Mission
A Blockbuster Year
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THE MINT MUSEUM IS A LEADING, INNOVATIVE MUSEUM OF INTERNATIONAL ART AND DESIGN COMMITTED TO ENGAGING AND INSPIRING ALL MEMBERS OF OUR GLOBAL COMMUNITY.
The Mint Museum celebrated its 2013-14 year in a big way – by hosting its largest and grandest exhibition since the opening of Mint Museum Uptown. *Inventing the Modern World: Decorative Arts at the World’s Fairs 1851-1939* was the first show to take up two full levels of exhibition space and included some of the most beautiful, inspiring, and historically significant objects presented in the cultural capitals of the world during major expositions of the nineteenth and early twentieth centuries. Kicking off the fall season, this exhibition set the tone for a year that continued to exceed expectations locally, regionally, and globally.

The spring brought a completely different type of blockbuster to Charlotte – one that also proved popular with audiences. *Women of Vision: National Geographic Photographers on Assignment* showcased the influential work of 11 award-winning photojournalists, and brought several of them to Charlotte for lectures, appearances, and special events. But those were just the bookends – with other exhibitions including *Bearing Witness: The New York Photo League and Sonia Handelman Meyer* (hailed by The New York Times) and *Allure of Flowers: Botanical Motifs in Craft, Design, &


**AFRICAN ART**
Diane Englander

**AMERICAN ART**
Jean & Carl Johnson
*in memory of Lillian Posten Johnson and her friend Blanche Lazell*

**ART OF THE ANCIENT AMERICAS**
Dorian & Larry Denburg
*in memory of Marjorie Scott*

**CONTEMPORARY CRAFT**
Daisy Wade Bridges
Delhom Service League
*2013 Potters Market Invitational*
Gretchen & Nelson Grice
Eugenie & Lael Johnson

**DECORATIVE ARTS**
Malcom Fletcher & Louise Glenn
Chris Maupin Trust for Ancient Art

**DESIGN**
Mr. & Mrs. Matthew Benson
Ted Noten
Beth Quartapella & Patti Tracey
Seletti
Yuval Tal
Linda & Joseph Wolfe
*in honor of Laura & Michael Frisby*
Zojirushi American

**EUROPEAN ART**
Suzanne L. Crist

**FASHION**
Jay Everette *in honor of Charles Mo*
Mrs. John William Harris

**LATIN AMERICAN ART**
Gretchen & Nelson Grice

**MODERN & CONTEMPORARY ART**
Andy Warhol Foundation for the Visual Arts
Bank of America Corporation
Lee Clarke
Carol & Arthur Goldberg Collection
I. Michael Kasser
Peter Norton Family
Heather & Tony Podesta Collection
Robert & Sheri Reindollar
Rosenblum Family Collection
John & Carolyn Satterfield
Steven Schmidt

**NATIVE AMERICAN ART**
Gretchen & Nelson Grice


PURCHASES

AMERICAN ART
The Katherine and Thomas Belk Foundation

CONTEMPORARY CRAFT
Delhom Service League
Donna & Al De Molina
Laura & Michael Grace
Yvonne & Richard McCracken
Lorne Lassiter & Gary Ferraro
Windgate Charitable Foundation

DECORATIVE ARTS
Elkin Goddard Alston Estate
   in memory of Mary Goddard Pickens

DESIGN
Dr. Kim Blanding
Finley Clarke & Vani Hari
Deidre & Clay Grubb
Lynda & Bob Wilhelm

FASHION
Wells Fargo

MODERN & CONTEMPORARY ART
2012 Vote for Art Gala
Anonymous Donor
Ronald Carter
Mike Davis
Andy DeW & Tom Warshauer
Dee Dixon
Jay Everette
Patty & Alex Funderburg
Paula & Jerome Gottesman
Sharon & Rob Harrington


Collection of The Mint Museum.

The Mint also brought compelling scholarship with the traveling show *New Eyes on America: The Genius of Richard Caton Woodville*; showcased the strengths of its Craft + Design Collection with *Allure of Flowers: Botanical Motifs in Craft, Design, & Fashion*; lured fashionistas with *Dior, Balmain, Saint Laurent: Elegance and Ease*; and shined a new spotlight on the *Arts of Africa*.

