

(inaudible voices)

KAREN HELMERSON(?): I want to do two things before— actually, three things, before Lori starts. Just some announcements. First of all, welcome Garrison Botts, who's just joined us. And Debby has... We're going to take an informational moment, a NYSCA information moment. And (inaudible) talk to you for just a second, and then I'm going to go after Debby, and just give you a snapshot of the next hour, so we have a sense of what we're doing.

DEBBY SILVERFINE: A few people have quietly been asking me about what's happening since there's no budget in the state. (laughter) And because there's no budget in the state, NYSCA is not able to make a formal statement or put anything on the website. However, we just have a council meeting, and it's our intention to just start sending out contracts in about two weeks, for the groups that are on continuing multi-year, if your year started in the summer or in the early fall. And shortly, you'll be hearing about the first round of grants. But we are quietly moving ahead, knowing that there are cash flow problems. But we can't make a formal announcement in the absence of a budget. So... (applause; laughter) I can speak quietly about individuals.

HELMERSON: Ok, I'd like to go ahead and introduce Lori Zippay, of Electronic Arts Intermix. And Lori's going to present for us the section on New Technologies in Business and Art Making; and essentially, addressing the way the media arts change; and

HELMERSON (Cont.): that again, you know, is one of the Statement of Issues that we're pulling out for you. But Lori's going to start, and we're going to have about an hour. So at five-forty-five, we'll break again. We'll stretch our legs. We have an opportunity for just a little reception, and wine if you care for it, at that time. And then about six-twenty-five, we're all going to move together as a group right across the street for dinner. So dinner is at six-thirty. But I thought it might be nice, again, after Lori's presentation just to have people have an opportunity to stand and chat and, you know, just stretch their legs again, before we sit down to dinner. And then we're coming back here, directly from Ichiban, to have a screening, around seven-thirty, of works that have been compiled by Garrison and your contribution. But he'll go ahead and lead us into that portion then. So that's just to give you a sense of how we're going from here. So thanks.

LORI ZIPPAY: Thank you, Karen. Actually, thank you, Karen for inviting me to present here, and thanks to AMC and to Marian Wise, and Sharon Schwartz(sp?), and the wonderful engineers who allowed me to have a live internet connection and a PowerPoint presentation, even though I was one of the people stuck on the train for an hour, nervously looking at my watch. So they've all been very kind. I appreciate that.

What Karen has asked me to do in this presentation is to really, for a moment... We've been—I think in the earlier discussion, we had a kind of very wide lens on certain issues that are confronting the media arts field. And I am actually going to take, for a moment, a very focused lens, and deal with the topic of new technologies in business and art

ZIPPAY (Cont.): making, through a case study. And Karen asked me to really present a case study in a kind of technology timeline, around EAI's online catalogue. And for many reasons. I mean, I think in looking over this kind of list of things that we're trying to deal with and address in this meeting, something that really struck me was the bullet point, the strategic use of existing resources, was one thing that jumped out at me; as well as the— again, what came up, and was, I think, a good segue to our earlier discussion, was the idea of partnerships and collaborations, and sharing resources, and really struggling with these issues and trying to see how we can use these things to address changing technologies and how they're impacting on the media arts field. So we're going to use our online catalogue as, again, kind of a case study, look at it. I think, also, it's important, if we're going to be looking at the future, to also take a retrospective look back. It was actually a fascinating exercise. When Karen first kind of asked me to do this, I was thinking: Ok, I'll need to look back maybe five years or so to see how this evolved. And I really had to look back twenty years. And even— you know, EAI is actually almost thirty-five years old, so we're an old organization. However, even looking into how an online catalogue evolved, it was shocking how far I needed to go back to see how it actually developed, and how the technologies changed and really impacted everything we do.

Just very, very quickly—I mean, you probably all may know what we do—our core program is the distribution of the collection of experimental video art and interactive media by artists. We have over three-thousand titles in the collection, which we

ZIPPAY (Cont.): distribute, preserve, catalogue, present, et cetera. And the online catalogue has become really the core of this— of the organization, in a sense. It's how we facilitate our primary program, the distribution service; it also taps into preservation, it taps into, of course, marketing, audience development, outreach, as well as education. We have a lot of contextual resources online. It taps into our internal systems. It's a dynamically driven website, so it's driven by a database, so that's collection management. You know, it's— I can go on and on. It really taps into every aspect of the organization. So before I get into the timeline, I just wanted to have up the website, just so you could see what I'm talking about, just very quickly. Again, you may know it.

The core of the catalogue is, of course, the artists and titles. You know, it's a listing of everything in the collection. Let me just choose an artist, by way of illustration, quickly. Let's choose Carolee Schneemann. So for every artist, (laughs) there is somewhat a full biography. And I should say, there's about a-hundred-and-seventy-five artists represented in the catalogue. So you get a full biography, list of all the works in the collection. If you choose a work—let's choose *Up to and Including Her Limits*—you go to an item page, description. Usually, there are credits. You can have a popup window for the fees. You can actually order directly online, through a secure server. So here's the business part of it. (inaudible)

And we also have information—let me get back to her page—a selected bibliography for every artist, links to their websites, cross-referencing within the catalogue, et cetera. And again, that's for every artist in the collection. We also have a section that highlights new

ZIPPAY (Cont.): artists, new titles, so that if you're programming— you're a curator, just wanted to know what's new to the collection, you know, it's updated constantly. Because it's a database driven site, it can be updated instantaneously. So this is the current... The artist section. And again, for us, new artists mean new and new historical. Theresa Hak Kyung Cha, the work we just took into the collection, but it's primarily works from the 1970s. Images are still coming in, but you get a sense of... These are the new titles. Special series, et cetera. We also have printable catalogue updates online, going back to 1999.

WOMAN: Can you see the actual videos? Are the actual videotapes (inaudible)

ZIPPAY: No, there aren't. (laughs) I guess that would come under future projects. What we do have are QuickTime excerpts. At the moment, we're not doing anything that's... Let me just find... We have selected, say, thirty-second to forty-five-second excerpts. And the idea for that really is as reference, research. If someone's looking at, you know, looking at Vito Acconci's historical works, and they can't remember— you know: I just need a quick reference for a work. So we're adding... We won't go to the ones that don't have the images yet. What else can I show you? Again, we also have... We've recently been adding expanded resources, which is an exhibition calendar for the artists in the collection, where we make it public what exhibitions internationally the artists have been included in. We have extensive archives on EAI's public exhibitions and events and projects, et cetera. This is, again, very extensive information.

WOMAN: Lori, do you just—I'm not sure what the right word is—sell or license screenings or tapes individually? Or do you have, like, group memberships or group subscription packages?

ZIPPAY: We don't, no, we don't have subscription per se, because... No. I mean, we do have some works that we distribute as series. But in terms of on the other— on the user side of it, it's really educators, curators, programmers, individuals renting or buying the tapes. So we don't have membership or subscription, in that sense. Does that answer your question? Yes.

