MUSEUM OF THE MOVING IMAGE

FACT SHEET

Overview: Museum of the Moving Image is the only institution in the United States that explores the art and innovation of screen culture in all its forms. It incorporates all aspects of film, television, and digital media, from 19th century optical toys to the latest developments on the Internet. The Museum provides insight into every phase of moving image production, promotion and exhibition. Engaging an international audience of all ages, it offers the public a distinctive, highly interactive core exhibition; contemporary and retrospective programs of films from around the world; on-stage talks with industry leaders and creative professionals; a unique collection of more than 130,000 artifacts; inspiring educational programs; stimulating changing exhibitions; and groundbreaking online projects.

Location: Located at 35 Avenue and 37 Street in Astoria, New York, Museum of the Moving Image is on the site of the Astoria Studio, originally built in 1920 as the East Coast production facility for Paramount Pictures. The City-owned building, in one of New York’s fastest-growing and most diverse areas, is minutes away from Midtown by subway or car.

Leadership: Rochelle Slovin, Director
Herbert S. Schlosser, Chairman, Board of Trustees
Carl Goodman, Senior Deputy Director / Director Designate

Core Exhibition: Engaging and immersive, Behind the Screen is the only exhibition in America that comprehensively explores how films and television shows are made, marketed and enjoyed. Occupying 15,000 square feet on the Museum’s second and third floors, this innovative experience—a model for exhibitions at other museums throughout the world—features:

- **1,400 objects from the Museum’s collection**, ranging from production equipment of every era to costumes, set designs, projectors, television sets, make-up, fan magazines, posters, licensed merchandise and video games.
• **interactive experiences** where visitors can make their own flipbooks and video animations, dub their voices into scenes of famous movies, experiment with altering soundtrack music and performing Foley sound effects, try on costumes in a “magic mirror” and more

• **more than 3 hours of film and video material**, including early short films by Thomas Edison and Edwin S. Porter’s *The Great Train Robbery*, excerpts from *The Jazz Singer* and *Nanook of the North*, a broadcast of a New York Mets – San Diego Padres baseball game as seen on the multiple monitors of the director’s control room, film clips related to artifacts on display and specially produced presentations

• **commissioned artworks**: *Tut’s Fever* movie palace by Red Grooms and Lysiane Luong, *TV Lounge* by Jim Isermann and *Feral Fount* by Gregory Barsamian.

*Behind the Screen* has been completely reinstalled as part of the Museum’s expansion and renovation project, with all new monitors, computers, interactive software and lighting, as well as new exhibits of artifacts, artworks and audiovisual material.

**Screenings:**

Each year the Museum screens more than 400 films in a stimulating mix of the classic and the contemporary—an aspect of the programming that will become even more expansive and diverse now that Moving Image has a new main theater and a new screening room. Screenings organized by the Museum over the years have included:

• thematic series such as *Behind the Mirror: American Film in the 1950s*, *Carnal Knowledge: The Sexual Revolution on Film, 1967-1973*, *Changing the Picture: The Emergence of African-Americans on Television*, *Mental Hygiene: Social Guidance Films*, *The Last Westerns*, and *Alfred Hitchcock and Fritz Lang in America*;

• complete retrospectives of directors including Jacques Rivette, Howard Hawks and Cecil B. DeMille, plus focused retrospectives such as *The Unknown John Ford*;

• retrospectives of contemporary directors, including Catherine Breillat, David Cronenberg, Terence Davies, Claire Denis, Atom Egoyan, David Lynch and Wong Kar-Wai;

• numerous avant-garde retrospectives, including Stan Brakhage, Ken Jacobs, George Kuchar, Jack Smith and the *Nam June Paik Super Video Extravaganza*. 
• *Masters of Cinematography* with Nestor Almendros, Conrad Hall, Vittorio Storaro, Gordon Willis and more;
• and retrospectives of actors, including Marlon Brando, Humphrey Bogart, Joan Crawford, W.C. Fields, Anna May Wong and Katherine Hepburn.

**Public Discussions:** The Pinewood Dialogues, an ongoing series of conversations with creative professionals in film, television and digital media made possible by the Pinewood (now Pannonia) Foundation, has brought to the Museum’s stage such leading figures as Robert Altman, Martin Scorsese, Sidney Lumet, David Cronenberg, Lorne Michaels, Brad Bird, Charles Burnett, Jennifer Jason Leigh, Tim Burton, Todd Haynes, Daniel Day-Lewis, Paul Thomas Anderson, Forest Whitaker, Glenn Close, Laurie Anderson, Jane Campion, Jim Jarmusch, Terry Gilliam, Gael García Bernal, Danny Glover, Laura Linney and David Mamet.

**Collection:** The Museum maintains one of the world’s largest and most comprehensive collections of the material culture of the moving image. Thanks to the expansion-renovation project, these objects can now be stored on-site and made available to researchers and students as never before in a dedicated collection study area of the building. The collection does not include films or television programs. With more than 130,000 objects, the collection encompasses:

• **technical apparatus** (cameras, projectors, televisions, sound recorders, editing equipment, etc.)
• **production materials** (scripts, storyboards, make-up, costumes, props, call sheets, set models, matte paintings, etc.)
• **marketing and promotional materials** (posters, lobby cards, portrait photographs, fan magazines, campaign books, press kits and a wealth of licensed merchandise—games, action figures, novelizations, lunch boxes, etc.)
• **video and computer games**
• **books, periodicals and reference materials**

To make its own collection more accessible and to help thousands of other institutions manage their holdings, the Museum has developed an international initiative called **CollectionSpace.** Thanks to major grants from The Andrew W.
Mellon Foundation and the Institute for Museum and Library Services, the Museum and its partners have created and continue to refine a groundbreaking open-source, web-based software application for cataloging, managing, and publishing collections information of all kinds. Partners include the University of California at Berkeley and the University of Cambridge (England). User interface design and development are provided by the Inclusive Design Research Centre at OCAD University (Toronto).

