SCHOOL OF THE ARTS

*The School of the Arts at the College of Charleston plays a distinctive role in the lives and education of the students of the College as well as the community by developing artists, art scholars, and art leaders within a liberal arts setting. The education in the arts that we provide stimulates creativity and critical thinking skills, activates the whole learning process, and motivates a life-long love for the arts for all students. Within a city known for its cultural heritage, this superior education marks the School as a national flagship undergraduate arts program.*

Mission Statement, College of Charleston School of the Arts

Situated within a city that national and international publications rank as one of the world’s most desirable communities, the School of the Arts is in an excellent position to fulfill the its mission by working within the context of the College of Charleston’s Strategic Plan and its liberal arts traditions. In doing so, the School benefits the College, the community, the State, and the region.

**Goal 1: Provide students a highly personalized education based on a liberal arts and sciences core and enhanced by opportunities for experiential learning.**

The School of the Arts’ faculty serve as mentors to their students, providing them with guidance as they pursue creative, academic and career-oriented choices while at the College. One-on-one instruction in music, theatre, dance, and studio art is the norm, and students who enroll in those discipline’s classes work closely with the faculty as well as with the faculty in art history, arts management, and historic preservation. For students who are interested in continuing their education with graduate work, the faculty can provide valuable support as they develop portfolios, rehearse audition materials, and prepare for advanced study.

The Strategic National Arts Alumni Project (SNAAP) is a comprehensive survey of arts alumni of participating institutions from across the nation and Canada. The School of the Arts took part in the survey in 2015, and survey results became available in May of 2016. From time to time SNAAP shares Data Briefs, thematic analyses of the data that it gathered, with participating institutions. In March, April and May of 2018, SNAAP released three related reports that it united under the theme of Arts Graduates in a Changing Economy. (Go to [http://snaap.indiana.edu/usingSNAAPData/valueForTheField/databriefs.cfm](http://snaap.indiana.edu/usingSNAAPData/valueForTheField/databriefs.cfm) to access each of the three Data Briefs that address these issues.) The second of the three reports reviewed career trajectories of arts alumni. Statements in the report affirmed the importance of providing students with a variety of experiential learning opportunities:

Instead, we found that arts alumni who reported more frequent participation in campus activities, greater exposure to diverse networks, more extensive career training, and internship experience during the college years, were more likely to have short initial job searches and to find jobs related to their fields of study. These social resources and experiential learning opportunities could serve as
important forms of professional socialization that prepare arts graduates to recognize potential job opportunities, respond to shifting trends, and navigate the fluid and dynamic artistic marketplace. …

Overall, our results suggest that arts students would be well served by programs that emphasized opportunities to gain real-world experience, including internships and networking functions with the broader artistic community.

The School of the Arts provides students in each of its academic divisions with a range of opportunities to engage in experiential learning as they prepare for their careers. For example, courses such as the ARTS 418, Senior Thesis Exhibition, can serve as a bridge between students’ undergraduate classroom/studio experience and a professional career in the arts. The course includes instruction in skills such as writing an artist statement, documenting artwork, and creating a personal website.

As the SNAAP report noted, internships can facilitate the move into the workforce for graduates, and the School of the Arts emphasizes the importance of internships to a student’s education. In the 2017 – 2018 academic year, students held internships with area organizations such as Spoleto Festival USA, Charleston Museum/Joseph Manigault House, Historic Charleston Foundation, Middleton Place Foundation, Gibbes Museum, Wentworth Mansion, Habitat for Humanity, City of Charleston Planning Division, and Edisto Island Open Land Trust.

Other organizations that hosted internships in 2017 – 2018 included Charleston County School District, the Halsey Institute of Contemporary Art, College of Charleston Athletics, Charleston Performing Arts Center, Charleston Food + Wine Festival, Charleston Symphony Orchestra, North Charleston Cultural Arts Department, the City of Charleston’s Office of Cultural Affairs, Palmetto Craftsman, Creekside Craftsman, LLC, and The Vendue Art Hotel. Outside South Carolina students held internships with Hawaii Performing Arts Festival (Kamuela, Hawaii), LiveNation (Los Angeles), Madison Square Garden (New York), Whitney Museum of Art (New York), Museum of Fine Arts (Boston), The Kennedy Center (Washington, D.C.), La Galerie XX (Paris), and The Gaiety School of Acting at the National Theatre School (Dublin, Ireland).

Goal 2: Develop or enhance nationally recognized undergraduate, graduate and professional programs in areas that take advantage of our history, culture and location in Charleston and contribute to the well-being of the region.

The School of the Arts’ academic programs, especially those in historic preservation and arts management, find Charleston to be an ideal home. Students use the city as a living laboratory, and they are able to take advantage of the region’s diverse history and culture as they pursue their studies.

The new Master of Arts in Community Planning, Policy and Design program was begun and the first cohort of students were enrolled. The program will “delve into a complex mix of issues impacting American cities from historic preservation and sustainability to public policy on urban
planning and economics.” A center piece of the program includes internship possibilities with the City of Charleston and local design and development firms.

Educational and cultural programs that the School of the Arts develops and presents are an important part of Charleston’s cultural offerings, and these programs contribute to the region’s quality of life. There are a myriad of examples, but some of the more obvious are the performance series presented by the Department of Theatre and Dance and the Department of Music. In addition many programs within the School engage and interact with community outside of our campus environs.

For example, the Historic Preservation and Community Planning program led by Grant Gilmore and a collection of students did an assessment of a historically significant Jim Crow Era school house in Mt. Pleasant for the Snowden Community Civic Association. This link provides more detail on the project - [http://today.cofc.edu/2018/07/11/historic-preservation/](http://today.cofc.edu/2018/07/11/historic-preservation/)

The Music Department's Opera Program continued its community outreach by presented sixteen performances of the children's opera *Billy Goats Gruff* at Charleston County schools in the spring 2018 semester. Venues included Laurel Hill Elementary, Pinehurst Elementary, Hunley Park Elementary, Angel Oak Elementary, and James B. Edwards Elementary. Three additional performances of the production at the Charleston County Library were part of the 2018 Piccolo Spoleto Festival.

The School of the Arts presents two series as part of the Piccolo Spoleto Festival each year. They are the Music Department’s Young Artists Series and the Department of Theatre and Dance’s *Stelle di Domani* series. The City of Charleston Office of Cultural Affairs produces the Piccolo Spoleto Festival, the official outreach component of Spoleto Festival, USA, in May and June each year. In 2018, one of the productions within the Stelle di Domani series was *One Who Sees*, which was the department’s fifth annual collaboration with Annex Dance Company.

Finally, while not a traditional academic program, the Halsey Institute of Contemporary Art is a nationally leading force in the curating, presenting, and supporting of contemporary art. It is a significant resource to the Charleston community, the southeast region, and the nation through its commissioning of many touring exhibitions. An example of the scope and reach of the Halsey may be found at this link [http://www.southcarolinapublicradio.org/post/carrion-cheer-faunistic-tragedy-piccolo-spoleto](http://www.southcarolinapublicradio.org/post/carrion-cheer-faunistic-tragedy-piccolo-spoleto)

**Goal 3: Provide students the global and interdisciplinary perspectives necessary to address the social, economic, environmental, ethical, scientific and political issues of the 21st century.**

In presenting remarks at Amherst College in October of 1963, John F. Kennedy spoke about the role of the artist in our society and said something that speaks to people today: “If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth.” (Go to [http://www.presidency.ucsb.edu/ws/?pid=9497](http://www.presidency.ucsb.edu/ws/?pid=9497) to see the full transcript of the remarks.) The faculty and staff of the College of Charleston School of the Arts show support for young artists,
art scholars and art leaders through the education that they provide for students via classroom instruction as well as guidance that they provide for students outside the classroom.

Many of the College of Charleston’s programs, including Computing in the Arts, Asian Studies, Jewish Studies, Archaeology and Italian Studies, rely upon the School of the Arts’ faculty and curriculum. For example, Art History, Music, Studio Art and Theatre each offer courses that are requirements of the Computing in the Arts major, and the Historic Preservation and Community Planning Program’s Introduction to Historic Preservation course has links to Urban Studies. At the same time, the School participates in major inter-disciplinary projects that take place across the College of Charleston.

Throughout the spring 2018 semester, the School of the Arts joined with other divisions of the College (including Academic Affairs; the School of Languages, Cultures and World Affairs; the Office of Institutional Diversity; and Multicultural Student Services and Programs) to present Cuba en el Horizonte. This project provided students and the community with the opportunity to consider the relationship that has developed between Cuba and the United States. Components of the project addressed Cuba’s history and culture, and the Department of Music, the Department of Theatre and Dance and the Halsey Institute of Contemporary Art (HICA) presented some of the project’s most public events.

From January 19 to March 3, HICA presented Roberto Diago: La Historia Recordada. The exhibition took place with funding from a variety of sources, including the National Endowment for the Arts. HICA included the following information about the exhibition on its website:

The work of Roberto Diago explores the roots and role of slavery in Cuban history and culture, offering a critical voice to the discourse on racism in Cuba. Exploring racism in Cuba—what was formerly a plantation society—has generally been regarded as an act of resistance to the revolution, which ignored the issue in the interest of solidarity. But for Diago, as an Afro-Cuban artist, it cannot be ignored. Diago makes paintings and conceptual installations with found materials sourced from his neighborhood—bits of wood, plastic bottles, and rusty metals. These discarded materials are given new life and meaning by careful construction and juxtaposition, as Diago addresses both the visible and invisible strands of racial oppression in Cuba.

From March 9 to 11, 2018, the Department of Theatre and Dance presented We Without Walls, an evening of staged readings of scenes by Cuban-American Maria Irene Fornés as part of the Cuba en el Horizonte project. We Without Walls provided students and the community with an opportunity for in-depth explorations of theatre history and dramaturgy. The readings highlighted scenes from the author’s recent work, including What of the Night?, Manual for a Desperate Crossing, and Letters from Cuba. After each night’s readings, there was a talkback session in which audience members and students discussed their reactions to the work.

Cuba en el Horizonte culminated with a concert that featured performances by the College of Charleston Orchestra; Otro Sur, the College’s Latin American Ensemble; the College of
Charleston Concert Choir; and dancers from the Department of Theatre and Dance. The event took place in the Sottile Theatre on April 7, 2018.

Poster for Cuba en el Horizonte finale concert by Nandini McCauley

Goal 4: Establish and promote a vibrant campus-life atmosphere dedicated to education of the whole person through integration of curricular and co-curricular or extracurricular activities.

Every year, the School of the Arts presents lectures, symposia, theatrical performances, concerts, readings, exhibitions and other educational and cultural events that complement the curriculum within the School and across the College. The School also engages with organizations such as the Charleston Symphony Orchestra to co-produce and/or co-sponsor events such as the Magnetic South series. These programs, some of which are free to students and the public, bring audiences to the campus and garner recognition and accolades for the College and the School of the Arts.

The Theatre and Dance Department focused their 2017-2018 season on the College of Charleston Sustainability Literacy Institute theme of water quality and quantity with their “Sustain This!” theme. Productions which directly interfaced with the SLI were Henrik Ibsen’s *An Enemy of the People* and our Fall Dance Concert “Realign”.
Lectures that the Department of Art and Architectural History and its Historic Preservation and Community Planning Program offered in partnership with the Archaeological Institute of America are examples of such programming. These lectures had titles such as “Rolling Sculpture: Fine Automobiles as Fine Art,” “Archeology & the Automobile” and “West Meets East: Commerce between Ancient Rome and South Asia.” The audiences for these lectures included students, faculty, staff and members of the community.

The In the Mix series, which the Arts Management Program presents with no admission fee, focuses on the music industry. In 2017-2018 there were seven events in the series hosted by Mark Bryan, Artist-in-Residence in the Arts Management Program and member of Hootie and the Blowfish, and Ron Mendola. Speakers included music industry professionals and covered topics such as touring, subscription streaming, and promotion.

The first presentation of the fall 2017 semester, Music Publishing: The Hurdles of Proper Compensation for Songwriters, featured Entertainment Attorney Richard Gusler and music publishing executive Tom DeSavia. The other presentations of the fall semester were entitled Sound Journalism: The Art of Writing about Music and Dropping New Music: The Anatomy of a Successful Release. The spring 2018 semester’s presentations were Songwriting and Publishing: The Unsung Careers that Power the Music Industry, 21st Century Booking: Connecting Musicians to the Modern World, Lowcountry Listening: Finding Your Niche in the Charleston Music Scene and In the Mix: Live!

Goal 5: Achieve financial security by creating a new financial model for the College of Charleston.

As support from the State has diminished over the years, securing non-state funding for the School of the Arts’ educational and cultural programs has become an ongoing priority. While private support for scholarships, visiting artists, and program development is one source of funding, grants from foundations and other institutions also are important to the School’s future growth and development. In the 2017 – 2018 fiscal year, 798 donors made gifts including contributions and pledges which totaled $802,250.