WOMAN: Lori, could you describe just briefly the relationship to the archive tapes, versus the work that you distribute?

ZIPPAY: Yeah. If you're referring to selections from the video archive, those are also in distribution.

WOMAN: Ok.

ZIPPAY: Those tend to be primarily... For example, a lot of 'em are works that came into our collection early, some of which, in some cases, where the artists perhaps aren't adding tapes to the collection—early works, important historical works—but that perhaps the artists are no longer active, in some cases. And we wanted to hold them out as part of

ZIPPAY (Cont.): this larger archive. Because we're over thirty-some years old at this point, we have, over the years, accumulated a lot of works where artists, in 1972, might have dropped off a tape; works in which we're no longer in touch with the artist. So that is this kind of other archive. These are all works that are kind of part of that, but are still in active distribution.

WOMAN: I see. Ok.

ZIPPAY: So this gives you an example, again, of some of the scope and scale of the online catalogue. Like I said, we distribute over three-thousand works by a-hundred-and-seventy-five artists. There're also web projects. We started, I think in 19—when I get to the timeline, I'll do it a little bit more clearly—but I think in 1999, we worked with our first artist web project, Kristin Lucas' *Involuntary Reception*. And since then, we've been commissioning and hosting a number of projects by artists who are using the web as a form of creative practice and discourse; and as a way of also kind of extending our involvement with the media arts into an interactive form. Ok. So this is, again, just kind of a brief tour, so you have some reference point in terms of this timeline.

WOMAN: Can I ask a question?

ZIPPAY: Yeah, of course.

WOMAN: So are most of your films ordered through the website? Or are they— or do people order them in other ways?

ZIPPAY: At this point, it's both. I asked someone to get me that statistic before I left. And again, it really goes up and down. But at the moment, I think it's under twenty-five— it was around 25% order directly online. And again, if you could...

WOMAN: That's about right.

ZIPPAY: Yeah.

WOMAN: That number is dramatically increasing all the time.

ZIPPAY: Yeah.

WOMAN: And does it save you time and money in processing the orders to do it through the website, or does it take more time? (laughter)

ZIPPAY: That's a huge question. In some cases— I think with educational institutions, it's easier, in some sense, because it's just— the order comes in... Although, I must say... And where we know the institution or the client, as it were, I think maybe it



ZIPPAY (Cont.): streamlines things. But one thing that, it's very important to us and the way we do our business, is that we have one-on-one contact with the people who use our material. We know a lot of the curators, we know the educators. And we actually have this very intense one-on-one relationship with them. So if someone's calling and saying, "I'm curating a program on landscape and the body by women, from 1971 to 1976..." And our staff can work with that person and actually help them through, guide them through the collection, offer suggestions, you know, really kind of work with them to help—in effect, help curate that program, or help curate that work. And so that's very important to us. So I never want to lose that. I think it's, first, something very unique to a small distributor. And I'm sure there are others in the room here who have the same experience, where you have very knowledgeable staffs, who really know this material and know this—and we have a lot of, you know, we have a lot of, I mean, well known names in video art, let's put it that way; you know, Bruce Nauman and Nam June Paik, et cetera. However, we have a lot of material that nobody knows, and that's rare material, lesser known artists. And it's wonderful to be able to call that out when someone calls you on the phone or comes into... We have a viewing room, where people come in. You know, it's free, people can just come in and watch any tape in the collection. And that is another incredibly valuable resource, where you have that one-on-one contact. And that's, you know, as kind of old-fashioned and, I don't know... Yeah. Old-fashioned. You know, the idea of the online ordering is fantastic. It really is wonderful for us. It's really changed how we do things. On the other hand, I'm always very cautious about losing that one-on-one contact, because it's very, very important, I think to just... The

ZIPPAY (Cont.): difference, again, with a commercial distributor is that we know the material and have a relationship to it. And we know the artist—that's the thing, that's the other thing, is that we don't— we know the artists. We work with them one-on-one, sometimes on a daily basis. And again, I'm sure everybody here knows that. You're working very closely with them. We're preserving the work, we're cataloging it, we're talking to them. You know, anything outside of the kind of standard educational, mental, we talk to them about it. You know, you're having a show at a major institution in Japan; we talk to them about it. It's... You know, it's a very different thing. So it's interesting how this works in terms of, you know, maintaining that direct contact, while still, obviously, facilitating ease of ordering through the website.

WOMAN: (inaudible) questions?

ZIPPAY: No, please do.

WOMAN: The other question was, I wondered if you charge to print markets different prices (inaudible)...

ZIPPAY: Yes. Oh, absolutely, yeah, yeah.

WOMAN: ...and what that range is a little bit (inaudible)

ZIPPAY: Yeah, I mean, there's a really staggered fee structure, based not only on markets, but also on format and usage and rights, et cetera. For example, if someone is going to rent a VHS tape for an educational class, it could be fifty dollars. If you're going to buy a work on digital Betacam, with which you also get rights to then transfer it to any lateral or lower end format in-house, and you get a whole series of—you know, there's a license agreement—it could be anywhere from twelve-hundred to two-thousand dollars. You know, so based on the format and the usage and the market, the rates are quite staggered. And we distribute, at this point... You know, there's a whole list of formats, from VHS to, still, Umatic. You know, there's still, you know, people clinging, that still have those wonderful Umatic decks. They're still in existence. But Beta SP, DVD. It goes on. You know, digital Betacam, et cetera, so... And because, again, of our history... You know, I once counted that we have—we store, either onsite or in our archives, over thirty-two formats of tapes. And I stopped counting at that point. You know, from old obsolete one-inch and half-inch and, you know, many obsolete digital formats, et cetera.

WOMAN: (inaudible) I'm just wondering... I don't know that much about art galleries versus something like EAI, but in the case of an artist such as Bruce Nauman, who clearly has gallery and art dealer representation, how do your services differ? I mean, did his dealers do the same thing you do for his works? Or do you provide a specific service that galleries don't? I'm just curious.

ZIPPAY: I hope so, (laughs) frankly. We have had to... Anyone dealing with experimental video art, the landscape has changed dramatically over the past, even say, five years. And that has to do with the kind of mainstream acceptance and visibility of video art within the commercial gallery world. And we have learned that we must coexist—however sometimes uneasily—with the commercial galleries. And in fact, I mean, so many of the artists we work with now have commercial gallery representation. And we've tended to just work closely with them, try to stay in touch with them. The galleries tend to handle, of course, installation work, editioned work. All of our work that we handle is non-editioned. You know, it's open editioned. And that's something that we're very philosophically adhering to; and it's just something— it's what we've always done, and how we have kind of positioned ourselves within the video art world. So again, with someone like Bruce Nauman, we handle the films and the tapes up to a certain date, because at that point, they were not editioned. But again, we're in constant touch with his studio, so we're... Every time there's something—again, outside of a very standard rental or something— we are talking to the studio about the exhibition... You know, so it's... Again, that has also changed, where you know, we really are in touch with the artist on a very one-on-one basis. And the gallery also knows what we're doing, and we just keep the communication lines open, because again, the gallery's dealing with editioned work and installation work. We're dealing with the single-channel non-editioned work.

