

Request for Assistance
Experimental Television Center Ltd.
Program: Operating Budget
Contact: Ralph Hocking

The stages of the development of understanding the control over the electron in television art is multi-faceted. Our 1975-76 proposal reflects this. We feel that it is vital to continue to expose people to the simplest approaches to process video as well as to the more complex approaches to sophisticated systems. This proposal is a continuation and expansion of our stated direction indicated in our proposal to the Council last year. This year's proposal is, we feel, an exciting and comprehensive conglomerate of interrelating programs leading to a more definitive understanding of video art and its future development. As usual our emphasis remains the involving of people physically in the production, development and understanding of video. In addition we find it necessary to publish the results of research. We have received a small grant from the National Endowment for the Arts to begin this venture.

Our program for 1975-76 is outlined as follows:

1. Continuation and expansion of
 - A. Workshops
 - B. Performances
 - C. Equipment development and repair
 - D. Consultation with other video groups
 - E. Individual and group production support
2. Additional programs
 - A. Systems development research
 - B. Publication and dissemination of research
 - C. Library of software and flatware

Personnel Budget:

Our current situation is:

<u>position</u>	<u>support situation</u>
Director	partial
Administrative Assistant	full
Technician	full
Artist in Residence	partial

We would like to add one more full support line in the position of secretary/typist. Currently all typing and secretarial duties are performed by Sherry Miller; she will no longer be able to fulfill these duties because of her additional responsibilities in the areas of publication, correspondence and library organization. Correspondence is increasing and with the addition of our publishing efforts we expect to become a clearing house for information concerning technical innovations developed by and of interest to individuals and groups in and out of the State. We intend to seek further funding from the National Endowment and other foundations to help support research and publication activities.

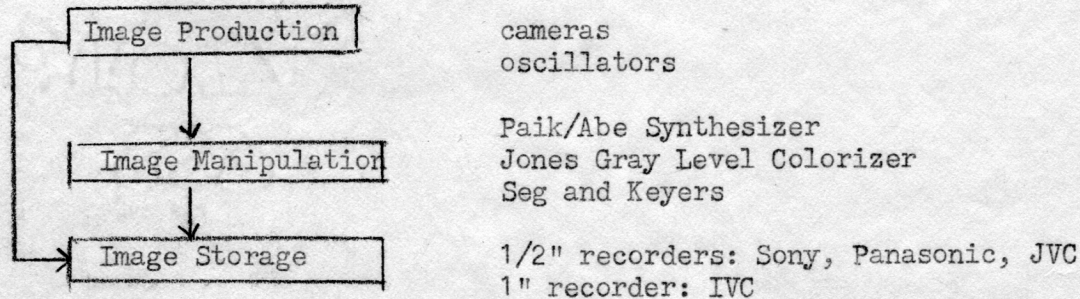
We also request additional temporary services money to be used in the area of research and development and repairs assistance. We would like at least one part time position; this person would help with the building of new systems and simple repairs.

Equipment Budget:

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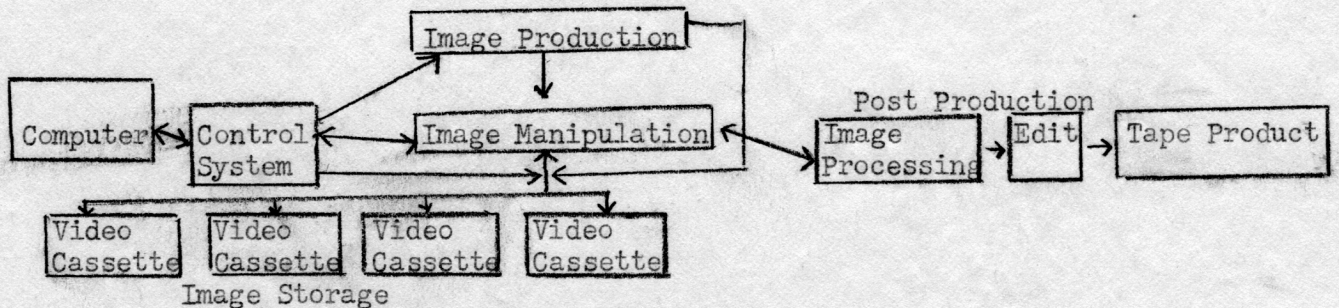
The request for equipment is minimal. The following is an overview of the Center's function in terms of production area for artists and in terms of research and development. The Center will maintain support of the production space for artists because it is extremely important to the development of the art; we have decided not to ask for funds to develop a complete post-production system since other centers in the State already possess such systems. We intend to encourage people to utilize available services in this area. The Center has further decided that increased support for research and development into new video tools is critical to the evolution of the art.

