

MUSEUM OF THE CITY OF NEW YORK: WHERE THE PAST INFORMS THE FUTURE

FY2008

Annual Report



MUSEUM
OF THE CITY
OF NEW YORK



FROM THE DIRECTOR

The Museum of the City of New York's Annual Report for Fiscal Year 2008 (July 1, 2007-June 30, 2008) has reached you on the late side—and as a download to conserve resources. In view of the economic pall that blighted FY 2009, the Museum postponed expenses that seemed nonessential. A regrettable consequence of this delay is that it deferred much good news.

The FY 2008 Annual Report shows that the Museum continues to climb its upward trajectory. The initial phase of the Museum's three-phase Expansion and Renovation Project—designed by Polshek Partnership Architects—reached completion in the summer of 2008, marking the first significant enlargement of the Museum since 1932. Phase I added a two-story, climate-controlled curatorial center as well as a striking glass-and-steel space for special exhibitions and events—the James G. Dinan and Elizabeth R. Miller Gallery. Underway since May 2009 is Phase II, which will soon result in the creation of new office space on the Museum's third and fourth floors, and the renovation of galleries and classrooms in the South Wing. Phase III is expected to begin in 2011 at a projected cost of \$23 million.

Momentum on fundraising for the capital campaign proceeds strongly, with the City of New York leading the way. To date the City has committed \$40,148,239 in grants for Phase I and Phase II, while contributions from Museum trustees as well as private and public donors have reached \$23,080,088. The total amount raised to date comes to \$63,228,327.

In the forefront of private giving is Museum Chairman James G. Dinan and his wife Elizabeth R. Miller, with donations amounting to more than \$5 million—the largest gifts in the history of the Museum. Trustee Nathalie Comfort has given \$2 million and Trustee Larry Simon has committed \$1.5 million. There was also a \$1 million gift from The Tiffany & Co. Foundation, as well as a challenge grant of \$1 million from the Charina Endowment Fund. Jill and John Chalsty's generous \$750,000 gift will name a gallery on the second floor. An exceptionally handsome grant from Richard Menschel and the Charina Endowment Fund named the position

of Director, now known as the Ronay Menschel Director of the Museum of the City of New York. This gift honors Mrs. Menschel, the Museum's Vice Chair and long-time trustee, for her outstanding dedication to the Museum, and it sets a precedent for subsequent endowments for Museum operations. It also demonstrates firm faith in the Museum's future.

In FY 2008, the Museum raised an energizing \$15,669,430 for exhibitions, public programs, collections management and access, and for the capital campaign.

The largest contribution to the campaign came from the City of New York and flowed directly to the City's Department of Design and Construction, which is managing the Museum's expansion and renovation. We salute Mayor Michael R. Bloomberg and his administration; the City Council, led by Speaker Christine C. Quinn; Manhattan Borough President Scott M. Stringer; and all the campaign donors. They understand that the Expansion and Renovation Project is an investment not only in the Museum's future but also in the City's. Their vote of confidence helps to ensure the success of our endeavor.

Many others are propelling our growth, and among these, the Museum's committed trustees deserve a huge thank-you for expanding the Museum's reach.

And then there is the Museum's hardworking staff. In FY 2008 they prevailed in accomplishing what their modest headcount would suggest as farfetched: 11 exhibitions; 165 public programs; 902 school programs; the writing, editing and co-publishing of two books; as well as management of the collections. Bravos to all!

Susan Henshaw Jones, *Ronay Menschel Director of the Museum of the City of New York*



JAMES G. DINAN AND ELIZABETH R. MILLER GALLERY



The new James G. Dinan and Elizabeth R. Miller Gallery was unveiled at the opening of the Museum's new addition on August 13, 2008. Photograph by Chris Lee.

CAPITAL CAMPAIGN

\$5,000,000 +

James G. Dinan and Elizabeth R. Miller

\$1,000,000 – \$4,999,999

Charina Endowment Fund
Mr. and Mrs. William T. Comfort
Larry and Sandy Simon
The Tiffany & Co. Foundation

\$500,000 – \$999,999

John and Jill Chalsty
Marvin and Mary Davidson
The Horace W. Goldsmith Foundation
Margaret T. Morris Foundation
Hebe Dowling Murphy

\$200,000 – \$499,999

The Bank of New York
Mr. and Mrs. Jeremy H. Biggs
Mr. and Mrs. James Buckman
Mr. and Mrs. James Cacioppo/
One East Partners LP
Mr. and Mrs. Dermott W. Clancy/
Dermott W. Clancy Corporation
Barbara J. Fife/The Joelson Foundation
Mr. and Mrs. Thomas M. Flexner
George Link, Jr. Foundation, Inc.
James A. Lebenthal
MBIA Foundation, Inc.
Mr. and Mrs. Newton P. S. Merrill
Ronald Purpora/ICAP Corporates LLC
Bruno A. and Mary Ann Quinson
Debbie and Daniel Schwartz
Mr. and Mrs. W. James Tozer, Jr.