MAN: Lori, has EAI's web presence greatly expanded your client base?

ZIPPAY: Absolutely. Yeah. Maybe what I'll do is... Because I'll go into the timeline now, and I kind of address that, I think, in my presentation. But yes, absolutely. In fact, I can give you, just very quickly... In terms of the visitation of the website, on a monthly basis, we have an average of seven-thousand-five-hundred unique visits, visitors; thirty-thousand impressions; and on an average per month, they're coming from thirty countries. So there's a tremendous amount of visitors. And as well as in terms of the people who—the earned income and the actual volume of activity has dramatically increased since...

MAN: Not to put you on the spot, but how does that contrast with before you had a web presence? (they laugh)

ZIPPAY: Well, I mean, in terms of... I mean, I think I will— there's a figure in here I'll come to, but I'll say it right now. Between 1997 and 1999—and 1997 was when we first launched our first HTML version of the catalogue, which I guess I'll show you in this timeline. And in 1999, our distribution income increased 117%. So I think that is pretty—you know, it's...

WOMAN: And also, it probably would be—I mean, you have to have a website now.

ZIPPAY: Oh, yeah, exactly. (laughs) Yeah.

WOMAN: It's not even like— it's like you don't exist, if you don't have a website.

ZIPPAY: Right, exactly, exactly.

WOMAN: Because everybody searches for things on Google. If you don't have Google, it's like...

ZIPPAY: Precisely, yeah, yeah. And what we're trying to do, obviously, with this site is trying to not just have a list of works and titles, but really trying to also present contextual information and resource materials around the collection. So it's... You know, we're trying to... That's why I say it's not just distribution or just marketing or just audience development; it's also how we're doing now our education, our access, in a way. It's really about providing this contextual resource material. So it's juggling the business, the new technologies and business, and if not art making, then certainly our artistic programs of our organization.

So maybe what I'll do now is switch to this PowerPoint presentation. I have to tell you, this is only the second time in my lengthy career that I've worked with PowerPoint. So I'm going to apologize; it's very basic. And let's just see how this works. (laughs) Ok. So what I'm going to do, again, is really use this online catalogue as a case study, and kind of go through a technological timeline. And I hope that this will also help you all to kind

ZIPPAY (Cont.): of reflect back on your own technological timelines. And to me, it was actually quite shocking.

This is a very schematic diagram I just wanted to point out here. This is, you know, just to show, again, the centrality of the website for us, in terms of the online catalogue, which is the front end—that's what, of course, the visitor sees—and the database, which drives—the administrative backend of the catalogue, which drives the website, and how this is really... To be honest, I could've organized this a little better, but you see that it really is key to our distribution, education access, collection management, preservation, marketing, earned revenue, audience development, resources, internal systems, archiving, et cetera. There were—I couldn't get any more little branches on the page. But you can see this; it really is core to the entire organization. Oh, this—I wasn't sure if we'd have live internet access, so I put slides of the site on; we'll just wish through this.

Ok, these are some of the fun facts I've already gone over. Just some of the content of the online catalogue. The database, which, for the entire collection, for every artist, there are fifty-two fields of information. For every item—i.e., every tape or work—there are forty-six fields of information—distribution, archival, collection management records, et cetera.

ZIPPAY (Cont.): Ok. Here, we begin the timeline. And again, like I said, initially, Karen had said, “Well, you probably will have to look back five years to really see how this evolved.” And I’m here to tell you, I had to look back much farther. And I wanted to bring this up because I think it’s really important for all of us to think about the evolution of these projects and technologies in our organization, the content. In 1985, we began working, doing the research for a major catalogue publication. I see Debby shaking her head; she remembers that. And at the time, the collection had never really been properly inventoried. We had never really gone through and just looked at what is here. ’85. At that time, it was the first time we started assessing the collection for its technical preservation needs. And at that time—if you think, in 1985, works from the 1970s were only ten years old; but suddenly, we realized there was a tremendous problem in terms of the technical quality of the tapes. And so in 1985-86, we put in a grant, received one of the very first NYSCA grants ever, to begin preservation work on the collection. In the same year— miraculously, that very same year, we received a grant from the American Film Institute to be one of the first nonprofit organizations to participate in the NAMID initiative, the National Alliance of Moving Image Databases. And I think it was Long Beach Museum, I’m forgetting who the other—I think there were four initial nonprofit collections that were part of this initiative.

And I have to just tell you a story. The idea was to really look at our collection, do marked format protocols for the collection (inaudible) archival database. Very sophisticated. And I signed on to the grant, it was very exciting. And then I had to tell



ZIPPAY (Cont.): Michael Friend of the AFI that we didn't have a computer at EAI. So in 1986, we received our first computer, with funds from the NAMID project. And this was the computer.

At that time, we also worked with NAMID to establish database templates and fields for independent media art, because the NAMID project initially was working with large archives like Eastman Kodak, UCLA, et cetera, and it wasn't set up to really handle fields for experimental media art. So we worked with them to try to establish these fields. And it's kind of interesting to think that that became the core, actually, of even our current database now, for the fields that were set up; and even then, became a reference point for the IMAP template for experimental media. So again, that research and work done in 1986 continues to speak to us now. And all during this time, we were also still doing the research and the work for the catalogue publication. Through the NAMID project, we had archivists like Linda Tadic come onsite and enter records into the marked format database. And what she was using was the data that we were collecting for the catalogue publication. And at that point, I think one-thousand-seventy-five marked format records were completed. Ok.

When we finally were ready to design the catalogue, it was designed out of house, (laughs) on a MacPlus, using Aldus PageMaker. And again, at the time, this was a huge deal. And in fact, I remember that it crashed the designer's computer. This was, like—the idea that we were having this designed on a Macintosh, this was a very, very big deal.

ZIPPAY (Cont.): Ok. Then in 1991, we actually published the catalogue, which included artist biographies, videographies, a very extensive bibliography, descriptions of every tape, credits, images, et cetera. And there was even a hardcover edition published by Abbeville Press. This is central, again, because this was really the catalogue publication, the information that set up all the future catalogue work that we were to do.

In 1993, we got a grant from NVR to acquire what was then a very sophisticated Mac system for our in-house use. It was a Centra 610. We got a Mac Classic, we had a scanner and a RasterOps video card for doing image grabs—again, this was a very big deal—which allowed us to begin creating our catalogue updates in-house. And I felt I needed to point this out—and again, I’m sure you can all relate in your own organizations—that this Centra 610 station was shared by all EAI employees for all systems—design, distribution, administrative, et cetera—until 1997, which seems hard to believe, but I think we all need to think— (inaudible voice) Yeah. (laughs) I think we all need to think back to how these changes have happened so dramatically and so fast. In 1997... I mean, I think we got e-mail maybe in 1995; I couldn’t quite track it down. But you had to unplug the phone and plug it into the thing. And Galen was reminding me that you had to be quiet because somehow, if you made noise in the space, it disengaged the line. (laughter) We’ve all come a long, long way. (laughs) I mean, this was... No, I mean, this is really... Like I said, when I started doing this timeline, I was actually shocked at the dates I was coming up with; I couldn’t quite believe it.