The Mint focused efforts on offering critical scholarship to the field, including publishing *Bearing Witness: The New York Photo League and Sonia Handelman Meyer*, a fully-illustrated 96-page exhibition catalogue which offered significant new scholarship on the New York Photo League and the work of Sonia Handelman Meyer in particular, including essays by the exhibition curator, as well as guest essayist Lili Corbus Geer, Ph.D., an art historian who is considered a leading expert in the field. This groundbreaking publication illustrated major themes and concerns never before addressed in other scholarly outlets though a discussion of specific works included in the exhibition and reproduced—in many cases for the first time ever—in this exhibition catalogue.

Each exhibition was accompanied by a robust slate of engaging public programs and events, such as panel discussions and lectures given by a range of presenters including curators, historians, and artists. Every Wednesday evening from 5-9 p.m., the museum remained open and free to the public; the special evenings were also accompanied by thematic activities, events, and programs related to collections and exhibitions designed to further engage audiences.
**FUN FOR ALL AGES**

Students, children, teens, families, and adults enjoyed popular favorites as well as exciting new learning and engagement programs. Curriculum-based tours, Student Artist (STAR) Gallery exhibitions, traveling kits, artists residencies in schools, and teacher professional development workshops served K-12 students and teachers from public, private, independent, and charter schools. School tours integrated visual art with language arts, history, and STEM (science, technology, engineering, and mathematics), and special exhibitions such as the *Inventing the Modern World*, *Bearing Witness*, and *Women of Vision* were popular learning experiences with some tours incorporating a hands-on component. With the support from two local foundations, an artist residency with sixth and seventh grade visual art and language arts students at Ranson Middle School, a Project L.I.F.T. school, integrated art, reading, and writing, and honed students’ critical thinking skills using the museum’s contemporary art collection as a catalyst. Artist Felicia Van Bork conducted the weeklong residency at Ranson. In addition, artists through Clayworks led mini artist residencies based on the Mint’s renowned Craft + Design Collection at several schools.

Many adult programs correlated with special exhibitions. Highlights include lectures by Jason Busch and Catherine Futter, curators of *Inventing the Modern World*; and the archivist from Tiffany & Co., Annamarie Sandecki. This exhibition also sparked an innovative panel examining inventions that will change contemporary living in the fields of health care, energy, technology, and design. Sonia Handelman Meyer, whose works were featured in *Bearing Witness*, spoke several times, including as part of a panel with photographer Carolyn DeMeritt and historian Dr. Lili Corbus. The National Geographic photojournalist Amy Toensing drew a crowd when she spoke about *Women of Vision*. The Contemporary Architecture + Design (CAD) Series again brought renowned architects and designers to the museum. Two highlights were Ben Fry of Fathom Design, an acclaimed Boston-based firm that expresses complex data in visual form, and international fabric designer Sherri Donghia.
Both Sunday Fun Days and ArtFusion drop-in programs consistently draw large and diverse audiences each month, and exceeded the previous year’s attendance overall. One Sunday Fun Day focused on a new addition to the Craft + Design Collection by First Nation artist Susan Point, and allowed families to learn about area native cultures and make a circle of life friendship bracelet with Lumbee artist Barbara Locklear. These Sundays routinely draw 350 families. ArtFusions were cross-disciplinary, theme-based programs that involve artists’ demos, performances, tastings, and gallery experiences. These informal free nights were excellent introductions to art and art museums for novice audiences, and attracted hundreds of people each month.

NEW LATINO INITIATIVE

The second year of the Latino Initiative attracted and engaged a diverse audience of families and adults. Highlights from the year include bilingual storytimes for young families, a bilingual summer art camp with scholarships, participation in the Public Library’s Dia de los Ninos/Dia de los Libros (Children’s Day/ Books Day), Mint to Move Cultural Dance Nights, musical performances, poetry in the Ancient American galleries, and a celebration of area artists called Con A de Arte (A is for Art.) A new partnership with the Latin American Coalition showcased first-run contemporary Latin American films at Mint Museum Randolph. The audience response to CineMás was overwhelmingly positive.