\$100,000 – \$199,999

Louis Auchincloss
Booth Ferris Foundation
Lois M. Collier
Marjorie Fortgang/M. Fabrikant & Sons, Inc.
Lionel Goldfrank III
Hearst Foundation
Rachel and Ara Hovnanian
James Cayne and Patricia Cayne Charitable
Trust
Alexandra Lebenthal and Jay Diamond
Mrs. George Braniff Moore
New York State Council on the Arts
Jim and Diane Quinn

\$50,000 – \$99,999

The Barker Welfare Foundation
Martin J. McLaughlin/
Martin J. McLaughlin Communications
The New York Community Trust
Allison Whipple Rockefeller and
Peter Clark Rockefeller

\$1,000 – \$49,999

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Micah S. Green
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Michael B. Jeffers
Patricia Kavanagh and James Grant
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KPMG LLP
Jody and Giulio Martini
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Shearman & Sterling LLP
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Gerald Tankersley
Peter C. Trent
The Volcker Family Foundation, Inc.



FY 2008 IN EXHIBITIONS AND PROGRAMS

By Sarah M. Henry, Ph.D., Deputy Director and Chief Curator



Newton P.S. Merrill, Vice Chair and Chairman Emeritus; His Eminence, Edward Cardinal Egan; Diane Quinn; and trustee James E. Quinn, Vice Chair and exhibition co-chair, attend the closing reception for *Catholics in New York, 1808–1946*. Photograph by Michael DiVito



Museum Chairman James G. Dinan; Lawrence P. Quinn, father of New York City Council Speaker Christine C. Quinn; and Ms. Quinn celebrate the opening of *Catholics in New York, 1808–1946*. Photograph by Michael DiVito

In all of its activities—its exhibitions, public and school programs, collections, and publications—the Museum of the City of New York is dedicated to the monumental but vital task of connecting the past, present, and future of the city and to exploring the distinctive qualities that define New York. These qualities include the city's history of diversity and opportunity throughout its five boroughs, as well as the extraordinary process by which New York has continuously reinvented itself. This history acts in turn as a springboard for a multitude of investigations into the issues facing New York today, investigations that are pursued not only in the Museum's exhibitions but in its dynamic series of lectures, panel discussions, and symposia. In 2008 these activities centered on two major history exhibitions that paid tribute to two important events—the bicentennial of the Roman Catholic Archdiocese of New York and the 2008 presidential campaign season.

Catholics in New York, 1808–1946, which opened in May of 2008, investigated the story of a persecuted minority who grew to be the largest and arguably most influential religious group in the city's history. Within that dramatic narrative were three important themes: the struggle for tolerance in the face of often virulent anti-Catholicism; the massive educational and social welfare institutions that Catholic New Yorkers created and that came to serve New Yorkers of all faiths; and the meteoric rise to power of Catholic voters and politicians. This was illustrated by the fact that in the 1840s Catholic New Yorkers had to organize militias to protect

their churches against nativist violence, but within a few short generations they had become the dominant political force in the metropolis. In fact, for more than half of the 20th century, from 1914 to 1965, every New York mayor but one was a Catholic. (The exception was the Italian-American who broke the mold by being not only an Episcopalian but also a Republican—Fiorello La Guardia.) The exhibition was accompanied by a book of essays, published by Fordham University Press and edited by Terry Golway

Campaigning for President: New York and the American Election generously supported by Bloomberg, demonstrated a different but in some ways related dynamic. For much of the nation's history, New York wielded a formidable influence on the process of selecting the president of the United States. Indeed, for more than a century and a half, from 1812 to 1972, New York State had more Electoral College votes than any other state. And the influence of New York went well beyond that. The city's enormous and politically engaged immigrant population and their descendants fed the growth of political organizations and parties that became among the most influential in the nation. Moreover, the great wealth and industries concentrated in New York—including finance and the media—fueled the city's influence and funded national campaigns. New York was, above all, the source of important political ideas, as embodied in the many candidates, platforms, and political organizations that emerged from the city, including New York's "Little New Deal," which laid the groundwork for



