

Annual Report
JULY 2022–JUNE 2023



THE FRICK COLLECTION

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ANNUAL REPORT JULY 2022 – JUNE 2023

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Giovanni Battista Moroni (b. ca. 1520–24; d. 1579/80), *Portrait of a Woman*, ca. 1575, oil on canvas, The Frick Collection, gift of the Assadour O. Tavitian Trust; photograph by Joseph Coscia Jr.

The Frick Collection Board of Trustees

As of June 30, 2023

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DIRECTOR'S REPORT

Ian Wardropper

Anna-Maria and Stephen Kellen Director

This past fiscal year was marked by a great increase in activity at Frick Madison, our institution's temporary home during the renovation and enhancement of our historic Fifth Avenue buildings. Visitors enjoyed a slate of exciting special exhibitions, and our librarians continued to seek out new ways to bring the vast resources of the Frick Art Reference Library to researchers both local and international. We launched a number of in-person and online programs, published an array of scholarly and popular titles, and saw the implementation of several important initiatives, including the introduction of free youth admission at Frick Madison. We owe the many successes of the past year to our enthusiastic community of members, donors, and visitors, all of whom play an important part in supporting our efforts to carry out our mission.

The beginning of the fiscal year coincided with the presentation of the fourth work in our acclaimed series *Living Histories: Queer Views and Old Masters*, which featured a new work by each of four New York City-based contemporary artists, created in response to iconic portraits from the permanent collection. Toyin Ojih Odutola's *The Listener*, a large-scale charcoal, pastel, and chalk drawing of an imagined historical figure, was displayed in conversation with two paintings made by Rembrandt, *Nicolaes Ruts* and *Self-Portrait*, thereby underscoring

similarities with parallel fictions in Old Master portraiture.

In the fall, we opened *The Eveillard Gift*, which showcased the generous promised gift of Elizabeth M. Eveillard, Chair of the Board of Trustees, and her husband, Jean-Marie, himself a former Frick Trustee. The gift of twenty-five works on paper and one oil sketch is the largest and most significant of its kind in the museum's history. According to a glowing review in *The Wall Street Journal*, the show "suggest[ed] the impressive caliber of the donors' larger collection and the museum's continued commitment to the study of European drawings." Indeed, the gift will add to our existing holdings by Boucher, Constable, Degas, Fragonard, Goya, Watteau, and others, simultaneously introducing works by artists not previously represented at the museum, including Gustave Caillebotte, Maurice-Quentin de La Tour, John Singer Sargent, and Élisabeth-Louise Vigée Le Brun.

This year also saw two special installations organized in conjunction with our ongoing Diptych book series. From October to January, *Olafur Eliasson and Claude Monet* featured a canvas by the internationally celebrated Icelandic-Danish artist that took the form of an abstract color wheel derived from the palette of the Frick's *Vétheuil in Winter* by Monet. The pairing explored thought-provoking ideas about light, color, and perception as well as man's relationship



to the natural world. For the second Diptych-inspired installation, *Nicolas Party and Rosalba Carriera*, the Swiss-born pastelist created a site-specific mural in the Italian Galleries of Frick Madison in response to the collection's *Portrait of a Man in Pilgrim's Costume* by Rosalba Carriera, the leading pastel portraitist of the eighteenth century. Party's stunning mural—which was unveiled in June 2023 and will be displayed through the end of our temporary residency—is a meditation on portraiture, disguise, and the history of the pastel medium.

Rosalba's portrait is just one work from a recent bequest by Alexis Gregory, the founder of Vendome Press and a longtime friend of the Frick. *The Gregory Gift*, which opened in February 2023, presented twenty-eight fine and decorative works of art ranging from the sixteenth to the eighteenth centuries. These beautiful objects were drawn from Gregory's extensive collection, which he assembled in the style of a Renaissance *Kunstammer*, with pieces carefully selected for their unique qualities, fine materials, and important provenances. This jewel-box show—the first to be organized by Marie-Laure Buku Pongo, the Frick's most recently appointed curator—was praised by *The Wall Street Journal*, which wrote: "Within Frick Madison's Brutalist gray galleries, these beautiful and fascinating luxuries stimulate the inquisitive mind as well as the curious eye."