Successful art classes for adults included: figure drawing and painting with Hagit Barkai of Davidson College, ceramic botanical forms with Alice Ballard, photography with Carolyn DeMeritt, metal jewelry with Dean Johns, and ceramic tile design with Marina Bosetti. Organizational partners include: ArtSí; Arts & Science Council; Bechtler Museum of Modern Art; The Bethlehem Center;
Central Piedmont Community College; Charlotte Chapter of the Links, Inc.; Charlotte-Mecklenburg Schools; Charlotte Mecklenburg Library; Charlotte Symphony; Davidson College; Discovery Place; Harvey B. Gantt Center for African-American Arts + Culture; ImaginOn; Johnson C. Smith University; Latin American Chamber of Commerce of Charlotte; Latin American Coalition; Latin American Women’s Association; Levine Museum of the New South; The Light Factory; McColl Center for Visual Art; North Carolina Dance Theatre; On Q Productions; Queens University; UNC Charlotte; Winthrop University; and WTVI.

Many of the Mint’s partnerships highlight community relevance as a key pillar of the Mint’s mission and philosophy. *CineMás Latino Film Series* was an important partnership with the Latin American Coalition, one of the many key components of the Mint’s Latino Initiative, which continued into its second year as a successful Latino audience cultivation and development strategy. The Mint also participated in a weekend-long, community-wide celebration of the opening of the Romare Bearden Park, created in honor of artist Romare Bearden, one of the Mint’s most prominent artists whose work is among the Mint’s signature collections. And in another popular community pairing, the Charlotte Hornets chose Mint Museum Uptown as their venue to publicly unveil their new uniforms to the public.

The museum’s Archives Project, launched in 2012 with a grant from the National Historical Publications and Records Commission, allowed the Mint to add the position of archivist, a role devoted to developing and implementing a program to organize and preserve the institution’s records of permanent value. After 18 months, the Museum Archives grant came to a successful close this year. The grant enabled the museum to not only initiate The Mint Museum Archives, but to also create a searchable Archives page on the Mint’s website, with archival records available in WorldCat, the global catalog of library collections.

Members of the Charlotte Hornets exclusively unveiled new uniforms inside the atrium of Mint Museum Uptown. Photo courtesy of Charlotte Hornets.

And as the first art museum in North Carolina, with a history stretching more than 75 years, the completion of this project well positions the Mint to both celebrate its history and prepare for many more years of engaging and inspiring the global community.
MINT MUSEUM UPTOWN

Inventing the Modern World: Decorative Arts at the World Fairs 1851-1939
22 September 2013- 19 January 2014

This groundbreaking international exhibition presented outstanding examples of glass, furniture, jewelry, ceramics, precious metalwork, and textiles displayed at the world’s fairs between The Great Exhibition of the Works of Industry of All Nations in London in 1851 and the New York World’s Fair in 1939. Many of these objects had never before left their respective institutions or countries. Inventing the Modern World comprised approximately 200 objects shown at every major world’s fair from 1851 to 1939. Large and small in scale, these seminal objects were culled from private and public collections, primarily in America and Europe. Among the many lenders were the Metropolitan Museum of Art, MAK – Museum for Applied Arts/Contemporary Art, Vienna, Designmuseum Danmark, and the Musée des Arts Décoratifs in Paris.

This exhibition was co-organized by Carnegie Museum of Art, Pittsburgh, and The Nelson-Atkins Museum of Art. Major support for this exhibition was provided by Wells Fargo, the Windgate Charitable Foundation, and the National Endowment for the Arts. The exhibition was brought to Charlotte through generous support from Duke Energy, Novant Health, Rodgers Builders, and the Southern Christmas Show. In-kind support for this exhibition was generously provided by Adams Outdoor Advertising.

Allure of Flowers: Botanical Motifs in Craft, Design, & Fashion

1 March 2014- 10 August 2014

Floral patterns have appeared in decorative arts since ancient times. Inspired by the forms, colors, and textures of the botanical world, artists from across the globe have copied and interpreted individual flowers, bouquets, and gardens in glass, ceramic, textile, and jewelry design. Allure of Flowers presented a survey of outstanding works from the mid-nineteenth century to today that collectively illustrated the evolution of floral ornament in modern and contemporary applied art. Drawn entirely from the permanent collection of The Mint Museum, the exhibition was organized by flower type,
transforming the galleries into a virtual garden and allowing visitors to see how decorative treatments of the same flowers have evolved over time.