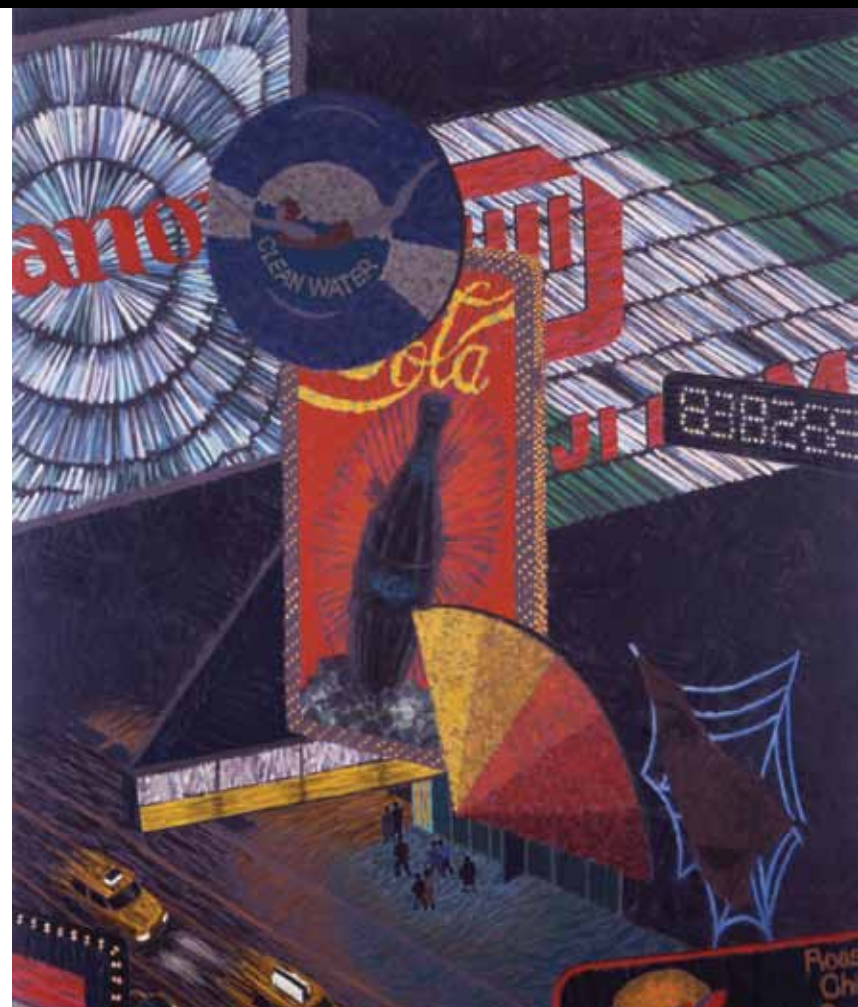
Mayor Michael R. Bloomberg gives *Campaigning for President: New York and the American Election* an enthusiastic sign of approval.
 Photograph by Michael DiVito.

the transformation of the role of the federal government during the administration of New Yorker Franklin Delano Roosevelt. The exhibition—drawing on the exceptionally rich collections of the Museum of Democracy and assembled by the late Jordan Wright—showcased political memorabilia dating to the inauguration of George Washington as the nation’s first president on the steps of Federal Hall in Lower Manhattan. Mementoes from the 2008 race revealed that for a time the contest might come down to a Democrat (Hillary Clinton), a Republican (Rudolph Giuliani), and an Independent (Michael R. Bloomberg), all from New York.

Four additional exhibitions explored a different dimension of the city, considering New York’s creative life within a historical context. These exhibitions featured the work of artists who took the pulse of the city at various moments throughout the 20th century: *John Sloan’s New York*; *Manhattan Noon: Photographs by Gus Powell*; *Under New York Skies: Nocturnes* by Yvonne Jacquette; and *Street Dance: The New York Photographs of Rudy Burckhardt*. *Manhattan Noon* was made possible by the support of The Ferris Foundation, an anonymous donor, Saville Ryan Marsh, Rodrigo Corral, Javier Diego Iburguen, Brian A. Rea, and Helen and Lawrence F. O’Brien. In-kind support was provided by Color Space Imaging. Lead funding for *Under New York Skies* and *Street Dance*, as well as for the companion publication *Picturing New York: The Art of Yvonne Jacquette and Rudy Burckhardt*, was provided by the Robert Lehman Foundation and The Kaplen Foundation. Additional support came from The Judith Rothschild Foundation and Richard and Ronay Menschel.