ZIPPAY (Cont.): Meanwhile, in 1996, though, however, it became apparent that we needed to address the web. And we needed to somehow do something online with our catalogue. So we started preparing for the eventuality of a website. And this is a floppy disk, for all of you (laughs) who are under a certain age. We took the data from the catalogue publication. It was in ASCII format, which was uninflected, so that we could move from our WordStar, I think, program—(laughs) yes, WordStar—to our designer's Mac, et cetera. So these same discs were used to— they were transferred to Simple Text, to facilitate their transfer to HTML. Ok. 1997, *voilà*, everything changed; we launched our first online catalogue. This is a... I don't know if you can see it at all. I think it might've been the homepage or the organizational page. It was written entirely in Static HTML. It included biographies, descriptions, et cetera, and it was really—sorry—it was really a web version of the print catalogue, but with the subsequent catalogue updates included.

Ok. Here's my story. And kind of, Claude, this is an answer, and in a way, to address what you asked. The day after—now, there's some question; it may've been two days after; I like to believe the mythology, the legend that it was one day after we launched the website—the Center for Contemporary Art in... (inaudible name), Japan faxed in a purchase order overnight. And at this point, again, we weren't ordering directly online. This is not a dynamic catalogue, it was just the Static HTML pages. Faxed in their order overnight. It was dozens of pages from the website. They had literally come across the website that day, and had decided they were... It was a new contemporary art center, they

ZIPPAY (Cont.): had decided to build a video art collection. And so they faxed out the pages of the catalogue, printed them out, faxed them to us. It was the single largest order in the history of our organization. (laughter) And my chart here, graph, the distribution increased by 66% in that first year, from 1997 to 1998.

Also, I should add that the second order that came as a result of the website— first there was this huge contemporary art center, and then there was also a small community group in rural Tennessee. And that contrast was, to me— that was when it was like: Ok, whatever the pain that we went through to get to this point, to launch this catalogue, it was worth it because to have this kind of wildly diverse, eclectic two organizations that same— within, like, a couple hours or a couple of days, responding directly to the web, having found us on the web, was obviously worth it.

Now, here's where we get back to the idea of collaboration that came up in the earlier sessions, and this idea of how to kind of share resources, and for a small organization, to try to stretch the resources. In 1997, we formed a strategic alliance with the Dia Center, relocated to a new space. And this allowed us to share technological resources, including a T1 line and the hosting of our website. Now, again, this was all connected, because then with the increased earned revenue from distribution, we were able to then, quite dramatically for us, upgrade our computer equipment to include Power Macintoshes, G3s, et cetera. And during that time, that's when you see this kind of amazing advancement in terms of our internal systems, our financial systems, administrative

ZIPPAY (Cont.): systems, being computerized. And again, because we, at that point, we still had the Centra 610 and one old PC, without this alliance that kind of allowed us to... You know, suddenly we had access to a T1 line. So it was like going from horse-drawn carriage to, you know, a fancy car, overnight. And we also, at the same time, upgraded our technical equipment for our distribution systems. We got a Beta SP system, which again, for us, was very dramatic. And this allowed us to make dramatic progress towards integrating the collection management with how we were presenting the collection to the public. And this began the process of trying to devise this dynamically driven website, where the database would be connected to the public face.

Ok. And again, *voilà*. And again, it seems like, you know, we're talking about hand-cranking the machine in 1997; by 1999, we're talking about our first dynamic database drive online catalogue. So again, this kind of pivot at this point, where... And again, I'd be really curious to hear your own stories, obviously, about if you had these kind of similar experiences, where it felt like this, you know, the world changed in a couple years. This dynamically driven site, obviously, allowed for secure online ordering for the first time; there was a search engine; again, you could read from the PowerPoint, it used the (inaudible) Tango. And again, part of the funding or the technological support came through a collaborative grant with the Dia Center. So again, this idea of collaboration, partnership. We could never have done it without some kind of collaboration; you know, we're too small of an organization. So all the work came from EAI, in terms of the actual content, the work itself; but this idea of sharing resources and sharing a grant, et cetera...

ZIPPAY (Cont.): Let's move from the business to the art making. In 1999, we launched our first interactive web project, which was by Kristin Lucas, *Involuntary Reception*. And here we get, Claude, back to the figures. In that two year period, between '97 and '99, our income increased by 117%. And so this was, again, this period between the launching of the first HTML catalogue and the database driven catalogue.

Then there was another period of kind of technological advancement. We applied for—almost on a crazy whim—the Absolute Angel Award. And got it. It was an award—they only did it for two years, and it was in support of projects that merged art, technology and business. And so I presented the online catalogue as the project that merged art, technology and business. And indeed, it did. So these funds allowed us to really push the—I think I've just lost my mic, but—allowed us to push the database and the online catalogue, to expand it, really advance it, reprogramming it, restructuring it, redesigning it. Tango was going out of business, and there was a sense that we would not have technical support for Tango. So it was reworked in JSP, and allowing us the major advancement of being able to do changes, major changes to the database in the online catalogue in-house; so we weren't relying on outside programmers and designers.

At the same time, I just wanted to mention—because there's always these parallel advancements—we upgraded our in-house editing and duplication systems to include a Final Cut Pro digital system, which again, is now so widely, widely in use, but it really

ZIPPAY (Cont.): was something that for us, was a dramatic difference. And again, all these technological changes are kind of happening in all aspects of the organization, on parallel tracks.

So, ok. In 2002, we launched the new, improved, upgraded edition of the online catalogue—really, to coincide with our thirtieth anniversary celebrations. New features included QuickTime video excerpts, lots of expanded resource materials, special projects, an advanced search engine, streamlined ordering. And that's what I just showed you; that's the catalogue that I just showed you. It is the current catalogue. And again, the impact on the business. In the year following the launch, our earned income increased by 27%, and was the highest in our history.

In 2002, and through the present, we've been launching a series of original projects by artists for the web. Some of those artists are Tony Martin, Keith and Mendi Obadike, Paper Rad, Beth Coleman and Howard Goldkrand, et cetera. So this is, again, a way that we're trying to expand the use of the website, expand its reach within the organization, not just to facilitate distribution, but also to present the expanded resources and artist projects now. So it's really, again, taking on a life of its own. Yes.

VOICE: Are you distributing, and how are you distributing web projects?

ZIPPAY: We're not really distributing them, as such; we're presenting them. I mean, if I were to go back to the live internet, you can go to the projects and...

VOICE: Just see them.

ZIPPAY: See them, yeah. Interact with them, play with them.

WOMAN: You know, we have received numerous requests from exhibitions interested in re-presenting the web projects. And there's no money changing hands, but it's wonderful that they're coming to us for permissions. We're putting them in touch with the artists and...

