ANNUAL REPORT 2013

EXHIBITIONS | EVENTS | EDUCATION | ARTIST SERVICES
INTRODUCTION

WELCOME TO 2013 AT NORTHERN CLAY CENTER

The success of an organization can be measured in many ways; even more ways if the organization is a non-profit; and even more ways if it’s an arts non-profit. In the case of Northern Clay Center and its 2013 calendar year of programming, traditional quantitative indicators such as financial health (specifically streams of income and tight control over expenses) and total individuals served are joined by qualitative indicators such as the diversity of artists represented and served, the spectrum of ceramic work sold and exhibited, the number of smiles from satisfied ClayToGo and ART@HAND participants, the total objects fired in our kilns, the time spent in our studios by working artists, and the number of “wow” moments experienced by our visitors and supporters.

2013 at Northern Clay Center was filled with dozens of examples these and many more indicators of success, all due to the efforts of many, many individuals who served our organization by sharing their artistic and teaching talents, their pottery and sculpture and creations in clay, their donations and memberships, and their time, talent, and commitment to the ceramic arts. The pages that follow provide a mere snapshot of our 2013 accomplishments, along with some important numbers, and many important faces and names.

• Through NCC’s exhibition program, we curated and produced 12 exhibitions that demonstrated the full range of possible expressions in clay, created by accomplished contemporary, emerging, and established ceramic artists. We continued to serve artists, appreciators, collectors, and students through the production of interesting and unique exhibitions—ones that stood apart from our sister organizations around the country. College, university, and NCC students joined professional and amateur artists during workshops and lectures. Visiting artists met other artists, and shared techniques and insights with each other. Five artists had the opportunity to set up shop in a new studio at NCC for an intensive one to two-week residency, during which time they made new work while employing new materials and technologies. Hundreds and hundreds of visitors benefited from viewing the exhibitions, or attending an educational programs or acquiring exhibition catalogues. Thousands more viewed the exhibitions online or tracked the progress of our website and exhibitions blog. Work by some 136 artists was included in the exhibitions; 114 of those artists were from Minnesota.

• Our total education attendance increased 17% over the course of 2013. NCC’s onsite classes and workshops for adults and youth experienced a dramatic increase in enrollment, with an increase of 41% over total participants in 2012. The Center’s ClayToGo program reached 6,444 youth, families, and school children in 2013, up from 6,000 in 2012. We completed our work and research under the final year of NCC’s Wallace Foundation Excellence in the Arts award.

• NCC worked diligently in 2013 on the research and development of a new adult enrichment program, designed for art educators, adults 55+, serious hobbyists, and post-BFA students. This certificate-based program fulfills a need for students seeking to further develop their work, participate in critical dialogue, gain technical and professional knowledge, and achieve professional recognition in the field. We began promotion of this program in the early spring of 2014, with an application deadline of June, and a launch date of October.
We added the first ever “Members Only” access to our American Pottery Festival (APF) and Holiday Open House (HOH) events, in an effort to deepen member relationships with NCC and increase attendance and sales. The APF and HOH experienced the 4th and 3rd highest returns, respectively. Attendance at both events was high, with thousands of individuals visiting NCC over the course of the event hours. Overall, the Center’s sales gallery represented 94 artists throughout the year, including holiday and APF artists; 36 of those artists reside in Minnesota.

We developed a new grant program, the Warren MacKenzie Advancement Award, to support 2 – 3 emerging ceramic artists through provision of a cash award to support professional development, education, or travel for a student or recent graduate. We secured funding for the inaugural years of the program, expanding our institutional and individual donor base by 10 donors in total. The program launched in spring of 2014.

2013 could be called the “year of the building,” as NCC staff and board worked to evaluate the health, safety, and future potential of our 2424 Franklin Avenue facility. Our efforts over 8 months culminated with a 100+ page building audit report, which analyzed the potential for interior remodel and an eventual build-out. After prioritizing areas for improvement, the board approved Phase 1 of a building remodel, which began in November 2013 and will conclude by spring of 2014. Phase 1 includes a modest office remodel, improved woodshop, an update to our emergency and egress signage and lighting, an upgrade to our kiln room ventilation system, and a total roof replacement. In conjunction with the building audit and renovations, the Center began the application process for rezoning part of its property to enable future potential expansion. The rezoning application was approved in early 2014.

