

NEH Application Cover Sheet

Challenge Grants

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Field of Expertise: Arts: History and Criticism - Film

INSTITUTION

American Museum of the Moving Image
Astoria, NY UNITED STATES

APPLICATION INFORMATION

Title: *Museum of the Moving Image Education Center*

Grant Period: From 12/2008 to 11/2012

Field of Project: Education

Description of Project: Museum of the Moving Image requests a \$700,000 Challenge Grant to support construction, furniture, fixtures, and equipment for an Education Center, which will give the Museum the capacity to significantly expand its humanities programs for the general public, families, seniors, and scholars. The Education Center is part of a \$61 million renovation and expansion of the Museum facility, underway now, with completion scheduled for late 2010; an additional \$2.8 million dedicated to the Education Center remains to be raised. The overall project will nearly double the size of the Museum, resulting in dramatically improved visitor circulation, more program spaces, and full accessibility from outside and within the building. State-of-the-art media and technology will be incorporated into all aspects of the expanded facility.

BUDGET

Fiscal Year # 1	\$200,000.00	Total from NEH	\$700,000.00
Fiscal Year # 2	\$400,000.00	Non-Federal	\$2,100,000.00
Fiscal Year # 3	\$100,000.00	Total	\$2,800,000.00
Fiscal Year # 4	\$0.00	Matching Ratio: 3.00 to 1	

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MUSEUM OF THE MOVING IMAGE CHALLENGE GRANT PROPOSAL TO THE NEH

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MUSEUM OF THE MOVING IMAGE CHALLENGE GRANT PROPOSAL TO THE NEH

ABSTRACT

Museum of the Moving Image requests a \$700,000 Challenge Grant to support construction, furniture, fixtures, and equipment for an Education Center, which will give the Museum the capacity to significantly expand its humanities programs for the general public, families, seniors, and scholars. The Education Center is part of a \$61 million renovation and expansion of the Museum facility, underway now, with completion scheduled for late 2010; an additional \$2.8 million dedicated to the Education Center remains to be raised. The overall project will nearly double the size of the Museum, resulting in dramatically improved visitor circulation, more program spaces, and full accessibility from outside and within the building. State-of-the-art media and technology will be incorporated into all aspects of the expanded facility.

The Museum, responding to the growth of its audience and a surge of interest and passion generated by the subject of the moving image, is well-poised for growth. When it is completed, the new facility will be ideal for showcasing the moving image—film, television, and digital media—reinforcing and ensuring the Museum's place creatively, intellectually, and physically as one of the great moving image institutions in the world.

The new Education Center will enable the Museum to fulfill its objectives to significantly expand its humanities programming for adults, increase the number of students served each year from 32,500 to over 60,000, and address deficiencies in the existing facility that prevent use of the building by the general public and school groups simultaneously. For the first time, the Museum's humanities programs will be offered in a dedicated space, with its own entrance, lobby, coatroom, and Orientation Amphitheater. While only one group of fewer than 35 can presently be accommodated in the Museum's existing classroom, the new Digital Learning Suite will allow three groups of 25 people, or one group of 100 people seated auditorium-style, to use the room at the same time. The 71-seat Screening Room—equipped for presentation of 35mm and 16mm film as well as high definition video—will provide an intimate venue for adult education classes, lectures, and colloquia. The addition of a lunchroom will enable the Museum to accommodate groups traveling from further away, or wishing to stay longer, resolving an impediment to a Museum visit that many teachers and group leaders have cited in the past. Other features will include a Seminar Room and Open Access Study Carrels. All Education Center facilities will be usable during days, evenings, and weekends for family and adult programs.

A total of \$52,338,115 has been received to date for the Museum's renovation and expansion project. The City of New York has been the lead funder on this project, committing \$46,738,000. Additional support from the State of New York and federal agencies totals \$512,615, and cash and pledges received from foundations, corporations and individuals is \$5,087,500.

A \$700,000 Challenge Grant from the NEH, with its required three to one match, will be vital to inspiring fundraising by the Board of Trustees—not only to meet the challenge for the Education Center, but to raise the remaining funding for the completion of overall project. All of the Board and Board-related donors have indicated that the door is open for return solicitations if a challenge grant is received. As part of its fundraising strategy, in September 2009 the Museum will commence a community campaign for gifts less than \$25,000. This will include theater-seat campaigns for the Film Theater and Screening Room. The Museum is also in active discussion with vendors and manufacturers regarding in-kind donations of audio visual equipment, furniture, and lighting fixtures.

**MUSEUM OF THE MOVING IMAGE
NEH Challenge Grant
Education Center**

No prior NEH Challenge Grants

Total NEH Funds requested: \$700,000

Year 1: 12/01/08 to 11/30/09 \$200,000

Year 2: 12/01/09 to 11/30/10 \$400,000

Year 3: 12/01/10 to 11/30/11 \$100,000

Year 4: 12/01/11 to 11/30/12 \$0

Total Nonfederal Contributions: \$2,100,000

Total Grant Funds (NEH plus Match): \$2,800,000

Planned Expenditures:

Direct NEH+ Match Expenditures
Education Center Construction \$2,800,000

Endowment: \$0

MUSEUM OF THE MOVING IMAGE CHALLENGE GRANT PROPOSAL TO THE NEH

INSTITUTIONAL FACT SUMMARY

History and Mission: The Museum is located on the site of the Astoria Studio, the largest and most historically significant motion picture and television production facility between London and Hollywood. It was established in 1981 by the Astoria Motion Picture and Television Center Foundation, which had successfully re-opened the Astoria Studio for feature film production. The Museum received a provisional charter from the University of the State of New York Education Department (granted to Museum of Motion Pictures and Television) in April 1984, amended in November 1984 to change the name to "American Museum of the Moving Image." The final charter was granted in March 1993. The Museum opened to the public in September 1988.

The Museum of the Moving Image seeks to advance the public understanding and appreciation of the art, history, technique, and technology of film, television, and digital media. It does so by collecting, preserving, and providing access to moving-image related artifacts; screening significant films and other moving-image works; presenting exhibitions of artifacts, art works, and interactive experiences; and offering educational and interpretive programs to students, teachers, and the general public.

Governance and Administration: The Museum is a 501(c)(3) non-profit organization governed by a 36-member Board of Trustees (the total number can be 50). The Museum Director is responsible for all Museum activities. There are three Deputy Directors: Senior Deputy Director, Deputy Director for Administration & Chief Financial Officer, and Deputy Director for Collections, Exhibitions, and Design.

Physical Facilities: The Museum is housed in a 50,000 square foot facility with 16,000 square feet of exhibition space in three galleries and collection storage. The renovation and expansion now underway will result in a total renovation of the entrance, lobby and first floor and a three-story addition. The capital project will nearly double the size of the Museum, resulting in dramatically improved visitor circulation, and full accessibility from outside and within the facility. State-of-the-art media and technology will be incorporated into all aspects of the expanded facility.