During our renovation project and residency at Frick Madison, select works from the permanent collection left New York City for the first time in more than eighty years to travel to important exhibitions around the world. Rembrandt's *Polish Rider* returned to Poland, where it was on view from May through mid-October, first at the Royal Łazienki Museum in Warsaw followed by the Wawel Royal Castle in Kraków. In the fall, ten of our Dutch works were showcased at the Mauritshuis in The Hague, in the exhibition *Manhattan Masters: Rembrandt and Friends from the Frick NYC*. Other major loans that season included Hans Holbein's portrait of Sir Thomas More to The Metropolitan Museum of Art and Turner's monumental canvases *Cologne, the Arrival of a Packet-Boat: Evening* and *The Harbor of Dieppe: Changement de Domicile* to the National Gallery, London. For four months beginning in March, the Museo Nacional del Prado in Madrid displayed nine Frick canvases by El Greco, Goya, Murillo, and Velázquez alongside works from its famed collection. Finally, as part of the Rijksmuseum's *Vermeer* show, our three Vermeer paintings were presented in Amsterdam from February 10 through June 4, 2023. We were thrilled to take part in this unprecedented exhibition, which brought together the most works by the Dutch master ever assembled. The Frick was hailed widely in the international press as a key contributor, and a detail of our iconic *Mistress and Maid* was featured on a massive banner adorning the Rijksmuseum's façade. We were gratified that this once-in-a-lifetime event

prompted a wave of renewed interest and scholarship on Vermeer.

A highlight of the fiscal year was the Frick's acquisition of Giovanni Battista Moroni's stunning *Portrait of a Woman* (cover), the generous gift of the Assadour O. Tavitian Trust. The news was announced in a feature article in *The New York Times* in January. Moroni's painting, created around 1575, was included in our monographic 2019 exhibition on the artist, lent by the late Aso Tavitian, a Frick Trustee from 2008 until his death, in 2020. The anonymous portrait is the most significant Italian Renaissance painting the museum has acquired in more than half a century, and it marks the first female portrait among those holdings.

In addition to the two aforementioned Diptych books, four other volumes were published as part of the series of the same name, bringing the total number of Diptych titles to thirteen. In the fall of 2022, we released *Cocktails with a Curator*, a light-hearted publication based on our wildly popular pandemic-born video series. Mirroring the format of the acclaimed videos, the book pairs lively descriptions of selections from the permanent collection with themed libations, offering an engaging introduction to the fascinating stories behind some of the Frick's most beloved works. The publication was included in many year-end holiday gift lists, and our promotional videos featuring the book's authors—curators Xavier F. Salomon, Aimee Ng, and Giulio Dalvit—were among the most viewed on our YouTube and social media channels. Finally, in March 2023, we published

Regarding Ingres: Fourteen Short Stories, a collaboration between the Frick and New York University's Creative Writing Program, in which graduate students from writer Darin Strauss's class penned vividly imagined responses to the Frick's *Comtesse d'Haussonville* by Jean-Auguste-Dominique Ingres.

In the galleries and online, the members of our Education Department continued to engage art lovers with a variety of thought-provoking programs. Cheng-Harrell Open Nights continued to grow in popularity, offering free admission and special themed programming on the evenings of November 4 (inspired by *The Eveillard Gift*), February 24 (inspired by *The Gregory Gift*), and June 23 (a "Pride and Pastels" celebration in honor of Pride Month and the debut of the Nicolas Party mural). Another highly successful education initiative was the introduction of free youth admission to Frick Madison for the remainder of our temporary residency. We are immensely grateful to Christian Keese, Virginia and Randall Barbato, and Vladimir Jelisavcic for supporting this important offering.

Monthly Sketch Nights reintroduced onsite drawing programs, which had been suspended during the pandemic shutdown. In April and May, our educators offered Gallery Conversations, inviting participants to look closely at single works of art through facilitated discussion. We were thrilled to also re-establish in-person free guided visits for public schools, colleges, and universities—in addition to ongoing free online visits for all classes—and by the end of the fiscal year, the program had welcomed more

than 3,700 students, over 50% of whom came from public schools. To engage visitors who live far away or cannot make it to our galleries for whatever reason, we continued to present an array of free interactive online programs over Zoom, among them Continue the Conversation and Drawing Together.

