FROM THE DIRECTOR

The Great Recession that cast a pall on Fiscal Year 2009 affected every cultural institution in New York, and the Museum of the City of New York was no exception. But the Museum survived—and is, in fact, thriving.

In Fiscal Year 2009, the Museum drew an audience of 225,724—a 19 percent increase over FY2008 and more than double the attendance of FY2003. Ten exciting special exhibitions drew extensive press coverage and visitors from the five boroughs and across the nation and around the world, pushing admission fees and Museum Shop sales above $1 million for the first time.

And during a period when high-level gifts from individuals were affected by the bad times, our membership—in all nine categories—grew by an impressive 39 percent. Two new groups—the Women’s Committee and the Young Members Circle—brought fresh enthusiasm and energy to the Museum, for which we are hugely grateful.

By far the biggest event for the Museum in FY2009 was the completion of Phase I of our three-phase Restoration and Expansion Project: a three-story addition to our landmark building—the first in its history—that contains a new gallery named for Museum Board Chairman James G. Dinan and his wife, Elizabeth R. Miller. And beneath the gallery is an up-to-date, climate-controlled curatorial center for our collections of textiles and works on paper, including our outstanding photography collection.

In May 2009, Phase II initiated the modernization of our landmarked Georgian Revival building, which has not been significantly altered—or updated—since its completion almost eight decades ago. The fourth and fifth floors, which once held storage and period rooms, were gutted so they can be converted into a new home for Museum staff, who now occupy makeshift offices in areas originally intended for exhibitions. And heavily used and worn classrooms of the Frederick A. O. Schwarz Children’s Center on the ground floor began to be transformed into technologically advanced educational spaces that can easily be reconfigured according to need.

During FY2009 the City of New York—through the Department of Cultural Affairs and Commissioner Kate D. Levin—provided a further $3 million commitment for Phase II, bringing the total of its commitment to $20.6 million.

And, blessedly, there is still private support for the project. In May 2009, we received a $3 million commitment from the Puffin Foundation that will name a gallery on the second floor and establish an endowment for exhibitions in the space to focus on the history of social activism. The Leon Levy Foundation made a magnificent grant of nearly $350,000 to conserve, rehouse, and develop a searchable catalog of the extraordinary Wurts Brothers Photography Collection.

We took a major stride in FY09 towards making our collections freely available to researchers, scholars, and the general public via the Internet. In December 2008, the Upper Manhattan Empowerment Zone Development Corporation made a $550,000 grant to digitize and present our 10 most important photography collections. This grant helped support the creation in late FY2009 of a temporary digital lab where some of our most renowned images were digitized for eventual upload to a user-friendly database housed on our Web site at www.mcny.org.

And while the Museum was the recipient of generous contributions, we made important gifts as well. The Rockefeller period rooms, which we could not physically retain once the Museum is fully renovated, were given to The Metropolitan Museum of Art and to the Virginia Museum of Fine Arts. We are delighted that these historic rooms will continue to be enjoyed by museum audiences and well cared for by fine institutions.

All told, the Museum during FY2009 raised, privately and publicly, $17.2 million for exhibitions, public programs, collections management and access, and for the capital campaign. We again heartily acknowledge 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 capital campaign donors. Their support ensures that the Museum is on a certain path to becoming a truly world-class institution befitting a great city like New York. We also extend abundant thanks to our trustees, in particular James G. Dinan, who continued to demonstrate his deep commitment to the Museum with an exceptional $2 million gift for the capital campaign. Our trustees are the bedrock that ensures that the Museum can carry out its unique mission: to embrace the past, the present, and—to thank their dedication—the future of New York City.

Finally, I wholeheartedly thank the Museum’s energetic staff, who during FY2009—through exhibitions, collections management, 141 public programs and nearly a thousand school events—carried us to even greater accomplishments. I applaud you all!

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

CAPITAL CAMPAIGN

$5,000,000 and above
James G. Dinan and Elizabeth R. Miller

$1,000,000 to $4,999,999
Charina Endowment Fund
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EXHIBITIONS