NCC invested in long-term technology, improving the functionality of the website, through a major website redesign. We launched our new site in early July of 2013 (on time!) and spent the remaining months of 2013 investing in staff resources to manage the online presence. We began to deepen the visitor experience through the addition of online resources, such as exhibition summaries, images, and artist biographies. In tandem with our web launch, we rebranded our look and revealed our new logo and new newsletter layout.

INTRODUCTION
EXHIBITIONS

Through NCC’s exhibitions program, we curated and produced 12 exhibitions that demonstrated the full range of possible expressions in clay, created by accomplished contemporary, emerging, and established ceramic artists. In addition to the annual exhibitions of work by artist grant recipients, special exhibitions included:

1/18 – 3/3

Gallery M | **Three Jerome Artists**

Recipients of emerging artist project grants awarded in 2012: Marion Angelica, Nathan Bray, and Dustin Yager.

Emily Galusha Gallery | **Fogelberg, Anonymous Potter, and Red Wing Artists**

Annual exhibition of work by recipients of grants to underwrite short-term studio residencies at NCC. Fogelberg Fellows: Alex Reed and Tyler Aymond; Anonymous Potter Studio Fellow: Kip O’Krongly; Red Wing Collectors Society Foundation Awardee: Margeaux Claude

3/15 – 5/5

Gallery M | **Elemental**

The pre-Socratic philosopher Empedocles first proposed the idea that the world rests upon four fundamental building blocks: air, earth, fire, and water. Ceramics has always had a special relationship to these elements because they are essential for all ceramic creation. The artists in this exhibition, Susannah Biondo-Gemmell, Del Harrow, Linda Swanson, and Paula Winokur, offered contemporary responses to the ancient theme of the elements, with each artist focusing on a different element. Their works addressed a wide range of artistic and social concerns, from the metaphorical equation of ceramic vessels with the human body, to the environmental linkage between “earth” and “the Earth.” In conjunction with the exhibition opening, all four artists visited the Center for slide lectures and panel conversations. Swanson was in residence for two weeks leading up to the exhibition opening. NCC produced a full-color catalogue, which included an essay by curator, Robert Silberman.

Emily Galusha Gallery | **WEA Roundup**

NCC commemorated the final year of a four-year grant from the Wallace Foundation, which enabled us to develop programs to better serve the 55+ population. Of particular success during this grant was NCC’s work with offsite, place-bound populations, such as independent living centers, care centers, day programs, and clinical settings. The exhibition featured the work of the teaching artists responsible for these partnerships, as well as work and anecdotes from partnering populations and key staff involved in these initiatives.
5/17 – 6/30  Gallery M & the Emily Galusha Gallery | **McKnight Artists**
The exhibition features the work of 2012 Fellowship Recipients: Ursula Hargens and Brian Bolden, and 2011 Residency Recipients: Edith Garcia and Janet Williams.

7/12 – 8/25  Gallery M & the Emily Galusha Gallery | **2012 Artists of NCC**
This biennial exhibition shined the spotlight on NCC’s very talented teaching and studio artists, students, and clay campers, and was produced in conjunction with an open house gathering, complete with a B.B.Q. and competitive feats of clay.

9/27 – 11/3  Gallery M | **Exquisite Pots II: Red Handed**
After a hugely successful porcelain version of this exhibition, hosted by NCC in 2008, we revisited this 1920s Surrealist technique for adding to and completing compositions. Over the course of one year, artists who work in low-fire red earthenware shipped bisqueware to one another, forms that were distinctive and representative of their individual work. Their collaborators then glazed and fired the bisqueware in their particular glaze palettes. The resulting body of work was included in this exhibition. Featured artists included: Jason Bige Burnett, Mark Digeros, Ursula Hargens, Lisa Orr, Joseph Pintz, Liz Quackenbush, Peter Scherzer, and Holly Walker. Burnett, Hargens, Orr, and Pintz were in residence at NCC over a 2-week period, two months prior to the exhibition. In addition, Quackenbush and Walker visited NCC for the exhibition and a slide lecture. A full-color catalogue was published with an essay by Mark Pharis.