The department also hosted three Ayesha Bulchandani Undergraduate Interns, whose projects included the creation of videos in our *Closer Look* intern series. These videos joined numerous others produced this year—including those featuring behind-the-scenes looks at the renovation project, spotlighting the conservation of objects presented in *The Gregory Gift*, and sharing curators' reflections on works from *The Eveillard Gift*. We are proud to offer these videos as yet another way for members of our global audience to engage with the collection.

The Frick undertook a number of projects in conjunction with our community partners, including professional development opportunities for educators. Workshops and other programs were held at Frick Madison with teachers and faculty from the City University of New York, Success Academy, and the New York City Art Teachers Association.

On April 14, 2023, via Zoom, we co-hosted the annual *Symposium on the History of Art* with New York University's Institute of Fine Arts. Since 1940, this symposium has provided a forum for graduate students from across the Northeast to present original art history research. Finally, the Frick Film Project, a longtime collaboration with the Ghetto Film School, conducted its yearly cycle

of gallery seminars, table reads, and filming at Frick Madison. The previous class's film was screened in April at Metrograph theater on New York City's Lower East Side.

Other partner and community happenings included participation in the Madison Avenue Business Improvement District's seasonal gallery walks, the offer of free admission in partnership with Bloomberg Connects during Open House New York Weekend in October, and the establishment of a new partnership with the Lenox Hill Neighborhood House.

All online education programs continued to include live CART captioning. American Sign Language interpretation and Assistive Listening Devices were offered for in-person gallery talks, with other accessibility services available by request for all programs. Also in October, we held our first dedicated public program for people with disabilities, welcoming nearly thirty members of the deaf and hard of hearing community to an after-hours tour of *The Eveillard Gift*, with ASL interpretation. These and other initiatives are part of our larger diversity, equity, accessibility, and inclusion (DEAI) efforts, which this year included the launch of a beta version of our Spanish guide on the Bloomberg Connects app. In July, I was extremely proud when the Frick was recognized by the Mayor's Office with the 2022 Sapolin Accessibility Award for Employment for our efforts to further the inclusion of people with disabilities among our staff.

The Frick Art Reference Library continued to serve students and researchers in its reading room at Frick Madison, to

share its vast resources digitally, and to seek out new opportunities for growth. Notably, the library's digital lab completed a two-and-a-half-year project to digitize 74,000 images along with corresponding documentation from the Photoarchive, the library's founding collection. Funded by the National Endowment for the Humanities, this important project has enabled us to make these materials globally accessible through the library's online catalog and through the Frick Digital Collections. In particular, the project makes available digital records of negatives and transparencies that were previously inaccessible. The library also launched a partnership with New York University's GLAM-E Lab to develop a framework to assess copyright among the Photoarchive's holdings, which will allow materials to be released into the public domain.

To thank our members for their loyalty, we offered a number of exclusive events and programs, including monthly Member Mornings and Evening Hours, members-only sessions of our most popular virtual programs, previews and evening viewings of special exhibitions, and a book signing and reception to celebrate the publication of *Cocktails with a Curator*.

On September 20, we hosted the Behind-the-Scenes Luncheon at the Cosmopolitan Club, welcoming Fellows and Young Fellows at the Contributing level and above. I updated guests on the progress of the renovation and was followed by Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator, who spoke about upcoming presentations. April Kim Tonin, the Ayesha

Bulchandani Head of Education and Public Engagement, discussed new educational offerings.

The Autumn Dinner, held at the Metropolitan Club on October 17, was attended by some 275 guests. The evening honored Marina Kellen French, a longtime supporter of the Frick and a celebrated champion of arts and education throughout New York City and around the world. The benefit raised nearly \$1.2 million in support of the Frick's education programs and conservation and research projects.