This exhibition was organized by The Mint Museum. Generously funded through the 2013 Banking on Our Community event, with additional support from The Founders’ Circle, Ltd.

**Women of Vision: National Geographic Photographers on Assignment**

29 March 2014 - 20 July 2014

For the last decade, some of the most powerful and impactful stories published by National Geographic have been produced by a new generation of women. The 11 photographers featured in **Women of Vision: National Geographic Photographers on Assignment** are inspiring trailblazers and storytellers. The nearly 100 photographs in the exhibition captured compelling stories of our planet and its people from the savannahs of Botswana to the war torn streets of Libya and Afghanistan; the beaches of the Jersey Shore to the Mongolian steppe or the rainforests of New Guinea. **Women of Vision** opened at the National Geographic Museum in Washington, D.C. in October 2013 and traveled to five cities. Curated by Elizabeth Krist, senior photo editor for National Geographic magazine, the exhibition was a tribute to the spirit and ambition of these journalists who have created powerful experiences for millions.

**Women of Vision: National Geographic Photographers on Assignment** was organized and traveled by the National Geographic Society. PNC Financial Services was the Presenting National Tour Sponsor. Additional sponsorship support in Charlotte provided by Dickens-Mitchener Residential Real Estate, the Mint Museum Auxiliary, Novant Health, UTC Aerospace Systems, and Moore & Van Allen. Exhibition media partners: The Charlotte Observer and WFAE 90.7fm. Additional support provided by WTVI.

Jennifer Steinkamp: *Orbit 12*

8 May 2013 – 31 Dec 2016

Jennifer Steinkamp employs computer animation and new media to create projection installations in order to explore ideas about nature, architecture, motion, and perception. Her digitally animated works make use of the interplay between actual space and illusionistic space, thus creating environments in which the roles of the viewing subjects and the art objects become blurred. Themes of the natural world as a spiritual and transcendent space abound in *Orbit 12*. Projected to monumental proportions on the gallery wall, constellations of bramble, branches, and leaves swirl and meander like celestial nebulae in constant flux, immersing the viewer. The film was a generous gift of the Mint Museum Auxiliary.

Still Lives: Early Works by Sharon Core

8 May 2013 – 9 Nov 2014
Sharon Core has worked with the subject of food in various forms for the past fifteen years — investigating its relationship to human behavior as well as its place in art history. This spotlight exhibition presented examples from Core’s Eating and The Overtoom Squatters, two series that are among her earliest works. The photographs that make up these series defy straightforward categorization; they are at once documentary photographs, portraits, and still lifes. Core’s exploration of subject matter and studio practice in these early series became the foundation for her later, internationally-acclaimed work in which she continues to push, question, and challenge the boundaries of photography. Organized by The Mint Museum.

MINT MUSEUM RANDOLPH

New Eyes on America: The Genius of Richard Caton Woodville
29 June 2013- 3 November 2013
Over a remarkably short career that lasted just a decade due to his untimely death at age thirty, Richard Caton Woodville (1825-1855) created an small but important body of work that engaged with the major issues dominating American society in the years leading up to the Civil War. Themes touched on by Woodville’s paintings include: the politics of manifest destiny as played out in the Mexican War; the transformative effects of new technologies, including the railroad and the telegraph; and the rise of an ambitious class of visionary citizens intent on putting the ideals of democracy into practice. New Eyes on America featured approximately four dozen paintings and works on paper by Woodville and his contemporaries, offering a fascinating window onto this dynamic, transformative moment in our country’s history as it sought to define itself on the world’s stage.

Organized by The Walters Art Museum, Baltimore, with generous grant support from the U.S. Institute of Museum and Library Services.
From the earliest decades of the nineteenth century, regions of North Carolina emerged as key centers of pottery production. Randolph, Moore, and Chatham Counties in the Eastern Piedmont developed strong ceramics traditions, with potting families like the Foxes and the Websters creating well-crafted, utilitarian vessels in salt-glazed stoneware. Farther west, the Catawba Valley counties of Lincoln and Catawba developed their own notable ceramics traditions, with the Seagles, Hartsoes, and other potters making storage jars and jugs in ash-glazed stoneware. Buncombe County in the Blue Ridge Mountains became an important center of pottery production in the first decades of the twentieth century, thanks especially to Walter Benjamin Stephen and Oscar Bachelder. In the mid-1900s, Lee County became home to many highly skilled potters, such as Jonah Franklin Owen and Arthur Ray Cole. Today all of these counties and many more throughout the state boast the presence of skilled craftsmen within their borders. These potters share the same devotion to their craft as the state’s previous generations of craftsmen did, thus ensuring that North Carolina continues to be one of the most highly respected areas for ceramics in the country. The Mint Museum has been collecting the work of North Carolina potters since 1937, and now holds the widest array of North Carolina pottery of any museum in the world. North Carolina Pottery, Then and Now features works drawn entirely from the museum’s permanent collection.

