

SECTION I - ORGANIZATION AND PROGRAM INFORMATION

A.1 Organization's Principal Activities:

To assist projects undertaken by groups and not-for-profit enterprises working to explore the potentials of the electronic media as a means of expression and non-commercial communication. Projects are selected on the basis of the expertise, imagination, integrity and dedication and organizational ability of the leadership of each project.

The assistance offered is primarily managerial and takes the form of administrative services, the objective being to assure that the projects are run insofar as possible in a business-like manner, an area in which artists are not noted for their talents. Assistance is given in such matters as contracts, accounting procedures, disbursement of funds, assistance in raising funds, and in general to assure that funds are expended efficiently and effectively for the purposes intended. No charge is made for these services.

A.2 Nature of Organization's Audience, Attendees, and/or Participants:

We are sponsoring three types of programs. One, (Perception) as part of its activities, produces programs for cablecasting; another, (The Annual New York Avant Garde Festival) mounts an Art Festival, and the third, (The Kitchen) provides space and equipment for five performances and events each week. Therefore, the audiences consist of viewers of cable TV CH "C"; artists and the general public attending the Festival (about 12,000 attended the Armory Nov. 19, 1971 Festival); and by June 30, 1972 about 6,000 will have attended the electronic and video events and workshops at The Kitchen, and we anticipate greatly increased attendance for the year 1972-73.

A.3 Workshops, Training Programs, Classes, Etc.

About 12 video workshops are planned (in conjunction with other institutions), offering instruction in the use of 1/2" video equipment and exploring its possibilities. In 1971-72 such institutions as N.Y.U. School of the Arts, N.Y.U. School of Continuing Education, School of Interior Design of New York, and suburban adult education groups have attended these workshops. In addition, we have started weekly workshops-seminars in sense-awareness and cybernetics. Participants include artists, musicians, computer specialists and scientists.

A.4 Cooperative programs with other organizations and/or schools:

Only the workshops as described in A.3 above.

A.5 Physical Facilities, Etc.

The space for The Kitchen is a part of the Mercer Arts Center, which consists of five (5) theatres, a restaurant-cabaret, as well as several lounge-bars and boutiques, in addition to The Kitchen. The Kitchen is on the second floor, and is an area approximately 60' x 27' x 16' H. No major improvements contemplated beyond the equipment requested in Program IV.

A.7 Donated Services Received in 1971-72:

Rent: Armory, \$7500; Electronics Arts Intermix office, \$2400; Reduction in Charges: Contractor-Carpenter, \$2500; Rentals, \$4000; Electrical Contract, \$3000; Insurance, \$300; Partitions, \$350; Printing/Paper, \$500; Legal Services, \$500; Administrative Equipment and Supplies, Stamps, Phone, Etc., \$500. Total: \$21,550. In addition, over 250 artists have participated in the sponsored programs, supplying their own materials, transportation, etc. without reimbursement.

<u>Date</u>	<u>Place</u>	<u>Attendees</u>	<u>Performances</u>	<u>Program</u>
11/19/71	69th Regiment Armory	12,000 (est.)	1	8th Annual N. Y. Avant Garde Festival

No Admission Charge
Open to the Public

<u>Date</u>	<u>Place</u>	<u>Attendees</u> (est. Total Oct. 71-June '72)	<u>Performances</u>	<u>Program</u>
Oct. '71 - June '72	The Kitchen	600	20	Electronic Music Concerts
		1500	42	Open Video Screenings
		1400	40	Weekend Video Performances
		1750	50	Perception (Video)
		600	10	Seminars and Music Programs
	Total	5850		

No Admission Charge for these programs. Contributions collected. Part of these monies are given to the artists in lieu of fee and part is used to defray incidental expenses.

SECTION II REQUEST FOR ASSISTANCE

Program Overview:

Electronic Arts Intermix, Inc. intends to sponsor ten programs during the coming year July 1, 1972-June 30 1973, all of which are continuations, or stem from, the three programs sponsored during the 1971-2 year. These are as follows:

I. Program I:

PERCEPTION is the continuation of the technical research currently being conducted by this group, and is aimed at exploring ways to expand the utilization of the TV medium. It broadcasts a weekly program over cable TV.