On March 30, nearly 550 Young Fellows and guests attended the Young Fellows Ball, the second to be hosted at Frick Madison. Raising more than \$300,000, the "Bejeweled" evening was inspired by the gems and jewels on objects from *The Gregory Gift*. Guests enjoyed dancing, after-hours gallery access, themed talks, and a special "Step into a Fragonard" photo experience. Also in March, fourteen Contributing Young Fellows and above traveled with Xavier to Amsterdam to see the Frick's trio of Vermeers at the Rijksmuseum and to enjoy other art-inspired activities around the city. This was the first such trip designed especially for Young Fellows. Finally, on May 31, we held our annual Spring Garden Party for Fellows and Young Fellows, which this year celebrated the opening of the special exhibition *Nicolas Party and Rosalba Carriera*.

All of the events, exhibitions, and programs we offered inspired our community to give generously. We are particularly grateful to those individuals who donated to the Annual Fund,

which supports the daily operations of the museum and library. We raised more than \$1.5 million for the Annual Fund, 95% of which was received during November and December, thanks to the generous challenge grant of Trustee Stephen A. Schwarzman.


Our Board of Trustees welcomed three new members: Rafael Mason, Karen Z. Gray-Krehbiel, and Suzzara Durocher. Rafael brings to the Board years of financial and legal expertise from his position at Bain Capital and previous roles at American Express and Goldman Sachs. Through both his professional and personal interests, he has actively promoted programs that increase access to the arts. Karen, who has supported numerous Frick initiatives over the years, including the *Campaign for the Frick*, has a wealth of leadership experience from her many civic and philanthropic associations, notably those in her home city of Chicago. Suzzara, a great-great-granddaughter of founder Henry Clay Frick, sits on the boards of various educational organizations and is a trustee of the Helen Clay Frick Foundation and a former vice chair of the Frick Art & Historical Center in Pittsburgh. We look forward to collaborating with Rafael, Karen, and Suzzara on the many key projects underway during this pivotal time in the institution's evolution.

In March, we celebrated Barbara G. Fleischman, who stepped down from the Board after a decade and a half of dedicated service. Over the years, Barbara generously contributed her time and input as a member of numerous Board committees, including the Development

Committee, of which she served as chair from 2008 to 2017. She is a founding member of the Henry Clay Frick Associates and has been a generous supporter of special exhibitions and numerous library programs. In 2021, she named the position of Associate Chief Librarian for Archives and Records Management, a key role that supports the institution's scholarly mission. We are deeply grateful for her many contributions, and in recognition of her unwavering commitment to the Frick, she has been named a Trustee Emerita.

As we reflect on another successful year at Frick Madison, we remain eager to return to our historic Fifth Avenue home once the renovation project is completed. Work at the site continues apace, with new spaces starting to take shape, thanks to the enormous efforts of the Frick's capital projects and operations teams, Selldorf Architects, and preservation architects Beyer Blinder Belle—and, of course, with your support.

Throughout this project, the Frick staff and I continue to be so very grateful for all the enthusiastic messages we receive, the public's interest in our programs and activities, the ongoing generosity of our donors and loyal members, and the myriad visitors we welcome on a weekly basis. All of you truly make our institution the great home for art that it is, inspiring us to aim for ever-greater heights. On behalf of the Board of Trustees and the entire staff of The Frick Collection, thank you.



Exhibitions

The Eveillard Gift

October 13, 2022, through
February 26, 2023

Olafur Eliasson and Claude Monet

October 20, 2022, through
January 22, 2023

The Gregory Gift

February 16 through July 9, 2023

Nicolas Party and Rosalba Carriera

June 1, 2023, through March 3, 2024

Museum Acquisitions

Giovanni Battista Moroni, *Portrait of a Woman*, ca. 1575, oil on canvas, gift of the Assadour O. Tavitian Trust

Seventy-five dishes, tablewares, and decorative domestic objects, French (two pieces possibly Italian), late sixteenth through late eighteenth centuries, faience (tin-glazed earthenware), gift of Sidney R. Knafel

Notable Library Acquisitions

Appuleii Metamorphoseon, libri XI (Leiden, 1786), purchased through The Robert Lehman Fund, in memory of Robert Lehman

The Baldwin Spencer Collection of Australian Pictures and Works of Art, by Melbourne Fine Art Society (Melbourne, 1919)