VOICE: Are they then running them as live web projects, or are they just saving all the web pages and...?

WOMAN: I think they're running them live.

ZIPPAY: Yes.

VOICE: You talked about 117% income, but I was sort of curious about your expenses.  
(laughter) And was the income just stepping? Or, you know, you need a lot of professionals, so I would (inaudible)



ZIPPAY: In terms of the expenses for creating the website?

VOICE: Well, no, just the (inaudible; Man: Overall) I'm sure that you had to hire, you know, more people, or some professionals. So...

ZIPPAY: Yeah, I mean, I think the organization has grown over this period, also; however—and I think this could come back to larger discussions about nonprofits and business and art making and new technologies. One of the reasons I think we were able to do this—couple things. We did receive... And that's why I kind of tried to weave through some of the grants and partnerships that we had over the course of these years, because again, we couldn't have done it without certain... Obviously, we received, over the years, NYSCA funding for the—we had a Technology Initiative Grant for planning, I think in 1996, maybe, that really allowed us to do a lot of the planning for all of this, the Absolute Angel Award, et cetera. So we had special funds to enable us to do some of these things. On the other hand—and I'm sure you all have similar experiences—as a small nonprofit, we have to be incredibly resourceful. And so, wonderfully, we have—there's staff, Galen Joseph Hunter in the audience here, who really was able to work on a lot of this in house, through her own knowledge. We were able to, again, partner. We... So much of it was done in-house, with staff and with just really pushing our limited resources. On the other hand, of course, our budget has grown, the expenses have grown parallel with the increased distribution activity and volume and income, of course. That's... You know, there are just—particularly with the kind of—what we—you know, cost of sales, with

ZIPPAY (Cont.): the duplication and all that goes into making and distributing work like this. However, on the other hand, you know, we're doing far less kind of print mailings; that all happens online. You know, so it's really been a kind of interesting... Again, the model of kind of the ebb and flow of what we're saving, versus what we're spending, et cetera. But it's certainly... Again, yes, there's a direct increase in expenses, relational to the income; however, again, it's all about being in this nonprofit world, (laughs) about working with safety pins and Scotch tape, in the sense that, you know, one has to be incredibly resourceful.

WOMAN: Did you have to (inaudible) training the staff that was there?

ZIPPAY: Actually, no. (laughs) Perhaps we should have. But no. No. In the sense that for the most part, you know, we have— you know, there's been someone on staff who has been able to really manage the database—Galen. On the other hand, for the most part, where staff interact with the database, it's actually quite users-friendly. And so every— there are staff members who are responsible for certain areas of the database, and can enter records and can, you know... But no, we really never had any outside training. The database is really... One thing I love about it, actually, for me—I am, like, the least technologically savvy of anyone at the organization; that's very— I'm being very honest. However, I edit the text. I am the editor of the catalogue. When I see something I want to change or work on, I can just go into the back and do it immediately, and you know, in ten seconds, I can make a correction and really work with it. It's very user-friendly.

ZIPPAY (Cont.): That's not to say that the programming and the architecture and the design aren't very sophisticated. It's a very sophisticated, customized database. But the point of access and the point of entering records and changing information is incredibly, wonderfully user-friendly.

VOICE: (inaudible)

WOMAN: Well, the skeleton for the JSP site was— we worked with Super (inaudible), Peter Varay and John Sharp(sp?), who were amazing. We highly recommend them. So that was basically a collaborative effort, working conceptually on the skeleton and then writing the initial code. But because it's in Java, it's really easy for us to manipulate in-house. And since, you know, I think since 2002, we've had to ask them to change the way a date field is formatted, and that's it. Everything else, we can do ourselves.

WOMAN: But you really needed the big bucks to launch it, right? I mean, to design the architecture, I think, that's where you're talking about you really need those fifty-thousand-dollar grants to get it to be easily user-friendly.

ZIPPAY: Right, right.

WOMAN: I just... You mentioned it was nonproprietary. I just should definitely emphasize that we can use open source tools, which are being developed more and more, and use these kinds of technologies. It's also kind of a policy point, because the more they're used, the more that they're being supported. And they're free. And then you can also get anybody, whether you have somebody, like, in-house—like, Mediarights has great tech people in-house, I know—or whether you've got folks that can come and go. You're not dependent on a company like— you mentioned a company going out of business. I mean, imagine if your technology was bound to any of the companies all went out of the business in the last, you know, five years because of...

WOMAN: Exactly.

WOMAN: Lori, I had a question. Could you talk a little bit about—I mean, you started to mention it—the kind of planning that you were doing internally to really implement and move forward in this really long-term project? And maybe what processes you were using as a staff, and what kinds of maybe support or facilitation you had to help you through that—whether that was technical consultants or...

ZIPPAY: Gosh. Because again, since I began my timeline in 1985, it really was a long and involved process. And you're absolutely right, it's still evolving, and we're still going through it. And I think even that planning evolved over the years. We were... Initially, I think one of the first— when I mentioned the NVR grant, that was kind of a

ZIPPAY (Cont.): technical assistance grant, to help us by this computer equipment, to start doing our catalogue updates in-house. And at the time, it was called desktop publishing, if you remember that term. And I think as part of that grant, we were actually given a consultant to work with to kind of, you know, talk us through these early stages. But it was interesting, because what I've found, to be perfectly frank, is that often, our staff, who work with the material every day, who work with the systems every day, really were the ones who knew what we needed. Obviously, we needed professional guidance in terms of— for example, when we got to the database driven site, which is very— you know, we're talking about a very sophisticated structure, et cetera, and the programming, we needed that kind of help. But it's really interesting to me, is how— is listening to what was happening internally, and people who really knew. And sometimes when we would sit down... For example, with the AFI. You know, that was a wonderful thing because, again, that really helped us set up this template that we're still basically using, in an evolved fashion, today, some— almost twenty years later. However, again, often from the outside, there were certain things that were being almost like— not forced upon us, but they were trying to fit us into a certain mold. And we met with so many consultants, trying to customize our database and customize our software and da-da-da. And finally, it was really... We had to kind of take it back, take back control of it, and say that we actually know our business better than they do, in some sense. And I don't mean to, in any sense, disparage the use of technical consultants. Obviously, it's a wonderful thing. But what I mean is in terms of, I think, just making sure that the staff is totally involved and really a part of the process. Because it was really a series of excruciating meetings

ZIPPAY (Cont.): ands, you know, again, it really ruled our lives for many, many years, as we tried to work through the process of really hearing what the organization really needed. And the staff knew, in a sense. I mean, that was really through(?) these discussions, and this was... If I took anything away from that process, it was really listening to the people who work with it every day. With, again, of course, expert technical guidance and structure, in that sense. But in terms of, really, the content, that's where it came from.