II. Program II:

The Ninth Annual Avant Garde Festival of New York is planned to be held on a ship this year. Its purpose remains the same: to bring to the public free of charge the best experimental art from around the world. Charlotte Moorman is the Director.

III. Program III:

THE KITCHEN is the space used by the "Perception" program currently. Improved, equipped, the programs there presented all organized by Woodie and Steina Vasulka. Because these facilities will be shared by six separate programs (Programs IV through IX) it was deemed advisable to request separate funding for the space.

Located in the Mercer Arts Center, The Kitchen, because of the adventuresome programs presented there, is gradually building up a loyal audience, which last Fall averaged 15-20, but now runs 40-50. With the better equipped space, it is intended to present programs six evenings a week the year around, and two or three daytime presentations and workshops.

No admission is charged, but contributions are solicited from those attending. The proceeds from this solicitation have been given directly to the artists involved, thus helping them to continue their work, and a part of the proceeds have been used to meet incidental expenses. The take has been minimal, because of the nature of the audiences, but this coming year it is expected "take" will be substantially increased, and \$4000 of this will be earmarked to help defray expenses, and the balance will be given to the participating artists, who are of course the heart of the programs. Incidentally, the Kitchen is one of the liveliest creative art center in New York, and its importance will continue to grow as the programs are intensified.

IV. Program IV: VASULKA VIDEO

Presenting the results of the researches and programs conducted by the Vasulkas.

V. Program V : A series of "Contemporary Electronic and Live Music Concerts" under the direction of Rhys Chatham.

SECTION II REQUEST FOR ASSISTANCE

Program Overview continued

VI Program VI: SEMINARS ON SENSORY AWARENESS AND CYBERNETICS

under the direction of Dimitri Devyatkin.

VII Program VII: THE MIDNIGHT OPERA COMPANY

Multimedia opera in which video plays an important part. Under the direction of Michael Tschudin.

IX Program IX: WEDNESDAY EVENING OPEN VIDEO SCREENINGS

A forum where artists and others may screen their tapes and discuss their work with their peers.

X Program X: OPEN CIRCUITS

The organization of the first major video exhibition and conference. To be mounted at the Museum of Modern Art, N.Y.

SECTION II - REQUEST FOR ASSISTANCE

A. Program III - "The Kitchen"

Total Cost	\$24,450
Total Anticipated Income	- 0 -
Funds Requested from NYSCA	24,450

Director: Shridhar Bapat
 308 W. 103rd St.
 N.Y.C., N.Y. 10025
 Tel: (212) 222-7992

B. Program III - Description

The Kitchen is the only regularly functioning media theatre on the East Coast. It is a part of the Mercer Arts Center, 240 Mercer St. The Center houses five other theatres and a restaurant - cabaret.

Five different groups use this theatre to present their work and to conduct workshops. These groups are described in programs IV through VIII. Approximately 450 presentations are planned for the coming year July 1, 1972 - June 30, 1973.

The equipment requested will be used in the presentations and workshops.

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New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

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Name of Organization: Electronic Arts Intermix, Inc. Program #

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ Expense Budget, July 1, 1972-June 30, 1973

3. Expenses*

	1970-71 (or 1970)*	1971-72 (or 1971)*	1972-73 (or 1972)*
a. Personnel*			\$ 3,900
b. Outside Professional Services*			
c. Major Capital Expenses*			
d. Acquisitions*			
e. Equipment Purchase*			12,250
f. Space, Facility, Real Estate Rental*			7,000
g. Travel and Transportation*			
h. Advertising, Promotion, and Public Relations*			
i. Remaining Operating Expenses*			1,300
j. TOTAL Expenses	\$	\$	\$ 24,450
k. TOTAL Income (line r on page 5)	\$	\$	\$
4. Enter here line 3j minus 3k	\$	\$	\$

ELECTRONIC ARTS INTERMIX, INC. - Program III

The equipment requested includes the following (e):

2 Sony Video Projectors	\$4,200
2 1/2" VTR's	2,200
2 TV Cameras	2,000
1 Shinatron G1-360 Special Effects Generator	900
1 Shinatron GL-311 Video Keyer	200
3 Microphones	350
1 Audio Synthesizer (Electrocomb)	1,000
Lighting Equipment	500
Cables, Tools, Maintenance Equipment	800