Five areas of critical need, each of which is aligned with the College of Charleston’s strategic plan, have been of particular importance to the School of the Arts for several years. They are:

*Increase Merit-Based and Need-Based Scholarships*
  - Secure endowed/other scholarships for each department/program in the School of the Arts
  - Secure funding for internship stipends and graduate assistantships in Historic Preservation and Community Planning as well as Arts Management
  - Secure an allocation of fifteen tuition abatements for the School’s departments/programs (or funding equivalent to these abatements)

*Recruit and Retain Distinguished Faculty (and staff)*
  - Secure professional/scholarly development funds to support faculty and staff projects
  - Secure funds to bring faculty and staff salaries to competitive levels
- Convert current staff temporary hires to full-time lines
- Upgrade administrative staff positions to be in accord with others across campus
- Secure funds to support faculty and staff research and development
- Establish endowed professorships/chairs in each of the School of the Arts’ academic areas
- Establish endowed residency/visiting artist programs (conductor-in-residence, designer-in-residence, arts manager-in-residence, etc.) in each of the School’s departments/programs

**Modernize Facilities**
- Renovation and expansion of the Albert Simons Center for the Arts (with immediate special attention to the Robinson Theatre, the Recital Hall, and areas of pedagogical/safety concern)
- Renovation of the Chapel Theatre
- Establish permanent design studio space for HPCP (undergraduate and graduate programs)
- Establish a recording studio (for “Arts Daily,” etc.) on campus

**Develop Distinctive Academic and Cultural Programs**
- Secure funding to present/develop curricular/cultural programs that build upon Charleston’s rich heritage and strengthen its creative environment
- Secure additional operating support for performance and lecture series, exhibitions, etc. as well as equipment/instrument procurement/maintenance and acquisition of/upgrades to technology
- Secure funding for events/activities that raise the profile of the School and the College (production travel to Kennedy Center American College Theatre Festival conferences, choir tours, on-campus presentation of symposia/conferences, etc.)
- Locate long-term, on-campus housing for artists-in-residence and visiting scholars
- Develop/enhance undergraduate and graduate programs in Arts Management and Historic Preservation and Community Planning to meet growing demand for education in these areas

**Increase Philanthropic Support**
- With funding for travel and other necessary support, engage in increased development, cultivation, and stewardship of donors (individuals and agencies) both in the region and beyond South Carolina
- Increase contributions to the Dean’s Excellence Fund
- Strengthen the Friends of the School of the Arts to facilitate the cultivation and stewardship of current and new donors

**ENROLLMENTS AND WORKLOAD**

Data from the Office of Institutional Research, Planning and Information Management indicates that in the AY 2017/2018 more than 10,000 undergraduate students enrolled in the School of the Arts’ courses. In the Spring of 2018, the enrollments were 5,073 while nearly 16% (800 majors) of these students had declared a major within the School’s departments and programs.
Overall enrollments at the College during AY 17/18 were at their lowest point in recent years due to multiple years of lower College of Charleston entering freshman classes, SOTA enrollments reflect that reality. However, AY enrollments have remained remarkably consistent; total enrollments in AY13/14 were 10,080 compared to 10,042 in AY 17/18. Perhaps the most noteworthy trend in recent years in overall enrollments for SOTA is that beginning in AY 15/16 the long standing pattern of Spring enrollments being lower than Fall enrollments flipped and in every subsequent year Spring enrollments have been greater than Fall.

Comparison of Enrollments, College of Charleston School of the Arts

<table>
<thead>
<tr>
<th>Department/Program</th>
<th>Fall 2013</th>
<th>Spring 2014</th>
<th>Fall 2014</th>
<th>Spring 2015</th>
<th>Fall 2015</th>
<th>Spring 2016</th>
<th>Fall 2016</th>
<th>Spring 2017</th>
<th>Fall 2017</th>
<th>Spring 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH</td>
<td>759</td>
<td>750</td>
<td>676</td>
<td>680</td>
<td>716</td>
<td>683</td>
<td>743</td>
<td>736</td>
<td>730</td>
<td>723</td>
</tr>
<tr>
<td>HPCP</td>
<td>291</td>
<td>309</td>
<td>328</td>
<td>298</td>
<td>324</td>
<td>341</td>
<td>297</td>
<td>363</td>
<td>371</td>
<td>365</td>
</tr>
<tr>
<td>ARTM</td>
<td>451</td>
<td>446</td>
<td>524</td>
<td>591</td>
<td>576</td>
<td>570</td>
<td>567</td>
<td>621</td>
<td>560</td>
<td>589</td>
</tr>
<tr>
<td>ARTS</td>
<td>771</td>
<td>811</td>
<td>730</td>
<td>730</td>
<td>704</td>
<td>714</td>
<td>656</td>
<td>674</td>
<td>575</td>
<td>603</td>
</tr>
<tr>
<td>MUSC</td>
<td>1,370</td>
<td>1,190</td>
<td>1,397</td>
<td>1,216</td>
<td>1,330</td>
<td>1,273</td>
<td>1,424</td>
<td>1,335</td>
<td>1,289</td>
<td>1,286</td>
</tr>
<tr>
<td>THTR</td>
<td>1,320</td>
<td>1,390</td>
<td>1,307</td>
<td>1,230</td>
<td>1,108</td>
<td>1,234</td>
<td>1,139</td>
<td>1,100</td>
<td>1,016</td>
<td>1,104</td>
</tr>
<tr>
<td>DANC</td>
<td>130</td>
<td>92</td>
<td>146</td>
<td>160</td>
<td>197</td>
<td>223</td>
<td>361</td>
<td>395</td>
<td>428</td>
<td>403</td>
</tr>
</tbody>
</table>

Total 5,092 4,988 5,108 4,905 4,955 5,038 5,187 5,224 4,969 5,073

Overall enrollments at the College during AY 17/18 were at their lowest point in recent years due to multiple years of lower College of Charleston entering freshman classes, SOTA enrollments reflect that reality. However, AY enrollments have remained remarkably consistent; total enrollments in AY13/14 were 10,080 compared to 10,042 in AY 17/18. Perhaps the most noteworthy trend in recent years in overall enrollments for SOTA is that beginning in AY 15/16 the long standing pattern of Spring enrollments being lower than Fall enrollments flipped and in every subsequent year Spring enrollments have been greater than Fall.

Comparison of Spring Undergraduate Majors, College of Charleston School of the Arts

<table>
<thead>
<tr>
<th>Department/Program</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH</td>
<td>77</td>
<td>69</td>
<td>73</td>
<td>64</td>
<td>61</td>
</tr>
<tr>
<td>HPCP</td>
<td>126</td>
<td>124</td>
<td>122</td>
<td>106</td>
<td>112</td>
</tr>
<tr>
<td>ARTM</td>
<td>271</td>
<td>324</td>
<td>307</td>
<td>306</td>
<td>271</td>
</tr>
<tr>
<td>ARTS</td>
<td>187</td>
<td>163</td>
<td>141</td>
<td>132</td>
<td>119</td>
</tr>
<tr>
<td>MUSC</td>
<td>70</td>
<td>71</td>
<td>69</td>
<td>74</td>
<td>69</td>
</tr>
<tr>
<td>THTR</td>
<td>132</td>
<td>123</td>
<td>116</td>
<td>128</td>
<td>122</td>
</tr>
<tr>
<td>DANC</td>
<td>38</td>
<td>47</td>
<td>46</td>
<td>51</td>
<td>46</td>
</tr>
</tbody>
</table>

Total 901 921 874 861 800

While overall enrollments have remained consistent, the numbers of declared majors over the last five years has decreased across nearly every program in the School. Certainly, part of this reduction is related to the previously mentioned smaller total student population. Regardless, faculty productivity and student achievement remain strong.

Though they are included in counts for the School of Science and Mathematics, Computing in the Arts majors enroll in the School of the Arts’ courses and work closely with its faculty. That program’s majors grew just over 100% in six years, increasing from fifty-two in spring 2013 to
one hundred and six in spring 2018. Because of their focus on the arts, many of these students identify with the School of the Arts even though their major is located within another school.


The Studio Art Department’s classes are labs that have a typical optimum enrollment of eighteen students. This standard is especially important in introductory sections and is typical for studio art classes across the nation. Studio Art refers to the National Association of Schools of Art and Design (NASAD) for its workload standards. Go to https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2017/12/AD-Handbook-2017-2018.pdf to view NASAD’s 2016–2017 handbook.

The School actively seeks to bring the best students to the College of Charleston. The faculty have taken part in recruitment events at the South Carolina Governor’s School for the Arts and Humanities and the Greenville Fine Arts Center for many years. Faculty involvement in other programs at those institutions help to raise the School of the Arts’ profile in the state.

The Department of Theatre and Dance uses participation in the South Carolina Theatre Association’s annual conference and the Southeastern Theatre Conference as opportunities to recruit majors. Both faculty and students make presentations at these conferences, bringing notice to the department and its curriculum. Similarly, student choreographers present their work at American College Dance Association conferences for professional adjudication, and students in the Theatre for Youth concentration work with local schools and in the summer of 2018 repeated an exchange program initially begun in the summer of 2017 between New York City and area youth.

In the fall 2016 semester the School began correspondence with a representative from the National YoungArts Foundation, which “identifies and nurtures the most accomplished young artists in the visual, literary, design and performing arts and assists them at critical junctures in their educational and professional development.” That organization provided the School with a list of prospective students. After the Office of Legal Affairs approved an agreement with the organization, the School began working with the Office of Admissions to develop a plan for recruiting these gifted students.
ADDITIONAL INSTRUCTIONAL CONTRIBUTIONS

Capping work that began in 2016, leaders from more than forty universities and research centers came together in Washington, D.C., in May of 2018 so that they might discuss and consider “next steps for improving higher education in the United States … based on new research that suggests that integrating learning across disciplines leads to improved workforce opportunities for college graduates and to a more engaged citizenry.” In particular, these leaders reflected upon a report from the National Academies of Sciences, Engineering, and Medicine (NASEM) that encourages institutions of higher education “to develop, implement, and evaluate programs that integrate science, technology, engineering, mathematics, and medicine (STEMM) fields with arts and humanities.”

The report refers to research that integrated teaching improves “communication skills, content mastery, teamwork skills…” and other skills that are vital for success in the 21st century. More information is available at http://sites.nationalacademies.org/pga/bhew/branches/.

Echoing the ideas that these thought leaders are promoting, the School of the Arts offers students many courses that support the College’s general education curriculum, including a number of courses in Freshman Year Seminar, Honors, and interdisciplinary areas across the College of Charleston. In the fall 2017 semester, the School of the Arts' faculty taught the following courses:

First Year Seminar:
- The Life of the Senses
- Photography, History, and Memories
- Behind the Curtain

Honors:
- Interdisciplinary Special Topics Humanities
- Understanding Electronic Music

Bachelors Essay:
- Contemporary Participatory, Immersive, and Installation - based Art & the Interactivity of the viewer

In the following semester, the School of the Arts' faculty taught a similarly broad range of courses in these areas, including:

First Year Seminar:
- The Good, the Bad, and the Ugly: 20th Century Fashion History
- Female Action Figures on the Screen
- My Shot - Intersections of Identity in American Theatre and Performance

Bachelor's Essay
- Clouds: An Animated Short Film and Soundtrack
Understanding the Effects of Dance Therapy on dementia patients

Through internships Arts Management students apply what they learn in the classroom to their work with arts organizations and other groups. In 2017 – 2018, the Arts Management Program placed 89 majors in internships with sixty-four organizations and businesses. Of those students, many were enrolled in the program’s Music Industry concentration. They served their internships with organizations such as the Music Farm, Charleston Music Hall, and Ear for Music in Charleston. Students also worked with businesses such as Bonnaroo Music Festival in Manchester, TN and Madison Square Garden Entertainment in New York. Students in Historic Preservation and Community Planning and other areas within the School also engage in significant internships with organizations such as Historic Charleston Foundation as well as architectural firms and municipal offices and cultural agencies.

The School of the Arts is increasing the number of online courses that it makes available to students. The number of online sections that the School’s divisions have offered has grown from three in the fall of 2015 to 15 in the summer of 2017.

**Online Courses Available, Fall 2015 through Summer 2017**

**College of Charleston School of the Arts**

<table>
<thead>
<tr>
<th>Fall 2015</th>
<th>Spring 2016</th>
<th>Summer 2016</th>
<th>Fall 2016</th>
<th>Spring 2017</th>
<th>Fall 2017</th>
<th>Spring 2018</th>
<th>Summer 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTM 1</td>
<td>ARTM 1</td>
<td>ARTH 4</td>
<td>ARTH 1</td>
<td>ARTH 2</td>
<td>ARTH 3</td>
<td>ARTH 2</td>
<td>ARTH 3</td>
</tr>
<tr>
<td>MUSC 2</td>
<td>MUSC 3</td>
<td>DANC 1</td>
<td>ARTM 3</td>
<td>ARTM 2</td>
<td>ARTM 1</td>
<td>DANC 2</td>
<td>ARTM 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HPCP 3</td>
<td>DANC 2</td>
<td>DANC 4</td>
<td>DANC 4</td>
<td>HPCP 2</td>
<td>DANC 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUSC 3</td>
<td>MUSC 4</td>
<td>HPCP 1</td>
<td>HPCP 2</td>
<td>MUSC 6</td>
<td>HPCP 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MUSC 4</td>
<td>MUSC 5</td>
<td>MUSC 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>MUSC 4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3 4 11 10 13 15 12 17


The Studio Art Department presented eight student group exhibitions as part of the ARTS 418: Senior Thesis Exhibition class, and Studio Art majors installed seven of those exhibitions. The department also hosted four visiting artists who lectured and conducted workshops for both students and faculty during the year.
In 2015 - 2016 the Studio Art Department’s faculty voted to make a series of changes to the curriculum, including making Drawing I a required course for all majors; requiring that majors attain higher, more rigorous levels of instruction by completing at least six credit hours above the 300 level; codifying requirements for independent study and internship projects; and offering students new options for required courses in Art History. These curricular changes came about through faculty discussion of assessment outcomes from the Senior Thesis Exhibition (the capstone course) reviews. The department presented the suggested changes to the Curriculum Committee in 2016 – 2017 and secured approval for them.

The Graduate Program in Historic Preservation is a collaborative effort between Clemson University and the College of Charleston. The program is based in Charleston, and it offers students the opportunity to pursue a Master of Science in Historic Preservation or the Certificate in Historic Preservation. While it is housed within the Graduate School, the program relies upon the School of the Arts’ faculty and alumni for instruction.

The Graduate School also houses the Master of Arts in Teaching in the Performing Arts. The School of the Arts has significant involvement in the program, which features a common core of rigorous courses that provide the foundation for both pedagogical study and advanced study in a performing arts specialty. The degree consists of a concentration in choral music (leading to South Carolina certification/licensure in general and choral music education for grades P-12) and a concentration in theatre (leading to certification/licensure in P-12 theatre).

Discussions regarding the development of new courses and curricula are ongoing among the faculty. The Arts Management faculty completed work on a stand-alone graduate certificate program in 2017 – 2018 year, and they plan to have proposals ready for the Curriculum Committee’s review by fall 2018 with a goal of implementing the program in fall 2019.

**FACULTY AND STAFF RESEARCH, PROFESSIONAL DEVELOPMENT, SERVICE, RECOGNITION AND OUTREACH**

The School of the Arts’ faculty and staff engage with and enrich the community, both within the region and beyond, in multiple ways. These active scholars, artists, administrators, designers and performers conduct research and share their knowledge with peers and others through publications, lectures and presentations; serve in leadership roles with regional, national and international professional organizations; and showcase their work in exhibitions, plays, concerts, recitals and recordings. As they undertake these activities, the faculty and staff bring notice to the College and serve as models for their students. This portion of the annual report provides a brief survey of their activities in 2017 - 2018.