I wanted just to bring us up to the present, in terms of the online catalogue, and just you very briefly, these are just slides of a project that is ongoing, called A Kinetic History of the EAI Archives Online. And this is a project where we are trying to present, again, an expanded historical resource on EAI's ephemeral archives. Now, again, we're an organization that's almost thirty-five years old; we have an extraordinary history, an extraordinary archive of documents, paper, photos, files, archives on the early days of EAI, on the Howard Wise Gallery and—which Howard Wise was the founder of EAI and had a gallery for kinetic art and art and technology that really informed the early history. The exhibition TV as a Creative Medium in 1969 was recognized as the first exhibition of video art in the U.S. We have extensive files on that exhibition. The early days of EAI. EAI was an umbrella organization that was really supporting projects in the nascent field of video. The founding of The Kitchen took place under the auspices of EAI. The Avant Garde Festival, Charlotte Moorman's festivals, for years were sponsored by EAI. Eric Siegal's early colorizers and synthesizers were actually, again, supported by EAI, in this

ZIPPAY (Cont.): stage when it was an umbrella organization. In fact, we hold the patent to those things. So there's this fascinating history that even many of us at EAI don't know about, until we start going into these files and reading this amazing material. So what we're doing—it's a very slow process, because it's not being separately funded as a project; it's really kind of a labor of love at the moment—is there are eight chapters to this project that... It starts with the Howard Wise Gallery, and moves up through the history service—like, the history of the early collection; the sponsored projects, of course; the early editing facility was one of the first facilities for artists to edit. When it began, it was free of charge, and artists, you know, could go in and just use the facility. So all of this is being slowly documented. And we're doing contextual essays, scanning the materials, trying to actually preserve the primary documents, and then presenting them online.

WOMAN: Is there an echo in the mic?

(brief comments between them)

ZIPPAY: To show you just a little bit— (tape seems to skip) project, this is the homepage for the section Wise— (tape seems to skip) medium. And again, there's primary documents, such as the original program notes for TV as a Creative Medium, which we've scanned in as a PDF, so anyone can look at it. There's a... Oh, now it's getting worse. There's a rather... Better? Rather extensive essay on TV as a Creative

ZIPPAY (Cont.): Medium. So we're trying to provide scholarly materials. We have the original articles and reviews that came out in 1969 about the exhibition, and we have them all scanned and in text readable format and as PDFs. We have video and film documentation of every— each of the twelve pieces in the exhibition, ranging from the premiere of Charlotte Moorman and Paik premiering the *TV-Bra*, *Participation TV* by Paik, et cetera. So every piece is documented from the original documentation. We have interviews, contemporary interviews, with every participant in the exhibition, many of them reproduced in the wonderful seminal magazine, *Radical Software*. Again, this is primary material from some of the other chapters.

I close the slides with this image of the tape number zero-zero-one in EAI's collection. This is an early helix scan tape. It's *Ant Farm's Dirty Dishes*. It was the very first tape in EAI's collection. And I wanted to close with this image, because I really— again, this idea of looking into our future by looking retrospectively, and thinking about where we had to start from to get, again, to this point. And one last thing, which is a project...  
Whoa, sorry. I don't have to go back through the entire slide show? No.

VOICE: (inaudible)

ZIPPAY: (tape seems to skip, inaudible) It's an online(?) resource guide for exhibiting and collecting media art. It's just been funded by the New Art Trust. And the idea is, you know, again, because of the distribution service, we are—and I'm suspecting other



ZIPPAY (Cont.): distributors here have the same situation—we are being inundated by requests from curators and collectors and registrars and conservators. They need, they're hungry for information and advice about how to deal with video art. And so we are doing this guide that will be online. It will be geared toward all of these constituents, providing best practices, case studies, guidelines, protocols, et cetera. Because it'll be online, we hope it'll be easily updated, et cetera. So again, it's one more way in which the website has become critical to the organization, in terms of... It's a new program, in a sense, and it's providing information around the collection. And with that, I think I've gone over my time, so I think I will end this part of the presentation and Karen can join me, perhaps, and facilitate discussion. (applause)

VOICE: Great.

ZIPPAY: Thank you.

VOICE: (inaudible)

HELMERSON: We'll take a moment to introduce somebody who has just been able to join us, also. John Hanhardt, Senior Curator of Film and Media Arts (inaudible)  
inspirational speaker. (inaudible, laughter)

HELMERSON (Cont.): Well, that was outstanding, thanks. It was interesting. I mean, it's just always interesting to take a look back. We have about ten-fifteen minutes—well, I'm actually going to say maybe about ten minutes, really—to just continue talking a little bit. And one tiny bit of context for this. Again... Oh, I'm not going now. Again, this whole idea of new technologies in business and art making is actually something that, I don't know, several months ago or whatever, Claude brought forward in discussion one day at work. You know, and it kind of stuck as something that we should really take a look at. And also we found, in our Statement of Issues, working with the focus groups over the last couple of years, you know, a sort of coming forward and coming forward. And what I noticed since 2000, especially—which— well, actually, 2000 was my first official full year at the Council, they're really— but, you know, coming into the council from working with media arts organizations, it really seemed to be a bit of a pivotal year. And that's partly how this evolved with Lori. You know, we were talking about this, and as she said, she started digging into their own history and finding, you know, the early, early threads. But the point is, is that, you know, we've really jumped and leaped again, I think as Lori's pointed out, but especially in the last few years; we're again at a—last two years, year, whatever—at a new digital platform. And we can just assume, of course, that this will continue, because of the nature of the technology. But I think one of the things that many people are working with now, and have been working with is, you know, handhelds, Palms, you know, Pilots. But it's something that we're really— (tape seems to skip) begin to look at are ways of doing— (tape seems to skip) be ready, as ready as we can be. Planning, training, finding technical assistance to support learning about

HELMERSON (Cont.): technologies, if that's what we feel within our organizations we need to do, that kind of thing. But do you have any questions that you want to ask of anybody, or...?

ZIPPAY: I mean, I would be curious, because I saw so many heads nodding and there seemed to be a sense of recognition, and I'm just curious if other people have anecdotal tales of this kind— particularly of this idea of this pivot. And like I said, to me, there was— we were, like, going through with horse and carriage, and then suddenly, it felt very dramatic the next(?) several years, the technological advancements in what we were able to do just were, you know, exponential. I don't know if... Or not. Or perhaps not. Perhaps there are different anecdotal stories.

VOICE: Well, I totally identify with the website presence and the website catalogue. We didn't have as dramatic of an increase as you did, 117%, unfortunately. But what it did do was we did have an increase which really helped us, because there was a decrease, happily(?), with our print— just the print catalogue. So that really... We came around at(?) (inaudible) That really made a difference.

HELMERSON: And did you also find that your audiences were coming from different places? Was there more of a...

VOICE: Totally, yeah.

HELMERSON: Yeah.

VOICE: Yeah, I think with our website, we really... We're just— we're still just trying to realize how we can (inaudible)

HELMERSON: Yeah, exactly.