Staff: The Museum has 29 full-time and 15 part-time staff, as well as 20 interns (paid and unpaid) and eight volunteers. All members of the curatorial staff (nine) are involved in humanities programming.

Collections: The Museum's collection of over 130,000 moving image-related artifacts is one of the largest in the world. It has exceptional holdings of technical apparatus, such as cameras, projectors, and editing equipment; photographs, such as stills, portraits, studio-site photographs, and photographs of theaters; film and television licensed merchandise; theatre programs; production design materials; video and computer games; fan magazines; and commissioned works of art. Objects are acquired for their historical significance, artistic value, and potential for exhibition. The Museum does not maintain an archive of films or videotapes. One hundred percent of the Museum's collection is of significance to the study of the humanities.

Accreditation: Accreditation from AAM was received in July 2006.

Recent Humanities Activities/Measures of Success: Eighty percent of the Museum's programs relate to the humanities (the remaining twenty percent are related to science and technology). On-site attendance in FY2008 was 68,814 (a decrease from previous years' attendance of 100,000 plus due to construction) as well as an additional 13,986 people attending off-site screenings and programs. Suggested Museum admission is \$7. In May 2007, *PC Magazine* in May 2007 cited movingimage.us as one of the eight best museum sites on the internet; the website and other online resources receive an average of 75,000 hits per month. One of the Museum's newest humanities initiatives, *Moving Image Source*, an online publication and resource, has received a \$300,000 grant from the Hazen-Polsky Foundation and two grants totaling \$70,000 from the National Endowment for the Arts. The 2008 edition of the Museum's critically-acclaimed *Living Room Candidate* website on presidential campaigns and the media was made possible with a \$435,000 grant from the Verizon Foundation. The Museum is digitizing its silent film collection with a \$250,000 grant from the NEH. Other recent grants for humanities-related programs include the Andrew W. Mellon Foundation (\$2.5 million), Motorola Foundation (\$75,000), and Alfred P. Sloan Foundation (\$284,313), and the Institute for Museum and Library Services. Activities are described in the full challenge grant proposal.

MUSEUM OF THE MOVING IMAGE CHALLENGE GRANT PROPOSAL TO THE NEH

NARRATIVE

A. Overview of Request

Museum of the Moving Image requests a \$700,000 Challenge Grant to support construction, furniture, fixtures, and equipment for an Education Center, which will give the Museum the capacity to significantly expand its humanities programs for the general public, families, seniors, and scholars. The Education Center is part of a \$61 million renovation and expansion of the Museum facility, underway now, with completion scheduled for late 2010; an additional \$2.8 million dedicated to the Education Center remains to be raised. The overall project will nearly double the size of the Museum, resulting in dramatically improved visitor circulation, more program spaces, and full accessibility from outside and within the building. State-of-the-art media and technology will be incorporated into all aspects of the expanded facility.

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The new Education Center will enable the Museum to fulfill its objectives to significantly expand its humanities programming for adults, increase the number of students served each year from 32,500 to over 60,000, and address deficiencies in the existing facility that prevent use of the building by the general public and school groups simultaneously. For the first time, the Museum's humanities programs will be offered in a dedicated space, with its own entrance, lobby, coatroom, and Orientation Amphitheater. While only one group of fewer than 35 can presently be accommodated in the Museum's existing classroom, the new Digital Learning Suite will allow three groups of 25 people, or one group of 100 people seated auditorium-style, to use the room at the same time. The 71-seat Screening Room – equipped for presentation of 35mm and 16mm film as well as high definition video – will provide an

intimate venue for adult education classes, lectures, and colloquia. The addition of a lunchroom will enable the Museum to accommodate groups traveling from further away, or wishing to stay longer, resolving an impediment to a Museum visit that many teachers and group leaders have cited in the past. Other features will include a Seminar Room and Open Access Study Carrels. All Education Center facilities will be usable during days, evenings, and weekends for family and adult programs. The Museum will use its newest, critically-acclaimed web-based resources as the foundation for humanities programming in the Education Center. *Moving Image Source* (<http://www.movingimagesource.us>) features original articles by leading critics and scholars; an international calendar of major retrospectives, exhibitions, books, and DVDs; an updated archive of the Museum's *Pinewood Dialogues*, discussions with important artistic figures in the moving image industry; and an up-to-date directory of online research resources. *The Living Room Candidate: A History of Presidential Campaign Commercials 1952 – 2008* (<http://livingroomcandidate.movingimage.us>) is a curated exhibition of 400 commercials from every presidential election since Eisenhower vs. Stevenson that explores presidential campaigns in the media age. These and other web-based initiatives are reaching an increasingly large national and international audience, and will serve as the inspiration and basis for deepened humanities programming.

B. Renovated and Expanded Facility

On February 27, 2008, Museum of the Moving Image celebrated the groundbreaking of the renovation and expansion of its facility. This ambitious project includes the construction of a three-story addition and the complete renovation of the first floor of the existing building, as well as the creation of a landscaped courtyard for warm weather screenings and events. Construction is well underway and proceeding rapidly (see photos, Appendix A), with the grand re-opening scheduled for fall 2010. In addition to the Education Center, which is the focus of this proposal, the project includes a new 264-seat theater with generous stadium-rake seating and unsurpassed image and sound for all formats of the moving image, from 16mm film to digital cinema projection; a 4,100 square foot gallery for changing exhibitions of artifacts and multimedia installations; collection storage and an adjacent researchers' room;

a video screening amphitheater for exhibiting video art; a new lobby, café, and bookstore; and an outdoor courtyard to be used for warm weather events.

The design is by Leeser Architecture. Known for his interest in new media and the contemporary visual arts, Thomas Leeser is widely recognized for the integration of emerging technologies into his architectural projects. Educated at the Technical University Darmstadt and The Cooper Union, Mr. Leeser served from 1980 to 1989 as partner in charge of design in the office of Peter Eisenman. In 1989, he established his own firm. Leeser serves as Adjunct Assistant Professor of Architecture at Columbia University's Graduate School of Architecture, Planning and Preservation. He has co-edited *The Architecture of Navigation* (RMIT University Press) and *Chora L works: Jacques Derrida and Peter Eisenman* (Monacelli Press).

The Museum building is listed on the National Register of Historic Places. Work on this project is being conducted in compliance with Section 106 of the National Historic Preservation Act, which requires that a federal agency involved in a proposed project or activity be responsible for initiating and completing the review process. It also requires federal agencies to consult with the State Historic Preservation Officer (SHPO) and gives the Advisory Council on Historic Preservation an opportunity to comment before projects are implemented. To this end, a letter of "No Adverse Effect" from the New York State Historic Preservation Office for the renovation of the existing building exterior and for the three-story addition has been received (see Appendix B for letter). The project also adheres to the Davis Bacon Act of 1931, which established the requirement for paying prevailing wages on public works projects. The construction manager is F.J. Sciame Construction Co., Inc. and all work is being performed by union labor. The renovated and expanded Museum will be ADA compliant and fully accessible to people with disabilities. In addition to ensuring physical accessibility throughout the building, open captioning will be provided for all moving image material presented in the galleries, and the theater and screening room will be equipped with infrared assistive listening devices. The facility will be energy efficient and LEED silver-certified.