Emily Galusha Gallery | **Gerit Grimm, Triumphzug**
*Triumphzug*, which translates as “Triumphant procession”, featured the ceramic works of Gerit Grimm. As a ceramic installation, it was comprised of figurative scenes, inspired by stories, fables, and masterworks from the history of European art.

11/17 – 1/5  Gallery M | **2012 Holiday Exhibition and Sale**
Emily Galusha Gallery | **Monica Rudquist, Incontext**
This exhibition featured the artworks of Minneapolis-based artist Monica Rudquist. Her current body of work explored the interplay and patterns between the interior and exterior of forms and the spaces created between the forms when they are set side-by-side. The show included wall, pedestal, and floor pieces, creating large and small vignettes within the spaces.
EXHIBITIONS

We published three catalogues, including the annual McKnight exhibition publication. While we do not have an explicit sales objective for our exhibitions program, we were very fortunate to have sold a great number of pots and sculptures from various exhibitions.

In addition to producing the onsite exhibitions and catalogues, the Center laid the groundwork for two new offsite exhibition collaborations, wherein NCC will act as a co-curator for exhibitions featuring Minnesota/North Dakota ceramic artists and St. Croix Valley Watershed ceramic artists, to be hosted by Plains Art Museum, Fargo, ND, and Phipps Center for the Arts, Hudson, WI, respectively.

None of these exhibitions and related programming would have been possible without the support of some very special donors: Continental Clay Company, Jerome Foundation, McKnight Foundation, George Reid, Windgate Charitable Foundation, and the Minnesota State Arts Board.

2013 EXHIBITION ARTISTS 136 individuals

Andriana Abariotes  
David Allyn  
Marion Angelica  
Lois Ann Helgeson  
Michael Arnold  
Tyler Aymond  
Mary Ann Barrows Wark  
Heron Bassett  
Susan Bergan  
Megan Bergström  
Jason Bige Burnett  
Susannah Biondo-Gemmell  
Brian Boldon  
Pamela Bonzelet  
Jessica Bowen  
Nathan Bray  
Richard Breshnahan  
Robert Briscoe  
Evelyn Browne  
Tom Carli  
Krissy Catt  
Kevin Caufield  
Matthew Cawley  
Alex Chinn  
Linda Christanson  
Margeaux Claude  
Hiram Cochran  
Eileen Cohen  
Elizabeth Coleman  
William Cravis  
Guillermo Cuellar  
Peter D’Ascoli  
Mark Davison  
Victoria Dawes  
Leila Denecke  
Marc Digeros  
Will Dikel  
Amanda Dobbratz  
Lauren Duffy  
Emily Dyer  
Jack Evert  
Sara Fenlason  
Gerard Ferrari  
Morgan Fleming  
Jil Franke  
Joel Froehle  
Diane Gamm  
Edith Garcia  
Daniel Gardner  
Gerit Grimm  
Adam Gruetzmacher  
Uve Hamilton  
Ursula Hargens  
Del Harrow  
Jeanne Hill  
Kristine Hites  
Ella Hoch Robinson  
Karin Holen  
Erin Holt  
Maia Homstad  
Rina Hongo  
Franny Hyde  
Peter Jadoonath  
Olivia Jenson  
JD Jorgenson  
Jim Kelley  
Carla Kennedy  
Matthew Krousey  
Jamie Lang  
Bianna Larson  
Ann Leitel  
Steven Lemark  
Glynis Lessing  
Cynthia Levine  
Jon Loer  
Lee Love  
Warren MacKenzie  
Mariln Matheny  
Marta Matray  
Kate Maury  
Karen McPherson  
Lotte Melman  
David Menk  
Susan Merrick  
Anna Metcalfe  
John Morse  
Jim Mullinger  
Naota Nakada  
Mika Negishi Laidlaw  
Jake Nemgar  
Melvin North  
Susan Obermeyer  
Claire O’Connor  
Kip O’Kringly  
Lisa Orr  
Mary Otremba  
Robyn Peterson  
Lily Peterson  
Ian M. Petrie  
Mark Pharis  
Joe Pintz  
Robin Polencheck  
Liz Quackenbush  
Alex Reed  
Angela Renee  
Erik Riese  
Kevin Rohde  
Mark Rosberg  
Marilyn Rosberg  
Kathryn Rosebear  
Monica Rudquist  
Jack Rumpel  
Brenda Ryan  
Peter Scherzer  
Janelle Schnadt  
Chris Scott  
Ginny Sims  
Chris Singewald  
Phil Smith  
Audra Smith  
Kate Smith  
Kevin Snipes  
Gary Steinman  
Alexis L. Stiteler  
Josh Stover  
Molly Strother  
Linda Swanson  
David Swenson  
Jason Trebs  
Lynn Wadsworth  
Holly Walker  
Janet Williams  
Brooklyn Williams  
Paula Winokur  
Dustin Yager  
Lucy V. Yagerst
Through strategic community partnerships, in-house offerings, and college and university collaborations, Northern Clay Center’s education and outreach staff reached record numbers of learners. From multi-week classes at NCC and around the community, to short, experiential workshops and weeklong clay camps, we tailored our educational offerings to all ages and stages and abilities.