The exhibitions were accompanied by more than 130 public programs, ranging from concerts and film screenings to lectures and panel discussions. At the core was a new series of issues-based public programs funded by the Robert Sterling Clark Foundation. Named *Urban Forums*, the programs comprised *Spotlight on Design*; *New York Neighborhoods: Preservation and Development*; *New York Infrastructure*; and *Who Runs New York?* Topics addressed included “Ethnic Power in New and Old New York,” “The Fate of the Far West Side,” “Innovation in New York’s Streets,” and “New York and the Subprime Mortgage Crisis.” Together with the programs that accompanied the individual exhibitions, the *Urban Forums* served as a venue for people to explore all sides of the issues facing the city.

During the fiscal year, over 34,000 students and teachers also benefited from visits to the Museum’s exhibitions and special educational programs through the Museum’s Frederick A.O. Schwarz Children’s Center. Most of them visited as part of classes during the regular school day, participating in hands-on programs that complement the Department of Education’s social studies curricula. In addition, the Schwarz Center offered several afterschool and weekend programs for middle and high school students. These included *Neighborhood Explorers*, in which 15 middle school students studied neighborhood issues and the principles of design and urban planning, and worked together to design and plant a community garden on East 115th Street. Another was *Saturday Academy*, which was presented in partnership with The Gilder Lehrman Institute of American History and offered free six-week courses in American history and SAT preparation to high school students. *New York City History Day* this year saw a 24% increase in the number of students participating. Winners went on to compete in New York State and then in National History Day.



Yvonne Jacquette, *Ola II* (detail), 1994. Collection of Robb and Mary Ann Peglar

Funding for the Schwarz Center’s activities was provided in Fiscal Year 2008 by The Gilder Lehrman Institute of American History; The Louis Calder Foundation; The Rhodebeck Charitable Trust; Citi Foundation; Mr. and Mrs. Paul C. Schorr IV; the Sprint Foundation; the Henry Nias Foundation; Build-a-Bear Workshop Foundation; Diane and James E. Quinn; the Rochlis Family Foundation; the Susan and Elihu Rose Foundation; Susan and Roy Glaser in memory of Anna Blumencranc; Honorable Daniel R. Garodnick, City Council Member, District 4, Manhattan; and *The Daily News*.

The collections play a critical role in supporting the Museum’s exhibition and publications program, as well as providing material to lend to museums as nearby as Central Park West and as far away as Russia. The care of the collection was a center of activity and a major focus of the capital project in 2008, as final plans were made for the new climate-controlled, limited-access curatorial center where works on paper, photographs, costumes, and textiles are now housed. Special conservation projects included the Bellevue Hospital Wall of Prayer, funded by the William E. Weiss Foundation and the Louis and Virginia Clemente Foundation; and a special gift from the J. Aron Charitable Foundation for restoration of frames and paintings in the Marine Painting Collection. The William E. Weiss Foundation also provided a two-year grant for archival and conservation assessment of the J. Clarence Davies Collection. A very helpful gift for archives planning came from The Gladys Kriebel Delmas Foundation. Trustee Nathalie Comfort made a personal gift and enlisted the support of the John A. Hartford Foundation for collections care; the New York State Program for the Conservation and Preservation of Library Research Materials made a grant for the rehousing of paper archives; and several funders—The Gilder Foundation, Riva and Alan B. Slifka/Alan B. Slifka Foundation, and the Sy Syms Foundation—supported work on the Yiddish Theater archives. And finally, and very importantly, the Institute for Museum and Library Services provided a grant to computerize the card catalogues for the Museum’s entire accessioned collection. This is a first step in digitizing and making collections accessible on the Web.



Mayor Jimmy Walker, ca. 1927
Museum of the City of New York, Estate of Louis J. Gribetz



Jimmy Cagney, ca. 1930s. © Bettman/Corbis

THE CITY'S PEOPLE

Two Jimmies By Peter Quinn

This article comes from “Struggles of Irish Catholics,” a public program organized in conjunction with *Catholics in New York, 1808–1946*.

Each wave of immigrants changes New York and, in turn, is changed by New York. To come here will always be to become something other than what you were when you left some other place.

