8. None
9. Various Facebook groups about sound art
10. instagram
11. Creative Capital
12. various fb pages of colleagues, listserves
13. I don't spend much time in discussion groups, but here are a few. microsound.org, facebook groups for artist opportunities, experimental television center facebook
14. openFrameworks and Cycling74 forums
15. Past residencies email lists
16. None
17. Screen Slate
18. NYFA
19. none
20. None When technical issues arise, we have our go-to people.
21. None
22. art viewer
23. Facebook and Instagram
24. none
25. NYC Radio; AIR Daily
26. facebook grous (flaherty seminar), creative capital
27. None regularly
28. None
29. Film Comment Podcast Frameworks
30. signal culture... video circuits... etc
31. ETC Users Group, FB, Kalm Report
32. Art & Education; eflux
33. none
34. n/a
35. twitter
36. Foundations Arts Organizations Newslatters of artists Twitter
37. none really anymore.
38. not many other than basic social media ie twitter, facebook, instagram.
39. e-Flux, echtzeitmusik.de
40. D-Word.com (check it and interact daily since 2002)
41. friends MFA Bard list

89 artists surveyed
56 responded to survey
41 answered this particular question
73% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

15. What are your most common sources of Production/Post-production Funding?

1. NYSCA and the ARTS Council helped support two of my recent films through Finishing Funds.
2. My own business.
3. Non-profit organisations
4. Free time. I have been a professor and use my own labor a lot, small grants (including university faculty research grants) to fund camera and editing assistants.
5. Self-funded, organizational support, private funders, residencies. Occasional grants for finishing funds.
6. My own income or grants/commissions
7. Union College faculty research fund. Personal funds.
8. My own money
9. Grant funding, collaborators with project budgets, crowdfunding, client work
10. I owned a house and refinanced it 10 times and have gotten some grants along the way-- lots of labor of love sweat equity and education institution partnerships
11. Film and art Funders
12. Self-financed
13. NYSCA/NYFA
14. Myself
15. my own income, artist residencies offering work space and/or stipends, production grants
16. grants (NYSCA often) or small NFP commissions
17. N/A I have only applied for two grants in my career. I've most commonly received private funding.
18. out-of-pocket
19. Self
20. I don't receive much project specific funding but rather have received fellowship support for the body of my work (Guggenheim, Rockefeller, Chicken and Egg "Breakthrough Award")
21. personal funds, grants
22. my own income.
23. Self
24. self-funded
25. We have been challenged in getting Production funding. We have come extraordinarily close (last round) to Creative Capital. Headlands Center for the Arts gave us \$5K for our newest project. Additionally, residencies allows us to rent our live/work Brooklyn home and use that money as a source of income for our work, as does going away to our place in Nova Scotia. Post-Production funds come from: —Cuts and Burns Artist Residency Grant Program, Outpost Artists Resources, Brooklyn, NY (3x) —NYSCA grants by way of The ARTS Council of the Southern Finger Lakes (2x) and Experimental Television Center
26. Self-produced or commissioned
27. Museum/biennial commissions, exhibition budgets, grants from foundations.
28. Currently Cable TV Networks and online platforms.
29. depends and shifts on the project. I was relying on residencies in order to have time to make work but I am now looking towards funding.
30. Me
31. Grants; Income from other professional work
32. Grants, Institutions, Patrons
33. state wide organizations and my employee's internal granting
34. Funds from my day job and or my own company.
35. My own funds
36. Usually Self-Funded
37. I work mostly without any funding support
38. NYSCA, self
39. Grants and my personal money
40. Self.
41. grants and self
42. My own savings.
43. Grants + me

MAAF Artist Grantee Survey Results Long-Form Answers

15 (continued). What are your most common sources of Production/Post-production Funding?

- 44. Local Arts Council NYSCA Fellowships Fundraiser
- 45. self
- 46. commissions and government grants (NEA, NYSCA, etc.
- 47. luckily my work does not require substantial funding for production
- 48. self
- 49. Personal and academic (I'm a professor)
- 50. City College of NY
- 51. Canada Council for the Arts, Turbulence, University, NYSCA