*Research and Professional Development*

In November of 2017 Albany Records released *West Meets East*, a recording from clarinetist Jun Qian, who teaches at Baylor University. The recording was the third that Qian developed for Albany Records, and it featured clarinet music by Western composers who drew influence from
Chinese culture. The recording included “Free Translations of Li Ch’ing-Chao, Three Musical Settings for Soprano, Clarinet, and Piano,” by Paul Sanchez, who directs the Piano Program for the School of the Arts’ Music Department. Sanchez joined with his wife, soprano and adjunct faculty member Kayleen Sanchez, in performing the piece with Qian, and he also was a producer and engineer for the recording.

Sanchez also produced two albums, Schwanengesang and Died for Love: BEDLAM, that featured Kayleen Sanchez for the Soundset Label. Both albums had release dates in August 2017. Allmusic’s review of Schwanengesang included this text:

Most recordings of Franz Schubert's Schwanengesang feature performances by baritones or the occasional tenor or bass, but women who interpret the song cycle …are quite uncommon. This 2017 Soundset release by soprano Kayleen Sánchez and accompanist Johnandrew Slominski … is one such rarity, and it demonstrates that Schwanengesang need not be restricted to the lower vocal ranges. Sánchez has a pure and lovely voice that is quite pleasant in such buoyant numbers as Liebesbotschaft, Frühlingssehnsucht, Der Fischermädchen, and Die Taubenpost, though her expression takes a darker turn in Schubert's grim Lieder… considering that this is a historically informed interpretation, one can easily imagine hearing a voice like hers in Schubert's circle

On February 23, 2018, Marc Regnier released his latest compact disc, Zambra!: Guitars From Spain. Regnier is a voting member of the Grammys and Latin Grammys and a member of the Guitar Foundation of America.

Jeanette Guinn, Visiting Professor in Arts Management, prepared scripts and was the narrator for “Arts Daily,” a regular program that aired across South Carolina on South Carolina Educational Television Radio (SC/ETV Radio) daily.


From April 13 to May 19, 2018, Redux Contemporary Art Center (Redux) presented The Rainbow Show, a group exhibition that featured work by Klein, Studio Art adjunct faculty member Joshua Lynn, and alumnus Adam Eddy. (Refer to the section on Student and Alumni Accomplishments for more about Eddy.) The group also presented an artist talk at Redux on May 8, 2018, as part of the venue’s exhibition-related programming. On April 11, 2018 Charleston City Paper published an article about the exhibition. To read the article, go to https://www.charlestoncitypaper.com/charleston/Redux-presents-an-exhibit-inspired-by-mother-natures-most-colorful-
The May 1, 2018, edition of Charleston City Paper’s blog Culture Shock included an article that recommended 2018 Piccolo Spoleto Festival events to readers. Among other performances, it recommended What If? Productions’ Piano Bar Series: Sondheim Nights. Tiffany Gammell, Projects Coordinator for the School of the Arts’ administrative offices, was one of the singers in that production. See the article at https://www.charlestoncitypaper.com/CultureShock/archives/2018/05/01/piccolo-tickets-on-sale-now-heres-what-you-should-see.

Honors and Recognition

Working in partnership, the South Carolina Arts Commission (SCAC), 701 Center for Contemporary Art (701 CCA) and the McMaster Gallery at the University of South Carolina School of Visual Art and Design presented SC Fellows Part I, a retrospective exhibition featuring work by recipients of the SCAC’s visual art and crafts fellowships. The exhibitions at 701 CCA and McMaster Gallery, both in Columbia, S.C., were on view simultaneously from August 3 to September 17, 2017. A second exhibition, SC Fellows Part II, took place at 701 CCA and the Henry Ponder Gallery at Benedict College from May 10 to June 24, 2018. The two exhibitions were part of the SCAC’s 50th Anniversary celebration. New York-based art critic and author Eleanor Heartney was the curator of the two exhibitions.

Studio Art faculty whose work was part of SC Fellows Part I were Barbara Duval and Michelle Van Parys. Former faculty from the Studio Art Department whose work was in SC Fellows Part I were Phyllis Constransitch and Joe Walters. SC Fellows Part II included the work of three members of the Studio Art faculty: Jarod Charzewski, Herb Parker and Clifton Peacock. The exhibition also included work by former faculty member Rebecca Des Marais and Michael Phillips.
View of SC Fellows: Part II exhibition at 701 Center for Contemporary Art in Columbia, South Carolina. Work by Peacock is on the right side of the image. Photograph by Michael W. Haga

South Carolina Educational Television broadcast an episode of “Sara’s Weeknight Meals” with the title of “Ladies Who Lunch” on December 11, 2017. The episode featured celebrities such as Nathalie DuPree and included a segment about Charleston’s “tea rooms,” which are fundraising events that churches within the city host each spring. When the program presented still images from past years’ tea rooms, one of the photographs pictured Margaret “Happy” Byrd, who is a member of the Music Department’s adjunct faculty, performing on the piano.

Arts Schools Network (ASN) is a national, non-profit association that provides “leaders in arts schools with quality resources, support, and networking opportunities.” Dean Valerie B. Morris was the 2017 recipient of ASN’s Higher Education Award, which “recognizes postsecondary institutions or arts partnership programs in higher education for their continuous support of the sustainability of quality arts education in K-12 schools.” ASN presented the award to Dean Morris during its annual conference in October 2017.
In the spring semester, the National Trust for Historic Preservation included Brittany Lavelle Tulla, who is both an alumna of the Master of Science in Historic Preservation from the College of Charleston/Clemson University joint program and a member of the Historic Preservation and Community Planning Program’s adjunct faculty, on its list of 40 Under 40: People Saving Places. The list honored forty “movers and shakers” under the age of forty who are “expanding our view of what it means to save places and tell America’s full history.” The full list of honorees is available at https://savingplaces.org/40-under-40 people?utm_medium=email&utm_source=general&utm_campaign=40under40#.WtTnES7wa7B (For more information about Lavelle Tulla, refer below in this section and to the section of this report that addresses student and alumni accomplishments.)

The College of Charleston presented the annual ExCEL awards on March 28, 2018. Judith Allen, who is a member of the Arts Management Program’s adjunct faculty, was the recipient of the Harry M. Lightsey, Jr. Presidential Legacy Humanitarian Award. The recipient of the Outstanding Faculty of the Year Award for the School of the Arts was Heather McDonald, who also is a member of the Arts Management Program’s adjunct faculty. Arts Management alumna, and now the program’s administrator, Claire Long was the recipient of the Excellence in Customer Service Award.

Nominees for Charleston City Paper’s 2018 Best of Charleston list included Joy Vandervort Cobb for Best Local Actress. Quentin E. Baxter, who is both an alumnus and a member of the Music Department’s adjunct faculty, is part of two jazz groups that were nominees for Best Jazz Band (refer to the section on student and alumni accomplishments). Ranky Tanky, one of the groups with which Baxter performs, was the recipient of the honor when Charleston City Paper
published the list in late April. (See the section about student and alumni accomplishments for more information about Ranky Tanky, which climbed to the top of the Billboard Jazz chart in early 2018.)

*View of Ranky Tanky’s June 2, 2018, performance on the Cistern Yard for the 2018 Spoleto Festival USA. Photo by Michael W. Haga.*

*Charleston City Paper’s* 2018 Best of Charleston list also named the best Music Concert of 2017. **Mark Bryan,** Artist-in-Residence for the Arts Management Program, is the guitarist for Hootie & the Blowfish, the group that was the recipient of that honor.

**Service and Outreach**

The School of the Arts faculty and staff are actively engaged in committees and other service to the College of Charleston. For example, **Gayle Goudy,** Instructor in the Art and Architectural History Department, was the Chair of the Curriculum Committee. **Susan Klein,** Assistant Professor in the Studio Art Department, served on the Honors College Committee, and **Barbara Duval,** Professor in the Studio Art Department, served as an alternate on the Faculty Hearing Committee.

**Gretchen McLaine,** who is the Director of the Dance Program, served on the Academic Planning Committee, while **Todd Mcnerney,** Associate Professor in the Department of Theatre and Dance, served on the Budget Committee and on the Ad Hoc Committee on Institutional Identity and was an Ex-Officio member of the Adjunct Oversight Committee. Additional faculty service on standing committees was as follows:

- **Mary Beth Heston** - Committee on General Education
- **Kate Keeney** - Committee on Graduate Education
- **Susan Kline** - Honors College Committee
- **Mark Landis** - Post-Tenure Review Committee
Michael O’Brien, Assistant Professor in the Music Department, served on the Quality Enhancement Plan Committee’s (QEP) Assessment Sub-Committee, and Nandini McCauley, Director of Media Relations, served on the QEP Awareness and Marketing Sub-Committee.

In the spring 2018 semester, members of the Association of Arts Administration Educators (AAAE) elected Karen Chandler to her first term on its Board of Directors. AAAE “consists of more than 150 member programs, all training and equipping students in arts leadership, management, entrepreneurship, cultural policy, and more.” Chandler also serves on the Board of Directors of the South Carolina Arts Alliance.

Chandler continued her service on the editorial board of Rutgers University’s Journal of Public Management and Social Policy during the 2017 – 2018 year. Chandler also is the Founder and Co-principal of the Charleston Jazz Initiative (CJI), serving alongside Quentin Baxter, who is the Resident Musical Director of the CJI.

Chandler also serves on the Board of Directors of Charleston Jazz (formerly Jazz Artists of Charleston). Robert Lewis, who oversees the Music Department’s jazz program, also serves on that board and is the organization’s Artistic Director. Ron Wiltrout, who is a member of the Music Department’s adjunct faculty, joins Chandler and Lewis in serving on the Charleston Jazz Board of Directors.

Chandler joins Carter Hudgins, Director of the joint College of Charleston and Clemson University Graduate Program in Historic Preservation Program, in serving as members of the board of the Charleston World Heritage Coalition. Grant Gilmore, who is the Director of the Historic Preservation and Community Planning Program; Associate Professors Ralph Muldrow and Barry Stiefel; and Christina Butler, who is a member of the adjunct faculty in the Department of Art and Architectural History; are members of that organization’s Advisory Council. Brittany Lavelle Tulla (see above) is the organization’s Executive Director.

The City of Charleston Office of Cultural Affairs produces the Piccolo Spoleto Festival each year. The festival complements Spoleto Festival USA and focuses primarily on artists of the Southeastern United States. Over the course of seventeen days (starting on May 25 in 2018), the Piccolo Spoleto Festival presents several hundred recitals, exhibitions, poetry readings, theatrical productions, concerts, and other events. Many of the series in the 2018 Piccolo Spoleto Festival benefitted from having the School of the Arts’ faculty and staff as coordinators. Coordinators and the programs that they developed in 2018 were as follows:

<table>
<thead>
<tr>
<th>Faculty/staff</th>
<th>Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janine McCabe</td>
<td>Stelle di Domani at the College of Charleston</td>
</tr>
</tbody>
</table>
Adjunct faculty member **Julia Harlow** was a member of the Coordinating Committee for the L’Organo Recital Series. In addition to the efforts that these faculty and staff put forth in order to produce the various festival series, some of them also performed during the festival. Other faculty who performed in other Piccolo Spoleto Festival series included Music Associate Professor **Natalia Khoma** and adjunct faculty **Julia Harlow** and **Volodymyr Vynnytsky**. **Bekker**, who is both an adjunct member of the Music Department’s faculty and the Conductor of the College of Charleston Orchestra, is Concertmaster and Principal Pops Conductor for the Charleston Symphony Orchestra.

**Barry Stiefel** is the Vice President and Past President of the Association for Canadian Jewish Studies. **Grant Gilmore**, Director of the Historic Preservation and Community Planning Program, serves as a Trustee At-Large on the Board of Trustees of the United States National Committee of the International Council on Monuments and Sites.

**Chris Burgess**, Adjunct Lecturer in Arts Management, serves on the Scientific Committee for Social Theory, Politics and the Arts (STP&A). STP&A is “an interdisciplinary gathering of researchers, policy-makers, practitioners and students that explores key trends, practices and policy issues affecting the arts around the world.”

**Edward Hart**, who is Chair of the Music Department, is the Vice President, Artistic of the Charleston Symphony Orchestra. **Robert Taylor**, who is Director of Choral Activities in the Music Department, is the Founding Artistic Director and President of the Taylor Festival Choir and Taylor Music Group, and the Director of the Charleston Symphony Orchestra Chorus and the CSO Chamber Singers. **Robin Zemp**, a Lecturer in the Music Department, serves on the board of the South Carolina Music Teachers Association.

**Joanna Allen**, who is both an alumna and Assistant to the Dean, was the primary contact for the Charleston Regional Alliance for the Arts as that organization planned for OPEN, which was to have taken place on September 10, 2017. (Due to the approach of Hurricane Irma, the College of Charleston cancelled all classes and College events from September 8 to September 12, 2018.)

**Susan Kattwinkel**, Associate Professor of Theatre, is a member of the Faculty and Advisory Committee for the Association for Theatre in Higher Education (ATHE). In that capacity she is involved in the planning and implementation of the ATHE Leadership Institute during the organization’s annual conference in August of 2018.

**Dean Valerie B. Morris** also serves on ATHE’s Faculty and Advisory Committee and was a mentor for the Association for Theatre in Higher Education’s Leadership Institute in August 2017. She is a member of the Board of Directors for Arts Schools Network (ASN), a non-profit association that serves as a “dynamic resource for arts schools' leaders, innovative partners and
members of arts education institutions.” In October of 2017, ASN’s membership elected Dean Morris to serve as the organization’s secretary during its annual conference in Minneapolis, Minnesota.

Dean Morris serves on the Board of Directors of Palmetto State Arts Education and is a member of the Steering Committee for South Carolina’s Arts in Basic Curriculum Project, which is a project of the South Carolina Department of Education and Winthrop University. Dean Morris also serves on the Board of Directors of the South Carolina Arts Alliance.

In Charleston Dean Morris is Vice Chair of the Charleston Concert Association’s Board of Directors, and she serves on the board of the Charleston Jazz Initiative. In addition to these activities, Dean Morris is an ex-officio member of the boards of the Charleston Symphony Orchestra and the Robert Taylor Singers.

Throughout the year Dean Morris served on the International Council of Fine Arts Deans’ (ICFAD) Career Development Committee. ICFAD is an organization that facilitates the sharing of information and ideas among its membership with the aim of enhancing leadership skills of deans, associate deans, provosts, associate provosts, university presidents and other leaders in higher education. From its start in 1964, ICFAD has provided training for new deans and associate deans, served as a venue for the exchange of ideas and the discussion of arts/higher education research, and offered programs that provide members with opportunities for donor stewardship and personal renewal.