WOMAN: We had the opposite. We started out as a web organization. Like, we're a web based project. And now we have, as of today, (laughs) four websites, Mediarights.org; Mediathatmattersfest.org, our streaming film festival; Youth Media Distribution Initiative, which is YMDi.org; and now Deadlinethemovie.com. And we... The film festival particularly started off as streaming media. And the idea is that while you watch the films, you can take action on what you're seeing, using the web. And we have a database of social issue documentaries. I believe there's, I don't know, six- or seven-thousand (inaudible) films. It's a... We started off with this web idea that everybody can connect and get together, and it's a kind of a community organization. We have over eight-thousand members. And we send out an e-mail newsletter and all that kind of stuff, and we get over a-hundred-thousand unique visits a month. But we realize that— we did a survey, and we found out that the people who are most— who took, you know, whatever, fifteen minutes to fill out this really boring, long survey— of course, they all (inaudible), but whatever. Hundreds of people filled it out. But the people that filled it out were the people that had been to some event that we had held or (inaudible). And that

WOMAN (Cont.): those are the people who are going to invest the time and energy in the organization, were the ones who had, like, had some— what our first programmer always used to call flesh WOMAN: meet. So we realized that with our film festival: Wow, you know, we don't just want to stream online. Like, that's just part of it. So now we're making DVDs and we're distributing to libraries so people can have it on their shelf. Because people like to hold it. And then we also do twenty screening around the country every year, around the film festival, because people want to sit together and watch a film. So it was just an interesting... We really started during the dot-com and were thinking: Oh, yeah; and actually, (inaudible) couldn't connect activists and filmmakers and maybe it'll become for profit, because it's the dot-com boom. And of course, that was quickly ripped out from under us. But we really started— we value more and more what happens offline. And the online is sort of the launch point; but everything that happens offline is really becoming increasingly important to us. So I just want to say that that stuff always have value.

And the other point I wanted to make about websites and technology is that it's— you don't just make the website, as I'm sure you know, or just create it. And as you've demonstrated, it's a lot of energy and a lot of time, and money, also, to maintain them and keep them running. And it's very hard to get fundraised for that type of work. I mean, everyone wants to fund, like, the new project or the new thing; but to get money to maintain, to like, tweak your database and make it more searchable, to enter data into it, to send out newsletters, and to make sure that when you get e-mails bouncing back, that

WOMAN (Cont.): you know how to deal with that, and all that kind of stuff, so... And make sure that it's spam protected (inaudible)

WOMAN: I was going to add onto Nicole, what she was saying, nothing NAMAC's really been hearing—and of course, you know, web presence is essential these days, but people are really finding that having these face-to-face events is, like, it doesn't—it's not going to go away, just because... You know, people aren't just going to get their content on the web; they still want to go to a large cinema or a small cinema and see content with other people. I mean, there's something really meaningful there, that people still kind of need, (inaudible voice) you know. And it's how those things can kind of work in concert.

But I also had a question that kind of relates to the work IMAP's doing in particular. I worked at the Wexner Center prior to being at NAMAC, and you know, we were looking at internal database, how do we get the collection that the Wexner had kind of into something online? And at that time, I think I had met John Thompson(sp?) and, you know, other folks who were talking about the IMAP template and how we should all be sort of— if we could all be adopting something that can work together, it just makes for more interesting possibilities in the future, in terms of large databases. Like, search online. And I'm curious, over the years, how much— how many people have really been adopting that.

WOMAN: (inaudible)

WOMAN: Yeah, (inaudible) I was curious how much— if people really... (END OF SIDE ONE OF AUDIOTAPE)

WOMAN: I hope I can answer your questions. My understanding is that people have responded very well, because there is a sense out there that people don't know what to do. And on some level, having the template, I think, is just a way of focusing on what their own questions were and their own issues are. So the response has been pretty good, from what I understand.

SHERRY MILLER HOCKING(?): Just, also, as a historical aside here, the NAMID project that Lori talked about, a number of groups—The Kitchen and the Center—were also involved in over the years. And we also had a lot of meetings surrounding the development and the revision of the template, to try to make it useful for people that were dealing with video art, and especially experimental work. So it's been this whole evolutionary process. And also, I think it goes back to our conversations of earlier this afternoon, about collaborative strategies. This was a very informal kind of way of dealing with this problem. But it worked. It was functional, it worked. We got sort of where we needed to get to, with the development of the database. And then the group kind of dispersed.

WOMAN: We actually...

MAN: So were standards kind of developed out of that?

WOMAN: Yeah.

MILLER HOCKING(?): Oh, yeah.

WOMAN: Absolutely, yeah.

WOMAN: The Kitchen and EAI are working right now on a pilot project that— it's going to be really amazing for the Kitchen, I hope for EAI, too, but... We have this incredible archive, performance archive, performance documentation, and we really needed somebody who specialized in how we can even possibly... (tape seems to skip) doing a little (tape seems to skip) like that. And The Kitchen (inaudible) amazing gentleman, Stephen Vitiello, who is the director... Was he at EAI?

WOMAN: (inaudible) and then he became director of preservation(?) and special projects.

WOMAN: And then he was The Kitchen's archivist, so it worked out really well. And we had one computer in 1997, too. (laughter; inaudible)

ZIPPAY: I'm glad to hear that, actually; it makes me feel a bit better. (laughs)



WOMAN: Oh, please.

JOANNA RACYNSKA(?): I was just going to say, along those lines, Hallwalls is also using the IMAP template now for our video library catalogue. We're about halfway through with all these tapes, and— that haven't really ever been catalogued, except for a very valiant attempt in 1995, on a computer that no one can find anymore. (laughter; inaudible) Stephen Vitiello of The Kitchen, is also (laughter; inaudible voice) involved with this project as a consultant, as is Chris Hill and hopefully, (inaudible) having had this history with Hallwalls, as well. So it's really fascinating to me to see how we can end up using this catalogue, not in a way that EAI is, obviously—we're not a distributor; but as a research tool for other organizations and individuals—curators, students, other artists, even, in the field, and historians, too.

MILLER HOCKING(?): It's really important, too, I think, as a long-range strategy for preservation to understand— I mean, this has been a long conversation with those of us that have been involved in this whole issue of preservation. But the idea of being able to locate resour— to locate a tape. Who's got the master? Who's got the closest tape to the original? Instead of all of us each separately going our own way, trying to preserve what we have in our own individual collections, which is really not a good strategy. And I think that's part of the power of IMAP, and the fact that I know that when organizations come to us for technical assistance regarding preservation issues, I strongly encourage

MILLER HOCKING(?) (Cont.): them, if they are not aware of IMAP, to go to IMAP to find out about those resources, and to seriously consider that template.

WOMAN: But that was part of the original NAMID vision, (Woman: Right, exactly) actually, was about being able to exchange information.

MILLER HOCKING(?): Exactly.

WOMAN: And I'm curious how that's happening. I mean, as people are adapting the IMAP template, is there some kind of larger entity that's really, you know, helping to coordinate that search of who's got the best master of something or...?