- Our total education attendance increased 17% over the course of 2013. NCC’s onsite classes and workshops for adults and youth experienced a dramatic increase in enrollment, with an increase of 41% over total participants in 2012. The primary reason for this increase was due to NCC’s commitment to offering opportunities that are short- and long-term, designed to entice both first-time students and long-time learners. Our clay camp enrollment reached a new record in 2013 with 406 campers, as compared to 367 in 2012.

- The Center’s ClayToGo program reached 6,444 youth, families, and school children in 2013, up from 6,000 in 2012. We continued multi-year partnerships with several Minneapolis and St. Paul public schools and school-based programs, while establishing new partnerships with public libraries, day programs for youth and adults with special needs, charter schools, and YMCAs. From school youth and new immigrant populations, to veterans and teens residing in group homes, our community partners were numerous and diverse. We leveraged our own dollars raised with those of our partner organizations.

- We completed our work and research under the final year of NCC’s Wallace Foundation Excellence in the Arts award. The ART@HAND program served adults 55+ in a variety of settings (at NCC, in nursing homes and care centers, at independent living centers, etc.). In 2013, we conducted over 145 partnerships (up 58% from 2012), reaching over 4,100 individuals (up 42% from 2012) through short workshops and artist demonstrations, extended classes and residencies, and specially designed programs to meet the needs of adults 55+ at various ability levels. Our long-time partners secured their own grant funding on behalf of their organizations, in order to provide ongoing and sustainable programming for their residents. Between these partner commitments and our own funds raised, we obtained sufficient resources to continue our work thru ART@HAND into 2014, beyond the life of the Wallace grant. In collaboration with Twin Cities Public Television, we produced a documentary titled, Art At Hand: Creative Aging With Clay, about our work under the ART@HAND initiative. The documentary captures the success of and some of the best practices related to the ART@HAND program. The documentary aired in March of 2013, with a premier event at the University of Minnesota for 100+ individuals. This 26.5-minute video has aired on TPT a dozen times since March of 2013. We received several dozen inquiries from interested partners, potential teaching artists, and funders. We reached an estimated 40,000 households with this promotional piece.
We spent a good part of 2013 working closely with our teaching artists to ensure their long-term sustainability. Our roster of ART@HAND teaching artists is aging. Given the cumbersome and heavy nature of the material, in order to continue with the talented pool of teaching artists, NCC began identifying new ways in which to make more efficient and safe the processes involved in leading programs offsite. New materials and storage alternatives have been introduced. Teaching artists participated in specialized training with a practitioner of the Alexander Method, a method, which identifies healthy mind/body connection and appropriate alternatives to physical movement. Additionally, we began to bring new teaching artists into the fold, requiring them to do several hours of shadowing with our ART@HAND teachers in the field.

Our outreach programs, ClayToGo and ART@HAND, were made possible in part by continued support from the Margaret A. Cargill Foundation, Walter McCarthy and Clara Ueland through the Greystone Foundation, COMPAS School Arts Fund, RBC Foundation-USA, the Wallace Foundation, and the Minnesota State Arts Board Legacy Fund.