C. 2. Anticipated Source of Income - New York State Council
on the Arts.

SECTION II - REQUEST FOR ASSISTANCE

A. Program IV - "Vasulka Video"

Total Cost	\$12,000
Anticipated Income	1,000
Funds Requested from NYSCA	11,000

Directors: Steina and Woodie Vasulka
111 East 14th St.
N.Y.C., N.Y. 10003
Tel: (212) GR3-2054

B. Program IV - Description

The weekly programs presented by the Vasulkas will emphasize three major approaches:

1) LIVE VIDEO PERFORMANCES

As opposed to pre-recorded videotape presentations, live video performances involve the generation, synthesis, and processing of images during actual performance time. Frequently these visuals simultaneously generate a corresponding sound structure.

2) ELECTRONIC IMAGE COMPOSITION THROUGH VIDEO KEYING TECHNIQUE

A basic compositional method utilizing the effect of video keying to explore the internal order of multilayered electronic images.

3) EXPERIMENTS IN PERCEPTION

Rapid alternations of video color fields and bi-modal (left/right) coding of 3-dimensional information are two of the elements employed to challenge learned perceptual processes. Other techniques used in these investigations include the effect of image delays and the impact of rapid travelling video images.

C. 1. OVER

ELECTRONIC ARTS INTERMIX, INC. - Program IV

C. 1.

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Name of Organization: Electronic Arts Intermix, Inc.

Expense Budget, July 1, 1972- June 30, 1973, Program # TV

3. Expenses*	1970-71 (or 1970)*	1971-72 (or 1971)*	1972-73 (or 1972)*
a. Personnel*	\$	\$	\$ 7,800
b. Outside Professional Services*			
c. Major Capital Expenses*			
d. Acquisitions*			
e. Equipment Purchase*			2,400
f. Space, Facility, Real Estate Rental*			
g. Travel and Transportation*			
h. Advertising, Promotion, and Public Relations*			600
i. Remaining Operating Expenses*			1,200
j. TOTAL Expenses	\$	\$	\$ 12,000
k. TOTAL Income (line r on page 5)	\$	\$	\$ 1,000
		\$	\$ 11,000

Note:

"a" provides for remuneration of \$3,900 for each of the Directors.
"e" is for especially designed experimental equipment.
"i" is for tapes.

C. 2. Anticipated Sources of Income:

\$1,000 from contributions collected at presentations, \$11,000 from New York State Council on the Arts.

SECTION II - REQUEST FOR ASSISTANCE**A. Program V - "Contemporary Electronic and Live Music Concerts"**

Total Cost	\$ 9,070
Anticipated Income	1,000
Funds requested from NYSICA	8,070

Director: Rhys Chatham
 98 Bowery
 N.Y.C., N.Y. 10012
 Tel: (212) 431-4785

B. Program V - Description

For the past year The Kitchen has held a highly unusual concert series of contemporary music. While it is true that contemporary music concerts have been held in the universities for many years, all too often it has been a certain brand of music, one style, that has been heard. Many times on concert programs more attention has been given to the university composer while the non-university composers have been skipped over. In any case, The Kitchen has effected a successful union of the two orientations, in addition to solving other problems a composer faces when his music is heard on a program.

One of these problems is that for the most part the composer has little control over the factors that govern the environment his compositions will be presented in. Most of these problems disappear for the composer at The Kitchen. Our space is versatile, enabling the composer to place the audience wherever he wishes. Also, within the capacity of the house, the composer has full control over lighting, concert duration, speaker placement, ect. Usually, an evening is devoted to the work of one composer, enabling the audience to have a wider scope of his work, rather than hearing one isolated composition.

One of the unusual features of our concert series is that for the past year it has been the only place in the state that has held contemporary music concerts on a regular weekly and sometimes bi-weekly basis. There is a tremendous amount of material, good material, being written here in New York. Much of it is not heard simply because there are almost no outlets for it. The Kitchen is performing an important function in being a major outlet for new music here. Some of the composers who have performed their works in our space have been well known (see attached list), others have not enjoyed so much exposure. Our goal is to give these composers an opportunity to perform their music a number of times over a period of a year so as to give the concert going public more than a primary encounter with their work.