The Career Development Committee develops the Mentoring Initiatives for New Deans (MIND) program and the Fellows Program, both of which are learning opportunities for members of ICFAD. The MIND program addresses issues that new deans can expect to face in higher education, while the Fellows Program seeks to encourage under-represented groups to pursue opportunities for leadership in higher education and to provide individuals who are moving into administrative positions in arts higher education to learn about academic leadership.

Associate Dean Michael W. Haga is a member of the ICFAD’s Board of Directors. (His term will end in October of 2018.) Haga also served on ICFAD’s Cultivation and Stewardship Committee. As a member of that committee, Haga took part in the planning and presentation of a development workshop that was part of ICFAD’s pre-conference programming for its 2018 annual conference. That workshop took place in Lunenburg, Nova Scotia in October.

During the regular conference, which took place in Halifax, Nova Scotia, Haga was a co-presenter for a “round table” session entitled “If I Could Do It All Over Again: Facility Planning Mistakes and How to Avoid Them.” Haga also coordinated the 2018 Festival Experience, through which ICFAD’s Cultivation and Stewardship Committee brought deans and their guests to Charleston to enjoy performances that were part of Spoleto Festival USA and the Piccolo Spoleto Festival.

Through the 2017 – 2018 year Haga served on the South Carolina Arts Commission’s Committee of 50, a group that assisted the agency in promoting and celebrating its fiftieth anniversary. Haga also began a term of service on the South Carolina Arts Foundation’s
(SCAF) Board of Directors at the start of the fiscal year. The SCAF is “a nonprofit organization dedicated to recognizing, encouraging and supporting the art and artists of South Carolina.” He was the Chair of the 2018 Art Sale Committee for the South Carolina Arts Awards Luncheon Committee, which the SCAF presents each year in conjunction with the presentation of the Elizabeth O’Neill Verner Governor’s Award for the Arts. On June 13 the SCAF board elected Haga to serve as Vice President for Administration in a two-year term to begin on July 1, 2018.

Haga concluded twenty-one years of service on the South Carolina Arts Alliance’s Board of Directors at the end of the 2017–2018 fiscal year. He served on the Board of Directors of Fine Craft Shows Charleston, LLC, which presented the annual Piccolo Spoleto Craft Show, until the organization disbanded in late 2017.

In the spring semester Haga judged an exhibition that featured residents of Bishop Gadsden, a retirement community on James Island that is home to more than 450 residents, and he was the judge for the eighteenth annual Art Market at Honey Horn, which the Coastal Discovery Museum presents on Hilton Head Island. Haga also presented a series of lectures for the Lowcountry Senior Center and one lecture for the College’s Center for Creative Retirement over the course of the year.

**DEVELOPMENT ACTIVITIES**

Early in 2018, the College of Charleston Foundation provided the School of the Arts with this summary of endowed funds:

```
As of January 31, 2018

Aggregate of Endowed Award Funds       $ 493,393.67
  Budget for 2017 – 2018                 $  8,600.00

Aggregate of Endowed Program Funds     $2,732,942.63
  Budget for 2017 – 2018                 $ 79,500.00

Aggregate of Endowed Scholarship Funds $5,471,249.94
  Budget for 2017 – 2018                 $166,975.00

Other Chairs
Frances Grimball Gaud Professor of Art  $ 642,972.67
  Budget for 2017 – 2018                 $ 18,000.00

Lectureships
Jack Patla Lecture Series              $ 65,573.22
  Budget for 2017 – 2018                 $  2,600.00

Total Endowed Funds                    $9,406,132.13
```
Of the School of the Arts’ endowed funds, 57% support awards, while 31% support programs. The endowed funds that support the School of the Arts equal approximately 11.62% of the College of Charleston Foundation’s endowment pool. The School of the Arts’ budget for awards in 2017 – 2018 is approximately 24% of the College of Charleston Foundation’s total endowment spending for awards.

The College of Charleston Foundation’s fiscal year ended on June 30, 2018. During the fiscal year 798 donors contributed or pledged $802,250 to the School of the Arts via 1,080 separate gifts. Of these donors, 199 were alumni whose gifts totaled $149,324. Seventy-one faculty and staff contributed $80,616 to the School.

Forming the largest group of donors, 449 “friends” of the School made 532 gifts of $391,354. When individuals join the Friends of the School of the Arts patron group, their membership contributions go into the Dean’s Excellence Fund to support ongoing operations, student scholarships and travel, faculty research and travel and innovative projects that arise throughout the year.

Many people also direct their annual giving to the Dean’s Excellence Fund, and the School set an internal goal of $60,000 for the Dean’s Excellence Fund for the 2016 – 2017 fiscal year. Actual contributions to the fund totaled $63,685.

The School of the Arts has made great strides in increasing major gift support for its educational and cultural programs. Some of the year’s notable gifts included:

• $1,140,000 + planned gift to support the Music Department’s Piano Program

• $75,000 to enhance the Frances Grimball Gaud Professor of Art endowment, which supports the Studio Art Department

• $50,000 to establish the Karen Chandler Arts and Cultural Management Endowed Scholarship in arts management

• $50,000 to enhance the SOTA Gala Scholarship for Music

• $50,000 to the Halsey Institute of Contemporary Art Endowed Fund and to name the video cavern in the Halsey

• $30,000 to support the exhibition Mark Trujillo: American Purgatory at the Halsey Institute of Contemporary Art

• $20,000 from 90 donors to enhance the Michael W. Haga Endowed Art History Award
DIVERSITY

As noted earlier in this report, the Strategic National Arts Alumni Project (SNAAP), a comprehensive survey of arts alumni that included those of the School of the Arts, shares thematic analyses of the data that it gathered with participating institutions. In March, April and May of 2018, SNAAP released three related reports that it united under the theme of Arts Graduates in a Changing Economy. Some of the statements in the reports raise concerns about gender inequality in both higher education and the workforce:

Although female college students are more likely than male students to major in an arts-related field, our results uncovered a paradoxical pattern of gender inequality in terms of access to college resources and early-career trajectories. Nationally, women receive three in five bachelor’s degrees awarded in arts-related fields. Yet, we found that female arts alumni were more likely to have prolonged initial job searches, were less likely to find a first job that matched their college training, and reported lower levels of social engagement and career skills in comparison to male arts alumni.

Fostering a welcoming environment in which a diverse population (gender, race, creed, sexual orientation, etc.) of students, alumni, faculty, staff and members of the community can teach, work, learn and be entertained supports the College of Charleston and its goals. Of the School of the Arts’ full-time tenured, tenure-track faculty, and visiting faculty in 2017 - 2018, three are Hispanic, three are African-American, one is from Ukraine, and one is from Singapore. Of the full-time staff, one is African-American and one is of South Asian descent. When lines open or become available, the School of the Arts continues to seek funding to provide faculty and staff with competitive salaries and benefits in order to facilitate efforts to recruit and retain a diverse faculty and staff.

The School of the Arts’ schedule of performances, lectures, exhibitions, and other programs present a diverse array of cultural traditions and experiences for the education of the campus community and the community at large. For example, one of the Halsey Institute of Contemporary Art’s (HICA) spring 2018 exhibitions, Roberto Diago: La Historia Recordada, explored the roots and role of slavery in Cuban history and culture. It was part of a campus-wide interdisciplinary project entitled Cuba en el Horizonte. Additional SOTA events part of the project included a Department of Theatre and Dance evening of staged readings of Maria Irene Fornes works entitled We Without Walls and the multi-disciplinary concert that culminated the entire project which included ensembles from the Music Department and dancers from the Dance program.

Some of the productions that the Department of Theatre and Dance presented in 2017 – 2018 addressed issues pertaining to diversity. The ancient Greek play The Trojan Women which opened the season addresses life for the survivors of war and the bleak future for those that remain. It highlighted the subjugation of women and the issue of slavery and sexual servitude. The world premiere production of Chore Monkeys explored cross-racial friendship and micro-aggressions in the Chapel Theatre in late January and ended in early February.
Multiple course offerings within the School of the Arts celebrate and highlight diverse cultural traditions and heritages. In the 2017 – 2018 year the Art and Architectural History programs course 415: Senior Seminar produced papers with topics such as “The Conversion of Sacred Spaces following the Reconquista in Spain” and “Historic Preservation: A Sustainability Movement.” Courses such as African American Theatre, World Music Cultures, History of the Art of China, and Latin American Ensemble address a variety of cultural and social issues, and the Department of Theatre and Dance offered a course in Cuban Dance in the spring semester that also took students to Cuba.

Other courses within the School’s curriculum, including Contemporary Issues in Arts Management and Principles and Practices in Arts Management, address the role of diversity in organizations. The Arts Management Program also contributes to diversity at the College by housing the Charleston Jazz Initiative (CJI), a jazz research initiative in partnership with the College’s Avery Research Center for African American History and Culture. CJI promotes and supports research in the jazz careers of musicians from Charleston and other cities of South Carolina, and it has garnered the attention of jazz scholars, archivists and musicians worldwide.

In response to a conversation that the Studio Art faculty had with African American Studies, the Avery Research Center and the Office of Institutional Diversity an initiative to promote and encourage diversity in the department by inviting significant, practicing artists from diverse backgrounds to campus began in the Fall of 2017. This visiting artist program began in October with Lyle Ashton Harris, a photographer with an international reputation, holding a residency during which he worked with students in the department.

ASSessment Activities

The School of the Arts’ Administration focused on four areas for assessment in 2017 – 2018: Educational and Cultural Programs, Gathering Alumni Information, Development and Research.

Outcome I focused on the School of the Arts’ educational and cultural programming. The School had incomplete information because two student organizations did not gather complete data for their events/audiences. Even so, the tally of art experiences that the School provided for audiences in the 2017 – 2018 year was 235,258, while the number in the 2016 – 2017 year was 220,335. Paid attendance in the 2017 – 2018 year was 15,839, while total paid attendance in the 2016 – 2017 year was 13,397.

Even with incomplete data, the School accounted for 222 discrete events (an exhibition or theatrical production that runs for several days or has multiple performances counts as one event) during the year. There were 134 lectures, exhibitions, performances, recitals, play readings, film screenings, gallery walk-throughs and other events that the School’s divisions presented at no charge. More than ninety of the events highlighted student scholarly and creative research.

In 2015 – 2016, the School of the Arts enrolled in the Strategic National Arts Alumni Project (SNAAP), which is "an annual online survey, data management and institutional improvement system designed to enhance the impact of arts-school education." The SNAAP report became
available late in the spring of 2016, and it has been a source of information that the School has used for communicating with a variety of constituent groups.

The report, along with reports that SNAAP has named DataBriefs, supported/informed Outcome II. The outcome addressed sharing SNAAP data with various constituent groups, including prospective students and legislators, via digital and printed materials.

In addition to alumni comments about career/workforce preparedness that appeared in the SNAAP report, this statement from a SNAAP research report indicates that alumni would like to have had more career and entrepreneurial training:

_The majority of all alumni said they would have benefited from more knowledge of key career-related skills: 91 percent would have benefited from knowing how to market and promote their work and talents; 87 percent would have benefited from more finance management skills; and 84 percent would have benefited from knowing how to monitor legal and tax issues._

The chairs/directors began discussions about ways in which the School’s academic divisions can support students’ development of career skills in the spring semester and will continue those discussions in the 2018–2019 year.
Information that the School of the Arts has gathered for the past few years makes it clear that increased funding (from both state and private sources) is necessary to support the School’s educational and cultural programming. Outcome III, which focused on development, data from the College of Charleston Foundation made it clear that the School has had a remarkable fundraising record for three years (more than $1 million in gifts for each of the past four fiscal years, with the 2017 – 2018 year yielding nearly $2 million). More detailed information about the School’s development activities appears in the Development portion of this report.

Outcome IV focused on faculty research. To assess research, the School of the Arts focused on projects in which the faculty engaged with support from the Dean’s Excellence Fund. The 2015 – 2016 year was the first cycle in which the School of the Arts reviewed data to assess funding for faculty creative and scholarly research. The data that the School has compiled since that first cycle indicate that there is an ongoing need for such funding.

After a series of discussions in the spring 2017 semester, the Dean’s staff developed new guidelines for faculty who wish to seek support from the Dean’s Excellence Fund for their scholarly/creative research projects. The new guidelines went into place in the 2017 – 2018 year. Changes include:

• Name, changing from Special Research and Development Funding to Dean’s Excellence Faculty Awards

• Funding levels, changing from “up to $250.00 for domestic projects and up to $500.00 for international projects” to “between twenty-five and fifty percent of the total project/activity budget” with no stated limits

• Budget, changing from $6,000.00 (projected) per year to $20,000.00 per year

STUDENT AND ALUMNI ACCOMPLISHMENTS

In October of 2017, The Washington Post published an article that focused on Google’s hiring practices, noting that the founders of the company originally held “the conviction that only technologists can understand technology.” (To read the article, go to https://www.washingtonpost.com/news/answer-sheet/wp/2017/12/20/the-surprising-thing-google-learned-about-its-employees-and-what-it-means-for-todays-students/?utm_term=.8d022fd092a7.) In 2013 Google analyzed data that the company had gathered since 1998 and concluded that “among the eight most important qualities of Google’s
top employees, STEM expertise comes in dead last.” (STEM refers to Science, Technology, Engineering and Math.) The article continued by stating that the

“seven top characteristics of success at Google are all soft skills: being a good coach; communicating and listening well; possessing insights into others (including others different values and points of view); having empathy toward and being supportive of one’s colleagues; being a good critical thinker and problem solver; and being able to make connections across complex ideas.”

The School of the Arts’ alumni benefit from an education that provides them with a strong background in their arts discipline(s) as well as other areas of study. Students within the School of the Arts follow courses of study through which they hone their critical thinking and problem-solving skills, learn how to work within a group and operate on a schedule, and develop other skills that allow them to succeed in multiple areas during their careers. The School’s alumni hold positions that allow them to influence and direct public policy and cultural programming as they support and lead government agencies, foundations and educational and cultural organizations. These alumni also make use of their educations as they secure positions with businesses or realize success as entrepreneurs.

For example, Theatre alumnus John Paul Schutz is a Foreign Service Officer for the U. S. Department of State. He currently is stationed in Mexico City, where he has managed the Embassy’s annual Independence Day celebration for the past three years, and is scheduled to do so again in 2018. He also manages the emergency personnel accountability portfolio in Mexico City. (He previously had the same responsibility in Islamabad, Pakistan, in 2011.)