NCC worked diligently in 2013 on the research and development of a new adult enrichment program, designed for art educators, adults 55+, serious hobbyists, and post-BFA students. This certificate-based program will fulfill a need for students seeking to further develop their work, participate in critical dialogue, gain technical and professional knowledge, and achieve professional recognition in the field. The MN NICE program was launched in the spring of 2014, with a start date of October.

100 ceramic artists led workshops, lectures, events, and classes for NCC in 2013; 42 of these artists were from outside of Minnesota. Overall, we reached 19,531 individuals through educational programming in 2013.
ARTIST SERVICES

ARTIST GRANTS

Our artist services program adapted and grew according to the needs and realities of working artists at emerging and mid-career stages. We transitioned to online applications for our artist grants programs and designed and secured funding for a new grant program—the Warren MacKenzie Advancement Award—to provide emerging ceramic artists with grants to support various professional development opportunities. The program launched in 2014. In addition, we continued to manage the Jerome, McKnight, Fogelberg, Anonymous Potter, and Red Wing Collectors Society Foundation Award programs.

- **Jerome Ceramic Artist Project Grants**—three grants of $6,000 were awarded to Michael Arnold, Karen McPherson, and Ginny Sims. Funded by the Jerome Foundation, St. Paul. Selection panel: Pattie Chalmers, Del Harrow, and Jeffrey Oestreic

- **McKnight Foundation Fellowships and Residency Grants**—two $25,000 fellowship awards to Keisuke Mizuno and Kimberlee Joy Roth; four $5,000 residency awards (plus free studio space and other funds) to Claudia Alvarez, Sanam Emami, Tom Bartel, and Sarah Heimann. Funded by the McKnight Foundation, Minneapolis. Selection panel: Michael Corney, Alexandra Hibbitt, and Marlene Jack.

- **Fogelberg and Anonymous Potter Studio Fellowships**—three awards of free studio spaces, plus firing and materials allowances, to Ian Petrie, Ryan Archibald, and Victoria Dawes. Fogelberg Studio Fellowships were funded by Soup It Up for Kids, Inc.; Anonymous Potter Studio Fellowships were funded by contributions from Smith-Sharpe Firebrick Supply.

- **Red Wing Collectors Society Foundation Award**—$1,000 to an emerging potter, to Margeaux Claude (selected through a nomination process). Supported by the endowed fund at NCC.

We worked closely with each of our artist grant recipients throughout 2013 to provide professional development, chances to engage with other artists and the public, and teaching, intern, mentor, and exhibiting opportunities.
2013 for NCC’s studio artist program was filled with new opportunities for artists to show and sell their work together, improvements to equipment and facilities, and a goal to build a studio program culture in which artists feel valued, supported, and challenged.

• The studio program experienced a transition in staffing in the spring as Dustin Yager took over management of the program. Additionally, later in the year, NCC restructured the studio technician positions to allow for more time devoted to the very logistics that make what we do so unique (firing, mixing clay, and materials, etc.). The newly restructured team was in place by end of the third quarter.

• After an extensive audit of NCC’s facility, the board approved Phase 1 of a building remodel, which, in addition to overall facility improvements, enabled some studio improvements for working artists, including an improved woodshop, an upgrade to our kiln room ventilation system, and a total roof replacement. The kiln room was shut down as of mid-December, to allow for construction that ultimately concluded in late January.

• We added new potter’s wheels, new storage carts, and new kilns to the facility.

• Our artists served through this program continued to represent the full spectrum of makers—from emerging to mid-career, from post-academic programs to pre-retirement, from those who graduated from our adult classes to professionals on sabbatical, from locals to visiting international artists. Our studios were home to 67 artists in 2013.

• The studio artists group, Sculptors and Potters Occasionally Talking or SPOT, was led by volunteers Phil Smith, Kate Smith, and Robyn Peterson. SPOT Night occurred monthly and meetings addressed plans for upcoming events or field trips and provided a community and critique group to interested studio artists. In 2013, the group organized an all-day “throw-a-thon” to create pots to be given away at Minneapolis and St. Paul parks. We also had a presence at Kings Fair, a biennial event in the Seward Neighborhood, which was a precursor to the Minnesota State Fair. As always, our studio artists presented their work for two annual showcase events, the Spring Sale, and the Seward Winter Frolic.