The problems we face if we are to continue this series are as follows: We have been borrowing sound equipment from private persons over the past year (speakers, tape recorders, etc.) We need funding to purchase our own equipment as the hardware we are using now will no longer be available to us next year. We also need funds for doing larger mailings enabling more people to become acquainted with our work. It should be mentioned that once the initial expense for purchasing the audio equipment has been met, The Kitchen's operating budget for the music series will be substantially lower as the purchased equipment should be good for many years to come.

ELECTRONIC ARTS INTERMIX, INC. - Program V

Resume: Rhys Chatham

Mr. Chatham's background has been in classical and modern flute literature, and has been working in the field of composition since 1966, focusing on electronic music since 1968. At this time he became involved with the Intermedia Program at the School of the Arts at New York University working with the composer Morton Subotnick. Formerly a faculty member of the Third Street Music School Settlement, he was among the first to compose tapes of electronic music designed specifically to be used as dictation and analysis music for ear-training and composition classes of school-age children. Chatham's primary focus is now on the composition and performance of live realizations of electronic music.

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Name of Organization: Electronic Arts Intermix, Inc. Program #

~~XXXXXXXXXXXXXXXXXXXX~~ Expense Budget, July 1, 1972-June 30, 1973

3. Expenses*	1970-71 (or 1970)*	1971-72 (or 1971)*	1972-73 XXXXXX *
a. Personnel*	\$	\$	\$ 3,900
b. Outside Professional Services*			
c. Major Capital Expenses*			
d. Acquisitions*			
e. Equipment Purchase*			4,570
f. Space, Facility, Real Estate Rental*			
g. Travel and Transportation*			
h. Advertising, Promotion, and Public Relations*			600
i. Remaining Operating Expenses*			
j. TOTAL Expenses	\$	\$	\$ 9,070
k. TOTAL Income (line r on page 5)	\$	\$	\$ 1,000
4. Enter here line 3j minus 3k	\$	\$	\$ 8,070

C. 2. Anticipated Source of Income:
\$1,000 from contributions at presentations, \$8,070 from the New York State Council on the Arts.

SECTION II - REQUEST FOR ASSISTANCE

A. Program VI - "Seminars on Sensory Awareness and Cybernetics"

Total Cost	\$ 4,500
Anticipated Income	- 0 -
Funds Requested from NYSCA	4,500

Director: Dimitri Devyatkin
195 Nagle Ave.
N.Y.C., N.Y. 10034
Tel: (212) LO9-7167

B. Program VI - Description

A weekly series of seminars began in March, 1972, at the Kitchen. The intended goal is to establish an on-going exchange of information between media artists and scientists studying human perception and learning. The participants include musicians, filmmakers, video artists, as well as technicians, neurologists, cyberneticians, writers, architects, engineering consultants, physicists, and computer specialists. A partial list of people who have already attended sessions of this series include:

- Mr. Nilo Lindgren- Senior Editor of Innovation magazine
- Miss Laurie Spiegel- teacher at Julliard School of music
- Mr. Vincent Novak- video technician
- Mr. Eric Salzman- composer, recording artist, author of numerous texts on music, music director of WBAI-FM
- Miss Penny Moorehead- director of Public Access to cable television Channel 10
- Mr. Richard Lowenberg- video artist, teacher,
- Mr. Brian Quickstad- President of Microfutures Group Inc. consulting firm

SECTION II - REQUEST FOR ASSISTANCE

B. (Continued)

Many other well known artists have expressed positive interest, and intend to participate. Audio tape recordings will be kept of the discussions, and use will be made of the Kitchen's many fine facilities. These seminars are free and open to the public.

C. 1.

New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

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Name of Organization: Electronic Arts Intermix, Inc. Program # 11

~~XXXXXXXXXXXXXXXXXXXX~~ Expense Budget, July 1, 1972-June 30, 1973

3. Expenses*	1970-71 (or 1970)*	1971-72 (or 1971)*	1972-73 1972-73 *
a. Personnel*			\$ 3,900
b. Outside Professional Services*			- 0 -
c. Major Capital Expenses*			- 0 -
d. Acquisitions*			- 0 -
e. Equipment Purchase*			- 0 -
f. Space, Facility, Real Estate Rental*			- 0 -
g. Travel and Transportation*			- 0 -
h. Advertising, Promotion, and Public Relations*			600
i. Remaining Operating Expenses*			
j. TOTAL Expenses	\$	\$	\$ 4,500
k. TOTAL Income (line r on page 5)	\$	\$	\$
4. Enter here line 3j minus 3k	\$ /	\$	\$

C. 2. Anticipated Source of Income - New York State Council on the Arts.

ELECTRONIC ARTS INTERMIX, INC. - Program VII

B. (Continued)

Future works are planned utilizing bio-feedback video environments displaying actors' EEG, EKG, and fluctuations in body capacitances and galvanic skin reponse.