Organized by The Mint Museum.
concerned with making meaningful images that could affect social and political change. The photographs presented in this exhibition underscore Meyer’s concern with social justice and her humanist approach to documenting her subjects. This exhibition also presented work by additional members of the Photo League, including Berenice Abbott, Margaret Bourke-White, Vivian Cherry, Morris Engel, Lewis Hine, Sid Grossman, Rosalie Gwathmey, N. Jay Jaffee, Arthur Leipzig, Rebecca Lepkoff, Barbara Morgan, Arnold Newman, Ruth Orkin, Walter Rosenblum, W. Eugene Smith, Lou Stoumen, Todd Webb, and Ida Wyman, among others.

Organized by The Mint Museum. Bearing Witness: The New York Photo League and Sonia Handelman Meyer were made possible through generous support from MetLife Foundation, the charitable arm of MetLife. Additional support was provided by Young Affiliates of the Mint.
Charlotte Garden Club - Established in 1924, the Charlotte Garden Club is the oldest garden club in North Carolina and the first affiliate of The Mint Museum. The Garden Club’s mission is to encourage the love and knowledge of all aspects of gardening, horticulture, and the artistic use of growing things through educational programs, garden tours, and community projects. Under the leadership of Mary Lou Lindsey and Dru Quarles during the 2013-2014 year, programs brought national and regional authorities in horticulture and landscape design to The Mint Museum. The Charlotte Garden Club’s major fundraiser was the Art in the Garden Tour, held April 26-27, 2014. It featured a tour of plein-air artists painting in gardens around the city. The Garden Club also sponsored Allure of Flowers: Botanic Motifs in Craft, Design, & Fashion and the opening “Flower Power Happy Hour” party on February 28, 2014.

Delhom Service League - The Delhom Service League was organized in 1972 in honor of Mint Museum patron M. Mellanay Delhom’s outstanding collection of historical pottery and porcelain. The mission of the league is to create and develop interest in ceramics by studying the world of potters and cultures, from ancient China to contemporary America. Under the leadership of president Lee Abbott, members participated in monthly programs, special events, and Study and Research classes. Events, such as the annual Potters Market Invitational held each fall, support the acquisition of ceramics and library material for The Mint Museum. Potters from across North Carolina were selected for their excellence to showcase the depth and breadth of ceramics of the Pottery State. Works spanned from traditional functional wares to contemporary sculptural works. In addition, the event included pottery making demonstrations, live music, and food.
Docents of The Mint Museum - Docents are the volunteer members within the Learning & Engagement department who offer tours to area elementary and secondary school students as well as to other groups ranging from pre-school children to senior citizens. Under the leadership of Sidonie Webber during the 2013-14 year, docents led tours and devoted time and professional expertise to help visitors understand and enjoy collections, the building, and special exhibitions. A thorough training program held in weekly sessions prepared new docents with teaching skills that help develop knowledge of the Mint’s collection.

Founder’s Circle Ltd. - The Founders’ Circle partners with the Mint to promote an appreciation of contemporary craft and design. The Founders’ Circle’s contributions to both the collection and exhibition sponsorship have played a major role in international acclaim for the Craft + Design Collection. Travel and education are the mainstays of the organization, which was led by Christa Faut during the 2013-14 year. The events range from U.S.-based craft exhibitions to visits to private collections, artist’s studios, and embassy receptions.