Present Condition:



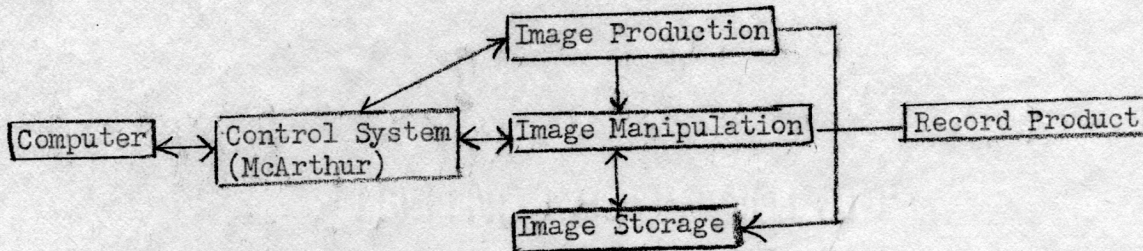
Our studio and portapack cameras are work out. The studio recording decks produce an acceptable first generation recording, but the portapack decks are also worn out. The Panasonic editing system without signal processing precludes third generation color copies; thus, a copy of a color edited tape is not possible. Most of the other equipment is usable.

Ideal Future:



With this system the Center could support all production, post-production and development needs. Equipment necessary for this system includes: 4-6 color portapacks (\$42,000), 4 Sony studio color cameras and 2 3/4" editing systems (\$60,000), 4 computers (\$20,000), teletype machines, image processing and video cassette storage bank (\$15,000-20,000).

Feasible Future:



With the addition of three used portapacks (\$3,000), 2 computers (\$2,000) and some test equipment (\$500) the Center could upgrade production, improve control over image manipulation equipment and support development of new tools. Post-production as mentioned above would then occur at another video center in the state.

Video Parts and Supplies:

Many unforeseen projects developed in 1974-75. We had no way of predicting our overhead costs for these projects, and as a result there were unusual expenditures in the video supplies category. Our current proposal reflects the necessary increase in this area. We have been able to absorb some of the parts costs by a change in one program, the 1974-75 Artists Assistance program. This money has gone to cover costs for color equipment and video parts. In doing the type of research which we have embarked upon, it is necessary to have on-hand certain parts and supplies that are frequently used, for example transistors, resistors, integrated circuits and connectors. In the past we have maintained a low stock of parts since our main need was in the area of repairs rather than innovation. This approach is no longer feasible if we are to develop an efficient flow of development.

General Operating Expenses:

The major changes in 1975-76 will be an increase in telephone costs and the addition of publishing/ mailing costs. We intend to eventually meet the publishing and mailing costs by charging a fee which is intended to cover only the mailing and duplication costs. This fee system will not support the program totally.

Program cost: \$59,650.00
see itemized budget

This year I find myself unable to assign priorities numerically. The several programs which we are proposing for 1975-76 are very much interrelated and dependent parts of a whole plan intended to further the development of video as an art. What I will try to do is to assign priorities to groups of projects. In order to do this I must first briefly define our purposes and those issues which we feel are useful to the future development of the art.

