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

The School of the Arts works within the context of the College’s Strategic Plan and its goals to benefit both the College and the community beyond the institution.

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 provides both majors and non-majors with a personalized education. One-on-one instruction in music, theatre, and studio art is the norm, and students also work closely with their faculty in art history, arts management, and historic preservation. The faculty develop mentoring relationships with their students, guiding them as they pursue academic and career-oriented choices while at the College. The School also stresses the importance of internships in a student’s education, especially for students from Art History, Historic Preservation and Community Planning, and Arts Management.

In the 2013 – 2014 year students held internships with Charleston area arts/cultural organizations such as the Gibbes Museum of Art, Historic Charleston Foundation, Preservation Society of Charleston, Rebekah Jacob Gallery, Magnolia Plantation, Redux Contemporary Art Center, Charleston Music Hall, League of Charleston Theatres, Charleston Symphony Orchestra, Charleston Regional Alliance for the Arts, American College of the Building Arts, and Spoleto Festival USA. Other organizations with which they held internships include Charleston County Planning and Zoning, Mount Pleasant Planning Department, Nexsen Pruet, and Goff D’Antonio Architects. Outside Charleston the students interned with organizations such as the South Carolina Historical Society; Chapman Cultural Center in Spartanburg, South Carolina; Center of
Creative Arts in St. Louis, Missouri; Together We Rise in Chino, California; and Ensemble Studio Theatre, Relix Media Group and Blackheart Records Group in New York, New York.

**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.**

With the internationally acclaimed Spoleto Festival USA, the nationally recognized Piccolo Spoleto Festival, the Charleston Symphony Orchestra, the Gibbes Museum of Art, the Charleston Museum, and numerous other cultural organizations located in Charleston, itself a living museum, the School of the Arts thrives in an exciting environment that compares favorably with the world’s great arts centers. Within this exceptional location, the School is well-positioned to enhance its existing undergraduate and graduate programs, especially those in arts management and historic preservation, and achieve national (and international) preeminence.

National recognition comes to the College through many of the School of the Arts’ educational and cultural programs. For example, on September 19, 2013, National Public Radio broadcast a portion of a performance from the International Piano Series’ 2010 – 2011 season on “Performance Today.” That national broadcast featured Frederic Chiu’s performance of works by Chopin. Information about the broadcast and the playlist is available at http://performancetoday.publicradio.org/display/programs/2013/09/19/.

In past years “Carolina Concerts,” a program on South Carolina Educational Television and Public Radio (SC/ETV Radio), has featured the College of Charleston Concert Choir. This year Sirius XM radio broadcast performances by the Taylor Festival Choir, in-residence at the College of Charleston, during the 2013 holiday season.

There are many ways in which the School’s programs contribute to the well-being of the region. For example, through the year students from the Music Department’s Opera Program presented sixteen performances of the children’s opera *The Billy Goats Gruff* at Charleston County schools (three were underserved schools), area private schools, and, for the 2014 Piccolo Spoleto Festival, at the main branch of the Charleston County Library. Approximately 4,000 students, teachers, parents and school administrators attended the performances.

Faculty connections with SC/ETV Radio are a tremendous asset to students, the College and the community. Through an Arts Management Maymester class, students have the opportunity to work with artists and arts managers during the production of “Spoleto Today,” which SC/ETV Radio estimated to have a listening audience of 76,600 non-duplicate listeners per week (for a total audience of 186,023) over the course of seventeen days in May and June 2014. (The term “non-duplicate listeners” refers to counting individuals only once whether they heard the program once, twice or more often each week.)