Friends of the Mint - Organized in 1965, the Friends of the Mint stimulate interest in and support for the arts. Under president Margaret Ballantyne during 2013-14, the Friends sponsored a series of lectures featuring nationally and internationally renowned speakers that were free to the public with museum admission. The program is designed to enlighten and increase understanding of art and its many forms. Lectures were held once a month from September through May. Friends of the Mint visit other cities, museums, and galleries to explore the diverse art scene in different communities.
Mint Museum Auxiliary - Organized in 1956, the Auxiliary was formed to receive and administer funds exclusively for The Mint Museum. Auxiliary members provide service hours to projects that benefit the museum and participate in Auxiliary events. Under the leadership of Leslie Culbertson, the Auxiliary raised funds and support through annual events including the Fall EnrichMINT Forum, which featured Pamela Fiori, and the Room to Bloom spring celebration featuring Katie Ridder. Proceeds went to purchase works of art for the museum and to fund educational projects.

Young Affiliates of the Mint - Established in 1990, the Young Affiliates of the Mint encourage young professionals to become involved with The Mint Museum. The Young Affiliates raise funds to support a variety of Mint initiatives, such as art acquisitions, education programs, operating expenses, and outreach. Members are dedicated to enhancing the cultural life of Charlotte. Under the leadership of president Carolyn Parsons, YAMs enjoyed signature events including Derby Days, Artitudes, and the annual Fall Ball in Mint Museum Uptown, all opportunities for young professionals to network while supporting the Mint.
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Andrew King, Cheryl Palmer, and Kelly King. Photo by Rebecca Ham, Charlotte Observer.
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$1MM+
Arts and Science Council

$100,000 – $499,999
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Hearst Foundation, Inc.
Mint Museum Auxiliary
Wells Fargo
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Young Affiliates of the Mint

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Janus Real Estate
La Tea Da’s
Meridian Consulting Group
Norfolk Southern Foundation

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Sprint Foundation
SPX
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Peter Scotese
Ruth Silverman
Julia Stephenson
Jon Stuhlman
Philip Vanderhyden
Emily Walker
Janet Wall
Financial statements for the fiscal year reflect a development agreement between the City of Charlotte, Wells Fargo, and the museum to construct Mint Museum Uptown, which was completed in 2010 as part of a multi-use project that includes Levine Center for the Arts. The operating support and revenue includes a contribution of the estimated fair value of the building of $56,841,822 and air rights valued at $2,840,000. The building is being depreciated over its estimated useful life of 40 years and the air rights are being amortized over the lease term, including renewal options. The City of Charlotte owns both Mint Museum Uptown and the building and grounds at Mint Museum Randolph and leases them to the museum for annual rentals of $1.

### CONSOLIDATED STATEMENTS OF FINANCIAL POSITION

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<th>ASSETS</th>
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<tbody>
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<td>Cash and cash equivalents</td>
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<td>$1,997,361</td>
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<td>Accounts receivable</td>
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<td>614,818</td>
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<td>Pledges receivable:</td>
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<td></td>
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<tr>
<td>Operating pledges receivable, net</td>
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<td>22,642</td>
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<tr>
<td>Endowment pledges receivable, net</td>
<td>684,203</td>
<td>717,487</td>
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<td>Inventories</td>
<td>220,219</td>
<td>230,979</td>
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<td>Deposits for future exhibitions, prepaid expenses, and other assets</td>
<td>98,551</td>
<td>53,597</td>
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<td>14,618,946</td>
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<td>Other investments</td>
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<tr>
<td>Beneficial interests in trusts:</td>
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<td>Endowment</td>
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<td>Endowment pledges receivable</td>
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<td>Non-endowment</td>
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<td>2,371,880</td>
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<td>Property and equipment, net</td>
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<td>57,124,373</td>
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<td>Land use rights, net</td>
<td>3,110,558</td>
<td>3,182,358</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$110,933,689</strong></td>
<td><strong>$105,989,455</strong></td>
</tr>
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<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th>2014</th>
<th>2013</th>
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<tbody>
<tr>
<td>Liabilities:</td>
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<td>Accounts payable and accrued liabilities</td>
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<td>$456,537</td>
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<td>Deferred revenue</td>
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<td>103,875</td>
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<tr>
<td>Net assets:</td>
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<tr>
<td>Unrestricted</td>
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<td>7,207,678</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>66,876,674</td>
<td>61,724,076</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>36,515,496</td>
<td>36,497,289</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **Total Liabilities and Net Assets** | **$110,933,689** | **$105,989,455** |
## CONSOLIDATED STATEMENTS OF ACTIVITIES