C. The Moving Image and the Humanities

It is impossible to think of the humanities apart from the presence of the moving image. Film, television, and digital media have now become central to the formal and informal study of the humanities, an essential part of our personal and collective knowledge, and, often, the battleground where opposing views are debated. Motion pictures, television, and moving images on the Internet decisively shape the attitudes and opinions of Americans. The Internet, in particular, is challenging newspapers and television as the primary means by which Americans gain their knowledge about local and world events.

In addition to the “everyday” knowledge gathered through the consumption of film, television, and digital media, public education in the humanities increasingly makes use of the moving image to serve its own needs. The work of historians, for example, has an ever-more intimate relationship with film and television. Historical events are themselves often experienced through moving-image representations. History now returns to us as film and television. Instead of remembering the Vietnam War, for instance, we recall images from evening news broadcasts, documentaries (such as *Hearts and Minds* [1974]), and feature films (such as *Apocalypse Now* [1979], *Full Metal Jacket* [1987], and *Platoon* [1987]). Educators teach with and against these cinematic and televised texts, and filmmakers, such as Oliver Stone, sometimes come under fire for their representation of historical events.

Film, television, and digital media have had a profound influence on all areas of cultural creation. Twenty-seven years ago, in a paper commissioned by the Museum as part of a NEH self-study grant (1982), Stanley Cavell, now Walter M. Cabot Professor Emeritus of Aesthetics and the General Theory of Value at Harvard University, explained that film should be “a necessary subject of speculation to any humanist writer and scholar to whom art and America and his or her past is of interest.”¹ Work by scholars in the historic core subject areas of the humanities— literature, art history, American history, and American studies—increasingly intersects with film and television, and digital media is also now central to the study of the humanities, as is clearly evidenced by the NEH’s new Office of Digital Humanities and the Museum’s own online exhibitions and resources, which are described in detail later in this proposal.

¹ Stanley Cavell, “What (Good) Is a Film Museum? What Is a Film Culture?” first presented at Museum of the Moving Image in 1982, now available in *Cavell on Film*, edited by William Rothman (Albany: SUNY Press, 2005.)

D. Humanities Programs in the New Education Center

The Education Center, with its 71-seat Screening room, Digital Learning Suite, Orientation Amphitheater, and Seminar Room will allow for a significant increase in the Museum's humanities programming. The following programs for the general public and school groups will be newly developed or will expand significantly in the new facility:

Lifelong Learning for Adults: The new Education Center will serve as the main venue for the presentation of lectures and discussions with authors, filmmakers, and scholars. The foundation for many of these activities will be *Moving Image Source*, an online publication and resource that features original articles written by leading critics and scholars, often supplemented by video clips; an international calendar that highlights major retrospectives, exhibitions, books, and DVDs; a regularly updated archive of the Museum's *Pinewood Dialogues*, discussions with creative figures in film, television, and digital media; and a frequently updated directory of online research resources for students, teachers, and the public. Writing a month after the site's launch in June 2008, Salon film critic Andrew O'Hehir called *Moving Image Source* "a must-read for serious film and television buffs" and "the wide-ranging, deep-thinking film magazine America has long lacked." The development and implementation of the website is supported by a \$300,000 grant from the Hazen-Polsky Foundation, as well as two grants from the National Endowment for the Arts: \$30,000 in FY08 and \$40,000 in FY09.

Moving Image Source is updated at least twice a week; it currently reaches 40,000 readers a month. As of May 3, 2009, it had published 126 articles. Among others, contributing writers to date include Michael Atkinson, the author of *Ghosts in the Machine* and *Exile Cinema*; Joshua Clover, Associate Professor of English at University of California, Davis; Thomas Doherty, Professor of American Studies at Brandeis University; Ed Halter, Visiting Professor of Film at Bard College and author of *From Sun Tzu to Xbox: War and Video Games*; Tom Gunning, Professor in the Department of Art History and the Chair of the Committee on Cinema and Media Studies at the University of Chicago; J. Hoberman, Professor of Cinema at The Cooper Union and senior film critic at *The Village Voice*; Annette Insdorf, Director of Undergraduate Film Studies at Columbia University; Anne Nelson, author of *Red*

Orchestra: The Berlin Underground and the Circle of Friends Who Resisted Hitler; Dana Polan, Professor of Cinema Studies at New York University; Jonathan Rosenbaum, author of *Discovering Orson Welles* and *Essential Cinema: On the Necessity of Film Canons*; and Jessica Winter, author of *The Rough Guide to Independent Film*.

Articles have included multi-part critical series on filmmakers Oliver Stone, Nagisa Oshima, and Wes Anderson; reappraisals of classic Hollywood figures such as Leo McCarey, William Wellman, and Vincente Minnelli; and career surveys of world-cinema auteurs, from the well-known (Jean-Luc Godard, Chantal Akerman) to the undiscovered (China's Xie Jin, Germany's Helmut Kautner).

When the expanded Museum opens, articles like these will serve as the basis for related live public events: a screening or screening series with talks or discussions led by the authors of the articles, the filmmakers under discussion, or scholars with particular expertise in the subject area. Writers, including those listed above, will be invited to give a lecture or conduct a question-and-answer session after a film screening, or appear on a panel with other writers and scholars.

In addition to public programs related to articles on *Moving Image Source*, the Museum will conduct multi-session adult education programs in the evenings and on weekends. These programs will cover a wide range of topics, and will themselves become the basis of features on *Moving Image Source*. A series on music in film is currently being planned for spring 2011 which will include lectures by both musicologists and film scholars. Expected speakers and topics are Scott Murphy, School of Fine Arts, University of Kansas (on the relationship between Alfred Hitchcock's films and opera); Royal Brown, Chair, Department of Foreign Languages and Literature, Queens College and the Graduate Center, City University of New York (presenting a reading of the musical score from Michael Mann's film *Manhunter* [1986]); and Daniel Goldmark, Department of Musicology, Case Western University (discussing the relationship between cartoons and the popular music that emerged from Tin Pan Alley.). Musicians and composers will be invited to perform original scores for silent films. There will also be related gallery talks by staff educators in the Museum's core exhibition, *Behind the Screen*.

Museum of the Moving Image will use another of its highly-acclaimed online resources, *The Living Room Candidate: A History of Presidential Campaign Commercials 1952 – 2008*, as the basis for adult programs that explore American politics and the media. With 400 commercials from every presidential election since the Dwight Eisenhower vs. Adlai Stevenson campaign, the 2008 edition of *The Living Room Candidate* was made possible with a \$435,000 grant from the Verizon Foundation. The site now features new content, improved video, playlist features, and interactive online educational activities. In an essay on television and the history of presidential campaigns by Francis X. Clines (October 26, 2007), the site received high praise on the editorial page of *The New York Times*, and is regularly cited by critics and commentators. Since the 2008 edition was launched on September 15, the site has logged nearly 500,000 unique visitors.