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

MAAF Artist Grantee Survey Results Long-Form Answers

16. What are your most common sources of Distribution/Exhibition Funding?

1. Usually I budget for that from my income.
2. My own business.
3. Foundation Grants, Non-profit organizations
4. University research grants.
5. Museum/ gallery partners. Occasionally festivals or academic institutions. Occasional grants for Distribution/Exhibition Funding.
6. N/A
7. Ditto
8. My own money
9. Exhibiting institution or ticket sales
10. see above
11. Film and art Funders
12. Self-financed
13. Myself
14. festivals: some festivals will offer to cover expenses of presenting work; often times for the kind of work I make, the budget for presenting the work is too for art venues to support (the budget includes the cost of technical experts who must travel to assist with setting up the work)
15. artist fees from galleries
16. N/A I have only applied for two grants in my career. I have relied on private funding.
17. out-of-pocket
18. Grants/open calls/exhibitions budgets
19. I have only received the NYSCA award for distribution
20. personal funds
21. my own income.
22. Self
23. self-funded
24. —NYSCA grants by way of Wave Farm!
25. Private donor or commissions from exhibition space
26. same as above
27. Word of mouth and through the art world
28. Institutions, and rarely public grants, so far only from NY State, and Illinois State, where I lived for 11 years.
29. Grants; Income from other professional work
30. Grants, Institutions, Patrons
31. state wide organizations
32. Same as above.
33. EAI, The Filmmakers Coop, Light Cone
34. Usually Self-Funded - besides MAAF
35. next to nothing.
36. NYSCA
37. The venues
38. Self.
39. grants and self
40. My own savings.
41. Me + grants
42. Media Arts Assistance Fund NYSCA
43. self
44. usually included in production funding, but MAAF has helped tremendously.
45. NYSCA, and funding coming from curators for their shows
46. self; NYSCA
47. NYSCA

89 artists surveyed
56 responded to survey
47 answered this particular question
84% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

20. When, during the calendar year, do you feel would be an ideal application deadline?

1. Late January
2. Aug 15
3. March
4. Not september 1 or December 1, since you say ideal I will say February 29.
5. early December through late February (generally a quieter time)
6. I don't have a preference
7. End of summer start of fall
8. Spring or Summer
9. february
10. Novemeber 1
11. anytime
12. Feb1.
13. June-August
14. early Jan or Summer (avoid beginnings and endings of academic semesters.)
15. January or February
16. during the summer
17. February
18. October or March
19. January, February
20. December
21. May
22. no preference
23. October
24. January
25. December-May
26. fall
27. Summer
28. Anytime in the winter, but not around New Years.
29. Summer or late Autumn
30. Fall
31. late September
32. September
33. January 20th
34. every new moon
35. February 1
36. Feb 1
37. June
38. any time of the year that is consistent with your previous year's deadline
39. Towards the end of a year.
40. Fall, because if a project receives funding finishing funds from NYSCA one could also apply to MAAF. I was lucky that Victor Kanefksy and Sam Pollard decided to finish the film without waiting for NYSCA funding come through. And we were able to secure distribution funds at the same time as the work was already finished.
41. Not Sept. because unvi. schedule. mid-Jan is good.Spring also good.
42. September
43. doesn't matter
44. June/July to allow time for preparing for the following year
45. All year!! Bring the opportunities on!
46. mid-September
47. anytime except December and beginning of January
48. January, March, Summer

89 artists surveyed
56 responded to survey
48 answered this particular question
86% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

21. Where did you learn about the Media Arts Assistance Fund?

1. Maybe on NYFA's website
2. Wavefarm newsletter. And I learned about Wavefarm through colleagues.
3. Wave Farm.org
4. Email from wave farm list.
5. Word of mouth.
6. Harvestworks
7. Internet
8. Friends
9. 2010
10. Internet
11. from a NYSCA grant that I received
12. Colleagues
13. Friends.
14. Wave Farm announcement
15. LMCC, I think?
16. Other artists and The Experimental Television Center (past residency)
17. through Harvestworks
18. No idea
19. NYSCA
20. Have applied previously
21. NYFA
22. From colleagues
23. NYFA
24. I think an e-mail blast
25. Online newsletter
26. Just now, reading this question.
27. previous grant recipient
28. Facebook!
29. From an email I received and also possibly from the Arts Alive Newspaper
30. Through Wave Farm
31. Word of mouth
32. on-line and word of mouth
33. Don't recall
34. Ekrem Serdar posted link on Facebook
35. nysca website?
36. ETC user Group /FB
37. Email
38. Wave Farm email.
39. peer
40. From my friend filmmaker.
41. Online Forums
42. Colleagues
43. from NYFA
44. I was on Wave Farm's email list and other peers received MAAF prior to me.
45. I've been granted multiple times. I am grateful for the support over the years. It has been instrumental to bring my work to fruition. Which has then brought it to millions via public television. Alternatively. NYSCA support has traveled my work to small, intimate screenings where we had in depth, nuanced, occasional challenging conversations. The most gratifying of all screenings.
46. Wave Farm
47. Wavefarm
48. Can't recall - perhaps NYFA