**2013 STUDIO ARTISTS 65 individuals**

- Marion Angelica
- Ryan Archibald
- Michael Arnold
- Tyler Aymond
- Susan Bergan
- Judah Birkeland
- Evelyn Browne
- Tom Carli
- Pattie Chalmers
- Alex Chinn
- Margeaux Claude
- Hiram Cochran
- Elizabeth Coleman
- Peter D’Ascoli
- Mark Davison
- Victoria Dawes
- Michael Douglas
- Lauren Duffy
- Jack Evert
- Sara Fenlason
- Ben Fiess
- Kathleen FitzGerald
- Adam Gruetzmacher
- Uve Hamilton
- Patricia Haynes
- Lois Ann Helgeson
- Jeanine Hill
- Maia Homstad
- Franny Hyde
- Andy Juelich
- Matthew Krousey
- Jennica Kruse
- Haejung Lee
- Cynthia Levine
- Ruth Martin
- Marilyn Matheny
- Marta Matray
- Kate Maury
- Emily Merhar
- Stuart Munson
- Susan Obermeyer
- Claire O’Connor
- Ann-Charlotte Ohlsson
- Jordan Olsen
- Mary Otremba
- Mark Parker
- Robyn Peterson
- Ian Petrie
- Robin Polencheck
- Andrew Quinn
- Angela Renee
- Nick Renshaw
- Kevin Rohde
- Kathryn Rosebear
- Jeanne Ross
- Jack Rumpel
- Chris Scott
- Chris Singewald
- Audra Smith
- Kate Smith
- Phil Smith
- Alexis Stiteler
- Josh Stover
- Molly Strother
- David Swenson
- Mary Ann Wark
- Dustin Yager
There were numerous highlights to our sales gallery and APF programming in 2013, which included:

- We added the first ever members preview access to our American Pottery Festival in an effort to provide our supporters with a first look at the APF pots and an opportunity to mingle with the artists—a thank you for their generous support. The festival brought a record 22 artists to NCC for the weekend event and yielded the fourth highest year of sales in the history of the event (with over $61,000 in ceramics sold). A thousand individuals visited the Center for the APF weekend; 550 of them attended one or more of the seventeen educational offerings.

- We expanded the reach of our sales gallery to include, in addition to our year round artists, shorter exhibitions and sales of visiting artists, under such special themes as By Recommendation (which featured six recent graduates from across the country, recommended by their college professor); and The End of Function (which featured the last iteration of functional wares by long-time gallery artist Maren Kloppmann). In addition, we showcased four guest artists in our shop.

- We increased our number of wedding registries, as well as our special commissions with sales gallery artists for local businesses and foundations.

- The annual Holiday Open House (HOH) brought hundreds of shoppers and clay enthusiasts to the Center in mid-November, with hands-on workshops for all ages, ongoing wheel demonstrations, tours of the facility, shopping opportunities galore, and a members preview hour. The HOH experienced its third highest returns with a major increase in attendance at the event.

- In total, the Center’s sales gallery represented 95 artists throughout the year, including holiday and APF artists, with 36 of those artists from the state of Minnesota.

- NCC’s sales gallery deepened its online presence when we launched our new website in the summer of 2013. The sales gallery and APF pages increased in number and content, with the addition of artist biographies and high quality images of work for sale. Our online sales dramatically increased in 2013 with over $6,000 in sales between July 1 and December 31; 2012 sales during that same period were $3,600. We sold a total of 97 pots online in 2013.
### 2013 SALES GALLERY ARTISTS 94 individuals

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Martye Allen</td>
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<td>Jennifer Allen</td>
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<td>Linda Arbuckle</td>
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<td>Megan Bergström</td>
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<td>Birdie Boone</td>
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<td>Andy Brayman</td>
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<td>Paul Eshelman</td>
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<td>Jana Evans</td>
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<td>Willem Gebben</td>
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<td>Lana Heckendorn</td>
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<td>Butch Holden</td>
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<td>Michael Hunt &amp; Naomi Dalglish</td>
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<td>Eric Jensen</td>
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<td>Sean Larson</td>
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From top to bottom: Exhibition attendees chatting in the gallery; A shopper investigates Betsy Williams’ work at APF; A display of Ron Meyers’ work. Below: Bowl by Kirk Mangus (photo: Peter Lee).
STAFF