The transformation of Irish Catholics from ignorant, mud-splattered Paddies into street-wise urban insiders was perhaps best personified by two Jimmies: debonair Jimmy Walker, songwriter turned politician, who served as the wildly popular mayor of Jazz Age New York; and Jimmy Cagney, dancer turned actor, with the looks of a handsome prize-fighter lucky enough never to have had his nose bashed in. With their blend of nattiness and charm, of verbal agility and ironic sensibility, an iconic combination of musicality and menace—what today would be called “street cred”—these Jimmies represented in definitive form the style that the Irish made a permanent part of the city’s character.

Jimmy’s way of walking and talking didn’t just proclaim his place on the sidewalks of New York. It *defined* those sidewalks. You can see it in the newsreels of Walker and in Cagney’s films, in their gait, an evanescent strut, as if their ears were permanently cocked to the syncopation of the streets. They move with the fluidity of tap dancers, a bastardized dance form mixing Irish and African-American steps. And you can hear it in Jimmy’s speech, in the words he used and how he used them. The notion that the Irish language was part and parcel of who Jimmy was comes as news to many. But, according to the late Danny Cassidy, a native of

Brooklyn who died in October 2008 at age 65, it shouldn’t. In a groundbreaking book entitled *How the Irish Invented Slang* (Counter Punch/AK Press, 2007), published the year before he died, Cassidy took words like nincompoop, slugger, gee-whiz—the list runs to hundreds of words that standard dictionaries usually describe as “origin unknown”—and did what nobody did before: went straight to the Irish.

Cassidy’s discoveries set off a firestorm among lexicographers and etymologists. Yet, whatever decisions are arrived at about individual words, it seems certain he hit upon a pot of linguistic gold. For instance, the *Oxford English Dictionary* says “origin unknown” for snazz and snazzy. Baloney, says Cassidy, comes from the Gaelic *béal ónna*, meaning foolish speech. The root is the Gaelic word *snas*, meaning polish, gloss, style. It’s estimated that a third of Famine immigrants were Gaelic speakers. Many more salted their talk with Gaelic words. Did their language simply vanish? Or more likely, was Jimmy’s *spiel* (Gaelic: *speal*, cutting words) filled with Irish monikers (yes, an Irish traveler’s word) that he brought into our American language the same way other minorities have infused their language—through everyday street talk that thumbed its nose at the proprieties of the swells (Irish: *sóúil*, prosperous, wealthy)?

Brash and stylish, Jimmy didn’t know his place—or, more accurately, knew it but wouldn’t accept it. He wanted in not because he admired the morals of the upper class or envied their genes, but because theirs was the power, the moolah (Gaelic: *mol ór*, pile of gold), and the beautiful dames. Jimmy never saw the elite’s pretensions to better morals or higher intellects as anything but that. This certainty was passed down by aunts, uncles, grandparents, the maids and grooms who’d lived behind the façades of the big houses in America as well as in Ireland, and washed and ironed wardrobes full of the emperor’s clothes.



Construction Workers Lunching on a Crossbeam, 1932. Photograph by Charles C. Ebbets. © Bettman/Corbis

People tried to put Jimmy down by calling him a mick. But Jimmy wore it as a badge of honor. On the screen, the hard men Jimmy Cagney played were powered by a mainspring of mickness, an inner coil of toughness and charm that could unwind into laughter, song, or a grapefruit in the face. Thanks to Cagney and Hollywood, Jimmy became a celluloid role model for generations of tough guys and gangsters, right down to gangsta rap. The idea for a book about the creation of the Jimmy type came as a fluke (Gaelic: *fo-luach*, a rare result). Soon after I finished writing *Banished Children of Eve* (Penguin, 1995), I bought a print of that famous photograph of the 11 ironworkers posed far above the streets of New York. Over the years I'd spied it in places as far away as a pizzeria in San Francisco and a bar in Berlin. I loved what everybody loves about it: the sheer bravado of those men who looked so relaxed on an I-bar suspended over the void.

It hung on my office wall for seven years. All that time I presumed the men were working on construction of the Empire State Building, until one day I noticed what I'd previously overlooked: beneath one of the men's feet was the dome of the City Center. Suddenly I realized that they were working, not on the Empire State but on the RCA Building, which was right out my window, next to the picture which I'd been staring at for seven years. I asked myself what else I'd missed. The answer I soon discovered was *everything*. The picture was taken in 1932, at the same time that Jimmy Walker was being toppled from the mayoralty and just a year or so after Jimmy Cagney

filmed *Public Enemy*. It was the depths of the Depression. In hopes of drumming up excitement for the soon-to-open Rockefeller Center, a p.r. guy put these 11 unmistakable micks, members of the ironworkers union, out in the ether and told them to relax and, whatever they did, *don't look at the camera*. And ten didn't, all except the mick (I like to think his name was Jimmy) on the extreme right. He's holding a flask and wearing a smirk that says, "*Hey, kiss my ass, don't look at the camera. Whaddaya think, I'm a cracker or somethin'?*"