### Year ended June 30, 2014

<table>
<thead>
<tr>
<th>Operating Support and Revenue:</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual use of city facilities</td>
<td>$1,641,852</td>
<td>$</td>
<td>$</td>
<td>$1,641,852</td>
</tr>
<tr>
<td>Grants</td>
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<td></td>
<td>1,220,895</td>
</tr>
<tr>
<td>Gifts</td>
<td>885,132</td>
<td>4,151,885</td>
<td>26,491</td>
<td>5,063,508</td>
</tr>
<tr>
<td>Memberships</td>
<td>970,062</td>
<td></td>
<td></td>
<td>970,062</td>
</tr>
<tr>
<td>Contributions from Mint Affiliates</td>
<td>243,091</td>
<td></td>
<td></td>
<td>255,007</td>
</tr>
<tr>
<td>Rental income</td>
<td>1,062,247</td>
<td></td>
<td></td>
<td>1,062,247</td>
</tr>
<tr>
<td>Museum store sales</td>
<td>391,431</td>
<td></td>
<td></td>
<td>391,431</td>
</tr>
<tr>
<td>Other operating revenues</td>
<td>470,914</td>
<td>6,576</td>
<td></td>
<td>477,490</td>
</tr>
<tr>
<td>Operating investment income</td>
<td>183,147</td>
<td></td>
<td></td>
<td>183,147</td>
</tr>
<tr>
<td>Allocation of allowable endowment</td>
<td>balance for spending</td>
<td>1,493,379</td>
<td></td>
<td>1,493,379</td>
</tr>
<tr>
<td>Total Operating Support and Revenue</td>
<td>8,562,150</td>
<td>4,170,377</td>
<td>(8,284)</td>
<td>12,759,018</td>
</tr>
<tr>
<td>Adjustment to pledges receivable value</td>
<td>-</td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>468,076</td>
<td>(468,076)</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>9,030,226</td>
<td>3,702,301</td>
<td>18,207</td>
<td>12,750,734</td>
</tr>
<tr>
<td>Change in net assets from operations before depreciation and amortization</td>
<td>(127,344)</td>
<td>3,702,301</td>
<td>18,207</td>
<td>3,593,164</td>
</tr>
<tr>
<td>Depreciation and Amortization:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>1,477,846</td>
<td>(1,477,846)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>(1,981,101)</td>
<td></td>
<td>(1,981,101)</td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>(30,604)</td>
<td></td>
<td>(30,604)</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>(28,564)</td>
<td></td>
<td>(28,564)</td>
<td></td>
</tr>
<tr>
<td>Total Depreciation and Amortization</td>
<td>(562,423)</td>
<td>(1,477,846)</td>
<td>(2,040,269)</td>
<td></td>
</tr>
<tr>
<td>Change in net assets from operations</td>
<td>(689,767)</td>
<td>2,224,455</td>
<td>18,207</td>
<td>1,552,895</td>
</tr>
<tr>
<td>Other changes (decreases)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in beneficial interests in trusts</td>
<td>2,787,502</td>
<td></td>
<td></td>
<td>2,787,502</td>
</tr>
<tr>
<td>Endowment investment income</td>
<td>257,827</td>
<td>1,634,020</td>
<td>1,891,847</td>
<td></td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>(1,493,379)</td>
<td>(1,493,379)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(431,940)</td>
<td>5,152,598</td>
<td>18,207</td>
<td>4,738,865</td>
</tr>
<tr>
<td>Net assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>7,207,678</td>
<td>61,724,076</td>
<td>$36,497,289</td>
<td>105,429,043</td>
</tr>
<tr>
<td>End of year</td>
<td>$6,775,738</td>
<td>$66,876,674</td>
<td>$36,515,496</td>
<td>$110,167,908</td>
</tr>
</tbody>
</table>