In an ideal world, an organization such as ours would not see staff turnover. In reality, the arts non-profit sector sees much turnover, due to ever-increasing demands on time, a plethora of other creative agencies seeking new talent, and the changing work habits and desires of various generations of workers. Northern Clay Center experienced its share of staff turnover in 2013, which ultimately launched former staff into new and exciting positions, and allowed for much-needed internal re-structuring for our organization, providing new opportunities for individuals new to NCC and those who were already on staff and looking for new responsibilities.

In response to both the departure of the education director and the need for additional studio support, the Clay Center restructured its educational staff in the spring of 2013. The education manager, Dustin Yager, became head of education and studio programs, enabling NCC to devote a new staff position (formerly NCC’s outreach technician—Chris Singewald) entirely to outreach programming through ClayToGo and ART@HAND. We restructured the studio technician positions to allow for more time devoted to the very logistics that make what we do so unique (firing, mixing clay, and materials, etc.) and added Jennica Kruse and Lauren Duffy to our studio staff. Additionally, we welcomed Ian Petrie as NCC’s sales gallery coordinator, in the fall of 2013, and transitioned former gallery coordinator, Elizabeth Coleman, into the role of publications assistant.

BUILDING

2424 Franklin Avenue East, Minneapolis, has been NCC’s home since 1997. When we first moved to this facility, we saw a space too big for our needs and thus teamed up with the local neighborhood group to help us occupy the building in its entirety. In just a few years, our demands of the facility have changed, and since 2000, we have been slowly manipulating our occupancy to meet our programming needs and growth potential. In our strategic planning meeting of 2012, our long-term needs of the facility came into question, and since that time, and as a result, we dedicated an enormous amount of staff time and resources toward gaining a better understanding of the health of the existing facility and its potential for our future use. We did not anticipate the challenges and opportunities the space presented, nor did we anticipate moving into Phase 1 of a building renovation and reprogramming. Nevertheless, we put the right people into the right positions (board and staff) and are prepared to devote the needed time and resources to bettering our physical home.

NCC senior staff and select board members formed a building committee to work closely with the Collaborative Design Group engineers and programmers to audit/evaluate the health of the building and opportunities for better occupancy in the long term. The team assessed the existing facility, its workflow patterns, its safety and code issues, and its potential for expansion. This work yielded an in-depth assessment of the space, architectural renderings for an improved interior remodel and potential reprogramming of space, and plans for a potential (future) build-out. This comprehensive report laid the groundwork for discussions with the NCC board about the long-term viability of this building; board members ultimately approved Phase 1 of building renovations. Our report from the Collaborative Design Group, in combination with our Strategic Objective #1 — increase visitors, sales and organizational visibility through renovation of physical facility and a new customer-focused culture — will guide the Center’s next 3 – 5 years of programming and use of space at 2424 Franklin Ave East.
NUMBERS
The organization supported its ongoing programming through donations and memberships. Outreach support was substantially higher than budgeted with over $100,000 in total revenue, a 33% increase over budget. By year-end, exhibition sales exceeded our budgeted projections by over 53%; regular gallery sales were below budget by 1.5%. Education fees were 6% higher than budgeted, due to increased class offerings and increased clay camp enrollment. These small increases, along with very conservative budgeting and spending, helped produce a year-end net income of $71,140. Our building audit and Phase 1 renovations were made possible through the use of NCC building reserves.

Overall, 2013 was a huge year for NCC, with thousands of individuals participating in classes, workshops, tours, outreach programs, special artist visits, and the APF. We had a registered total of 19,531 participants in these programs, with only one area of decreased attendance over 2012. While we continue to have countless visitors to our Center for self-guided tours, the number of scheduled tours of our facility (by staff and our able tour guides) decreased by 15% over 2012. As outlined above in various sections of this annual report, our other participation numbers increased dramatically, attesting to the continued demand and need for our clay programs.