**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.**

The School of the Arts’ departments and programs regularly feature interdisciplinary components in their curricula and programming, and the School’s disciplines are well-suited to collaborating across the campus with other programs for international and interdisciplinary initiatives. Areas such as Computing in the Arts, Asian Studies, Film Studies, and Jewish
Studies rely upon the School’s faculty and curriculum. For example the Historic Preservation and Community Planning Program’s Introduction to Historic Preservation course is linked to Urban Studies as a Learning Community option. Art History, Music, Studio Art and Theatre each offer courses that are requirements of the Computing in the Arts major. Addressing topics that are important to understanding and navigating the issues of our time also takes place outside the classroom. For example, theatrical productions often allow audiences to consider issues that have an impact on contemporary society. The Department of Theatre presented *They Call Me Arethusa* as part of the Stelle di Domani Series for the 2014 Piccolo Spoleto Festival. Alumna Jessica Colie McClellan spent three months in conversation with women from all walks of life who have had experience, either first or second hand, with relationship violence as she prepared for this one-woman show. The *Post and Courier’s* review of the play noted that “perhaps no show this Spoleto season is timelier or more emotionally effective…" Go to [http://www.postandcourier.com/article/20140601/PC2106/140609900](http://www.postandcourier.com/article/20140601/PC2106/140609900) to read the full review.

**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.**

The School of the Arts presents lectures, symposia, exhibitions, theatrical performances, concerts, readings, and other educational and cultural events that supplement the curriculum, both within the School and in other areas on campus. Many of these programs are free to students and the public, bringing audiences to the campus and garnering recognition and accolades for the College. For example, Art History faculty are active in the leadership of the South Carolina Society of the Archaeological Institute of America (AIA). Working with AIA, the department brings accomplished speakers to the campus for a popular scholarly lecture series that is open to the public. In the 2013 – 2014 year the series brought more than 1,000 audience members to the campus. This year’s most popular lectures, including “How Castles Work,” “Seeing Gods & Constructing Epiphanic Experiences in Ancient Greece and Rome,” and “Isles of Druids & Celtic Warriors on the Eve of Roman Invasion,” each attracted capacity audiences composed of students and community members.

Other events that the School presents at no charge to students and the public include student recitals, the popular *In the Mix* series that focuses on the music industry, and exhibitions in the Halsey Institute of Contemporary Art (HICA). HICA also presents a film series in cooperation with South Arts as well as a number of lectures by visiting artists.

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

The School of the Arts engages in the identification, cultivation and stewardship of potential and current donors, but private support for scholarships, visiting artists, and other programs is only one means of funding the School’s educational and cultural activities. Grants from foundations and other institutions also are important in developing the School’s programs as well as off-campus opportunities for students and alumni. Total giving for the School of the Arts was just over $889,000 for the 2013 – 2014 fiscal year. This amount outpaced that of the previous year by almost $300,000.
As the School of the Arts considers both the College’s strategic plan and the campaign that the Foundation will launch in the fall 2014 semester, it has identified priorities that fall under five key areas of critical need. Those priorities are:

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

**Recruit and Retain Distinguished Faculty (and staff)**
- 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
- 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

**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 studio/shop areas that are 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 Management (Arts Daily, etc.)

**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 (Charleston Jazz Initiative, etc.)
- 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, development of media/exhibition materials, etc.)
- Locate long-term, on-campus housing for artists-in-residence and visiting scholars

**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

### ENROLLMENTS AND WORKLOAD

In the spring 2014 semester, nearly 5,000 students, 901 of which were arts majors, were enrolled in the School of the Arts’ courses. With an increase in total enrollments of more than sixty-four percent between the fall 2009 semester and the spring 2014 semester, Arts Management has seen the greatest undergraduate enrollment growth within the School over the past five years. The
second fastest growing area within the School of the Arts is Historic Preservation and Community Planning (HPCP). Enrollments for that program grew by more than sixteen percent between the fall 2009 semester and spring 2014.

During the same period undergraduate enrollments at the College have increased by less than four percent. (Total undergraduate enrollments for 2009 - 2010 were 100,800, while in 2013 - 2014 the total was 104,664.) Data from the Office of Institutional Research reveal a trend of moderate fluctuation in undergraduate enrollments within the School of the Arts since fall 2009.