In the past we have existed primarily as an experimental production area for artists. We have developed tools for the artists to use at the Center, and we have disseminated information through participation in workshops, classes and shows. We are a product of the foresight and creativity of the New York State Council on the Arts. Their vision and our growth have been a fertile marriage reaching many people in New York State. We have been and will continue to be diverse in our approach to realizing our commitment to the State and to the art. Several ideas must be considered in the formulation of our priorities.

There are several video centers in New York State, and all are dependent on the Council for their basic support. Our Center has a unique service to offer other Centers; they in turn have their particular strengths which we intend to utilize more fully in the future. As the art emerges and definitions evolve it is apparent that each center cannot cover all aspects of the art because of the costs involved and the different directional emphases of each. Our strength has been and will continue to be in the area of research and development of low-cost and unique video tools for artists to use at the Center. The research and development which we are proposing will not show directly as public service but will surface in the forms of published information and tools available to artists at the Center.

Our two main vehicles of public service are to make available our equipment, information and experience through in-house and traveling workshops and to offer the same service to individual artists wishing to learn and experiment with video art at the Center. We as a Center have not been nor propose to be a tape producing group. We do not primarily produce art; we do primarily make the production of art possible. We want to continue and expand this aspect through the design of useful tools and the publication of specific, direct information which will enable other centers and individuals to build the machines and systems necessary to realize the art product.

Our priorities then are lowest in the areas of: 1. post-production editing and image restoration 2. performance and public showings. Our priority groupings are:

1. Center operation; Workshop Series and Language Development by Walter Wright; Electronic Imagery Workshop by Jean-Pierre Boyer; Systems Approach to Video Art by Don McArthur; Further Development of the Paik/Abe Video Synthesizer by Nam June Paik.
2. Series of Live Video Shows by Blackman and Bode; Post Production Work by Michael LV Butler; Summer Photography by Evangelos Dousmanis; Film Processing and Printing Lab by Rodger Jacoby.

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Attachment: page 5 of 9, A and B
cover sheet

The amounts indicated in each program budget represent only the costs which we request the Council to support. The Center will match the dollar amount requested through in-kind services for the following programs:

Language Development - Walter Wright; Workshop Series - Walter Wright; Electronic Imagery Workshops - Jean-Pierre Boyer; Further Development of the Paik/Abe Video Synthesizer - Nam June Paik; Series of Live Video Shows - Blackman and Bode; Summer Photography Program - Evangelos Dousmanis; Systems Approach to Video Art - Don McArthur.

If the equipment necessary to both workshop series, the live performances and the photography program were to be rented or purchased by Council funding, the cost of each of these programs would double. Since part of the function of the Center is to serve as an equipment resource center for support of the arts, the Center lends the necessary equipment at no cost to each program. Video equipment which is lent without charge includes: cameras, monitors, decks, SEG and keyer, one video projector and the Paik/Abe Video Synthesizer; photographic equipment to be supplied by the Center includes: contact printer, enlarger, mounting press and print drier.

In the hardware and software development programs such as the Systems Approach to Video Art - Don McArthur, Language Development - Walter Wright, and Development of the Paik/Abe - Nam June Paik, the Center is again matching the funds requested from the Council by contributing test equipment, monitors, cameras, scopes, meters and tools. Without the central resource area of Center equipment these programs would also double in cost.

In addition, for all of the above programs the Center will provide overhead costs such as space rental, utility costs, telephone costs, costs for consumables and office supplies and administrative costs for publicity work, typing, bookkeeping and scheduling.

Obviously the Center as parent organization and resource center helps make possible the successful execution of these programs at about half the true cost for each. Because the Center is partially supported by the Council, we do not feel that this type of support can be indicated as dollar amounts for matching support. Thus each budget indicates only funds requested from the Council.

Income for all programs is discussed in Attachment page 9 of 10, B-g.