Until January of 2018, Historic Preservation and Community Planning alumnus Anthony Riederer worked in Salt Lake City, Utah, as a Principal Planner for that city’s Community and Economic Development Department. Upon leaving that position, he became the Senior Design and Preservation Planner for Clackamas County in Pennsylvania.

Glynnis Dolbee, who was a double major in Art History and Studio Art, is an Executive/Program Assistant for the Pollock-Krasner Foundation. That foundation has awarded over 4,400 grants totaling over $71 million to artists in seventy-seven countries since its inception in 1985.

Music alumnus Greg Joye was the Worldwide Director of Development for the American Friends Musée d'Orsay until the first half of the 2016 – 2017 year. From August 2017 onward, Joye has been working as the Director of Development for the Royal Oak Foundation. That organization “…seeks to raise awareness of and advance the work of the National Trust of England, Wales, and Northern Ireland by inspiring support from the United States for the Trust’s efforts to preserve and protect historic places and spaces…” (See the section on the School of the Arts Alumni Awards to learn more about him.)

Arts Management alumna Ginger Vallen is Director of Special Events at Carnegie Hall in New York. She has held that position since July of 2012. In Washington, D. C., Arts Management
alumna Meredith Kablick has been a Registration Assistant in the Office of the Registrar at the National Gallery of Art since May of 2016.

Other Arts Management alumni who work in museum settings include Erin Baysden, who is a Media Specialist for the Smithsonian Institution’s Hirshhorn Museum and Sculpture Garden in Washington, D.C., and Hayley Barton, who majored in both Art History and Arts Management. Barton was a PR Account Coordinator for Sage Communications in the nation’s capital until mid-January of 2018, when she began working as Media Relations Manager at The Phillips Collection in Washington, D.C.

Arts Management alumna Kelly Linton Koski is the founder and Principle of k2k communications, which develops marketing strategies for small businesses in the “health/wellness and arts/culture sectors.” From July of 2011 to January of 2018 she was the Director of Communications and Audience Development for the Oakland Museum of California. Another Arts Management alumna, Constance Dewey, is Annual Fund Coordinator for the Los Angeles Philharmonic.

Theatre alumna Laura Rikard is an Assistant Professor of Acting, Directing, and Stage Movement at the University of Miami, Department of Theatre Arts, in Coral Gables, Florida. Rikard is a member of the Association of Movement Theatre Educators (ATME), the Association for Theatre in Higher Education (ATHE), The Society of American Fight Directors, the Voice and Speech Trainers Association and the Stage Directors and Choreographers Society. Rikard is active with the Kennedy Center American College Theatre Festival, and she served as an ATME/ATHE Conference Planner in 2017.

Music alumnus Marco Sartor teaches classical guitar in Miami, Florida, at the New World School of the Arts in the College division. On October 5, 2017, Sartor presented his Doctor of Musical Arts Recital at the Yale School of Music. On March 17, 2018, Sartor performed in a violin-guitar duo at the Cultural and Performing Arts Center in Naples, Florida.

Music alumna Kristina Riegle is a professional actor and singer. In July 2017 she completed the Contemporary Commercial Music Vocal Pedagogy Institute of Shenandoah University. Riegle is an Adjunct Instructor in the Maggie Alleesee Department of Theatre and Dance at Wayne State University, Adjunct Faculty of Musical Theatre at Rochester College, and is the Acting and Voice teacher at Next Step Broadway Michigan. Riegle also is a member of Actors' Equity Association, the American Guild of Musical Artists, the National Association of Teachers of Singing, and the Voice and Speech Trainers Association. In May of 2018 she was a member of the professional chorus for the Michigan Opera Theatre production of The Summer King. That company co-produced the new work with the Pittsburgh Opera.

Arts Management alumnus Vanceto Blyden is a teacher at Hidden Valley Elementary School in Charlotte, North Carolina, through the auspices of the Teach for America program. In May of 2017, alumna Margaux Williams, who majored in Studio Art with a double minor in Art History and Biology, began working in a secondary school in Madrid, Spain, through the auspices of the Council on International Educational Exchange’s teaching abroad program. Many School of the Arts alumni work in public relations and marketing.
Studio Art alumna Elizabeth Stehling is Digital Marketing Manager for Kansas City Ballet in Kansas City, Missouri. In January of 2018 Stehling was a resident in the Time Trials program of Plug Projects in Kansas City. She used two galleries to film a new site-specific work in collaboration with two dancers. Go to https://www.plugprojects.com/2018/03/time-trials-elizabeth-stehling/ to learn more.

Theatre alumna Ashley Gennarelli was a Marketing Associate at American Conservatory Theatre in San Francisco until September of 2017. She then became an Account Manager at Quantcast in the Bay Area, and she has served as General Manager of Faultline Theater in the Bay Area since March of 2018. Arts Management alumna Halle Rubnitz is a Public Relations Coordinator at Neilie S. Dunn Public Relations in Savannah, Georgia.

Delancey Nelson became Outreach Coordinator at Partnerships for Parks in Brooklyn, New York in May of 2017. Prior to that month, Nelson was the Volunteer Program Assistant at Partnerships for Parks. Alumna Alex Cole, who studied costume design in what then was the Department of Theatre, is a Preservation Planner for the Historic Resources Commission of Asheville & Buncombe County in Asheville, North Carolina. Arts Management alumna Michael Ann Mulliken is Director of Company Operations for the Pacific Northwest Ballet in Seattle, Washington.

Art History alumna Sidney Weinstein began working for Securitas Security Services USA, Inc. in New Haven, Connecticut, in May of 2017. Art History/Arts Management alumna Giovanna Quattrone worked in Client Relations for Athena Art Finance Corporation, which is “a specialty finance lender, dedicated to providing loans collateralized by fine art” in the greater New York area until January of 2018. At that time she became an Analyst in Art Valuation and Research with Athena Art Finance Corporation.

Theatre alumna Danielle Ventimiglia is Production Stage Manager for American Ballet Theatre in New York. Her fellow Theatre alumnus Peyton Pugmire is studying to become a registered Drama Therapist at the Omega Theatre in Jamaica Plain, Massachusetts. Jessica Simkins, who studied Theatre and Arts Management during her time at the College, is the General Manager of Inis Nua, a Philadelphia theatre company. Since 2012 Simkins also has been the Production Manager for Delaware Shakespeare Festival, which “creates professional theatre and educational programs for residents and friends of the State of Delaware.”

Julie Marburger is an Associate at Wolf, Baldwin and Associates, P.C., which is a general practice law firm in Pottstown, Pennsylvania. She focuses her practice in the area of Family Law. Marburger majored in Historic Preservation and Community Planning and Art History. She draws upon her training at the College of Charleston as she serves as vice-chair of the Amity Township Planning Commission and vice-chair of the Pottstown Historic Architecture Review Board. She also chairs the Berks County Bar Association Law Day Committee.

Art History and Arts Management alumna Hollis Gerth is a Data Specialist at JetSmarter, which is a private air travel business. She is pursuing a Master’s of Public Administration (Nonprofit concentration) at Georgia State University. The program is housed within the Andrew Young School of Policy.

HPCP alumna Sarah Berger is an Administrative Analyst at Brick Lane LLC in Washington, D.C. Previously she was the Executive Assistant to the Chief Marketing Officer at the National Trust for Historic Preservation in the nation’s capital. During her time at the College, Berger majored in Historic Preservation and Community Planning and minored in Art History.

Arts Management alumnus Dylan Petraitis is Stage Manager at Wanderlust Holdings, LLC, which has offices in several cities across the country. Prior to assuming that position in January of 2018, he was a Production Assistant at Live Nation in Nashville, Tennessee. Caleb Coker is Floating Assistant for Creative artists Agency in Nashville, and Arts Management alumnus Tyler Boone is a Nashville-based singer, songwriter and recording artist.

Arts Management alumna Jessica Bower has taught online courses for the Arts Management Program. She also is the owner of Steluta, a fashion boutique, and co-owner of Fort Louise, a restaurant that opened in the first half of 2017. Both businesses are in East Nashville, Tennessee. Bower currently serves as Membership Assistant for the Association of Arts Administration Educators. She began that position in January of 2018.

Another Arts Management alumna, Emma Rose Isley, has been Licensing Manager for All Music Media Group in Los Angeles, California, since 2012. Her fellow Arts Management alumna Constance Dewey is the Annual Fund Coordinator for the Los Angeles Philharmonic.

Ashley Stillwell, who earned a graduate certificate in Arts Management, is the Founder and Creative Director of Fly South Creative, LLC in Dallas, Texas. The business “offers creative services” for marketing and production. She also is Vice President and Director of Marketing for Beverly Adams Entertainment, Inc. in the Dallas/Fort Worth area.

Alumni from the School of the Arts are taking more and more leadership positions in Charleston and across South Carolina. For example, Christopher Morgan is Director of the City of Charleston’s Planning Division. Morgan minored in Art History at the College of Charleston, and he serves on the Board of Directors of Redux Studios.

Jason Crowley, who majored in Historic Preservation and Community Planning (HPCP), is Communities & Transportation Program Director for the Coastal Conservation League. On July 20, 2017, *The State* quoted Crowley in an article about ongoing, controversial efforts to extend I-
526 across James and Johns Islands. The Post and Courier quoted Crowley in another article about the project on February 12, 2018.

Another HPCP alumnus, Alex Howle, works in the Preservation division of the City of Charleston’s Office of Planning, Preservation and Sustainability. Arts Management alumna Emily Gould is the Marketing Manager at Midlands Technical College in West Columbia, South Carolina. Music alumnus Van Broad is Community Development Director for the City of Mauldin, South Carolina.

Hailey Ezekiel, who majored in Arts Management and Studio Art, is the Communications Manager for the Lowcountry Food Bank. Since 2015 Arts Management alumna Liz Mester has worked with Wings for Kids in Charleston. Mester currently is the Director of Engagement for that organization, and she also serves as Vice President of Programming for the Lowcountry Chapter of the Association for Fundraising Professionals.

Arts Management alumnus GP McLeod, Jr. is the Executive Director of the South Carolina Arts Alliance. McLeod serves on the Board of Trustees for St. Joseph’s Catholic School in Greenville, South Carolina, as well as the Board of Directors for Palmetto State Arts Education and the Steering Committee for the Arts in Basic Curriculum Project, which is a project of the South Carolina Department of Education and Winthrop University. McLeod also serves on the School of the Arts Council for the College of Charleston.

Meredith Cook, who is an Arts Management alumna, became the Director of Major and Corporate Giving for the Governor’s School for the Arts and Humanities Foundation in April of 2017. Cook also serves on the Governor’s School for the Arts and Humanities Alumni Advisory Council, and she is a member of the Board of Directors of the South Carolina Arts Alliance, for which she serves as Secretary. Cook will join the School of the Arts Council at the College of Charleston in the fall of 2017.

Arts Management alumnus Kevin Flarisee has been a member of the South Carolina Arts Commission’s (SCAC) staff since 2015. He is the Coordinator for executive, Program and Department Support. In that capacity he works with SCAC staff as well as members of the Board of Directors of the South Carolina Arts Foundation and other community volunteers.

Hannah Shepard, who studied Arts Management, Studio Art and Art History during her time at the School of the Arts, pursued her Master’s degree at Savannah College of Art and Design after graduating from the College. In November of 2017 she became the Executive Director of 701 Center for Contemporary Art in Columbia, South Carolina.
Since May of 2016, **Gage Baxter**, who majored in both Arts Management and Music, has been the Development Manager at the Gaillard Center in Charleston. In this capacity, he is responsible for all corporate and individual development at the venue. **Baxter** also serves on the School of the Arts Council at the College of Charleston.

In April of 2017 *The Post and Courier* published an article about the Nickelodeon Theatre in Columbia, South Carolina, and its Indie Grits film festival. Studio Art alumnus **Seth Gadsden**, who was a founding member of Redux Contemporary Art Center in Charleston, was the Managing Director of the Nickelodeon Theatre in Columbia, South Carolina until December of 2017. **Gadsden** then became the Director of Indie Grits Labs, which has become separate from the Nickelodeon Theatre. The *Daily Gamecock*, a production of the University of South Carolina, published an online article about Indi Grits Labs new independence on February 25, 2018. Go to [http://www.dailygamecock.com/article/2018/02/indie-grits-labs-new-location](http://www.dailygamecock.com/article/2018/02/indie-grits-labs-new-location) to read the article.

Arts Management alumna **Maggie (Hendricks) Roudsari** is the South Carolina Aquarium’s Assistant Director of Advancement. She also serves on the Advisory Board for Engaging Creative Minds (ECM). ECM is a collaborative project involving the Charleston County School District, cultural organizations and businesses in an effort to provide creative learning opportunities that help students achieve academically.

**Stacy “Alea” McKinley**, who majored in Theatre, teaches English and is a Department Chair for the Charleston County School of the Arts, an arts magnet school. In July of 2017 she was a
guest speaker for the Playwright’s Lab at Hollins University in Hollins, Virginia. From July of 2016 through July of 2017 McKinley was a Curriculum Coach for Engaging Creative Minds which uses the arts to provide students in the tri-county region (Charleston, Berkeley and Dorchester Counties in South Carolina) with learning opportunities.

In the spring of 2018, Art Mag, an online and print arts magazine, published an article entitled “Breaking In: How A New Generation of Artists Are Calling Charleston Home.” In addition to Studio Art faculty member Susan Klein, the article included a discussion of work by Studio Art alumni Lydia Campbell and Carrie Beth Waghorn. It also referred to other alumni who have established galleries and/or are otherwise prominent in Charleston’s visual arts community, including Hirona Matsuda and Erin Nathanson. Go to http://theartmag.com/the-arts/breaking-in-how-a-new-generation-of-artists-are-calling-charleston-home/ to see the article.


From April 13 to May 19, 2018, Redux Contemporary Art Center presented The Rainbow Show, a group exhibition that featured work by alumnus Eddy; Klein, Assistant Professor of Studio Art; and Studio Art adjunct faculty member Joshua Lynn. The group presented an artist talk on May 8, 2018 in conjunction with the exhibition.

Music alumna Irina Pevzner is the Executive Director of the Charleston Academy of Music and is a member of that organization’s piano faculty. On October 20, 2017, Pevzner and three other artists performed in the Village Concert Series’ 2017 – 2018 season opening performance in Mount Pleasant. Laura Ball narrated holiday stories for Chamber Music Charleston’s The Night Before Christmas on December 23, 2017.