Participants in the AVW include actors from The Stratford Connecticut Shakespeare Festival, the La Moma Troupe, the Blue Dome Theatre, and Actors Video and Film Foundation among others.

C. 1.

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Name of Organization: Electronic Arts Intermix, Inc. Program #

~~XXXXXXXXXXXXXXXXXXXX~~ Expense Budget, July 1, 1972-June 30, 1973

3. Expenses*	1970-71 (or 1970)*	1971-72 (or 1971)*	1972-73 XXXXXX *
a. Personnel*			\$ 3,900
b. Outside Professional Services*			
c. Major Capital Expenses*			
d. Acquisitions*			
e. Equipment Purchase*			1,800
f. Space, Facility, Real Estate Rental*			
g. Travel and Transportation*			
h. Advertising, Promotion, and Public Relations*			600
i. Remaining Operating Expenses*			5,000
j. TOTAL Expenses	\$	\$	\$ 11,300
k. TOTAL Income (line r on page 5)	\$	\$	\$ 1,000
4. Enter here line 3j minus 3k	\$	\$	\$ 10,300

Note: "e" provides a portable audio tape recorder
 "i" provides materials, costumes, make-up, etc. for
 10 productions.

C. 2. Anticipated Sources of Income:
 \$1,000 from contributions at presentations, \$10,300 from
 the New York State Council on the Arts.

SECTION II - REQUEST FOR ASSISTANCE

A. Program VIII - "The Midnight Opera Company"

Total Cost	\$6,900
Anticipated Income	1,000
Funds Requested from NYSCA	5,900

Director: Michael Tschudin
240 Mercer St.
N.Y.C., N.Y.
Tel: (212) OR406300 ext. 399

B. Program Viii - Description

The Midnight Opera Company is directed by Cia Lozell and Michael Tschudin, and located at 240 Mercer St. It has been developed in a space called The Kitchen, which has a floor area of 1200 square feet and a 16-foot high ceiling, equipt with lighting grid and a stereo sound system. The Midnight Opera Company is currently engaged in the following project: "The Cosmic Opera", an intermedia experience. The term "intermedia" signifies a combined use of different art forms. The format of the Opera will be briefly described.

Format:

The art forms apparent are;

Dance, singing, music, acting and video art.

The Opera is based on a libretto which describes how the various forms will work together. The main characters are triple cast; being portrayed by an actor, singer, and dancer simultaneously, as well as being portrayed on the video screen.

Dance:

The style of dance ranges from classical, symbolic movement, to modern and jazz steps directly inspired by the music. We wish to afford a skilled choreographer who will bring with him his own company of dancers. About ten dancers (cont'd)

would be an ideal size company for the space available.

Singing

Using classically trained voices, the music transcends specific melodies and explores pure tonality. Through the use of electronics, the human voice shall be at times pure, then gradually filtered and subtly re-processed and re-channelled to become many voices in harmony, or a duet with itself. At least ten singers are needed to form a suitable chorus.

Acting

In the workshop situation from which the opera is born, each actor has a chance to explore his own capacities through the use of various theater techniques and under the guidance of capable directors. The acting parts in the opera demand a spontaneity that each actor will be challenged to find within himself. And they call for an awareness of movement and, in many cases, mime. To this end the actors, with the dancers, will be choreographed rather than blocked, in the standard sense. There are twelve speaking parts, not counting video characters.

Music

The musical score ranges from purely acoustic, classical instrumentation to synthesized, pure sound, achieving a new meeting ground between the two musical extremes. Correspondingly, we make use of a divergent selection of musical instruments from the acoustic violin, contra bass, woodwinds, etc. to newly developed electronic instruments, such as the Putney Synthesizer, Musser Modulon vibraharp, and other audio devices.