### Five Year Comparison of Enrollments, College of Charleston School of the Arts

<table>
<thead>
<tr>
<th>Department/Program</th>
<th>Fall 2009</th>
<th>Spring 2010</th>
<th>Fall 2010</th>
<th>Spring 2011</th>
<th>Fall 2011</th>
<th>Spring 2012</th>
<th>Fall 2012</th>
<th>Spring 2013</th>
<th>Fall 2013</th>
<th>Spring 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH</td>
<td>894</td>
<td>871</td>
<td>812</td>
<td>854</td>
<td>734</td>
<td>784</td>
<td>790</td>
<td>759</td>
<td>750</td>
<td></td>
</tr>
<tr>
<td>HPCP</td>
<td>266</td>
<td>298</td>
<td>323</td>
<td>292</td>
<td>315</td>
<td>280</td>
<td>289</td>
<td>291</td>
<td>309</td>
<td></td>
</tr>
<tr>
<td>ARTM</td>
<td>271</td>
<td>311</td>
<td>316</td>
<td>319</td>
<td>341</td>
<td>369</td>
<td>416</td>
<td>365</td>
<td>451</td>
<td>446</td>
</tr>
<tr>
<td>ARTS</td>
<td>766</td>
<td>832</td>
<td>780</td>
<td>804</td>
<td>798</td>
<td>826</td>
<td>845</td>
<td>771</td>
<td>811</td>
<td></td>
</tr>
<tr>
<td>MUSC</td>
<td>1,486</td>
<td>1,389</td>
<td>1,518</td>
<td>1,401</td>
<td>1,471</td>
<td>1,504</td>
<td>1,500</td>
<td>1,379</td>
<td>1,370</td>
<td>1,190</td>
</tr>
<tr>
<td>THTR</td>
<td>1,550</td>
<td>1,461</td>
<td>1,594</td>
<td>1,544</td>
<td>1,567</td>
<td>1,559</td>
<td>1,418</td>
<td>1,349</td>
<td>1,320</td>
<td>1,390</td>
</tr>
<tr>
<td>DANC</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>99</td>
<td>114</td>
<td>130</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,233</strong></td>
<td><strong>5,159</strong></td>
<td><strong>5,341</strong></td>
<td><strong>5,203</strong></td>
<td><strong>5,323</strong></td>
<td><strong>5,294</strong></td>
<td><strong>5,323</strong></td>
<td><strong>5,131</strong></td>
<td><strong>5,092</strong></td>
<td><strong>4,988</strong></td>
</tr>
</tbody>
</table>

Perhaps some of these variations are due to changes in the selection of majors during the economic downturn, but recent faculty departures account for some of these fluctuations. For example, the HPCP Director, who taught classes both in HPCP and Art History, resigned from the faculty to take a position at Salve Regina University in Newport, Rhode Island, at the start of the 2013 – 2014 year. With two other retirements at the end of the year, Art History anticipates that its enrollments may continue to vary from historic numbers, but only in the short term.

The Art History Department also is making plans to offer a greater variety of core courses in the summer sessions through on-line instruction. To facilitate attaining this goal, three faculty from Art History underwent training in on-line instruction this year, and the Chair of the department intends to encourage other faculty to take advantage of the training. In coordination with the Office of Admissions and the Office of Institutional Diversity, the Chair of the department is actively working on recruitment efforts to improve the quality and diversity of majors.

The Department of Music continues to offer new and innovative course offerings that appeal to both majors and non-majors. In the 2013 - 2014 year these courses included History of Popular Music in the United States, Study of Late Beethoven Piano Sonatas, A Study of Piatti's Twelve Caprices, World Rhythms, Songwriting, American Folk Music, Celtic Roots in North American Music History, Extended Compositional Techniques in John Cage's Piano Music, and Approaches to Form in Schubert's Ninth Symphony. The Music Department also offered five summer school courses including Music of the Beatles as well as the on-line classes Like a Rolling Stone, Jazz, and Music Appreciation.

The Department of Theatre and Dance offers a range of courses that is unusual for the size of the department. For example, faculty teach several courses per year in Playwriting as well as
courses in Career Development, and there are multiple one-on-one opportunities for students to design full-scale productions that are part of the department's Mainstage series.