Marking New York City’s quadricentennial, **Amsterdam/New Amsterdam: The Worlds of Henry Hudson** (April 4 to September 27, 2009) explored the economic, cultural, and ideological connections between Amsterdam and New Amsterdam. In *The New York Times*, critic Edward Rothstein wrote that this show was “so rich in texts and rare objects from the Netherlands and local museums, and so ambitious in its explanatory material, that it restores Henry Hudson’s place in the American hall of origins.” The exhibition design, by Michael Gericke of Pentagram, took advantage of an extraordinary coincidence: the gallery in which the exhibition was mounted is of approximately the same dimension as Hudson’s ship, the Half Moon, and the show was ingeniously designed to evoke the ship’s hull. The exhibition co-chairs were Alexander J. Roepers, Andrew E. Roosevelt, and Roald A. H. Smeets, pictured on the right with Frans Timmermans, The Netherlands’ Minister for European Affairs and International Culture; Museum Chairman James G. Dinan; Susan Henshaw Jones; Joan K. Davidson, Chair, Hudson-Fulton-Champlain Quadricentennial Commission; Charles Th. Gehring; and Hugo Gajus Scheltema, Consul General of The Netherlands.

**Dutch Seen: New York Rediscovered** (June 10 to September 13, 2009), a show of photographs by a group of 13 Dutch artists which The New Yorker called “vivacious and full of feeling,” gave contemporary Dutch perspectives on what has become of the new world Hudson found. The show was curated by Kathy Ryan and Sean Corcoran, and designed by Peter Buchanan-Smith. Several of the artists attended the exhibition opening reception on June 9th and are pictured on the right. From left to right, Jaap Scheeren, Danielle Van Ark, Wijnanda Deroo, Misha de Ridder, Hendrik Kerstens, unidentified person, Morad Bouachour.

On view from May 20 to October 12, 2009 and presented in partnership with the Wildlife Conservation Society, **Mannahatta/Manhattan: A Natural History of New York City**, curated by Dr. Eric W. Sanderson and designed by Abbott Miller of Pentagram, used cutting-edge multi-media, along with artifacts and maps, to re-create the astonishingly diverse natural world that Hudson saw. Said *The Juilliard Journal Online*: This “very beautiful, technologically-enhanced, visually-stimulating, and thought-provoking show can certainly be considered art—in every respect.” Dr. Sanderson is pictured at left with Elizabeth Scott, a donor to the exhibition.
Valentina: American Couture and the Cult of Celebrity (February 14 to May 17, 2009) was the first-ever exhibition devoted to the incredible career of this legendary designer and featured never-before-exhibited gowns, accessories, photographs, and printed matter from the collections of the Museum of the City of New York, the Valentina family, and other major collections. The show was curated by Phyllis Magidson and Kohie Yohanan, and designed by Abbott Miller of Pentagram. Co-chairs for the exhibition were Hamish Bowles, Eric M. Javits Jr., Tara Rockefeller, and Susan Tabak. Museum trustee Martin J. McLaughlin, a donor to the exhibition, is pictured on the left with Susan Henshaw Jones, Ronay Menschel Director.

Growing & Greening New York: PlaNYC and the Future of the City (December 11, 2008 to April 22, 2009) looked at New York City of the present day and of tomorrow, and highlighted actions New Yorkers can take to make the city a more environmentally responsible place in the coming years. Advocating the need to plan for a sustainable future, the exhibition, designed by Pure+Applied and guest-curated by Maura E. Lout, showed how a day’s normal activities for the average New Yorker impact the environment. Co-chairs for the exhibition were James G. Dinan, Hamilton F. Kear, Martin J. McLaughlin, and Allison Whipple Rockefeller, pictured on the right at the exhibition opening reception on December 10, 2008 with Mayor Michael R. Bloomberg, Christine C. Quinn, Speaker of the City Council, and Susan Henshaw Jones.

In an exhibition curated by Sean Corcoran, designed by Penelope Hardy of PS New York, and chaired by Museum Trustee Bruno A. Quinson, Eudora Welty in New York: Photographs of the Early 1930s (November 4, 2008 to February 16, 2009) showcased Depression-era photographs that revealed the same compassion and sensitivity found in the esteemed novelist’s writings.

Urban Abstractions: Photographs of New York (May 1 to August 16, 2009) featured 35 images from the Museum’s renowned photography collection—including works by Edward Steichen, Berenice Abbott, and Andreas Feininger—that spotlighted the opportunities the cityscape provides photographers to delve into visual experimentation and abstraction. This exhibition was curated by Sean Corcoran and Donald Albrecht, and designed by Tanya Pramongkit.

Broken Glass: Photographs of the South Bronx by Ray Mortenson (November 14, 2008 to April 12, 2009), an exhibition of black-and-white photographs that evidenced the urban blight of the early 1980s and were called “powerful artifacts of their era” by The New York Times. Curated by Sarah Henry and designed by Tanya Pramongkit and Nona Hildebrand.