Programs for Seniors: The Museum collaborates with several senior centers in Queens to present multi-session programs in which seniors view and discuss historic films, tour the Museum’s exhibitions, and engage in animation and storytelling workshops. The Museum is also working to create partnerships with centers for which Spanish-language programming will be provided. Multi-session English as a Second Language (ESL) courses for seniors and adults will use film and television screenings to help build verbal English language skills, listening comprehension, and oral communication. These programs will be adapted from the Museum’s acclaimed ESL program for students, *Screening America*, called “the golden door through the silver screen” by *The New York Times*. When the expanded facility opens, the Museum will resume its free matinees for seniors in the education center’s 71-seat Screening Room, and develop a special lecture series featuring discussions with filmmakers and scholars in the humanities.

Informal Education for Children and Families: When the construction project is completed, the Orientation Amphitheater, Digital Learning Suite, and 71-seat Screening Room—along with the new 264-seat Film Theater— will serve as venues for an extensive slate of family programs, to take place on the weekends and during school vacations. The Museum has already presented a series of programs inspired by the Caldecott Award-winning children’s book *The Invention of Hugo Cabret*. Activities included a talk by the book’s author, Brian Selznick; screenings of classic silent films with live musical performances;

and workshops related to movie history. Screenings of films such as *Charlotte's Web* (2006), accompanied by book-to-screen family workshops (in this example, comparing a passage from E.B. White's book to the corresponding scenes in the 2006 film version and the animated version made in 1973), have also been piloted in the recent past. The Museum's expanded family programming will be designed to enhance children's understanding of American history and literature through film and television.

Programs for Students in Grades 7- College: The Museum's curriculum-based education programs for school groups have been booked to the physical capacity of its existing facility for the past several years. Thirty-two thousand five hundred students were served in the last school year. Students come from around the country and around the world to participate in these programs. In 2008, school groups visited from eleven different states and six countries. Based on the extraordinary demand for its programs and the limitations of its physical space, the Museum has had to turn away and wait-list thousands of students whose teachers have requested programs. The improved circulation, dedicated Student Entry, Orientation Amphitheater, Digital Learning Suite, and 71-seat Screening Room will allow for dramatically increased utilization of the Museum by school groups. After the completion of this capital project, Moving Image will have the capacity to serve well over 60,000 students annually.

The Museum's current programs, exploring the cultural and historical aspects of the moving image, focus on students in grades 7-12. Through critical analysis, research, and discussion, the Museum encourages students to think about moving image media as parts of American cultural and social history, as aspects of consumer culture, and as forms of storytelling. The Museum's education programs support New York City and New York State learning standards in both Social Studies and English Language Arts. Educator-led tours of the Museum's core exhibition, *Behind the Screen*, facilitate object-based learning in which Museum artifacts are used to explore the history of the moving image and its impact on American culture and society. Students, for example, are encouraged to compare the historic licensed merchandise artifacts on display in the Museum's exhibition to the branded toys, games, and lunchboxes that they see

in their daily lives. This makes it possible for them to gain a better understanding of the history and the growth of American consumer culture.

The *Behind the Screen* tour also addresses topics in the English Language Arts curriculum. As an example, students learn how filmmakers employ music to establish plot, setting, character, and mood. They compare the use of music in film to the storytelling devices an author uses in a written text. In another case, educators draw distinctions between film, television, and digital media, contrasting the linear narratives of fiction films, to the serial narratives of television shows, and the open narratives of video games; these distinctions are then also applied to key literary forms and genres.

Screening America uses screenings of films and television episodes to help teach English, English as a second language, and Social Studies. Museum educators introduce the programs and guide a post-screening discussion. A discussion about the film *In the Heat of the Night* (1967), to offer an instance, covers topics relevant to both the Social Studies and English Language Arts curriculum: the history of racial politics in the Civil Rights Era, the star persona of Sidney Poitier, and the process of adapting a film from a novel. Teachers can choose from eight other topics and films, ranging from “Silent Comedy and the Immigrant Experience,” featuring Charlie Chaplin’s *The Immigrant* (1917) to “Women at Work in the 1950s,” featuring the “Job Switching” episode from *I Love Lucy* (1952). Prior to their arrival, teachers receive a program guide for their selected screening to help prepare their students and to better integrate the experience into the class curriculum. The 71-seat Screening Room will provide an ideal venue for the continuation and expansion of this program.

Digital Learning: A recent article in *BusinessWeek.com* (February 28, 2007) cited the Museum of the Moving Image as “a leader among US museums using technology to educate young audiences” and one of the “top ten high-tech museums in the country.” The Museum’s hands-on programs encourage participants to express themselves creatively, develop their ability to use technology, and shape their critical and analytical skills. The Museum is currently piloting several digital media education programs, which will expand significantly when the renovated and expanded facility opens. The Museum will also expand its emphasis on the social and cultural history of digital media, using video games and other

interactive media to teach key concepts in the English Language Arts and Social Studies curricula. See section on Professional Development for Teachers below for details.

Research Skills: The Education Center Seminar Room will serve as an ideal venue for workshops devoted to the improvement of research skills for high school students, undergraduates, and graduate students. Students will use the Museum's *Online Collection Catalog* (<http://collection.movingimage.us>) and *Moving Image Source* to investigate questions related to their fields of study. The Museum will introduce two research workshops, *Learning with Moving Images* and *Learning with Objects*, designed to help students and teachers develop primary research skills (using documents, artifacts, and moving image primary sources) and secondary research skills (using interpretative sources). At the Open Access Study Carrels, visitors will be able to conduct research using the *Moving Image Source* research guide as well as various subscription services paid for by the Museum but available to researchers free of charge.

Out-of-School-Time Programs: Out-of-school-time is a growing field, and one to which Moving Image has already contributed humanities programming through collaborations with area schools and out-of-school-time providers. For the past three years, the Museum has presented an eight-week program for high school students adapted from the *Screening America* curriculum, in which students view and discuss films and television episodes related to the themes of civic responsibility and leadership. The Museum will offer expanded screening and discussion programs in the new Education Center, including courses for teens that provide an introduction to film studies and programs that address important genres, movements, and themes.

The Museum also offers after-school programs in which students engage in creative projects. These programs successfully combine elements of art-making with a grounding in humanities instruction. In semester-long animation courses, middle-school students critically analyze historical and contemporary examples and draw inspiration from them to develop their own narratives. They then create their animations using state-of-the-art software designed expressly for young people. The emphasis on critical viewing, analysis, and narrative storytelling is an essential aspect of the Museum's pedagogical approach. In a music program that is being planned for spring 2011 in conjunction with the activities described

above in “Lifelong Learning for Adults,” students will work with composer, music historian, teacher, and silent film accompanist Donald Sosin to research the history of silent film exhibition and musical accompaniment before writing and performing their own score to a silent film. When the Education Center opens, the Museum will establish new partnerships with local schools and community-based organizations to build on existing programs and create new after-school offerings.