La banlieue de Paris, by Blaise Cendrars (Paris, 1949), gift of Stephen J. Bury

Brett Whiteley: Catalogue Raisonné, 1955–1992, by Kathie Sutherland (Melbourne, 2020)

Coleção Fundação Edson Queiroz, by Camila Perlingeiro (Rio de Janeiro, 2018), purchased in honor of Ambassador Walter J. P. Curley

Collection de cent-vingt estampes, gravées d'après les tableaux & dessins qui composoient le cabinet de M. Poullain... (Paris, 1781), purchased in honor of Michael L. Rosenberg

La Collezione Cerruti: Catalogo generale, by Carolyn Christov-Bakargiev (Turin, 2021), purchased through The Robert Lehman Fund, in memory of Robert Lehman

La cucina futurista, by F. T. Marinetti and Fillia (Milan, 1932), gift of Stephen J. Bury

A Cultural History of Furniture, by Christina M. Anderson (London, 2022), gift of Robert H. and Clarice Smith

Dominicus Custos, by Jörg Diefenbacher (The Netherlands, 2022), purchased in honor of Charles Ryskamp

Ethiopia Illustrated: Sacred Paintings, Maps and Drawings: An Anthology, by Dorothea McEwan (Addis Ababa, 2021), purchased through the Homeland Fund

Fernando Zóbel: Catálogo razonado de pinturas, 1946–1984, by Alfonso de la Torre (Madrid, 2022), purchased in honor of Jonathan Brown

Imperial Curiosity: Early Views of Pakistan, 1845–1906, by F. S. Aijazuddin (Lahore, 2021), purchased in honor of Samuel Sachs II

Korpus dzieł malarzkich Henryka Siemiradzkiego, by Jerzy Malinowski (Warsaw, 2021), purchased in honor of Howard J. Phipps Jr.

Margherita Caffi e l'atelier dei Vicenzini, by Gianluca Bocchi and Ulisse Bocchi (Parma, 2022), purchased through The Robert Lehman Fund, in memory of Robert Lehman

Une odysée en pendules: chefs-d'oeuvre de la collection Parnassia, by Jean-Dominique Augarde (Dijon, 2022), gift of the estate of Winthrop Kellogg Edey

Profond aujourd'hui, by Blaise Cendrars (Paris, 1926), gift of Stephen J. Bury

Le spectacle est dans la rue, by A. Mouron Cassandre (Montrouge, 1936), gift of Stephen J. Bury

Notable Library Acquisitions

(continued)

Tableaux de la galerie du château de Châteauneuf-sur-Loire (Paris, 1786), purchased through The Patrick A. Gerschel Fund, in memory of André Meyer

Titian: Sources and Documents, by Charles Hope (London, 2023), purchased through The Robert Lehman Fund, in memory of Robert Lehman

Sammelband of five auction catalogues (Paris, 1781–86), purchased through The Gould Fund

Publications

Cocktails with a Curator, by Xavier F. Salomon, Aimee Ng, and Giulio Dalvit; The Frick Collection in association with Rizzoli Books, 2022

The Eveillard Gift, by Giulio Dalvit, Aimee Ng, and Xavier F. Salomon; The Frick Collection in association with Paul Holberton Publishing, 2022

Veneziano's Coronation of the Virgin (Frick Diptych), by Nico Muhly and Xavier F. Salomon; The Frick Collection in association with D Giles Limited, 2022

Vermeer's Maps, by Rozemarijn Landsman; The Frick Collection in association with DelMonico Books/D.A.P. New York, 2022

Bronzino's Lodovico Capponi (Frick Diptych), by Daniel Mendelsohn and Aimee Ng; The Frick Collection in association with D Giles Limited, 2023

The Gregory Gift, by Marie-Laure Buku Pongo; The Frick Collection in association with Paul Holberton Publishing, 2023

Monet's Vétbeuil in Winter (Frick Diptych), by Olafur Eliasson and Susan Grace Galassi; The Frick Collection in association with D Giles Limited, 2023

Regarding Ingres: Fourteen Short Stories; The Frick Collection in association with Rizzoli Books, 2023