WOMAN: I think there's progress being made, and maybe Janine—I don't know if you want to jump in there, but I mean, there is a goal, a long range goal to do that.

JANINE CIRICIONE: That is a long range goal, but I may refer back to you, because Lori's actually a board member of IMAP, and has been with them for a long time, (inaudible) historical memory of the organization, so to speak. So...

HELMERSON(?): Yeah. I mean, I think there have been— all along, that's been the long range goal, is to have a unique(?) catalogue, where people... And precisely, I think there're really two goals to the template. One is that people begin to be able to catalogue

HELMERSON(?) (Cont.): their collections at any level, without resources. You know, an individual sitting with boxes of tapes could actually make some sense and begin to do some kind of really solid cataloguing, beyond just inventory of the collection. And then number two, a longer range goal would just actually have those templates, have those catalogues speak to one another. So for precisely within the field here, we don't duplicate efforts. And you know, it can be a very frustrating and lonely process, to be working on preservation and trying to find the best existing materials, and to make sure that you're also using limited resources wisely, because none of us have a lot of money for preservations. We have to make sure if someone's already done the work, and done extensive work on it, we need to know where that's been done, who has it, et cetera. So I think at the moment, that long range goal of speaking to one another is still in progress. But it's not— it hasn't been realized, but it's something definitely that IMAP has been working toward stage by stage, with a number of partners, also.

WOMAN: (inaudible) about earlier, in terms of the kinds of umbrella organizations that exist. I think that IMAP really does serve as that kind of institution, where there are individual projects going on. I know that I first heard about IMAP, actually, when (inaudible) we were trying to work with our archive and... Even to understand what it was that I even had, it was important to understand what resources were out there in the field. So IMAP can kind of serve as that umbrella organization, and you know, put people together, and serve as that kind of clearing house.

HELMERSON: I'm going to—pardon me—jump in, for the sake of time. We're going to take Sherry and Dorothy, and then I have one quick question to the group and just some housekeeping. And I need to keep us moving, but...

MILLER HOCKING: I just wanted to add one quick thing about Amanda's question. And that is that Jim Hubbard and IMAP now are working on this— a test case for merging two— at least two databases. I know that the Center's database is— he's attempting to merge our database with that of the Vasulka's. So there are steps toward this idea of a unique(?) catalogue, which is, you know, obviously, is the goal of the project, as Debby says, about sharing this information.

HELMERSON: And Dorothy, did you want to...?

DOROTHY THIGPEN: I was just going to comment. We just approached— we just went to NEH for preservation money. And in our preliminary talks, and in sending them a rough draft of what was kind of the whole proposal, which is quite extensive for (inaudible), he— the person we were dealing with, he referred us to the IMAP.

WOMAN: Great.

WOMAN: That's real interesting, yes.

THIGPEN: You know, a lot of— and it really helped us. The IMAP website really helped me (inaudible voice) in using language and being able to carry on a dialogue and use it in my proposal.

HELMERSON: Ok, before I move... Oh, Claude, yeah.

CLAUDE MEYER: Could I just ask one more thing? And that is, looking to the future, Lori, is there any notion that EAI would use the website to develop a kind of pay-per-view model, so that people that are, like, say, far away from a museum, could never get to see a real work, could actually go to your website and see the work? (inaudible)

ZIPPAY: Yeah, I mean... That opens up such a huge conversation. (laughs) But...

MEYER: Well, yeah. Have you talked to artists about that, for example? Has anybody approached you about that, or...? (inaudible)

ZIPPAY: I think we've been struggling and questioning these types of models a lot over the past several years. We had meetings, actually, with an Australian organization that was developing—again, I see some nods—Cinemia in Australia, which is developing a kind of model for this, as it were, almost pay-per-view. It was still in development, in a way that we're certainly... I mean, again, the kind of technological and financial investment it would require from us is tremendous; we're not— obviously not able to do

ZIPPAY (Cont.): that at the moment. And I think there're lots of other issues about rights and security, and also artists' intention and context that still need to be explored, to be honest. I mean, I guess when you ask this question, my head starts hurting. Because it's so huge for us. And there's...

MEYER: (inaudible; laughter)

ZIPPAY: You know, how is—I mean, now I'm speaking, clearly, from a distribution point of view—but how is this going to transform the way we exist, the way we do our business, the way we relate? I'm not sure yet. I mean, these are huge questions for us, that require... Again, it may mean in five years, there's another huge pivot, like there was for us in '97 or 2000, you know, where something else changes dramatically. We're also coming up against some of the questions that came up very early on when I was speaking, about the gallery system and, you know, video art in a kind of exhibition context, and sales to collectors, et cetera. What does that do with artists who want their work shown in a particular context, and are worried about a certain—are concerned about a certain kind of market, et cetera? All of these things. So this isn't something which we are grappling with these kinds of issues, whether it's directly to pay-per-view online; but these kinds of models of digital delivery are huge for us. And so again, I suspect when we meet like this again in five years, we may have a very different conversation going, as we confront some of these things.

HELMERSON: Ok, I hate to be the one, but... We're going to take a break for about a half an hour. And again, we're going to replenish the Chex mix or whatever it is over there. (laughter) People seem to really like that. We got a whole bag, and we're just gonna put the bag out and you can take a cup. And we have some— we do have more water, soft drinks, and we do have some wine for you. But at six-twenty— or, yeah, six-twenty, I'm going to be herding you out the door and across the street to Ichiban, because I told Joe that we were going to be seated, all thirty of us...

WOMAN: Everybody should say, "Hi, Joe."

HELMERSON: ... "Hi, Joe." He'd love that; that'd be great—at six-thirty for dinner. And I just wanted to give you a quick note on the supper. We did our best... We're having family style dinner. We did our best to accommodate, you know, whatever variety of palettes we have here, or concerns for food. So, you know, I hope— you know, I'm just giving you a heads up that it's a one size fits all, hopefully, and that's the way we're being served. But again, we... (laughs) So he's over there cooking now for us. (laughter) And... But after dinner, I'm going to be herding us back here again. I think, you know, they really probably will serve us well. And we'll have a program presented by Garrison Botts for us, and a screening, and again, there will be more refreshments at the table. So throughout the evening and throughout the screening, you know, after we return, just feel free to move around, or just relax and enjoy yourselves, as well. And then of course, in the morning, we'll have bagels, coffee here by eight a.m. So, like Dan was saying, you

HELMERSON (Cont.): know, if you can get here at eight-fifteen, eight-thirty, that'd be great, because I think they'd like to start real promptly at nine.

I can't say thank you enough to our presenters this afternoon, and to the group. I just thought it was a great warm-up. I think—I know I got a lot out of it. And I definitely heard some TA come out of this. And Sherry, I don't know, do you want to say anything?

MILLER HOCKING: I think I made my speech. (laughter) Call me(?)

HELMERSON: Just a reminder, we're going to be reporting back to you on all of this. So I mean, it's obviously not going to be next week, but you will be getting a report back from us. So for now, let's just, you know, stretch out our legs and talk.

(applause; END)