**CONSOLIDATED STATEMENTS OF ACTIVITIES**

**Year ended June 30, 2014**

<table>
<thead>
<tr>
<th>Operating Support and Revenue:</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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<td>18,207</td>
<td>12,750,734</td>
</tr>
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<td>3,593,164</td>
</tr>
<tr>
<td>Depreciation and Amortization:</td>
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<td></td>
<td></td>
<td></td>
</tr>
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<td>(1,477,846)</td>
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<td></td>
</tr>
<tr>
<td>Program</td>
<td>(1,981,101)</td>
<td></td>
<td>(1,981,101)</td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>(30,604)</td>
<td></td>
<td>(30,604)</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>(28,564)</td>
<td></td>
<td>(28,564)</td>
<td></td>
</tr>
<tr>
<td>Total Depreciation and Amortization</td>
<td>(562,423)</td>
<td>(1,477,846)</td>
<td>(2,040,269)</td>
<td></td>
</tr>
<tr>
<td>Change in net assets from operations</td>
<td>(689,767)</td>
<td>2,224,455</td>
<td>18,207</td>
<td>1,552,895</td>
</tr>
<tr>
<td>Other changes (decreases)</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in beneficial interests in trusts</td>
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<td></td>
<td></td>
<td>2,787,502</td>
</tr>
<tr>
<td>Endowment investment income</td>
<td>257,827</td>
<td>1,634,020</td>
<td>1,891,847</td>
<td></td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>(1,493,379)</td>
<td>(1,493,379)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(431,940)</td>
<td>5,152,598</td>
<td>18,207</td>
<td>4,738,865</td>
</tr>
<tr>
<td>Net assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>7,207,678</td>
<td>61,724,076</td>
<td>$36,497,289</td>
<td>105,429,043</td>
</tr>
<tr>
<td>End of year</td>
<td>$6,775,738</td>
<td>$66,876,674</td>
<td>$36,515,496</td>
<td>$110,167,908</td>
</tr>
</tbody>
</table>
### CONSOLIDATED STATEMENTS OF ACTIVITIES

**Year ended June 30, 2013**

<table>
<thead>
<tr>
<th>Operating Support and Revenue:</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual use of city facilities</td>
<td>$1,657,213</td>
<td>$</td>
<td>$</td>
<td>$1,657,213</td>
</tr>
<tr>
<td>Grants</td>
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<td>Gifts</td>
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<td>10,331,054</td>
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<td>9,758,980</td>
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</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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<tbody>
<tr>
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<td>1,198,568</td>
</tr>
<tr>
<td>Development</td>
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<tr>
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</table>

<table>
<thead>
<tr>
<th>Change in net assets from operations before depreciation and amortization</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>(218,649)</td>
<td>(681,871)</td>
<td>109,797</td>
<td>(790,723)</td>
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</table>

<table>
<thead>
<tr>
<th>Depreciation and Amortization:</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>Net assets released from restriction</td>
<td>1,477,846</td>
<td>(1,477,846)</td>
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<td>(2,006,668)</td>
</tr>
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<tr>
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<tr>
<td>Development</td>
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<td>(25,695)</td>
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<td>(2,058,257)</td>
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</table>

<table>
<thead>
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<th>Change in net assets from operations</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td></td>
<td>(799,060)</td>
<td>(2,159,717)</td>
<td>109,797</td>
<td>(2,648,980)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Other increases (decreases):</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in beneficial interests in trusts</td>
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<td>890,203</td>
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<td>1,434,621</td>
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<td>Allocation of allowable endowment balance for spending</td>
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<td>(1,678,872)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(254,642)</td>
<td>(1,027,332)</td>
<td>(686)</td>
<td>(1,282,842)</td>
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</table>

<table>
<thead>
<tr>
<th>Net Assets</th>
<th>UNRESTRICTED</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>7,462,320</td>
<td>62,751,408</td>
<td>36,498,157</td>
<td>106,711,885</td>
</tr>
<tr>
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</table>
THE MINT MUSEUM BOARD OF TRUSTEES
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ATTENDANCE, FISCAL 2013–2014
Admissions: 61,937
Educational programs: 26,826
After-hours events: 38,747
Outreach events: 18,803
Total Attendance: 147,165
Advancement & Communications team members James Martin, Meredith Connelly, Leigh Dyer, Jenni Barker, Elizabeth Neuman, Hillary Cooper, and Jeremy Hall celebrate.

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Eliza Root
Scott Queen
Emily Walker

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Mitchell Francis
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Addison Wahler
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Alex Olivares
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Cheryl Palmer
Joel Smeltzer
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Hannah Curtes
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Sandra Fisher
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