Professional Development for Teachers: Moving Image is partnering with the Robert A. Taft Institute for Government and the Department of Secondary Education and Youth Services in the Division of Education of Queens College of the City University of New York (CUNY) to develop an extensive series of professional development programs for Social Studies teachers. The Taft Institute focuses on improving civic education through university-school-community workshops that provide teachers with the latest political science research, innovative pedagogy, and direct interaction with political practitioners. Since the Institute was founded in 1961, over 28,000 teachers have participated in its seminars.

From August 24-27, 2009, the Museum and the Taft Institute will offer a four-day institute for 30 high school Social Studies teachers from the New York metropolitan area on the topic of media, elections, and political campaigns. Taft Institute co-directors Jack Zevin, Professor of Social Studies Education, and Michael Krasner, Professor of Political Science, both at Queens College, will write and test the Museum’s curricular materials and will collaborate with the Museum on developing the week-long institute. The institute will center on ways that the Museum’s online exhibition, *The Living Room Candidate*, can be used by high school Social Studies and history teachers. Nearly 5,000 teachers across the country have registered at the site and made use of its free, downloadable lesson plans. *The Living Room Candidate* is included on the NEH’s EDSITEment website and Verizon’s ThinkFinity website as a recommended resource for Social Studies and history teachers. In summer 2010, the Museum and the Taft Institute will expand the institute to reach a national cohort of teachers. Additional week-long summer institutes for teachers in “Technology and the Teaching of the Humanities” will be offered regularly once the new facilities are available. Professors Zevin and Krasner will also consult on the

development of related online professional development courses for educators and the revision and writing of curricular materials for other education programs, including the *Behind the Screen* tour and *Screening America* programs described above.

E. Description of Education Center Spaces

As noted above, all of the Museum's current public programs are severely constrained by space limitations and have, therefore, been difficult to schedule. Moving Image currently has a single classroom large enough for 35 students. Its 200-seat Riklis Theater (demolished in March 2008 as part of the renovation of the Museum's first floor) has been the only venue for film screenings, family programs, senior matinees, and *Screening America* programs for school groups. These facilities have usually been engaged to their capacity. A description of the primary spaces in the Education Center follows:

The Orientation Amphitheater (925 square feet) will be equipped with a screen and playback equipment permitting Museum educators to introduce young visitors to the Museum experience. This space, accommodating 60, will also be suitable for weekend family programs. In this open, child-friendly atmosphere, authors, filmmakers, writers, and musicians will conduct storytelling and performance workshops, theatrical and musical presentations, magic lantern shows, and Indonesian shadow puppet plays.

The Digital Learning Suite (3,632 square feet) is a large space accommodating three groups of 25 people each at the same time in areas separated by sound-deadening, movable draperies. With the draperies retracted, up to 100 people can be seated auditorium-style. There will be outlets for audio visual and electrical connections throughout the space, two permanent pull-down projection screens, and wireless Internet connectivity. Specially-designed computer workstations will allow an entire class to work simultaneously on digital assignments. The Museum educator, from his or her own station, will be able to monitor the progress of all the students or select one of the works-in-progress for high-definition video projection. A donor has already given the Museum 15 laptops to beta-test its after-school programs. Additional laptops will be added, for shared or individual use. The Digital Learning Suite can be used for

break-out spaces during conferences and colloquia, and will also serve as a venue for special event rentals, providing the Museum with an important source of earned income.

The 71-Seat Screening Room (1,065 square feet) will contain fixed seating for 67 plus four wheelchair positions; its booth will be equipped for 16mm, 35mm, 70mm, and digital projection. The space will accommodate a portable piano for silent film accompaniment, a digitally-wired podium, ceiling mounted voice lift speakers, and infrared-assistive listening devices. This room will be used on weekdays for expanded *Screening America* programs for students and seniors, and will make it possible for the Museum to offer lectures and adult education courses in the evening and on weekends, while simultaneously offering full-length feature films or other programs in the 264-seat Film Theater.

The Seminar Room (404 square feet) will house a conference table for twenty, wired for individual laptops. The room will also be equipped with a ceiling-mounted video projector and screen. Seminars and workshops for undergraduate and graduate students and adult education programs in various humanities disciplines will be conducted in this room. This space is also optimal for professional development workshops for teachers of English Language Arts and Social Studies, in which participants work with a variety of digital resources to develop lesson plans and teaching strategies using film, television, and digital media.

Open Access Study Carrels (138 square feet) with five computer stations will enable visitors to access a growing selection of Internet-based research resources related to the history and study of film, television, and digital media. *Moving Image Source Research Guide*, will serve as the gateway to the Museum's collection catalog, and hundreds of scholarly sites vetted, categorized, and described by Museum curatorial and editorial staff. Subscription websites and fee-based services will be made available to the public free of charge at the Study Carrels.

The Lunchroom (987 square feet) is located in the basement. It can accommodate up to 75 people at one time, making it possible for groups to extend their Museum visits into the afternoon and providing a valuable service to groups visiting from great distances. See Appendix C for renderings and plans.

F. Mission and History

Founded in 1981, the Museum of the Moving Image seeks to advance the public understanding and appreciation of the art, history, technique, and technology of film, television, and digital media. It does so by collecting, preserving, and providing access to moving-image related artifacts; screening significant films and other moving-image works; presenting exhibitions of artifacts, art works, and interactive experiences; and offering educational and interpretive programs to students, teachers, and the general public. Last year 100,000 people visited the Museum; 32,500 students and 1,500 teachers attended Museum tours, workshops, and screenings; and hundreds of thousands of individuals the world over participated in online exhibitions and programs.

The Museum is located on the site of the Astoria Studio, the largest and most historically significant motion picture and television production facility between London and Hollywood. The studio was built in 1920, across the East River from midtown Manhattan in the borough of Queens, as Paramount's East Coast production facility. In 1932, Western Electric, Paramount's largest creditor, took over the studios and leased them for independent productions. In 1942, the U.S. Army acquired the Astoria Studio, renaming it the Signal Corps Photographic Center, answering the need for expanded production of films to speed the training of millions of wartime inductees. After the Army left in 1971, the site fell into disrepair.

In 1977, the Astoria Motion Picture and Television Center Foundation (the Museum's predecessor organization) was formed to reanimate the production facility. The not-for-profit organization obtained National Historic Site status for the studio complex in 1978, and began to restore it for feature-film production. Shortly thereafter, it became clear that private resources would be needed for this purpose, and the City of New York selected a real estate developer to operate a commercial feature-film and television production facility, now known as Kaufman Astoria Studios.

In 1981, Rochelle Slovin was appointed Executive Director of the Foundation. At her recommendation, the purpose of the organization, which had been to reopen the Astoria Studio for film production, was revised. The creation of a museum about motion pictures and television was established

as the organization's new directive. In 1982, ownership of the entire studio site was transferred from the U.S. General Services Administration to the City of New York, and, in recognition of the Foundation's key role in saving the site, the City set aside one of the original studio buildings for the Museum. The Museum received a provisional charter from the University of the State of New York Department of Education in 1984, and its final charter in 1993. Upon completion of its building in 1988, the Museum opened to the public. In 2006, it received accreditation from the American Association of Museums.