Riccio's Oil Lamp (Frick Diptych), by Ian Wardropper and James Fenton; The Frick Collection in association with D Giles Limited, 2023

Titian's Man in a Red Hat (Frick Diptych), by Giulio Dalvit and Elizabeth Peyton; The Frick Collection in association with D Giles Limited, 2023

Free Public Evenings

Cheng-Harrell Open Nights

November 4, 2022

February 24, 2023

June 23, 2023

Sketch Night at Frick Madison

July 22, 2022

August 26, 2022

September 23, 2022

October 21, 2022

December 2, 2022

January 20, 2023

March 24, 2023

April 28, 2023

May 19, 2023

Selected Virtual Programs

Frick Art Reference Library Book Club

July 12, 2022

November 17, 2022

April 27, 2023

Continue the Conversation

July 13, 2022

October 20, 2022

December 8, 2022

January 18, 2023

February 21, 2023

March 14, 2023

April 24, 2023

May 23, 2023

June 14, 2023

Drawing Together

July 27, 2022

November 30, 2022

February 8, 2023

May 17, 2023

Author Talk: Fiona Davis and

The Magnolia Palace

July 28, 2022

*Library Collection Highlight: Bibliography
of BIPOC Artists, Dealers, and Collectors*

August 3, 2022

Virtual Symposia

The Montias Database: Exploring Seventeenth-Century Dutch Domestic Interiors Digitally

March 21, 2023

Presented by the Digital Art History Lab,
Frick Art Reference Library

Symposium on the History of Art

April 14, 2023

Presented by The Frick Collection and
the Institute of Fine Arts, New York
University

Video Episodes

Closer Look

Three episodes

Curators Reflect: The Eveillard Gift

Five episodes

One Hundred Years at the Library

Five episodes

Renovation Stories

Three episodes

Where in the World?

Two episodes

STATEMENT OF FINANCIAL POSITION

June 30, 2023, and 2022

	2023	2022
<i>Assets</i>		
Cash and cash equivalents	\$ 24,708,178	\$ 28,149,661
Contributions receivable, net	32,094,935	36,901,713
Due from broker for securities sold	828,468	1,317,688
Inventory	860,040	609,015
Prepaid expenses, receivables, and other assets	1,638,729	1,236,522
Prepaid pension benefits	131,479	—
Investments in securities	389,046,400	329,968,334
Property and equipment, net	220,206,251	141,294,441
Total assets	\$ 669,514,480	\$ 539,477,374
 <i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	19,797,993	11,735,509
Loans payable	103,737,889	3,480,429
Accrued post-retirement health and other benefits	—	2,501,917
Accrued pension benefits	7,499,731	7,016,765
Total liabilities	131,035,623	24,734,620
 <i>Net Assets</i>		
Without donor restrictions	302,593,960	295,007,536
With donor restrictions		
Time or purpose restricted	193,028,879	177,889,061
Held in perpetuity	42,856,018	41,846,157
Total with donor restrictions	235,884,897	219,735,218
Total net assets	538,478,857	514,742,754
Total liabilities and net assets	\$ 669,514,480	\$ 539,477,374

Note 1

For purposes of brevity, the June 30, 2023, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PKF O'Connor Davies, LLP, which rendered an unmodified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the institution's financial position. A complete Report of the Independent Auditors is available by writing to the development office of The Frick Collection.

Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of the Frick's programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of museum and library collection items; unsolicited, unrestricted contributions of \$50,000 or more (which are designated by the Board of Trustees as contributions to the *Campaign for the Frick: Honoring the Past and Enhancing the Future*); depreciation of property and equipment; pension and post-retirement plan adjustments; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Frick Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Frick makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year (the spending rate). The spending rate was 4.5% for fiscal years 2023 and 2022. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.