Emily Rigsby, who majored in both Studio Art and Art History, is Director of Arts at the Vendue Hotel, “Charleston’s Arts Hotel.” Studio Art alumna Victoria Guglielmi is the Director of Marketing and Business Growth at The Boulevard Company.

In addition to featuring the Honorable John Tecklenburg, Mayor of Charleston; Ken May, Executive Director of the South Carolina Arts Commission; and Nigel Redden, General Director of Spoleto Festival USA; as speakers for its annual meeting on May 25, 2018, the South Carolina Arts Alliance also presented alumnus Manny Houston as the Keynote Speaker for the event. Public relations materials for the meeting referred to Houston as “a multi-faceted creative professional.” Houston performed in many Charleston venues during the year, and on April 4, 2018, the Post and Courier published an article about his last scheduled performance in Charleston and his impending move to Los Angeles.

Arts Management student Neal Rice opened Beresford Studios in his home during the 2016 – 2017 year. The gallery presented the work of alumna Nickie Stone from January 12 to February
3, 2018. The exhibition, Sea Islands, consisted of photographs that Stone created using the wet plate collodion process, which dates to the nineteenth century. The images in the exhibition were of South Carolina’s coastal islands and waterways.

**Brittany Lavelle Tulla**, who is both an alumna of the College and a member of the adjunct faculty in the Historic Preservation and Community Planning Program (refer to the section on faculty and staff research and development), is the Executive Director of the Charleston World Heritage Coalition. She also chairs Young Preservationists of Charleston, serves on the board of the Preservation Society of Charleston’s Charleston Heritage Symposium, and serves on the Town of Mount Pleasant Historical Commission.

Historic Preservation and Community Planning alumna **Christina Rae Butler** is a Professor of Historic Preservation at the American College of the Building Arts in Charleston. She also is the owner and lead researcher of Butler Preservation, LC, and she teaches for the School of the Arts’ Historic Preservation and Community Planning Program as a member of the adjunct faculty.

Arts Management alumna, **Laura (Amerson) Coffman**, is Marketing Coordinator at Trident Technical College in North Charleston, South Carolina. In April of 2017, Fine Arts alumna **Bea Walters Smith** became the Executive Director of Advancement and the Foundation for Spartanburg Community College. **Smith** is Chair of the Board of Directors for the Children’s Advocacy Center of Spartanburg, Union and Cherokee Counties.

From May 26 to July 2, 2017, The Southern contemporary art gallery in Charleston presented an exhibition of Studio Art alumna **Nikki Scioscia’s** works on paper entitled *She Speaks: Tales from Earth and Sky*. **Scioscia** is Media Manager and Lead Designer for the College of Charleston’s Office of Sustainability. **Erin Nathanson**, an Arts Management alumna, and her husband are the owners of The Southern. They have closed the gallery due to problems with the building that housed it, but they are looking for a new location.

Arts Management alumni are integrated into Charleston’s cultural community. For example, **Dutch Reutter** is Communications and Development Assistant for the Charleston Library Society. Alumna **Jenalyn Walton** is Development Coordinator at the American College of the Building Arts. Since January of 2018, she has served as Chapter Administrator of the Association of Fundraising Professionals.

**Kiana Kim** is Performance Hall Manager for the Charleston Gaillard Center. **Victoria Kabernagel** is a Ticket Associate, and **Victoria Blunt** is a Production Administrative Assistant for that organization. All three of these administrators majored in Arts Management.

Arts Management alumnus **Dylan Johnson** is a Sales Marketing Assistant at SIB Fixed Cost Reduction, LLC in Charleston. His fellow alumna **Alexandra Cole** is Marketing Communications Manager at VROOMRes, LLC in Charleston.

**Nakita Harvey**, who majored in both Art History and Arts Management while at the College of Charleston, is a Membership Consultant for O2 Fitness. Arts Management alumna **Exavia Baxter** worked as an Executive Project Assistant at Lewis Law Group, LLC in Charleston until
March of 2018. She also is Administrative Assistant/Box Office Manager for Baxter Music Enterprises, LLC in Charleston.

Sarah Miller, who was an Arts Management major, opened Miller Gallery in mid-June of 2017. She also owns Canvas Charleston, which provides clients with art acquisition and consulting services as well as gallery tours and collection management services.

Arts Management Alumna Katie Ribant was the Marketing and Public Relations Coordinator for the Charleston Gaillard Center through the end of 2017. In January of 2018 she became Programs and Events Manager for the Art Museum of Greater Lafayette in Lafayette, Indiana.

In March of 2018, Charleston City Paper published an article about “top emerging artists” whose work was part of a pop-up exhibition in Charleston. Studio Art alumni Chambers Austelle; Adam Eddy, who majored in Studio Art and minored in Art History; and Craig Lynberg were among the ten artists whose work formed the exhibition. (To read the article, go to https://www.charlestoncitypaper.com/CultureShock/archives/2018/03/22/discover-top-emerging-artists-at-pop-up-exhibit-tomorrow-at-former-pulp-gallery-space.)

On November 1, 2017, Eleni Kamaratou took part in the South Carolina Music Teachers National Association Young Artist Performance Competition. Though she was a junior, Kamaratou competed against graduate students and artist certificate students who had many more years of training and experience than did she. The competition jury named one winner and one alternate, who was Kamaratou. On November 20 Kamaratou performed with the College of Charleston Orchestra at the Gaillard Center.
Laura Ball, who studied voice and piano at the College, is the artistic director and founder of the UNED!TED concert series. Ball was active in developing the M.A.P. (Musical Anthology of Poetry) Project, which “features works by contemporary and living poets in original musical settings that teach vocabulary, music theory and encourage discussion of social issues and current history…” There was a concert that was part of the project at the Circular Congregational Church in Charleston on March 27.

In early May the City of North Charleston presented the 36th annual North Charleston Arts Fest. False Dichotomy, one of the exhibitions that was part of the festival, included work by Studio Art alumnae Sage Graham and Heather Thornton. Their “Immersive Art Installation” was in the engine bays of a vacant fire station on Reynolds Avenue in North Charleston. The installation was on view from May 4 to June 3, 2018, but there was an opening reception for the work on April 27.

On April 2, 2018, American Theatre, Theatre Communications Group’s online publication, published a story about the Denver Center for the Performing Arts Theatre Company’s 2018-2019 season. The article included this line: “Ringing in 2019 will be the world premiere of Last Night and the Night Before (Jan. 18-Feb. 24), by Donnetta Lavinia Grays, about a woman on the run from trouble who shows up with her daughter on her sister’s doorstep.” Among other honors, the play was a semifinalist in the 2014 Eugene O’Neill Theater Center National Playwrights Conference.

Grays, a Theatre alumna, has garnered significant recognition for her work as both an actress and a playwright. For example, WP Theatre (formerly known as Women’s Project Theatre), “the nation’s oldest and largest theatre company dedicated to developing, producing and promoting the work of female-identified and trans theatre artists at every stage in their careers,” included her in the Lab, a two-year residency project for “female identified playwrights, directors and producers.” Participants in the Lab undergo a highly competitive selection process, and Grays was one of the writers in the 2016 – 2018 residency.

Music alumnus Wade Davis is an active solo and chamber performer in Baltimore, Maryland. He is one of the artists who form an Early Music group called S’amusant, in which Davis plays baroque cello. Davis came to Charleston to perform for the Colour of Music Chamber Music Series on Wednesday, October 18, 2017. On February 2, 2018, Davis performed a program of Bach suites in a presentation by Music on the Square in Baltimore, Maryland.

Another graduate of the Music Department, Laura Jane Houle, plays fiddle in the Texas country band Flatland Cavalry. The group appeared on the cover of The MusicFest magazine’s fall/winter 2017-2018 issue. (Go to http://themusicfest.com/the-musicfest-magazine-winter2018-coming-soon/ to see the cover.) In addition to performing across the United States, the group was the opening act for Stoney La Rue and Ben Rector at Southwestern Oklahoma State University on April 6.
Studio Art alumnus Jonathan Brilliant continues to maintain a busy schedule creating site-specific installations around the country. In May 2017 the Hickory Museum of Art in Hickory, North Carolina, presented Hickory Sticks, which was on display until September 9, 2017. Brilliant’s other exhibitions from the 2017–2018 year included a site specific installation at the Sumter County Gallery of Art in Sumter, South Carolina, which was on view from August 31 to October 28, 2017, and Society of Spectacle, a group exhibition at Kendall College of Art and Design that was part of the 2017 presentation of ArtPrize in Grand Rapids, Michigan. (Go to https://www.kcad.edu/events/society-of-spectacle-kcad-artprize-nine/ to read about the Kendall College exhibition.)

On May 10, 2018, the South Carolina Arts Commission (SCAC) and 701 Center for Contemporary Art presented SC Fellows: Part II. The exhibition, which was on view through June 24, 2018, featured work by artists to whom the SCAC has awarded fellowships during the course of its first fifty years. The exhibition included Brilliant’s work as well as the work of several current and former members of the Studio Art faculty. (See the section on faculty and staff accomplishments earlier in this report.)

Jerald Melberg Gallery in Charlotte, North Carolina, presented Thunderhead, a solo exhibition featuring the work of Brian Rutenberg work, from May 18, to July 21, 2018. Earlier in May, the South Carolina Arts Commission included a piece by Rutenberg in an exhibition in conjunction with the annual awards luncheon that celebrates the recipients of the Elizabeth O’Neill Verner Governor’s Awards for the Arts, the highest award in the arts in South Carolina,
and the Jean Laney Harris Folk Heritage Awards. Proceeds from that event benefitted the South Carolina Arts Foundation, which is a nonprofit organization that supports the programs of the South Carolina Arts Commission.

Hannah Sheppard, who studied Arts Management, Studio Art and Art History during her time at the College, completed an MFA in Painting at Savannah College of Art and Design in Atlanta in June of 2017. In November of that year she became the Interim Director of 701 Center for Contemporary Art in Columbia. In October of 2017, Art Mag included Studio Art alumnus John Duckworth in an article about ten artists who are “shaping the arts in Charleston.”

Margaret Anne Florence, who was the recipient of a School of the Arts Young Alumni Award in 2011, played the role of Marion Keisker MacInnes, the first person to record Elvis Presley, on CMT’s “Sun Records.” In May of 2017 CMT announced that it would not renew the show for a second season, but it is still available for viewing on the network. Florence also has a lead role in The Incoherents, a film that is in post-production.

Music alumna Florencia Di Concilio, who lives in Paris, is a composer in residence for the Miami Symphony Orchestra. She has composed original soundtracks for more than twenty feature films and documentaries. Dark Blood, which had its international premiere at the 63rd Berlin International Film Festival in 2013 and its first screening in the United States at the Miami International Film Festival, went into theatrical release in Germany on July 13, 2017. Go to https://vimeo.com/183453920 to hear excerpts from some of Di Concilio’s scores.

Caroline Connell, a graduate of the Honors College at the College of Charleston who majored in both Theatre and English, joined Charleston Stage’s 2017 – 2018 Resident Acting Company shortly after graduation. Her performance of the roles of Kate Monster and Lucy in the production of Avenue Q led Charleston City Paper’s reviewer to write that she “…shines, bringing terrific acting and vocal chops to both roles.” (Go to https://www.charlestoncitypaper.com/charleston/charleston-stages-avenue-q-is-outrageous-fun/Content?oid=16501647 for the full review.) Charleston City Paper selected that production of Avenue Q for the Critics’ Picks “Furry Way To Have A Good Laugh” in its 2018 Best of Charleston list. Connell also performed multiple roles in the Charleston Stage production of Shakespeare in Love.

Music alumna Fabiana Claure is the Director of Career Development and Entrepreneurship in Music at the University of North Texas. She played a role in launching the institution’s Music Entrepreneurship Program in 2016, and in September of 2017 Billboard magazine included it in a list of the fifteen best music business schools in 2017. (Go to https://www.billboard.com/articles/news/magazine-feature/7965559/best-music-business-schools-2017 to see the article.) Claure and her husband, William Villaverde, are the Founders of Superior Academy of Music in Miami.

Taylor Hill, who majored in Arts Management, is the Annual Fund Manager for Artis-Naples in Naples, Florida. Theatre alumnus David Frederick is the owner of General Film & Video in Charleston and Artistic Director for Gathering Talent Productions in North Charleston.
Theatre alumnus Brennen Reeves presented his one-man show, *Breathe. A True Story*, at multiple venues during the year, including PURE Theatre in Charleston and the iO Theatre in Chicago. Reeves also is pursuing his MFA in Creative Writing at Sewanee School of Letters. Channel 24 (broadcast) in the Charleston market aired a segment/interview with Reeves on November 27, 2017, as he prepared for the PURE Theatre production. (To see the clip, go to http://foxcharleston.com/news-now/one-mans-inspiring-story-of-survival-in-overcoming-life-threatening-circumstances/.)

Another Theatre alumnus, Michael Smallwood, is active in Charleston’s theatre community and is a core member of PURE Theatre. Smallwood teaches at Charleston Collegiate School and was one of five candidates for Charleston City Paper’s 2018 Best of Charleston list in the Best Local Actor category. Becca Anderson, who serves on the School of the Arts Council, was a candidate for both Best Local Actress and Best Female Vocalist. The paper named Anderson Best Local Actress.

A May 26, 2018, Post and Courier review of the PURE Theatre production of *Fun Home* in which Anderson performed the role of the lead character’s mother, stated that Anderson was “excellent” and that hers was one of the two strongest voices in the cast. The production was part of the 2018 Piccolo Spoleto Festival. Go to https://www.postandcourier.com/spoleto/review-fun-home-a-moving-intimate-production/article_1d8b58ba-6135-11e8-bfc1-3fb51d15389d.html to see the review.

Other alumni who were candidates for Charleston City Paper’s 2018 Best of Charleston list include Ranky Tanky, a jazz group that includes alumni Quentin E. Baxter, Kevin Hamilton and Clay Ross, for Best Jazz Band; Gradual Lean, which is another of Baxter’s groups, for Best Jazz Band. Ranky Tanky was the recipient of that honor. Both Tyler Boone and Manny Houston were candidates for Best Musician.