A small grant from the NEH at the Museum's inception played a crucial role in its development; with a 1982 Institutional Self-Study award, the Museum was able to invite important scholars from a variety of disciplines to participate in a two-day seminar to discuss the nature and purposes of a museum of the moving image. It was on this occasion that Stanley Cavell prepared the essay noted in Section C.

G. Programs

From the outset, the stated purpose of the Museum has been "educating the public" and its programs have always been centered in the humanities. The following paragraphs provide a brief summary of selected Museum programs. Additional information may be found in the attachments and at <http://www.movingimage.us>.

Core Exhibition: The Museum's core exhibition, *Behind the Screen*, has been praised by *The New York Times* as "a show for the mind as much as the eye and ear" and by *New York Magazine* as "staggeringly comprehensive." Spanning two floors and 14,000 square feet, *Behind the Screen* utilizes 1,500 historical artifacts, commissioned art works, video clips, and interactive exhibits to show how moving images are made, marketed, and exhibited. The exhibition is organized around the idea of the moving image as the product of a complex and historic industrial activity, one in which motion pictures and television are produced, promoted and shown; it traces the craft of making a film or a television episode from concept through exhibition, and introduces visitors to the history of the moving image, from the theatrical magic-lantern shows of the eighteenth century, such as the French *phantasmagoria*, through the construction of opulent movie palaces in cities across America during the 1920s and 1930s, to the rise

of television in the 1950s and to the present-day impact of the computer on film editing, production design, and post-production. Views of *Behind the Screen* are included in Appendix D.

Digital Media Exhibitions: Since presenting *Hot Circuits: A Video Arcade* in 1989, Moving Image has been a pioneer in the presentation of digital interactive works, offering accompanying texts for its visitors to situate this material in historical, social, and artistic contexts. The effort to locate technological accomplishment within a humanities context was established as a fundamental premise of the Museum at its inception by Rochelle Slovin, the Museum's Director. For *Hot Circuits*, she commissioned the poet Charles Bernstein, now Regan Professor of English at the University of Pennsylvania, to write what has since become a well-known essay on the significance of the new medium. "Play it Again, Pac-Man," which accompanied the *Hot Circuits* exhibition, was republished in *The Medium of the Video Game* (edited by Mark J.P. Wolf [University of Texas Press, 2002]). The same volume includes an essay by Ms. Slovin on the exhibition of video games in the context of a humanities-oriented museum ("Hot Circuits: Reflections on the 1989 Video Game Exhibition of the American Museum of the Moving Image").

A new 4,100 square foot changing exhibitions gallery designed to accommodate interactive works is part of the Museum's capital expansion project. The inaugural exhibition in this space, funded, in part, by a \$200,000 grant from the Rockefeller Foundation Cultural Innovation Fund, is to be entitled *Massively Multiplayer: The Art of Online Virtual Worlds*. The exhibition will explore the relationship between physical and virtual environments through a series of networked, multi-user interactive projections tailored to the museum's new spaces. The installation is being developed and produced by Workspace Unlimited, an art and technology collaborative.

Screenings: The Museum's Riklis Theater closed in March 2008 to make way for construction. From the opening of the Museum in 1988 until that time, between 300 and 400 films were presented each year, often with personal appearances by directors, actors, critics, and scholars. With live music for silent films, restored prints from the world's leading archives and outstanding new films from the international festival circuit, Moving Image programs have been recognized for their quality as well as their scope. In

the months prior to the Riklis Theater closing, the Museum presented major retrospectives of the films of Andy Warhol, William S. Hart, John Ford, Fritz Lang, and thematic series on Technicolor films, American films from the early 1970s, a program of early cinema with live music, and a series of new independent films accompanied by discussions with their directors and stars. During the period of construction the Museum continues to offer screenings at nearby LaGuardia Community College and at theaters in Manhattan. All screenings are accompanied by program notes, offering original writing or excerpts from reviews and articles from the time of the films' release.

Pinewood Dialogues: In these conversations, generously underwritten for the past ten years by the Pinewood Foundation, directors, actors, screenwriters, cinematographers, and others discuss their work. As of May 2009, 86 *Pinewood Dialogues* are available on *Moving Image Source*, all with downloadable audio and most with transcripts. Featured filmmakers and actors include Robert Altman, Francis Ford Coppola, Daniel Day-Lewis, Werner Herzog, Jennifer Jason Leigh, Mira Nair, Mike Nichols, Sidney Poitier, Michael Powell, and Wong Kar-wai.

Moving Image Institute in Film Criticism and Feature Writing: In 2007, and again in 2008, The New York Times Company Foundation, which funded the program, asked the Museum to develop an institute for working film critics and culture editors. In each year, thirteen journalists, selected from over fifty applicants from around the country, participated in a five-day symposium, including discussions and meetings with film critics, filmmakers, publicists, distributors, executives, and scholars. The Institute's objective was to improve the general level of discourse about film in print and online media. Guest speakers included Molly Haskell, Arthur Penn, Andrew Sarris, Thelma Schoonmaker, Martin Scorsese, and A.O. Scott. Although The Times Company Foundation recently suspended its grantmaking activities, the Museum plans to resume institutes on film and media criticism when the new Seminar Room becomes available.

Collection: The Museum of the Moving Image's collection of over 130,000 moving image-related artifacts is one of the largest in the world. It has exceptional holdings of technical apparatus, such as cameras, projectors, and editing equipment; photographs, such as stills, portraits, studio-site

photographs, and photographs of theaters; film and television licensed merchandise; theatre programs; production design materials; video and computer games; fan magazines; and commissioned works of art. Objects are acquired for their historical significance, artistic value, and potential for exhibition. Museum of the Moving Image is the only museum in North America to view film culture as a continuous set of practices and experiences. Its collection is designed to encompass every aspect of the filmmaking and film-going experience

The collection is a singular and significant resource for writers, scholars, and photo researchers for whom it has provided primary source material for numerous books and articles. Examples include: Theresa Downing-Davis, *On the Edge of Your Seat: Popular Theatre and Film in Early 20th Century American Art*, Exhibition Catalog, University of Minnesota Weisman Art Museum (New Haven: Yale University Press, 2002); Henry Jenkins, *Hop on Pop: The Politics and Pleasure of Popular Culture* (Durham: Duke University Press, 2002); Patrick McGilligan, *Oscar Micheaux: The Great and Only* (New York: HarperCollins, 2007); Charles Musser, *Edison Motion Pictures, 1890-1908: A Filmography with Documentation* (Washington, DC: Smithsonian Institution Press, 1997); Bernice Rose, ed., *Picasso, Braque and Early Film in Cubism*, Exhibition Catalog, PaceWildenstein (New York, 2007); Robert Sklar, *Film: An International History of the Medium* (New York Prentice Hall, 1993); McKenzie Wark, *Gamer Theory* (Cambridge: Harvard University Press, 2007); and Mark J.P. Wolf, *The Medium of the Video Game* (Austin: University of Texas Press, 2002). See Appendix E for a bibliography of publications referencing the Museum's collection.