Stoops of Manhattan—Railings & Shadows: Paintings by Andrew Berrien Jones (March 18 to August 9, 2009) revealed the special beauty of ironwork railings of mid-19th century Greenwich Village.

Eudora Welty in New York: Photographs of the Early 1930s (November 4, 2008 to February 16, 2009) showcased Depression-era photographs that revealed the same compassion and sensitivity found in the esteemed novelist’s writings.
As a thoroughly reinvigorated institution, better able to serve a growing audience with exhibitions and programs of the highest quality.

In FY2009, the Museum marked completion of the first third of its bold three-phase Restoration and Expansion Project, which enlivens, renovates, and modernizes our aging facility for the first time in its nearly 80-year history.

In August 2008, we completed, on time and on budget, Phase I of the project: a three-level addition—the Museum’s first—containing a state-of-the-art curatorial center topped by the soaring glass-and-aluminum James G. Dinan and Elizabeth R. Miller Gallery for special exhibitions. Also completed were restorations of our front terrace overlooking Central Park and of our Lobby Rotunda. These beautiful spaces are now frequently used for Museum events and provide opportunities for earned income through outside rentals.

In May 2009, we began Phase II, which entails the renovation and modernization of the Museum’s South Wing, including our Frederick A.O. Schwarz Children’s Center. Located on the ground floor, the heavily worn and used Center, which annually serves more than 36,000 children and teachers with innovative programs that support classroom learning in social studies, is being transformed into an up-to-date 4,165-square-foot education center, including spaces that can be configured into two or three classrooms via a motorized partition wall. Each classroom will be outfitted with sturdy modern furniture and equipped with a sink, countertop and cabinets, whiteboards, and a magnetic tackable surface, supporting a variety of hands-on activities. Classrooms will also feature ceiling-mounted LCD projectors, a retrievable screen, and—italy—Internet access.

In FY2009, the Museum co-published two books: Paris/New York (with the Monacelli Press, a division of Random House) and Paris/New York: The Industrial Design of the Two World Capitals (with Pomegranate Communications). In Paris/New York, leading writers and scholars explored the architecture, urbanism, art, industrial design, fashion, and cuisine of the two world capitals, illuminating their similarities through incisive essays accompanied by exuberant visuals.

Phase I of the Museum’s Restoration and Expansion Project included construction of a state-of-the-art curatorial center with 15,400 square feet of high-density storage and three zones of climate-control for the Museum’s collections of paper- and textile-based material, including our outstanding photography collection.

During a 12-week period from December 2008 to February 2009, the Museum undertook an immense task: the transportation and rehousing of the costume collection, theater collection, photography collection, and collections of works on paper, including prints, drawings, maps, and ephemera, into the curatorial center.

Now that these collections are under appropriate storage conditions, the Museum is working to make them more accessible to the public, beginning with the photography collection. Until now, the majority of the Museum's photographs have been largely hidden, undiscoverable except by time-consuming on-site research.

Thanks to major grants from the Upper Manhattan Empowerment Zone and the Leon Levy Foundation, the Museum in late FY2009 began a project to digitize 10 of the most heavily used subsets of our photographs—about 50,000 images, including the work of Jacob Riis, Berenice Abbott, Samuel H. Gottscho, the Wurts Brothers Studio, and the Byron Company. As documentation of the city’s changing physical, cultural, and social landscape, these photographs are the most significant in the Museum’s unmatched collection of New York City iconography.

To make the digital images, the Museum set up an on-site temporary digital lab in the curatorial center. For each photograph in the subsets, the scanning technicians created a high-resolution, uncompressed digital image using a digital camera. These original digital ‘captures’ are not altered, enhanced, or otherwise corrected, creating a record of an item’s authentic appearance and condition. Through this process, a file is created for delivery on the Web. Each of these files is tagged with descriptive metadata—such as subject, year, neighborhood, or creator—and finally uploaded on an easy-to-navigate electronic database. This will aid the ongoing preservation of the photographs by removing the need to handle the fragile negatives and prints.

The Museum is partnering with Orange Logic, a digital asset management firm with numerous museum clients in Europe, to help deliver the images to the Web in searchable form. We expect that the most-requested images from our photography collection will be on our Web site at www.mcny.org in fall 2010.

The most popular object in the Museum’s toy collection was documented with opulent photographs in The Steetheimer Dollhouse. The text—edited by Sheila W. Clark—led the reader on a tour through this 12-room miniature masterpiece and described the 20-year effort by Carrie Walter Steetheimer (1869–1944) to fashion most of its lavish décor by hand.