Ranky Tanky’s performance on the Cistern Yard was one of the most popular events of the 2018 Spoleto Festival USA. The sold-out performance took place on Saturday, June 2 after a series of strong storms moved through the area. In spite of the weather, a full audience turned out for a performance that the Charleston City Paper reviewed with these opening lines: “So, we all knew this was going to be a good show. Just as it seemed preordained for a Gullah music group to take over Charleston, it was preordained that Ranky Tanky was going to kill their performance at the College's Cistern.” The review affirmed the success of the performance by stating that “Ranky Tanky lived up to the challenge. If there was any lingering doubt they aren't a group to watch, they dispelled it in their first song.”
In January of 2018 Ranky Tanky’s eponymous compact disc reached the top of the Billboard jazz charts. See https://www.postandcourier.com/charleston_scene/ranky-tanky-tops-billboard-charts-with-no-jazz-and-contemporary/article_d4daca18-01e6-11e8-a0a6-5f89f30d80b.html for more information about that accomplishment.

**William Austin Norvell’s** exhibition at Redux Contemporary Art Center entitled *Loaded* was a nominee for the *Charleston City Paper* 2018 Best of Charleston list for Best Exhibit of 2017, and the What If? production of **Evan Linder’s** play *Five Lesbians Eating a Quiche* was a nominee for Best Piccolo or Spoleto Show of 2017. The play was the recipient of that honor.

The May 1, 2018, edition of *Charleston City Paper’s* blog Culture Shock included an article that recommended 2018 Piccolo Spoleto Festival events to readers. It recommended PURE Theatre’s production of *Stages*, a performance by alumnus **David Lee Nelson** that addresses his battle with colon cancer. The Medical University of South Carolina published an article about Nelson and his ongoing treatment at http://academicdepartments.musc.edu/newscenter/2018/hcc-david-nelson/index.html.

*Charleston City Paper’s* review of the play stated that **Nelson** “gives the audience a glimpse of a man wrestling with his fate, coming to grips with a death sentence and yet, accepting it with humbling joviality. Wish that we all could be so lucky.” Go to https://www.charlestoncitypaper.com/charleston/david-lee-nelsons-one-man-show-about-cancer-is-a-comedic-cure-all/Content?oid=18991988 to read the full review. A review in the *Post and Courier* suggested that *Stages* “is a compelling play because of the truth found beneath the laughs. Nelson is using comedy and self-deprecation to tell his story, but also self-reflection.” Go to https://www.postandcourier.com/spoleto/review-a-journey-in-stages-with-david-lee-nelson/article_ac441b92-6371-11e8-acda-771f6131675b.html to read the review.
Alumna Kristi Ryba was the recipient of the second place prize ($25,000) for her installation entitled Chapel of Perpetual Adoration in the 2018 ArtFields. ArtFields is an annual arts festival and competition that presented $120,000 in cash prizes to artists in 2018. Corrigan Gallery in Charleston presented Ryba’s work in an exhibition that opened on June 1, 2018.

When the College of Charleston presented the annual ExCEL awards on March 28, 2018, there was a tie in one category. Both music major Omar Valencia and Theatre major Ninerveh Williams were recipients of the Outstanding Student of the Year Award for the School of the Arts. Arts Management major Shiclasia Brown was the recipient of the Outstanding Female Student Athlete of the Year Award, and Ariel Zambrano, who majored in Arts Management and minored in Theatre was the recipient of the Outstanding Bonner Leader Award.

On April 25, 2018, Dance magazine published an on-line article, “Everything You Need to Know about Studying Arts Admin in College,” that referred to Bailey McFaden’s comments that it is helpful to have “professors who are still working in the field as admins” when studying Arts Management. McFaden graduated in the spring semester with a double major in Dance and Arts Management and a minor in Spanish.

Jack Cleghorn was the conductor of the Charleston Symphony Youth Orchestra (CSYO). The CSYO “provides serious middle and high school music students within the tri-county area an opportunity to perform symphonic music with a high standard of musical excellence, supporting the experience of music education within the community and schools.” Cleghorn also is the Director of Liturgical Music at Stella Maris Catholic Church on Sullivans Island.

During the prestigious Kennedy Center American College Theatre (KCACTF) Festival Region IV Conference in February, students from the Department of Theatre and Dance brought notice to the School of the Arts. Students from the Department of Theatre and Dance garnered more than forty nominations for acting, dramaturgy or design. Nathan Cooper was the recipient of the Legacy Award for an unrealized set design for Macbeth. Kirstin McWaters was the recipient of first prize for the David Weiss Regional Design for her unrealized set design for Macbeth. Natasha Cox won an honorable mention for costume design for Enron, and Ceili Hesselgrave was the recipient of the student choice award for set design for Enron.

The South Carolina National Association of Teachers of Singing (NATS) held state-wide auditions at Converse College in October (for musical theatre) and at the College of Charleston in February (for classical). Fourteen of the Music Department’s voice students advanced to the regional competition in Virginia in March:

- Chris Prohaska - qualified for both Musical Theatre and Classical categories
- Jessica Shamble - qualified for both Musical Theatre and Classical categories
- Allie Crawford
- Jasmine Crowder
- India Foster
- Zahdriq Graves
- Eli Major-Wright
- Harper Mobley
Of these students, Jasmine Crowder, Mary Ott and Jessica Shamble sang on the Regional Honors Recital at the conclusion of the competition. Shamble’s scores were high enough for her to qualify to advance to the National YouTube round.

School of the Arts Alumni Awards Recipients

In 2011 the School of the Arts established an Alumni Awards program in order to honor those former students who have made significant progress in their careers, the arts or have given of themselves as donors and/or volunteers. On May 10, 2018, the School hosted its awards ceremony and, for the eighth year in a row, recognized its Alumni Award recipients.

Through the Alumni Award of Achievement, the School of the Arts honors those alumni who have made significant achievements in their careers. There were three recipients of the 2018 Alumni Award of Achievement.

Robert Condy, of the Class of 1999, graduated Summa Cum Laude from the Historic Preservation and Community Planning Program. He also holds a J.D. from the School of Law at the University of South Carolina as well as a degree in Film and Video from the prestigious Rhode Island School of Design. He is the founder and sole proprietor of the Robert Condy Immigration Law Office, which concentrates on family-based immigration, and is admitted to practice before the South Carolina Supreme Court, the 11th U.S. Circuit Court of Appeals, all Immigration Courts, and the Board of Immigration Appeals.

Condy is a member of the American Bar Association, the South Carolina Bar, the Charleston County Bar, the American Immigration Lawyer Association, and the AILA Carolinas Chapter. Condy also is a member of the Board of Directors of the Digna Ochoa Center, a non-profit that aids low-income immigrants. He previously worked for Catholic Charities’ Office of Immigration and has been awarded the CALI award (American Jurisprudence) in Immigration and Nationality Law. His interest in refugee and asylum relief led him to aid in the resettlement of Cambodian refugees. Condy has been involved in Tibetan refugee relief in both India and the United States and has helped send a Medical Mission to Southern India, as well as helping to establish a home and school for children with disabilities in New Delhi.

The second recipient of the 2018 Alumni Award of Achievement was Margaret Furniss, of the Class of 2000. Furniss studied Arts Management at the College and went on to earn a Master of Science in Communications Designs at Pratt Institute in New York. After working for brand and marketing agencies, she joined with her husband Kris to create and open Caviar and Bananas, a business that has garnered a steady and loyal clientele. Since opening the first shop on George
Street near the College, the couple is proud to have other locations in Charleston as well as in Greenville and Nashville.

For twenty years the *Charleston Regional Business Journal* has published a list of Forty Under 40 to focus attention on individuals whose commitment to their profession and community benefits the Charleston Area. The 2017 list included **Furniss**. In addition to being an active alumna and donor to the College, **Furniss** focuses on giving back to the community. She has served on the board of the Gibbes Museum of Art’s Society 1858, and currently she is a member of the South Carolina Governor’s School for the Arts and Humanities Development Board and the Board of the Charleston Metro Chamber of Commerce.

The third recipient of the 2018 Alumni Award of Achievement, **Kevin Hamilton**, graduated in 1995. **Hamilton** holds a degree in Music Theory and Composition from the College. He is a celebrated artist in Charleston’s jazz scene, and he has performed with artists such as Wycliffe Gordon, Houston Person, Gregory Hines, and René Marie. In a 2010 quote, he said “I picked up the double bass and realized how wonderful jazz sounded to me. … Double bass is the most important instrument in the band, yet it is humble as it plays in the background behind the other instruments up front. I have a strong connection with how the instrument is played and feel it represents me.”

In 2012 **Hamilton** joined the U.S. Department of State’s OneBeat program, which brings young musicians from around the world to the U.S. for one month each fall to collaboratively write, produce and perform original music and develop strategies for arts-based social engagement. **Hamilton’s** recent work with Ranky Tanky, a group that also includes alumni **Quentin Baxter** and **Clay Ross** as well as Charlton Singleton and Quiana Parler, has been garnering great acclaim. The group released its debut album last October and by December was featured on National Public Radio’s “Fresh Air.” The album quickly rose to the top position on the Billboard, I-Tunes and American Jazz Charts. Ranky Tanky performs music with links to Gullah culture, and the group performed for a sold-out audience on the Cistern Yard for the 2018 Spoleto Festival USA in June.
The School of the Arts established the Alumni Award in Philanthropy to honor alumni and community members who have made significant contributions not only to the School of the Arts, but to the arts as a whole. The 2018 recipient of the Alumni Award in Philanthropy was **Matthew Kennedy**, of the Class of 2000.

**Kennedy** studied Theatre and Dance at the College, and he credits the late Robert Ivey and the scholarship support he received as a student as the two driving forces that helped him enroll and succeed at the College. **Kennedy** is passionate about paying scholarship support forward and has been a driving force in securing full funding for the Robert Ivey Scholarship in Dance. As the Department of Theatre and Dance worked to complete the endowment of the Robert Ivey Scholarship in Dance, Kennedy became a leader in that effort. **Kennedy** is a Senior Vice President for Jefferies, a global investment firm. Prior to taking that position, he worked at Oppenheimer & Co.

The School of the Arts established the Alumni Award for Service in order to recognize alumni who have made significant contributions of time and talent to the advancement of the arts. The 2018 recipient of the Alumni Award for Service was **Greg Joye**, who graduated in 1995.

**Joye** was a Fine Arts major who focused his studies in piano, but he also was active in Theatre. His love of Classical music and French led him to pursue two Masters Degrees in Paris, where he studied Music History at the University of Versailles and Music Management and Administration at the University of Paris-Sorbonne. **Joye** also has certification in Teaching English as a Foreign Language.

**Joye** worked in artistic operations at Glimmerglass Opera before beginning development work at New York City Opera at Lincoln Center. He then held executive positions in development for the American Friends of the Louvre and the American Friends of the Musée d’Orsay before serving as Executive Director of the French Heritage Society. In that capacity he did much to support preservation efforts in Charleston and arranged for French students from the Versailles National Landscape School to have horticultural internships at Middleton Place, Magnolia Plantation and Gardens, and Drayton Hall. **Joye** now is Director of Development at The Royal Oak Foundation, an organization that raises awareness and funds for the National Trust of England, Wales and Northern Ireland, over which His Royal Highness The Prince of Wales presides.

The School of the Arts established the Young Alumni Award to recognize those alumni under the age of 35 who show promise in their careers. In 2018 the School presented the Young Alumni Award to **Ashley Fabian**, of the Class of 2013.

**Fabian** majored in Music and went on to complete her Master’s in Music at the University of Cincinnati College – Conservatory of Music. She also completed the Artist Diploma program at the College, and she has earned a number of awards, including the Metropolitan Opera National Council Auditions (Illinois District), Orpheus Vocal Competition, and Grand Concours Franco-American Competition. **Fabian** was a finalist in the Cooper-Bing Competition, Piccola Opera
Competition and semi-finalist in the International Marcello Giordani Competition, Lois Alba Aria Competition and Opera Index.

Fabian has amassed an impressive resume working with companies such as the Cincinnati Opera, Virginia Arts Festival, Central City Opera, Asheville Lyric Opera, Opera Charleston, and Palmetto Opera. Fabian joined the Resident Artists of Pittsburgh Opera for the 2017–2018 season, performing roles such as Shepherd Boy (Tosca), Barbarina (Le Nozze di Figaro) and Yogini/Iraqi Woman (The Long Walk). Her upcoming roles include Gretel (Hansel & Gretel) at the Pittsburgh Opera. Daily Camera has described Fabian as “a joy to watch and hear.”

SCHOOL OF THE ARTS HIGHLIGHTS

Alfred Hutty, who was a leading figure in the Charleston Renaissance, first visited Charleston in 1919 as he was traveling to Florida in order to establish a winter studio. After his train stopped in Charleston, he sent the following message to his wife: “Come quickly. Have found Heaven!”

The School of the Arts presented more than 220 lectures, exhibitions, recitals, theatrical productions, and other events during the year. Some of these events were single presentations, while others were part of series or production runs. Well over 150 of these events were available to students, faculty, staff and members of the community at no admission charge. The estimated number of art experiences that the School of the Arts presented during the year totaled 235,258. A sampling of attendance numbers indicates the popularity of the School of the Arts’ educational and cultural programs:

- Young Contemporaries 2,950
- Into The Woods 1,583
- International Piano Series 1,440
- Art History/HPCP Lectures 410
- Stelle di Domani Series 475
- Young Artists Series 922
- In the Mix Presentations 530
- SEA CHANGE: 6,694

These numbers, especially within the context of total attendance for the School of the Arts’ events, support the concept of the School as a “year-round” festival and highlight the role that the School plays in the cultural life of the region, the state, and beyond.

Because the School of the Arts engages in partnerships with several agencies, the number of people for whom the School provided educational and cultural programming during the year was much greater than the total audience for scheduled events. The School hosted auditions for the Governor’s School for the Arts and Humanities, and other organizations with which the School worked to present events were the Archaeological Institute of America, the Charleston Symphony Orchestra, and the MOJA Festival and the Piccolo Spoleto Festival (which are productions of the City of Charleston’s Office of Cultural Affairs).
Through an arrangement between the School’s Arts Management Program, the College and the South Carolina Arts Commission, Arts Management Visiting Professor Jeanette Guinn provided the voice-overs for “Arts Daily,” which is a production of South Carolina Educational Television Radio (SC/ETV Radio). The program was on the air repeatedly over the course of the year, bringing the College and the School of the Arts to the attention of listeners in South Carolina and adjacent states. Over the course of the year, there were 352,100 weekly “non-duplicate” listeners (i.e., no matter how many times an individual listened to the program during a given week, that person counted as one listener) for the program.