CollectionSpace: *CollectionSpace*, supported by a \$2.5 million grant from the Andrew W. Mellon Foundation, is a collaborative effort to develop an open source collections management software application that meets the needs of small-to-large museums, historical societies, and other collection-holding organizations. The goal is to produce a suite of modules and services that that can serve as a cost-effective alternative to proprietary collections management systems, and to provide the framework for a stable, authoritative, and flexible core of collections information from which interpretive materials and experiences such as printed catalogs and mobile gallery guides may be efficiently developed. The

software will also be able to be used with a wide suite of flexible, interoperable, and modular open source enterprise applications that are being developed and deployed by larger organizations. For these users, *CollectionSpace* will serve as a powerful interface to repositories of digital and physical assets across an institution. *CollectionSpace* is directed and administered by Museum of the Moving Image. The project partners are the University of California, Berkeley, Phoebe A. Hearst Museum of Anthropology, University of Toronto Adaptive Technology Resource Centre, and the University of Cambridge Centre for Applied Research in Educational Technologies. The Museum developed the project, wrote the proposal, and serves as project manager. It also administers the distribution of grant funds to the project partners.

Moving Image Online Collection Catalog: Broadening access to its valuable resources is one of the Museum's highest priorities. The Museum's Online Collection Catalog is a searchable database which gives viewers intimate access to historical objects through zoomable digital images and background information. With generous support from the IMLS, a selection of 700 artifacts from the silent-film era is currently available on the site. In 2008, the Museum received a "We the People" Preservation and Access grant in the amount of \$250,000 from the NEH to complete extended and standard cataloging and digital imaging of all of its 4,000 plus silent film era holdings and to make them available online. A 2006 IMLS grant is now allowing the Museum to catalogue, digitize, and make accessible yet another group of its holdings, licensed merchandise.

In June 2007, the Museum hosted *Open Collections: Exploring Online Cultural Resources*, an all-day symposium featuring panels on creating useful and sustainable digital content, open source tools for the creation and maintenance of online cultural materials, and facilitating humanities research in the digital age. The symposium was attended by 148 digital librarians and IT specialists from major libraries and museums on the East Coast. Panelists included Stephen Brier, Co-Director, New Media Lab, and VP for Information Technology and External Programs, CUNY Graduate Center; Charles Musser, Professor of American Studies and Film Studies, Yale University; Elizabeth O'Keefe, Director of Collection Information Systems, Morgan Library and Museum; Barbara Taranto, Director, Digital Library Program,

NY Public Library Research Libraries; and Alexander Pasik, Chief Information Officer, Solomon R. Guggenheim Museum. The new Screening Room and Digital Learning Suite will be used for future symposia originated and hosted by the Museum.

H. Institutional Master Plan

The capital project described in this proposal is fully consistent with the Museum's Institutional Master Plan, the Museum's long-range plan, which was approved by its Board of Trustees in April, 2006. Developed by staff and trustees in a year-long series of planning meetings about every aspect of the Museum's programs and aspirations, the master plan calls for the Museum to maintain and enhance its leadership role in advancing the public's understanding and appreciation of the art, history, technique, and technology of film, television, and digital media, and to achieve this goal by investing in the physical site through renovation and expansion of its building. As stated by this plan, the Museum's core objectives are to: "(1) present historically significant films in their original format while increasing presentations of new moving image works from around the world; (2) increase the Museum's website presence by building on the advanced design and technology for which it is already known; (3) enhance the accessibility and quality of the collection; and (4) significantly expand educational offerings for adults and children with an emphasis on digital learning." The Challenge Grant funds being requested by the Museum of the Moving Image will support the design, construction, and equipping of its new Education Center and, in so doing, will contribute directly to the third and fourth objectives.

Humanities scholars are consulted by the Museum for long-range and program planning as noted in Section I below. Formative and summative evaluation of a number of the Museum's existing education programs for students, teachers, and the general public, including activities related to *The Living Room Candidate*, as well as the Museum's after-school programs, is currently being conducted by the Center for Children and Technology. Evaluation includes surveys and focus groups of teachers, families, and the general public, as well as observations of programs; results will be used to develop new offerings and refine existing programs.

I. Governance and Programming Staff

The Museum is governed by a 36 member Board of Trustees led by its Chairman Herbert S. Schlosser, Senior Advisor and Consultant to Citigroup Global Markets and former President of NBC. The Board meets three times a year (April, July and October). The Executive Committee meets monthly except in August. In addition to the Executive Committee, there are standing committees for Finance, Audit, Collections, Capital Fundraising, and Architectural Review.

The Museum curatorial and collection staff have, from the inception of the renovation and expansion, been deeply involved in its planning. Director Rochelle Slovin sits on the Architectural Review Committee of the Board of Trustees and is a member of the Construction Management Team. Among the staff that will be responsible for programming in the new building are Carl Goodman, Senior Deputy Director; Dennis Lim, Editorial Director (and Adjunct Professor, NYU School of Journalism); David Schwartz, Chief Curator (and Lecturer in Cinema Studies, Humanities Department, Purchase College, SUNY); Wendell Walker, Deputy Director of Collections, Exhibition and Design; and Christopher Wisniewski, Director of Education (and Adjunct Instructor, Department of Design, Digital Arts, and Film, New York University School of Continuing and Professional Studies.)

The Museum has long-standing formal and informal relationships with many noted humanities scholars. These scholars assist the Museum as guest curators of film series and gallery exhibitions, as lecturers, and essayists, and as advisors. They include Tom Gunning, Professor, Department of Art History and Chair, Committee on Cinema & Media Studies, University of Chicago; Ken Jacobs, Distinguished Professor Emeritus, Department of Cinema, SUNY Binghamton; Henry Jenkins, Director of the MIT Comparative Media Studies Program and the Peter de Florez Professor of Humanities; Richard Koszarski, the Museum's former Senior Curator of Film and now Associate Professor of English, Rutgers University; Michael Krasner, Professor of Political Science, Queens College; Dana Polan, Professor of Cinema Studies, New York University; Sherry Turkle, Professor of the Sociology of Science, Massachusetts Institute of Technology; and Jack Zevin, Professor of Social Studies Education, Queens College, among many others.

J. Fundraising

Annual Funds: Museum of the Moving Image is a young, financially stable institution which has grown significantly since its founding. It is part of the City of New York's Cultural Institutions Group, which comprises 32 institutions (such as the Metropolitan Museum of Art, Brooklyn Museum, and Carnegie Hall) located in or on city-owned property. The Museum receives annual operating funds each year through the New York City Department of Cultural Affairs: \$1,413,996 in FY08 and \$1,212,918 in FY09. Annual funds are also raised through state and federal grants, corporations and foundations, individual donations, individual and corporate memberships, and two major special events: the Salute to a major filmmaking artist in the fall, and a gala dinner honoring two entertainment industry executives in the spring. Together, these events typically generate \$1 million for the Museum each year. The Museum also derives earned income through admission fees, the shop and cafe, and facility rentals.