**Education Programs:**

The Museum’s curriculum-based education programs are a major resource for intermediate and high-school students and their teachers throughout the New York metropolitan area. The Museum’s tours, screenings and on-site workshops for school groups will serve approximately 60,000 students each year through the new Ann R. and Andrew H. Tisch Education Center in the expanded and renovated building. Moving Image also offers professional development seminars and workshops (including sessions on using the moving image to teach topics such as social studies), after-school programs that develop academic and technical skills through the moving image (including programs targeted to girls in at-risk communities) and a summer media camp in film, video and computer-game production. Programs meet New York City and State standards in the fields of social studies, English language arts, math, science and technology and the arts.

**Changing Exhibitions:**

Changing exhibitions at the Museum have ranged from *Hot Circuits: A Video Arcade* (1989), the first exhibition of video games ever presented in a museum, to *Interactions/Arts and Technology* (2004), presented in conjunction with Ars Electronica, the groundbreaking Austrian media arts center. As part of its expansion and renovation, the Museum now has a new, 4,100-square-foot gallery dedicated specifically to temporary exhibitions, as well as a new amphitheater for changing video presentations and a 50-foot-long wall in the lobby on which a variety of other projects may be projected in a seamless, panoramic format. The Museum’s inaugural presentation in its new changing exhibitions gallery is *Real Virtuality*, six experiments in art and technology that either draw visitors into an immersive environment or project digital environments into
the physical space of the gallery. *Real Virtuality* has been underwritten by an award from the Rockefeller Foundation Cultural Innovation Fund and is presented with generous support from Barco.

**Online Projects:**

Online projects, made available on the Museum’s website (movingimage.us), reach a global audience and have set a high standard for their combination of intellectual depth, elegant design and sophisticated programming. These projects include:

- **Moving Image Source**, the Museum’s web publication and online research resource, has been called “an essential watering hole for everybody interested in film history and criticism” by noted author and scholar David Bordwell. Launched in 2008 with a generous gift from the Hazen Polsky Foundation, *Moving Image Source* now draws more than 80,000 unique visitors each month to its original articles on film and television by leading critics and scholars; its international calendar of major retrospectives, exhibitions, books and DVDs; and its up-to-date, searchable directory of online research resources.

- **The Living Room Candidate: Presidential Campaign Commercials, 1952–2008**, a curated, online exhibition that features more than 500 commercials from every presidential election from Eisenhower vs. Stevenson (1952) to Obama vs. McCain (2008). Since the most recent version of the project was launched in September 2008 with funding from The Verizon Foundation, more than 1 million unique visitors have visited the site. It is included as a recommended resource on the NEH’s EDSITEment and Verizon’s ThinkFinity websites.

- **Sloan Science and Film**, a website established with funding from the Alfred P. Sloan Foundation, which allows visitors to view award-winning student films and discussion programs and read original articles on science themes in cinema.

**History:**

Museum of the Moving Image developed out of the Astoria Motion Picture and Television Center Foundation, a not-for-profit organization established in 1977 to restore to productive use the thirteen buildings of the former Astoria Studio, which was then abandoned and derelict. In 1978, the Foundation obtained listing of the site on the National Register of Historic Places and began returning a portion of the property to feature film production. In 1981, the City of New York selected a real-estate developer to
operate these commercial facilities on the site. At the same time, Rochelle Slovin was appointed Executive Director of the Foundation, which changed its mission at her recommendation to use another portion of the site for a museum of film and television. In 1982, ownership of the entire Astoria Studio site (a federal property since 1942) was transferred from the U.S. General Services Administration to the City of New York, which set aside one of the original studio buildings for the proposed museum. The museum received a provisional charter from the State University of New York Department of Education in 1984, and in 1985 the Foundation was reincorporated as the American Museum of the Moving Image (now Museum of the Moving Image). The Museum opened to the public in 1988 in a building renovated by Gwathmey Siegel.

**Funding:**

The Museum is housed in a building owned by the City of New York and its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous foundations, corporations and individuals. For more information, please visit [movingimage.us](http://movingimage.us).

Each year, the Museum presents two major fundraising events in New York. The Moving Image Salute honors a major figure in film and television at a gala tribute; Alec Baldwin will be the 26th honoree on February 28, 2011. Past honorees include Tom Cruise, Robert De Niro, Clint Eastwood, Tom Hanks, Dustin Hoffman, Goldie Hawn, Ron Howard, Steve Martin, Al Pacino, Sidney Poitier, Julia Roberts, Martin Scorsese, Will Smith, and Steven Spielberg. The second benefit is a black-tie dinner honoring industry leaders in cable, television and film. Past honorees include Ted Turner, Tom Brokaw, Sherry Lansing, Matt Lauer, and Katie Couric.