The Clay Center ended 2013 with another impressive total paid out in support to artists through grants, teaching fees, and commissions. We paid out over $450,000, the second highest annual payout to date, bringing the total paid to artists since 1995 to just over $6,072,101. Our year-end ceramic sales were $297,000 (which includes sales from the gallery, APF, and exhibition sales), 7% less than our 2012 sales, due primarily to a decrease in exhibition sales.

2013 YEAR-END BALANCE SHEET

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While we live in a time where technology and computers are at the forefront of how we conduct business, how we communicate with our constituents, and how we spend copious amounts of our free time, human beings remain most crucial to NCC’s ability to do what we do. Artists made the work that we proudly exhibited, sold, and shared with the world of clay enthusiasts. They honored us by sharing their work in our galleries, creating new work in our studios, and creating pots and sculpture that pushed the boundaries of contemporary ceramics. Teachers and students ensured that new ideas were shared and explored—both at our south Minneapolis facility and with hundreds of partners in the community and throughout the state of Minnesota. Volunteers buttressed our staff efforts to host new audiences at NCC, and produce fabulous exhibitions, gatherings, and classes. They assisted with every program area—from firing kilns and mixing materials, to managing mailings and staffing the library, to managing inventory of work and artist displays. Board members advocated for NCC’s programs in the community; they ensured proper fiscal management and policy making for the organization; they gave of their time to assist with our special events and opened their pocketbooks. Staff enabled all of our programs to expand to reach new audiences, while planning new initiatives and maintaining audience numbers. They arrived early, stayed late, invested many weekends producing programs for the public, and carried out NCC’s mission with great spirit, pride, and good energy.

A sincere and special thanks to the hundreds of individuals who helped advance the ceramic arts in 2013!
STAFF (with current titles)

Sarah Millfelt, Director
Michael Arnold, Exhibitions Manager
Elizabeth Coleman, Sales Gallery Coordinator (to August); Publications Assistant (from September)
Lauren Duffy, Outreach Technician (from April)
Jessie Fan, Bookkeeper
Elizabeth Flinsch-Garrison, Education and Outreach Director (to February)
Adam Gruetzmacher, Building Maintenance Technician
Jeanine Hill, Studio and Facilities Manager (to July)
Chelsea Kelly, Sales Gallery Assistant
Matt Krousey, Sales Gallery Assistant
Jennica Kruse, Education Materials Technician (from August)
Karen McPherson, Sales Gallery and Special Events Manager
Christian Novak, Information and Artists Grants Manager
Ian Petrie, Sales Gallery Assistant (from May to September); Sales Gallery Coordinator (from October)
Chris Singewald, Outreach Technician (to March); Outreach Manager (from April)
Audra Smith, Materials Coordinator and Technician
Jennifer Tatsuda, Business Manager
Dustin Yager, Education and WEA Marketing Manager (to June); Head of Education and Artist Services (from September)

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From top to bottom: Participants in an ART@HAND intergenerational workshop; Dustin Yager talks with a visitor at the Three Jerome Artists exhibition opening; Long-time students, Pat and Mariette, check out pots from Ursula Hargens’s collection.

Previous page: Teaching artist, Lucy Yogerst, leading a workshop.
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Michael Zwank

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A very special thank you to the scores of foundations, corporations, and businesses that provided support for NCC’s general operations, as well as for specific projects and programs. Our very ability to do what we do hinges on support from these sources, and on their confidence in our management of the organization and its mission. Because of the following individuals and institutions, our audiences continue to see ceramic work that challenges their understanding of the material and its possibilities; they are introduced to artists and techniques from outside this state and country; they are supported in their creation and production of ceramic art; they find community within the walls of Northern Clay Center and through our programming.

Ameriprise Financial
Elmer L. & Eleanor J. Andersen Foundation
Anonymous
Birchwood Cafe
Breadsmith
Patrick and Aimee Butler Family Foundation
Margaret A. Cargill Foundation
Community Health Charities of Minnesota
Continental Clay Company
Arthur T. Erickson Foundation
Gardens of Salonica
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Walter McCarthy and Clara Ueland through the Greystone Foundation
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The Wallace Foundation
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The Wine Company
Zipps Liquors

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, as well as by a generous grant from the Wells Fargo Foundation.