In FY2009, we began gutting the fourth and fifth floors—once home to storage and period rooms—so that they could be converted into new spaces for the departments of Development, Finance and Accounting, Communications, Public Programs, and Exhibitions, which now occupy makeshift offices in areas originally intended for exhibitions. We expect that the Children’s Center and new offices will be ready for move-in by the end of summer 2010.

The staff moves clear the way for the second stage of Phase II. Highlights include:

• Introduction of upgraded electrical and climate control systems to the South Wing.

• Renovation of existing galleries on the first, second, and third floors of the South Wing into modern, flexible exhibition spaces that will be capable of housing special exhibitions and a new core exhibition on New York City’s history and development, including a gallery dedicated to exhibitions on social activism, which is funded by a major grant from the Puffin Foundation. Specific changes include new lighting, flooring, and windows throughout, and the construction of the Tiffany & Co. Foundation Gallery, a dramatic installation in a modern design sensibility, designed by celebrated architect William T. Georgis, which will provide flexible exhibition space for the display of stellar objects from the decorative arts collection.

• Creation of a permanent, cutting-edge digital laboratory to further our collections digitization project, which will make the collection freely accessible to a worldwide audience of curators, scholars, and researchers.

• Restoration of historic elements in the Museum’s magnificent Georgian Revival building, including the Marble Court and Library/Conference room.

• A redesigned and relocated Museum Shop, which will complement and enhance the visitor experience.

Phase III of the Restoration and Expansion Project will address the renovation and modernization of the Museum’s North Wing. When the project reaches full completion in 2013, the Museum will have six contiguous floors of modern, climate-controlled gallery, education, office, and public spaces that will vastly improve our ability to serve our burgeoning visitorship. The Museum will also be in full compliance with all city building codes and will meet regulations established by the American Association of Museums and the Americans with Disabilities Act. Furthermore, the Museum will be energy-efficient, qualifying for LEED Silver certification. With this enhanced facility, the Museum can step forward onto the cultural landscape as a thoroughly reinvigorated institution, better able to serve a growing audience with exhibitions and programs of the highest quality.
CONTRIBUTED AND EARNED INCOME

Although the Museum was able to expand its operating budget in FY2007 and FY2008, the difficult economic circumstances of FY2009 required a change in strategy. Excluding the subsidies for energy usage (which increased from $208,105 to $479,636 as a result of soaring energy costs, expanded facilities, and the ongoing renovation project), total government support for the Museum’s general operations declined in FY2009 by 18 percent, from $1,564,241 to $1,285,917. Individual support (unrestricted gifts of $1,000 or more from trustees and other individuals, and tickets to gala events, excluding our annual business dinner) declined by 10 percent ($190,897). This was offset by an increase of 36 percent ($79,342) in membership gifts, as well as an increase of 27 percent ($126,826) in admissions—showing both broad and burgeoning support for the Museum.

The global recession had a major impact on the Museum’s internal operations, though not on our service to the public. In October 2008, and again in April 2009, we took steps to reduce our operating budget by nine percent, in an effort to prevent a major deficit at fiscal year-end. This necessitated staff layoffs; 25 full- and part-time positions were eliminated or frozen.

Funding for restricted purposes, including the capital campaign, was less affected by the downturn than was unrestricted income. In FY2009, the Museum raised a total of $17,195,172 for restricted and unrestricted purposes, including exhibitions, education programs, collections management projects, and the capital campaign, representing a significant increase over the prior fiscal year. This is, in fact, extraordinary growth in light of the fiscal crisis.

Funding in FY2009 included a $3 million pledge for the campaign from the Puffin Foundation to name a gallery on the Museum’s second floor in light of the fiscal crisis.

Compelling exhibitions, programs, and publications, as well as the dedicated efforts of trustees and a lean staff, helped the Museum conclude FY2009 with a relatively small unrestricted operating deficit of less than $35,000—our first deficit in six years. The audited financial statements from FY2009 show that the Museum excels at managing its finances in an efficient and effective manner, spending 71 percent of its budget on core programs and activities and 29 percent on fundraising and administration.

**FY2009 SOURCES OF SUPPORT & REVENUE**

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<th>Source of Support</th>
<th>Amount (USD)</th>
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<td>Contributed Income and Services</td>
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<td>Other Earned Income</td>
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<td>In-kind Contributions</td>
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**FY2009 EXPENSES**

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<td>Fundraising</td>
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<td>General Administrative</td>
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**CONTRIBUTORS**

Gifs received July 1, 2008 to June 30, 2009 excluding gifts for the Capital Campaign.  