Jimmy understood that a city is a theater and the street is a stage. First off the boat, emigrants from a deeply rural and traditional society, Jimmy's ancestors arrived unprepared for urban life. Yet, though instantly saddled with the Paddy stereotype, they came to see that they had the power to change their role. In the city, whoever the streets belong to gets to define what it takes to belong. Paddy learned that the hard way. Jimmy lived it, and passed it on.

Peter Quinn, whose published books include *Banished Children of Eve* (reissue, Overlook TP, 2008) and *Looking for Jimmy* (Overlook TP, 2008), retired as corporate editorial director for Time Warner at the end of 2007 and now serves on the advisory boards of the American Irish Historical Society, New York University's Glucksman Ireland House, and The New York City Landmarks Conservancy.

DEVELOPMENT

In FY 2008 the Museum of the City of New York raised an unprecedented \$15,669,430 for general operating expenses and for special exhibitions, collections management projects, and education and public programs. Contributed income grew by 12%—including a 13% growth in membership and a 11% increase in the Alexander Hamilton Circle, the Museum’s patrons’ program.

Special events, including those featured in the images below, provided an important source of revenue. We are pleased to report that in FY 2008 the Museum received four out of four stars—the highest possible rating—from Charity Navigator, America’s premier evaluator of non-profit organizations, a testament to the Museum’s efficient and cost-effective administration and fundraising.



On June 9, 2008, the Museum presented its annual Distinguished Business Award to Merrill Lynch. The black-tie dinner was the first special event held in the spectacular new James G. Dinan and Elizabeth R. Miller Gallery and it raised over \$1.25 million. Kevin B. Dunleavy and Harold E. Ford, Jr., Vice Chairs of Merrill Lynch, accepted the award. Left to right: Candy and Kevin B. Dunleavy; Museum Chair James G. Dinan; Susan Henshaw Jones, Ronay Menschel Director of the Museum of the City of New York; and Emily and Harold E. Ford, Jr.



Museum trustees Martin J. McLaughlin and Jane O’Connell at the Distinguished Business Award dinner on June 9, 2008.



Museum trustee Stephen S. Lash at the Distinguished Business Award dinner on June 9, 2008.



On May 12, 2008, trustee Elizabeth Farran Tozer chaired the Museum’s Annual Spring Lecture Symposium. Before enjoying a luncheon, 465 guests heard a talk by acclaimed writer Dominick Dunne. Sponsored by Mikimoto, the symposium raised over \$226,000. Mitsuhiro Mitsui, President & CEO of Mikimoto America, Mr. Dunne, Ms. Tozer, and Susan Henshaw Jones are pictured above.



Mitchell S. Steir, Museum trustee and co-chair of the 2008 Distinguished Business Award, pictured at the gala with his wife, Nancy.



Spring Lecture Symposium co-chairs Evelyn Tompkins and Katie Tozer at the May 12, 2008, luncheon.

All photo credits: Julie Skarratt



In February 2008 the Museum launched the Young Members Circle (YMC), a group for young professionals ages 21 to 39 co-chaired by Liza Eaton and Brooke Heidecorn. Members Emily Perrone, Carlos Garcia, Yvonne Albanese, and Elizabeth Maxwell gather on the Museum's Fifth Avenue Terrace. Credit: Josh Miller



The Museum's Director's Council hosted its New York After Dark party on the terrace of the Bryant Park Grill on September 24, 2007. Sponsored by Milly and LEVIEV Diamonds, it raised over \$310,000. Tory Burch (left) is pictured with Stephen Mnuchin and event co-chair Heather Mnuchin. Credit: Cutty McGill



On March 12, 2008, the Director's Council hosted its elegant Winter Ball, sponsored by Dior, in the Museum's galleries. The event raised over \$490,000 and was named one of The Best of 2008 by Bill Cunningham of *The New York Times*. Credit: Julie Skarratt



A Women's Committee, active at the Museum some decades ago, has been enthusiastically revived. Designed to engage women of all ages in the life of the Museum, the committee is co-chaired by Museum trustees Sylvia Hemingway and Jill Chalsty, and now includes more than 70 members. Credit: C. Bay Milin