Video

Within the framework of the opera, video serves a threefold purpose:

- 1) As "moving scenery" and background for the sets, using, at different times, real, semi-abstract, and pure electronic images. This enables us to keep the stage free of scenery, allowing maximum space for dance.
- 2) For the presentation of "flash backs". Video allows us the freedom to explore the past and present simultaneously while uniting them to expose a coherent pattern. Here, the video screen represents the character's mind, which the audience is permitted to view openly.
- 3) To create an added visual dimension, through taping what is occurring live from different angles and running the tape simultaneously with the action, or with a slight time delay. The effect is to create a "living cubism" of movement with the dance and mime that takes place, utilizing all spacial directions.

In the workshop, moreover video serves as an unsurpassed tool for actors and dancers to view themselves, developing objectivity and the ability to be self-analytical.

Aims

- 1) To unite the aforementioned art forms in a single, dynamic and cohesive structure, seeking within the framework of the opera, to bring the arts closer together. An harmonic interaction of the separate forms is as equally important as any of the individual mediums. From this union is born a totally

new form of creative expression.

- 2) To bring new art forms, such as video images and electronically synthesized music, together within a classical format --- opera. (one of the oldest multi-media experiences). In this way we can achieve a freedom that can grow only within a framework of discipline.
- 3) To give birth to a company of performers strong as a whole, and as individuals. The work will be geared to explore the potentials of each performer and to make use of those potentials. Individuality will be stressed, rather than conformity to a pattern. To further this end we will work as a company under the counseling of competent teachers such as Woody and Steina Vasulka - video techniques, Omar Shapley - improvisation technique, Gene Frankle - acting, directing, and set design, Margo Sappington - dance, Roland Gagnon - vocal training.
- 4) To remain potentially mobile. It is our aim not to be tied to any particular locale, so that we can travel outside of New York to other less media conscious environments for the exchange of ideas and generation of further interest.
- 5) By means of a disertation prior to the actual performance, we will acquaint the audience with the media we are using. The opera is an opportunity to introduce media, heretofore familiar to only a few, to a wider public.

ELECTRONIC ARTS INTERMIX, INC. - Program VIII

C. 1.

New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

Name of Organization: Electronic Arts Intermix, Inc. Program #

~~XXXXXXXXXXXXXXXXXXXX~~ Expense Budget, July 1, 1972-June 30, 1973

3. Expenses*	1970-71 (or 1970)*	1971-72 (or 1971)*	1972-73 (or 1972)*
a. Personnel*			\$ 3,900
b. Outside Professional Services*			
c. Major Capital Expenses*			
d. Acquisitions*			
e. Equipment Purchase*			2,400
f. Space, Facility, Real Estate Rental*			
g. Travel and Transportation*			
h. Advertising, Promotion, and Public Relations*			600
i. Remaining Operating Expenses*			
j. TOTAL Expenses	\$	\$	\$ 6,900
k. TOTAL Income (line r on page 5)	\$	\$	\$ 1,000
4. Enter here line 3j minus 3k	\$ /	\$	\$ 5,900

Note: "e" provides for specialized electronic equipment to be attached to performers. This will also be used by Program VII (Actors Video Workshop)

C. 2. Anticipated Sources of Income:

\$1,000 from contributions at presentations, \$5,900 from the New York State Council on the Arts.

SECTION II REQUEST FOR ASSISTANCE

A. Program IX "Wednesday Evening Open Screenings"

No request is being made for the funding of this program, which, however, utilizes the space and the equipment of the KITCHEN. This latter is the subject of a request for assistance under Program III.

Director: Shridhar Bapat Tel: (212) 222-7992
308 West 103 Street
New York, N.Y. 10025

B. Program IX Description.

These screenings serve an essential role in the continuing development of half inch video tape as an alternate medium by providing facilities free for the showing of any tape on a first come, first served basis. They provide a permanent information flow within the community of media artists, as well as an audience of peers, linking the artist to his fellow workers, and exposing his work to the criticism of knowledgeable colleagues.

C. Funding

Funding will be achieved by contributions from the audience. It is anticipated that this will be sufficient to pay the Director a supplement to his fee under Program III and to provide a small sum for exhibiting artists. Funding for equipment and space rental, etc. is requested under Program III, "The Kitchen".