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Chroma Endowment Fund  
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New York City Councilmember, District 8
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The Honorable Daniel R. Garodnick,
Manhattan Borough President Scott M. Stringer
New York City Department of Cultural Affairs
Christine C. Quinn,
New York City Council, the Honorable
Mr. and Mrs. Lee Wright
Smart Workout
Richard's Interior Designs
OpenSkies
McKenzie Design
Charla Krupp
Italian Wine Merchants
Corey Hayes Photography
Con Edison
Bradford Renaissance Portraits
and
$1,000 and above
make our work possible.
Of $1 to $999 also helped to
of $1,000 to $4,999 (continued)
3 Anonymous Gifts
Zimmer Gunsul Frasca Architects LLP
Rodney and Mary Yanker
World Wide Events, Ltd
Wilson Woodworks
William C. Dowling Jr. Foundation
Stacey and Jeffrey Weber
W.P . Carey & Co., LLC
Gerry Vos
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Kiliaen Van Rensselaer
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SPECIAL EVENTS

CHAIRMAN’S LEADERSHIP AWARD DINNER

The Museum presented its Chairman’s Leadership Award to William H. Donaldson at a black-tie dinner at the Museum on June 16, 2009. The dinner, the Museum’s most important fundraiser of the year, raised $924,515. At the event, the Museum also presented its Gotham Giant Award to Richard A. Cook, AIA and Robert F. Fox Jr., AIA of Cook+Fox Architects for their pioneering work on the Bank of America Tower at One Bryant Park. Pictured at the dinner, on the left, are: James G. Dinan, Museum Chairman, Mr. Fox, Helena Durst of The Durst Organization, Susan Henshaw Jones, Ronay Menschel Director, Michael Davidson of Bank of America, and Mr. Cook.

WINNIE BALL

The Museum’s Director’s Council hosted its annual Winter Ball in the Museum’s landmark building on March 10, 2009. The gala, sponsored by LEVIEV Diamonds and Versace, raised $471,600 for the Museum.

BIG APPLE BASH

The Museum’s newly formed Young Members Circle (YMC) held its first fundraiser, the Big Apple Bash, at the Museum on August 7, 2008. The event raised $1,020. Pictured on the left are YMC co-chairs Brooke Heidecorn and Liza Eaton welcoming guests to the Museum’s Fifth Avenue Terrace. Right, the party in full swing.

CABARET

The Museum’s annual Cabaret gala, sponsored by Withers Bergman, LLP took place at the Museum on May 18, 2009 and raised $151,850. Approximately 150 guests enjoyed cocktails, a seated dinner, and a show-stopping performance by TONY award winning actress and singer Christine Ebersole. Cabaret Committee Chairs responsible for the evening’s success included several Museum trustees and their spouses: Friederike and Jeremy Biggs, Nancy and James E. Buckman, Mary and Marvin Davidson, Jim Lebenthal, Polly and Newton R.S. Merrill, Elizabeth Miller and James G. Dinan, Mary Ann and Bruno A. Quinson, and Elizabeth Farran Tozer and James Tozer.

SPRING LECTURE SYMPOSIUM

The Museum’s annual Spring Lecture Symposium and Luncheon, sponsored by 1stdibs and chaired by Museum trustee Elizabeth Farran Tozer, took place on April 27, 2009. 319 guests enjoyed lively and informative illustrated lectures by noted interior designer Jamie Drake, A.S.I.D., and esteemed architect Gilbert P. Schaffer III, AIA, followed by a seated luncheon in the Museum’s galleries. The event raised $183,440. Pictured above, left to right, are Mr. Schaffer, Susan Henshaw Jones, Mr. Drake, Mrs. Tozer, and Museum trustees James P. Druckman and James Lebenthal.

CLOSING RECEPTION FOR CATHOLICS IN NEW YORK, 1808 – 1946

The Museum’s annual Children’s Holiday Party took place on December 8, 2008. Sponsored by LEVIEV Diamonds and J. Mendel, the event raised $180,447 and was attended by 550 guests.

NEW YORK AFTER DARK

On December 22, 2008, the Museum held a closing reception to celebrate the outstanding success of the exhibition Catholics in New York, 1808-1946. On view from May 16 through December 31, 2008, the show was seen by 138,699 visitors, including 2,483 school children.

The Museum’s Director’s Council hosted its annual New York After Dark Party, featuring cocktails, buffet supper, and dancing on the Museum’s terraces, on September 23, 2008. Sponsored by LEVIEV Diamonds and J. Mendel, the event raised $308,380 and was attended by 431 guests.