Museum trustee Allison Whipple Rockefeller at the New York After Dark party with her husband, Peter Rockefeller. Credit: Cutty McGill



Museum trustee and Director's Council Chair Mark F. Gilbertson is pictured at the 2008 Director Council's Winter Ball with co-chair Phoebe Gubelmann and Kate Allen. Credit: Julie Skarratt



At the Museum's annual Cabaret gala, held on April 7, 2008, 140 guests enjoyed an unforgettable performance by Broadway legend Tommy Tune. The evening, directed by Michael Montel, raised over \$178,000. Friederike K. Biggs and trustee Bruno A. Quinson, pictured above, with his wife, MaryAnn, were among the dedicated co-chairs. Credit: Julie Skarratt



Broadway luminary Tommy Tune performs at the Museum's Cabaret gala on April 7, 2008. Credit: Julie Skarratt

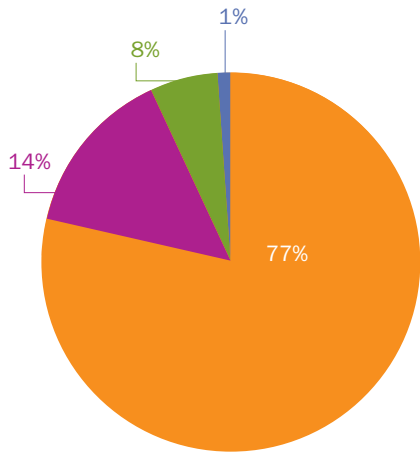


The Museum's Annual Spring Lecture Symposium, May 12, 2008. Credit: Julie Skarratt



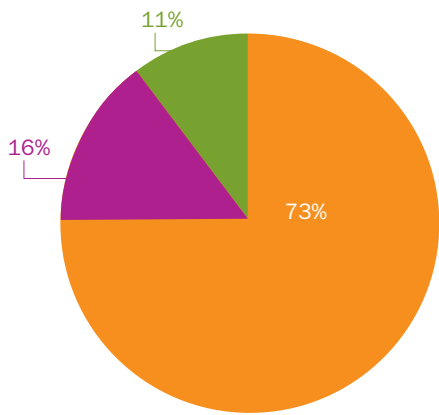
On December 10, 2007, co-chairs Cathy Grier, Margarita Benacerraf, and Kim Church, graciously hosted and very capably organized the Museum's Annual Children's Holiday Party, which raised over \$208,000, a new record. Credit: Kim McLeod

FY 2008 FINANCIAL SUMMARY



FY 2008 SOURCES OF SUPPORT & REVENUE

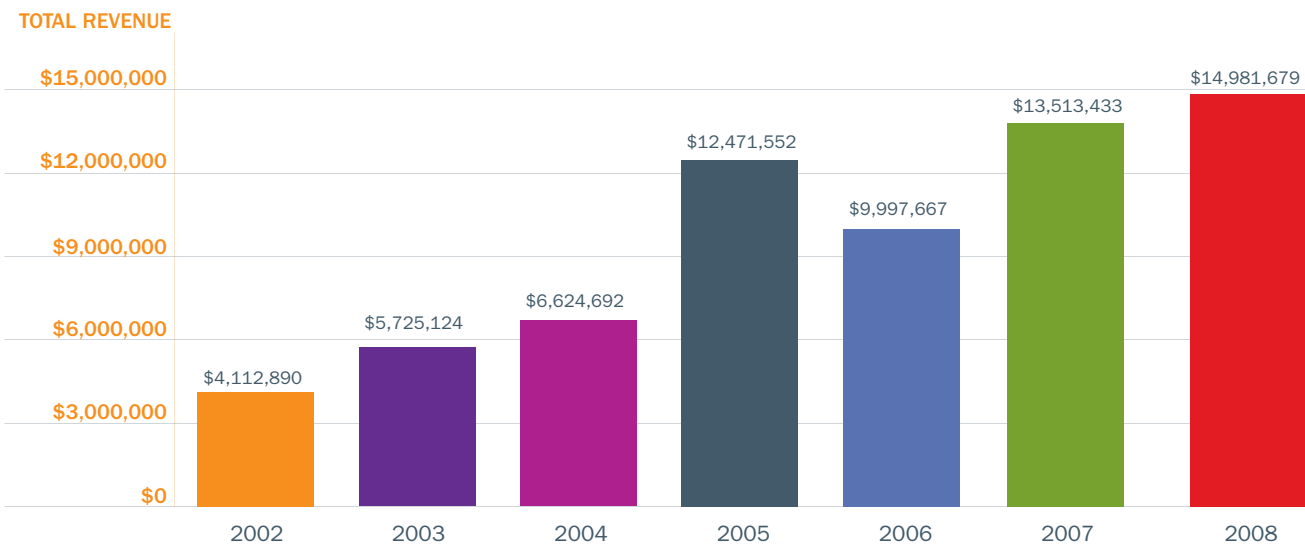
Contributed Income and Services	\$ 11,465,338
Special Events	\$ 2,064,585
Earned Income	\$ 1,252,648
In-kind Contributions	\$ 199,108
TOTAL	\$ 14,981,679



