

FINAL DESCRIPTIVE REPORT

NEA Grant # 52-3421-0032

Media Arts: Film/Radio/Television

1-1-85 to 12-31-85

Electronic Arts Intermix is a pioneering media arts organization that was founded by Howard Wise in 1971 to "explore video as a means of personal expression and communication", and to encourage an awareness and understanding of video within an educational and cultural context. Today Electronic Arts Intermix (EAI) is a leading media arts resource center, offering international, national, and local services through the activities of its two separate but related programs, which are described in detail below:

- A. The Artists' Videotape Distribution Service
- B. The Editing/Post-Production Facility (E/PPF)

1985 was a landmark in EAI's history, as the organization moved from its long-term quarters to a loft space at 10 Waverly Place in Greenwich Village. After extensive renovations, and with a minimal disruption of services, the space now houses EAI's offices, tape library, editing studio, screening room and duplication facility. The renovated, larger space has proven to be more convenient and conducive to the functions of the organization, resulting in a positive change for EAI and the public it serves.

A. ARTISTS' VIDEOTAPE DISTRIBUTION SERVICE

The Artists' Videotape Distribution Service is one of the leading international distribution resources for artists' videotapes and related services. The historic collection of over 500 titles by more than 100 artists is made available for exhibition, classroom use, research and study by educational and cultural institutions, as well as for broadcast and cable television in the United States and abroad. Approximately 150 additional tapes not in active circulation are available for in-house viewing.

While the Distribution Service comprises an invaluable collection of seminal works by video art's "old masters" from the 1960's to the present, and encompasses a broad range of genres and styles (from independent "guerrilla" documentaries to music-video hybrids), priority is also placed on the support of important works by less-established artists. In 1985, 80 new tapes were added to the collection, including those by 24 artists new to the distribution service.

B. EDITING/POST-PRODUCTION FACILITY

The Editing/Post-Production Facility (E/PPF) offers independent artist/producers 24-hour, seven-day-a-week access to a well-equipped, small format system where creative editing is available at low cost. The E/PPF is structured as a creative workspace where a trained, arts-oriented staff technician is always on duty to assist the artist, actively consult in the creative process, and facilitate an economical, professional finished product. Freelance editors in 1985 were Robin Schanzenbach, Kathy High and Kirk von Heflin, in addition to staff editor; Matt Danowski. Thanks to EAI's recent move to new quarters at 10 Waverly Place, E/PPF clients enjoy a larger, more comfortable editing environment. In fact, several artists, including Beth Lapidés, Tim Miller and David Lyons have taken advantage of the extra space by performing live before the in-house camera, integrating the results with their tape segments.

The fees for the E/PPF, which have not increased in over 7 years, are as follows: \$25/hour for artist/producers; \$35/hour for artist/producers working for a non-profit organization; and \$50/hour for artist/producers working for any other third party. These editing rates include everything, and there are no additional membership fees.

During 1985, 172 artist/producers used the facility for an average of 7 hours per day, 21 days per month. The equipment was inoperative due to technical problems less than 84 hours. During fiscal year 1985, \$33,252 in fees were collected by the Editing/Post-Production Facility.

Among the many artists' tapes post-produced at the E/PPF during 1985, several projects were particularly noteworthy. For example, Julie Gustafson and John Reilly edited "THE TRIAL OF THE AVCO PLOWSHARES", an 80-minute documentary on the courtroom proceedings of seven peace activists who illegally entered the premises of a nuclear weapons factory to damage computer equipment and symbolically pour blood on blueprints; David Lyons used the E/PPF to create an exciting series of performance videos which were cablecast over Manhattan Cable TV's public access channels. Several of the tapes from his series were included in public station WNET's "New Television" series, airing this Spring. Stephanie Skura and Terry Moyemont edited video segments for "TRAVELOG", a dance-video performance which premiered at Dance Theater Workshop in January 1986. The piece is now touring dance venues across the United States.

Other independent artist/producers and organizations that used the E/PPF in 1985 were: The Whitney Museum of American Art, the Museum of Modern Art, the New York City Experimental Video & Film Festival, Exit Art, Kit Fitzgerald, Doris Chase, Ira Schneider, James Byrne, Wendy Perron, Tom Rubnitz, Antonio Muntadas, Joan Logue, Ann Magnuson, John Sex, Lenora Champagne, Eva Maier and Stephanie Woodard.

In 1986, a systematic marketing/audience development strategy is being undertaken for the E/PPF. This will include a descriptive brochure, direct mailing and a special screening of E/PPF edited tapes.

(Report prepared by Matt Danowski)