In fiscal years 2007, 2008, and 2009, the Museum secured several prestigious grants for its newest initiatives in education and digital media. Funders include the Andrew W. Mellon Foundation (\$2.5 million), Motorola Foundation (\$75,000), Verizon Foundation (\$435,000), Hazen-Polsky Foundation (\$300,000), Rockefeller Foundation (\$200,000), and Alfred P. Sloan Foundation (\$284,313), as well as the Institute for Museum and Library Services (\$150,000) and the NEH (\$250,000).

Like nearly all cultural organizations in this current economic climate, in FY09 the Museum experienced serious declines in public and private funding, which it has addressed through lay-offs, job freezes, across the board pay cuts, weekend closings, and voluntary furloughs. Although the Museum faces a \$644,000 deficit in FY09, it has been able to manage its cash flow through the cost-cutting measures cited above, plus the timing of several large, multi-year grants which are being paid during the course of FY09 and FY10. The Museum's projected deficit can be attributed to two specific issues: an underperforming special event, and decreases in earned income due to closings caused by construction as discussed below:

Special event: The Museum's annual Salute to a major film star or director (honorees have included Mike Nichols, Robert DeNiro, Sidney Poitier, Julia Roberts, Martin Scorsese, Steven Spielberg

and Tom Hanks) is usually its largest fundraiser, grossing \$1,000,000 for Museum operating expenses. In FY09, the invitations to this event were mailed one week before Lehman Brothers declared bankruptcy, and ticket sales, especially from major corporate donors, suffered dramatically. The result was that the FY09 Salute grossed \$440,000 less than originally budgeted.

Decreases in earned income: The Museum's earned income for FY09 is down approximately 50 percent, largely attributable to construction-related events. This includes the closure of the Riklis Theater at the end of March, 2008 resulting in the loss of income from the Museum's loyal film audiences; the shift to a free/suggested admissions policy on November 1, 2008 from a mandatory \$10 adult fee; the closure of the Museum store and café, which consistently yielded a modest profit; and the cancellation of summer camp bookings in FY08 due to noise and safety concerns. The total losses in earned income are estimated at \$200,000.

For the past two decades, the Museum has achieved a balanced budget every year except FY01. Despite the impact of 9-11 on fundraising, this small shortfall was cured by the end of the following fiscal year. The Board of Trustees, the Museum's Director, and the CFO are confident that the Museum will fully realize the benefit of the reductions taken to date, and those scheduled for the next twelve months, and that the financial gap will be closed by the end of FY10.

Moving forward, the Museum is planning a series of smaller special events such as celebrity-hosted dinners in private homes and special preview screenings and receptions that will cumulatively replace the earnings generated by the annual Salute. These events will target young donors and families, and will enable the Museum to reduce its dependence on corporate funding from the media industries in a fragile economy. Earned income will return and, in fact, increase when the expanded building opens. It is important to note that the \$61 million budgeted for the renovation and expansion includes expenses for the opening exhibition (supported with a \$200,000 grant from the Rockefeller Foundation), the opening year programs, and soft costs associated with the opening, such as public relations.

Capital Support: The success of the Museum of the Moving Image is integral to the efforts of the Mayor and the New York City Council to bring the arts and humanities to the boroughs beyond

Manhattan. The City has been the lead funder of the Museum's expansion and to date has committed \$46,738,000 in capital funds. Additional support has also been received from the State of New York and federal agencies. Total public funding received to date is \$47,250,615, and new requests are pending with both the City and State.

Private funds raised in cash and formal pledges for the capital project are \$5,087,500 (see Appendix F). At the outset of the project, the Board of Trustees committed to raising \$15 million in private funds. Since the downturn in the economy, the capital project has been reduced from \$65 million to \$61 million, and the Board commitment for private fundraising was reduced to \$10 million accordingly. A \$700,000 Challenge Grant from the NEH, with its required three to one match, will be vital to inspiring board fundraising not only to meet the challenge for the Education Center but to raise the remaining private funds required for the completion of the overall capital project. All of the Board and Board-related donors have indicated that the door is open for return solicitations if a challenge grant is received. As part of its fundraising strategy, in September 2009 the Museum will commence a community campaign for gifts less than \$25,000. This will include theater-seat campaigns for the Film Theater and Screening Room. The Museum is also in active discussion with vendors and manufacturers regarding in-kind donations of audio visual equipment, furniture, and lighting fixtures.

Commitments earmarked for the Education Center have been received from the Booth Ferris Foundation, Leon & Michaela Constantiner, Hubbard Foundation, Palitz Family Foundation, Panasonic Foundation, and Andrew & Anne Tisch Foundation.

Meeting the Expenses of an Expanded Facility: Although the new building will be twice as large as the current space, the budget will only increase by 15 percent at least through the next three years. The bulk of additional costs will include the hiring of two new curators (for family programming and media arts), a new development professional, and increased security and maintenance. The Museum will meet these added expenses through increased fundraising and earned income from its new shop and café, increased admissions, and rentals. A major cost savings will be realized when the collection, currently

housed off-site at an expense of just under \$200,000 a year, will be brought to the new collections storage facility on the third floor.

Endowment: The creation of an endowment is an essential element of the Museum's long-range strategic plan. After careful review and consultation with fundraising consultants, the Trustees have determined that establishment of an endowment is neither feasible nor recommended at the present time. However, such a campaign will commence after the completion of the expansion and renovation project and when the economy is more favorable. The Trustees have agreed that when the Museum opens its expanded facility, the perceived importance of the institution within the philanthropic community will increase dramatically, making the period immediately following the grand opening the right time to launch an ambitious endowment drive.

K. Conclusion

Museum of the Moving Image is a unique and singular humanities institution serving a diverse and growing audience. Since it was conceived in 1981, the very definition of the moving image has changed, from film and television to the inclusion of a totally new form, digital media. The Museum has been a pioneer in tracking and exploring new developments in all of these areas, while continuing to maintain its strong commitment to moving image history.

The Museum is requesting a \$700,000 NEH Challenge Grant for the portion of its overall capital project dedicated to the humanities. NEH funding will help provide vital support for construction, carpeting, millwork, lighting, furniture, and audiovisual and computer equipment related to the Education Center (see Appendix F for project cost summary). It will also help to generate \$2.1 million in non-federal funding as noted previously. The imprimatur of the NEH will put the Museum in an excellent position to reach its fundraising goals and successfully complete its renovation and expansion. With support from the NEH, this project will be truly transformative, making it possible for the Museum to expand the breadth, scope, impact, and quality of its humanities programming, involve scholars in every level of programming, and achieve a new level of excellence through a commitment to lifelong learning.