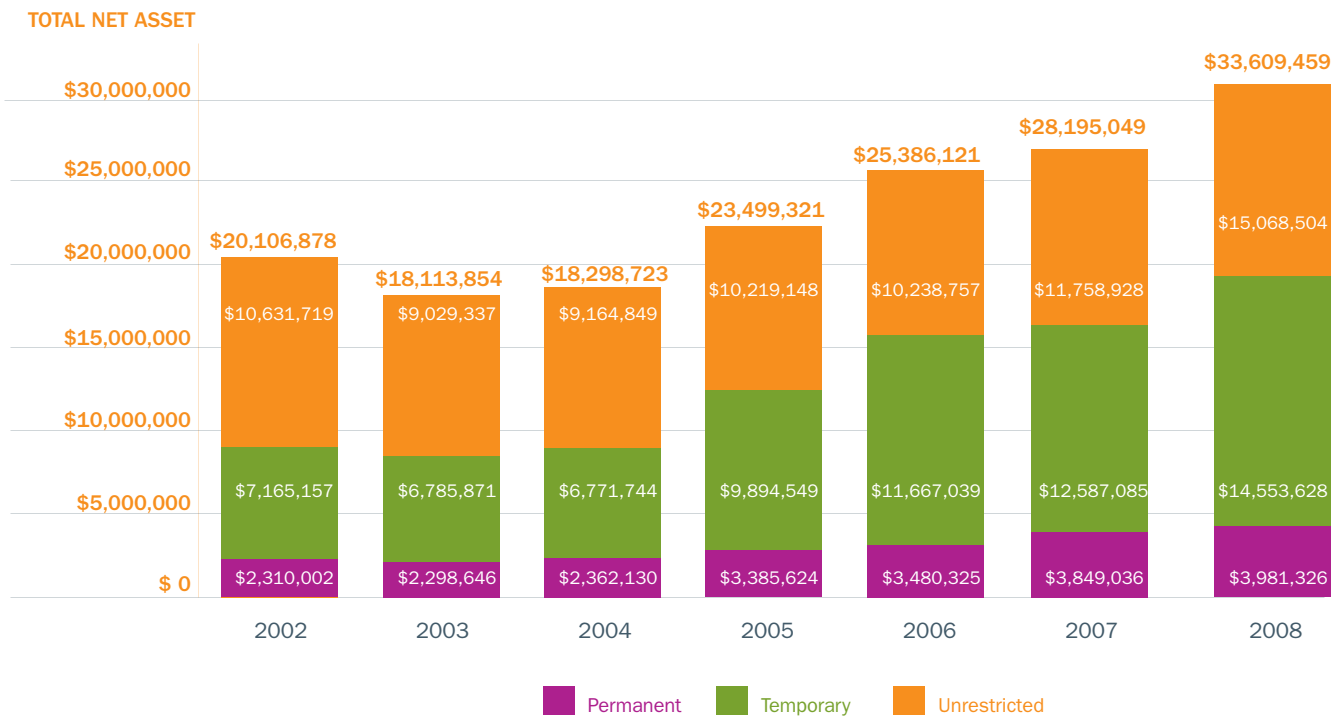
FY 2008 EXPENSES

Programming	\$ 7,867,192
Fundraising	\$ 1,722,435
General Administrative	\$ 1,211,893
TOTAL	\$ 10,801,520

FY 2002-2008 TOTAL REVENUE



FY 2002-2008 NET ASSET BY TYPE



The Museum has no liabilities other than a handful

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Department of Education

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CONTRIBUTORS

Gift received July 1, 2007–June 30, 2008
excluding gifts for the capital campaign

\$250,000 – \$500,000

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Ronay and Richard Menschel/
Charina Foundation, Inc.

\$100,000 – \$249,000

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\$50,000 – \$99,999

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\$25,000 – \$49,999

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