89 artists surveyed
56 responded to survey
48 answered this particular question
86% response rate

MAAF Artist Grantee Survey Results Long-Form Answers

22. Looking to the future, what do you see as the new technology frontier for you as an artist?

1. Although it's not new technology I want to continue to keep 16mm shooting and exhibiting a viable option for me. As technologies change this format takes on a different and important presence.
2. Wavefield synthesis
3. Personally designed analog and digital systems
4. Agnosticism. I am excited about the affordability of new technologies for time-based work (such as running installations off of raspberry pi or other cheap computers), but basically find my issues are social--competing in attention economies and engaging in self-promotion are bigger pieces of work than a decade ago when people might approach a piece more inquisitively.
5. Holography (once tech catches up a bit more to its potential, and price goes down)
6. I still feel like the frontier is conceptual and not technological.
7. Space art. VR/AR. Automotive robotics. Large scale paintings. Large scale CBC routers
8. FPGA boards
9. Virtual reality
10. Virtual and Augmented Reality and/or a complete reaction to it -- analogue / no tech
11. Artificial Intelligence integrated with other tools
12. I'm working in VR right now - not sure if it can be classified as a "frontier" anymore. There's some amazing machine learning behind simple camera vision stuff that's cool and scary. Maybe that?
13. In the near future, I want to publish AR works with AI algorithms that utilize networks and online services to engage a general public audience/participants in experiences that differ based on their location.
14. podcasting perhaps? I'm also getting interested in VR, but can't tell if that's a fad.
15. I am working with a combination of organic and inorganic technology. I am making handmade paper dipped in piezo electric crystals, to produce speaker paper in various sculptural forms.
16. Distribution will move away from institutions with gatekeepers to more online/social media platforms and crowdsourced experiences.
17. Unsure
18. online short
19. 3d printing, 3d animation, vr animation
20. VR and social smart contract
21. just properly preserving and exhibiting my work
22. Erik: interactive technologies, such as Arduino Amanda: VR, but also going back to painting!
23. Incorporating very new sound technologies. Incorporating complex visual media (lights) to augment generative and analog presentations.
24. Good artwork isn't driven by technology, but the ideas behind it, therefore hard to say.
25. figuring out logistics of selling individual video art works
26. My practice for the past 23 years has centered around simulations technologies, or what is sometimes called post photography. I worked with 3d simulations and as they were invented, AR and VR. AR and VR is where exponential growth is currently manifested. It is a visual and sculptural medium and moves the history of art forward in terms of issues of representation.
27. Film, Video and Sound
28. I'm becoming more interested in the idea of "liveness." I would like to learn more about internet broadcasting/streaming in order to create time-specific audio events that are not dependent on listeners' location.
29. Algorithmic platforms/AI
30. surround sound
31. 3D video is my enduring interest.
32. --Computer setup that can better handle 4K video and bigger projects --Higher Resolution Digital Cinema Cameras for upcoming Feature Films and a higher production value in general. -- Calibrated monitors for Color Correction at home --Shaping soundtracks for cinemas (surround sound etc) --35mm Motion Picture Camera
33. rubbing stones together
34. More accessible advanced quality cell cameras and editing programs
35. 360 immersive video
36. 3D Fabrication; VR
37. video games
38. AR and 3D technology.

MAAF Artist Grantee Survey Results Long-Form Answers

22 (continued). Looking to the future, what do you see as the new technology frontier for you as an artist?

- 39. Even though I currently use VR for documentation and storytelling without extension of the reality. Augmented reality offers currently very interesting new possibilities. I currently explore ways of using 3D sound and video for gallery performance.
- 40. I will just say that after my last exhibition where I was so reliant on Apple tools, I would love to work with custom tech people so my work could be more stable and self-sustaining.
- 41. TV
- 42. new sensor technology that can identify specific gestures or patterns for people in motion
- 43. I'm not able to answer this unfortunately.
- 44. A wonderful question. I will continue to make intimate documentary, that I film as a one person crew. I've considered technology such as VR but am not sold on it. I hope to continue to being single documentaries (not docuseries, the new trend) to audiences and to engage them nationally and internationally, but also in person.
- 45. extended multi-channel sound spatialization systems
- 46. drones

89 artists surveyed
56 responded to survey
46 answered this particular question
82% response rate