STATEMENT OF ACTIVITIES

June 30, 2023 (with comparative totals for the year ended June 30, 2022)

	<i>Without Donor Restrictions</i>			<i>With Donor Restrictions</i>			<i>Total</i>	
	General	Board Designated	Total without Donor Restrictions	Time or Purpose Restricted	Held in Perpetuity	Total with Donor Restrictions	2023	2022
Operating support and revenues								
Net investment return —								
4.5% spending policy	\$ 15,376,464	\$ —	\$ 15,376,464	\$ —	\$ —	\$ —	\$ 15,376,464	\$ 14,781,748
Other interest income	(25,108)	—	(25,108)	—	—	—	(25,108)	68,993
Admission fees	946,478	—	946,478	—	—	—	946,478	1,261,923
Membership	2,696,121	—	2,696,121	—	—	—	2,696,121	2,418,188
Bookstore sales and miscellaneous	1,634,316	—	1,634,316	—	—	—	1,634,316	270,126
Contributions	5,407,272	—	5,407,272	1,745,176	—	1,745,176	7,152,448	7,362,850
	26,035,543	—	26,035,543	1,745,176	—	1,745,176	27,780,719	26,163,828
Net assets released from restrictions	2,505,303	—	2,505,303	(2,505,303)	—	(2,505,303)	—	—
Total operating support and revenues	28,540,846	—	28,540,846	(760,127)	—	(760,127)	27,780,719	26,163,828
Operating expenses								
<i>Museum programs</i>								
Operations	9,637,411	—	9,637,411	—	—	—	9,637,411	8,799,376
Special exhibitions, concerts & lectures	528,102	—	528,102	—	—	—	528,102	134,546
Bookstore, including cost of sales	1,552,916	—	1,552,916	—	—	—	1,552,916	1,268,076
Total museum programs	11,718,429	—	11,718,429	—	—	—	11,718,429	10,201,998
<i>Library programs</i>								
Operations	6,129,340	—	6,129,340	—	—	—	6,129,340	6,002,759
Special programs	86,000	—	86,000	—	—	—	86,000	207,255
Total library programs	6,215,340	—	6,215,340	—	—	—	6,215,340	6,210,014
Total programs	17,933,769	—	17,933,769	—	—	—	17,933,769	16,412,012
<i>Supporting services</i>								
General and administrative	7,655,220	(913,850)	6,741,370	—	—	—	6,741,370	6,756,007
Fundraising	4,541,938	—	4,541,938	—	—	—	4,541,938	4,051,233
Total supporting services	12,197,158	(913,850)	11,283,308	—	—	—	11,283,308	10,807,240
Total operating expenses	30,130,927	(913,850)	29,217,077	—	—	—	29,217,077	27,219,252
Excess of operating support and revenues over operating expenses	(1,590,081)	913,850	(676,231)	(760,127)	—	(760,127)	(1,436,358)	(1,055,424)
Non-operating support and revenues								
Contributions	—	—	—	12,981,923	1,009,861	13,991,784	13,991,784	23,637,632
Loan forgiveness	—	—	—	—	—	—	—	5,344,400
Depreciation	—	(1,577,270)	(1,577,270)	—	—	—	(1,577,270)	(1,603,782)
Acquisition of collection items	—	—	—	—	—	—	—	(8,680)
Net investment return designated for long-term investment	—	5,328,931	5,328,931	4,394,645	—	4,394,645	9,723,576	(28,548,027)
Net investment return designated for Capital Campaign	—	759,512	759,512	—	—	—	759,512	64,754
Write-offs	—	—	—	—	—	—	—	—
Pension and post-retirement benefit plan ASC 715 liability adjustments	3,069,704	(676,292)	2,393,412	—	—	—	2,393,412	5,118,475
Net assets released from restrictions for purchase of collection items	—	(118,553)	(118,553)	—	—	—	(118,513)	—
Net assets released from restrictions	—	1,476,623	1,476,623	(1,476,623)	—	(1,476,623)	—	—
Total non-operating support revenue and expenses	3,069,704	5,192,951	8,262,655	15,899,945	1,009,861	16,909,806	25,172,461	4,004,772
Change in net assets	1,479,623	6,106,801	7,586,424	15,139,818	1,009,861	16,149,679	23,736,103	2,949,348
Net assets								
Beginning of year	4,547,495	290,460,041	295,007,536	177,889,061	41,846,157	219,735,218	514,742,754	511,793,406
End of year	\$6,027,118	\$296,566,842	\$302,593,960	\$193,028,879	\$42,856,018	\$235,884,897	\$538,478,857	\$514,742,754

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