An October 2016, letter from Angela Mack, Executive Director of the Gibbes Museum of Art, to Paul D. Patrick, Vice President of Administration & Planning at the College of Charleston, included this text:

The recent completion of a two-year, multi-million renovation of the Gibbes affords a new, more comprehensive partnership with the College through the Visiting Artist initiative. Complementing our exhibition program, the … annual partnership focuses on the joint selection of an emerging artist who is provided with a teaching opportunity in the College's School of the Arts department, while studio space is provided at the Gibbes for the creation of art. … This arrangement allows students from the College to not only interact with the artist in a classroom setting, but also have access to the artist at work in his or her studio. As part of the agreement, the artist holds open-studio hours for the general public during select museum hours. Students enrolled in the School of the Arts program at the College of Charleston are granted free admission to the Gibbes as part of the agreement.

As the 2016 - 2017 year was ending, the Studio Art Department secured funding to provide supplies for the visiting artist. Because the person to whom the department offered the position elected not to accept the offer, the department began to search for another person to fill the position. The Studio Art Department filled the position in the Fall with long-time adjunct Yvette Dede. The Studio Art Department working with the Gibbes expanded the visiting artist program to include alumni and in the spring of 2018 alumna Francisca Palazuelos worked and created wood cuts.

The 2017 – 2018 year was the fourth season for the Music Department’s CofC Concerts. The series serves as an umbrella for the department’s performance programs, including the International Piano Series, Charleston Music Fest, Magnetic South, the Second Monday Series, and CofC Ensembles. The International Piano Series, Charleston’s longest running, year-round program with a pure focus on piano, includes performances by international artists who also conduct master classes for piano students. Each of the master classes was open to the public.

The Charleston Music Fest is a series through which the Music Department brings accomplished artists to campus in order to develop new and younger audiences for chamber music and to provide educational activities which encourage, broaden and deepen appreciation of the chamber music art form. Working in conjunction with the Charleston Symphony Orchestra, the Music Department also presents Magnetic South, a performance series that typically (but not always)
features work by living composers. Students have the opportunity to work with the composers in master classes that complement their classroom studies.

In the spring semester of each academic year, students and recent graduates submit their work for the Young Contemporaries exhibition. A nationally prominent juror reviews and selects work for Young Contemporaries, and the 2018 juror was Amy Yoes, a New York artist who works in a multi-faceted way employing installation, photography, video, painting, and sculpture. The exhibition took place from March 29 to April 28, 2018.

For much of the time when Young Contemporaries was on view, the Studio Art Department presented the Salon des Refusés exhibition in the Hill Exhibition Gallery within The Marion and Wayland H. Cato Jr. Center for the Arts. The faculty selected the works for this exhibition from those that the Young Contemporaries juror had rejected, hence the name (and wordplay referring to the 1863 Paris Salon, when the jury for that exhibition rejected most of the works that artists such as Courbet and Manet had submitted for consideration).

The Salon des Refusés was on view from March 31–April 28, 2018. Dean Morris provided funds to support the Dean’s Awards for Young Contemporaries and the Salon des Refusés.

The Halsey Institute of Contemporary Art’s (HICA) exhibitions and other programming are among the most popular events in the School of the Arts’ calendar, and HICA originates many exhibitions that travel to venues across the country. For example, HICA presented SEA CHANGE Aurora Robson: The Tide is High and Chris Jordan: Midway which highlighted the effects of climate change and pollution on our seas. It was a featured part of the College’s Sustainability Literacy program which focused on Water in 2017-18. The exhibition ran from October 20 through December 9, 2017 and was seen by nearly 7,000 people.

The School of the Arts’ productions often address issues that are pertinent to contemporary discussion. For example, the Department of Theatre and Dance presented Chore Monkeys in January of 2018. The play addresses race, class and privilege as well as micro-aggressions. Each of these issues is informing debates about specific communities across the nation and our society in general.

Charleston City Paper recognized the Halsey Institute of Contemporary Art’s (HICA) prominence in Charleston’s arts community with four nominations for the 2018 Best of Charleston list: Best Art Gallery, Best Exhibit of 2017 (Sea Change), Best Party of 2017 (Over the Moon), and Best Piccolo or Spoleto Show of 2017 (Scratching the Surface). HICA was the recipient of the honors in the Best Art Gallery and Best Exhibit of 2017 categories.

The Historic Preservation and Community Planning Program (HPCP) established the Albert Simons Medal of Excellence in 2010 to mark the School of the Arts’ twentieth anniversary. Through this medal, HPCP honors Albert Simons, a noted Charleston architect and the man for whom the College named the Albert Simons Center for the Arts. The medal recognizes individuals who have excelled in one or more of the areas in which Simons excelled, including civic design, architectural design, historic preservation and urban planning. On February 16, 2018, the HPCP Simons Medal was awarded to Martha Zierden/Charleston Museum.
Each spring semester the Department of Theatre and Dance presents “Chapel Moves,” a recital of original dances that students both choreograph and perform. Through this performance, the students showcase works that the American College Dance Association has selected for inclusion in its southeastern regional conference. The 2018 presentation ran from April 5 - 8.

The Arts Management Program and its Music Industry concentration continued to benefit from the guidance and insight of Mark Bryan, guitarist for Hootie and the Blowfish. As noted earlier, Bryan was the recipient of the 2017 Southeast Emmy Award in the Arts/Entertainment category. Through Bryan’s contacts in the music world, the program offered the fifth season of In the Mix in the 2017 – 2018 year. In the Mix brings industry professionals to the campus for a public presentation, and students in the Music Industry concentration are able to interact with these artists and businessmen. This year’s presentations included a marketing professional, songwriters, a music promoter and performers.

The Music Department and the Department of Theatre and Dance presented performance series for the Piccolo Spoleto Festival. As noted earlier, the festival is a production of the City of Charleston Office of Cultural Affairs. The Music Department presented the Young Artists Series, and the Department of Theatre and Dance produced the Stelle di Domani Series. In 2018, one of the Stelle di Domani productions was One Who Sees, which was the department’s fifth annual collaboration with Annex Dance Company.

Over 4,700 students, teachers, parents and school administrators were able to enjoy opera for children through the College of Charleston Opera program’s performances of Billy Goats Gruff. In addition to being part of the 2018 Piccolo Spoleto Festival’s programming, the production traveled to area public and private schools earlier in the spring 2018 semester.

In addition to presenting its regular program of lectures, performances, concerts, exhibitions, and other events, the School of the Arts also hosts educational and community organizations in its facilities.

In the spring 2018 semester the School opened its doors for statewide auditions for the South Carolina Governor’s School for the Arts and Humanities and the statewide competition of the South Carolina National Association of Teachers of Singing. Other organizations that the School hosted included the Charleston Symphony Orchestral League. Almost 1,000 people took part in these spring semester events.

Goal 5 of the College of Charleston’s Strategic Plan states that it will "achieve financial security by creating a new financial model for the College of Charleston." The School of the Arts relies upon gifts to support scholarships, programming, research and other activities. For the fourth year in a row, the School of the Arts benefitted from a gift/pledge of more than $1 million, and total giving to the School was nearly $2 million in 2017 – 2018.

Also in 2017 – 2018, the School continued to offer increased programming for members of the Friends of the School of the Arts. This increase in programming has generated greater enthusiasm and support for the School and its programs, and the Dean’s staff is working to expand such offerings even further in 2018 - 2019. One such program is called SOTA.
Connections, it is a partnership between area arts organizations and the Friends of the School of the Arts. This partnership highlights SOTA faculty and students in performances in these community organizations. These activities are vital components in the cultivation and stewardship of current and future donors whose gifts are so important to the continued growth of the School of the Arts and its educational and cultural programming.

**CHALLENGES AND OPPORTUNITIES**

The renovation of the Albert Simons Center for the Arts continues to be an ongoing topic of concern within the School of the Arts. After the selection of architects in 2013, the School became energized by the prospect of moving ahead with the renovation of the building. Other campus projects have delayed the project so that the starting date has suffered from several delays. It should be possible to regain momentum for the project once the School is able to move ahead with planning, which will include making preparations for use of swing space during the period of the renovation.

Retirements present both challenges and opportunities for the School. Within the next few years, several faculty and staff, many of whom have worked on behalf of the School and the College for twenty-five years or more, will retire. These retirements may present challenges as the School searches for high-level replacements in an increasingly competitive market, and there may be budgetary challenges that result from salary negotiations. At the same time, the School can use these searches as opportunities to diversify its workforce, and it also may elect to modify staff positions/responsibilities or to reassign faculty lines to divisions that are experiencing the most growth.

In addition to addressing needs that result from retirement, the School faces a real need for additional full-time staff, most notably in the Arts Management Program. The 2016 - 2017 year began with the Arts Management position becoming a full-time, temporary position. While this change was very welcome, the program needs the stability of a full-time, permanent position. A recent development in the administration of the School which presents a very exciting opportunity is the addition of a full-time line for someone to manage events, work with the Senior Development Officer, and oversee scholarships and related programs would do much to improve operations and also strengthen the School’s growing development activities.

Salaries and salary compression continue to be an area of concern for all areas within the School of the Arts. While many of the faculty and staff are working for salaries that are well below those of their colleagues across the campus and at peer institutions, new faculty are beginning their employment at the College at salaries that are close to, if not greater than, those of their colleagues. Discrepancies such as these can reduce cohesion within units, produce resentment among the faculty and staff, and encourage individuals to seek positions outside the institution.

In late 2015 the School of the Arts enrolled in the Strategic National Arts Alumni Project (SNAAP), which is "an annual online survey, data management and institutional improvement system designed to enhance the impact of arts-school education." SNAAP’s 2015 Institutional Report for the College of Charleston School of the Arts became available on May 19, 2016. Of
the School’s alumni who responded to the survey, 345 completed their undergraduate degree at the College of Charleston, and 94% rated their overall experience at the School of the Arts as having been either “excellent” or “good.”

As if anticipating some of the results of the SNAAP report, the School of the Arts has been placing more and more emphasis on internships, student research, and study abroad for some time. Donor support for such activities has grown over the past few years, but there is much more that can be done in all of these areas. For example, the relationship that the School established with Bristol Old Vic a few years ago has been on hiatus due to renovations and other projects that organization has undertaken. This is a temporary development, and the School intends to pursue this relationship in the future.

The following list summarizes opportunities and challenges that are before the School:

Opportunities

• The renovation of the Simons Center promises to provide students, faculty, staff and members of the community with new classroom (including a new design studio for Theatre and Dance), performance and public space (including a new black box theatre) as well as office and support spaces that can strengthen the School of the Arts educational and cultural programming.

• The School’s programs, particularly those in Arts Management and Historic Preservation and Community Planning (HPCP), use Charleston and the Lowcountry as a living laboratory for research and community service. Their placement within this remarkable environment makes these programs stand out among their national peers and should contribute to the successful launch of HPCP’s new graduate program.

• The School of the Arts’ faculty and staff have developed good donor relationships over the past quarter century. For three consecutive years the School of the Arts has generated more than $1.5 million in gifts and pledges, with the total for 2017 – 2018 of nearly $2 million. These gifts have provided valuable support for scholarships, internships, student and faculty research, and programming which will support recruitment and curricular development.

• Developing stronger ties between the Sottile Theatre and the School of the Arts could produce significant benefits, especially in the realms of programming and internships, for both divisions of the College.

• A growing base of successful alumni, such as actors and playwrights Donetta Grays and Evan Linder, composer Florencia Di Concilio, painter Brian Rutenberg, jazz drummer Quentin Baxter, bass player Kevin Hamilton, guitarist Clay Ross, and actress Margaret
Anne Florence, speak to the quality of the School of the Arts’ programs and generate media coverage that can enhance efforts to attract new students to the School.

• Addressing issues that the SNAAP report highlights (advising, career development, internships, etc.) may provide the School of the Arts with opportunities to enhance its curriculum and to become more attractive to potential students.

• The School of the Arts’ record in securing grants from agencies such as the National Endowment for the Arts and the South Carolina Arts Commission, as well as foundations and other organizations, serves as an imprimatur of quality and attracts support from individual donors.

• Collaborative relationships such as the ones that the School has pursued with Bristol Old Vic and the Gibbes Museum of Art can position the School among leading institutions in the nation and provide students with unique opportunities that enhance their education.

• Faculty, staff and alumni service and leadership with organizations such as the Charleston World Heritage Coalition, the South Carolina Arts Alliance, Art Schools Network, and the International Council of Fine Arts Deans position the School as a leader in the state and national arts communities.

Challenges

• Renovation of the Albert Simons Center for the Arts is necessary to bring the building up to current standards for pedagogy, access, safety and seismic regulations. Storage and accreditation concerns also make the renovation necessary. Meeting all needs (black box theatre, design studio for Theatre and Dance, new classrooms, expanded lobby) will be a challenge given budgetary constraints and expected cost increases.

• If the renovation of the Albert Simons Center for the Arts cannot provide the storage space that the School of the Arts needs, it will be necessary to secure that space in other locations on or off campus.

• HPCP has several needs related to facilities. Renovation of the exterior of the Cameron House has been helpful, but the location of additional space that includes design studios, a computer lab, and office space is an ongoing need. HPCP also needs a conservation laboratory that is separate from the graduate program’s facilities.

• In order to compete with peer institutions in attracting the best students to its programs, the School of the Arts needs to continue to work with donors in order to create additional
endowed scholarships as well as funding to support student travel for competitions, summer study and internships.

• There is a continuing need for increased operating funds for the School of the Arts’ diverse educational and cultural programs that benefit both students and the community.

• Salary compression is a serious issue within the School of the Arts, especially for senior faculty and staff. As salary inequities increase, talented, productive faculty and staff may seek employment elsewhere or elect to retire.

• Reliance upon temporary employees, both staff and adjunct faculty, continues to be a concern for the School. As with salary compression, this situation does not facilitate the maintenance of a stable base of employees.

• Retirements have brought about the departure of several faculty and staff, and this process will continue over the next few years. Conducting searches for the best candidates will be time consuming, and the need to hire replacements at competitive salaries may result in pressures on personnel budgets.

• The School of the Arts needs additional funding to support faculty and staff research and development, especially for making presentations at national/international conferences and for international travel.

• Planning and implementing meaningful programs that complement the curriculum and address career training will take both time and faculty support.

• There is an ongoing need for long-term, on-campus housing for artists-in-residence and visiting scholars. (Such housing would benefit all divisions within the College.)