The Arts Management Program’s music industry courses are unusual offerings for the discipline. During the 2013–2014 year, Mark Bryan, founder and lead guitarist of Hootie and the Blowfish and now Adjunct Artist-in-Residence, continued his involvement with the program. He worked with Program Director Scott Shanklin-Peterson to develop and submit the music industry concentration proposal to the Faculty Curriculum Committee. Arts Management formalized this concentration when the Faculty Senate considered the proposal and voted to approve the Music Industry concentration.

Numbers of declared undergraduate majors across the College have grown by just under seventeen percent from spring 2010 to spring 2014. Within the School of the Arts, declared majors have increased by almost twenty-five percent during the same period.

### Five Year Comparison of Spring Majors, College of Charleston School of the Arts

<table>
<thead>
<tr>
<th>Department/Program</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH</td>
<td>122</td>
<td>114</td>
<td>110</td>
<td>100</td>
<td>77</td>
</tr>
<tr>
<td>HPCP</td>
<td>122</td>
<td>131</td>
<td>124</td>
<td>132</td>
<td>126</td>
</tr>
<tr>
<td>ARTM</td>
<td>140</td>
<td>152</td>
<td>172</td>
<td>224</td>
<td>271</td>
</tr>
<tr>
<td>ARTS</td>
<td>145</td>
<td>197</td>
<td>184</td>
<td>193</td>
<td>187</td>
</tr>
<tr>
<td>MUSC</td>
<td>77</td>
<td>75</td>
<td>80</td>
<td>74</td>
<td>70</td>
</tr>
<tr>
<td>THTR</td>
<td>116</td>
<td>116</td>
<td>128</td>
<td>126</td>
<td>132</td>
</tr>
<tr>
<td>DANC</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>32</td>
<td>38</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>722</td>
<td>785</td>
<td>798</td>
<td>881</td>
<td>901</td>
</tr>
</tbody>
</table>

Theatre’s majors have grown by almost fourteen percent in five years, but including Dance majors (the two areas form the Department of Theatre and Dance) in the total yields a growth of more than forty-six percent for that department. As new Dance faculty join the department in the future, the number of majors should increase. (Dance became a major in the 2012–2013 year.)

With an increase of more than ninety-three percent, Arts Management majors have increased steadily over the five year period. (From the spring of 2010 to the spring 2014 semester, Arts Management minors have grown from two to forty-four students.) This growth in majors supports calls for increasing the program’s faculty and budget as well as for converting the existing temporary, part-time staff position to a permanent, full-time position. Studio Art’s majors have grown by almost twenty-nine percent in the past five years. (That department’s minors have increased from forty-one in the spring 2010 semester to 121 in the spring of 2014.)

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 have grown from thirty-seven in spring 2012 to fifty-nine in spring 2014.

National standards help to establish norms for faculty workloads in the School of the Arts, and the two agencies that have accredited departments within the School have clear guidelines. For
example, the Music Department follows the National Association of Schools of Music’s (NASM) guidelines for workloads. NASM’s Handbook 2013 - 2014 states that “the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 clock hours per week; for private studio instruction, approximately 18 clock hours per week.” In recognition of the importance of creative/scholarly pursuits, it also states that the faculty “should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.”

The Department of Theatre and Dance follows the National Association of Schools of Theatre’s (NAST) workload guidelines. The most recent NAST handbook states that “instruction in lecture/seminar format is commonly weighted with studio teaching on a 1:2 ratio, that is, three hours of classroom instruction is equated with six hours of studio instruction.” Again recognizing the needs of the discipline, it goes on to state that the faculty “should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.”

The Studio Art Department’s classes are labs with a typical optimum enrollment of eighteen students, especially in introductory sections. This number is typical for studio art classes across the nation. In its Handbook 2013 - 2014, the National Association of Schools of Art and Design, which sets standards for the discipline, states that for “studio/laboratory courses, normally three hours of studio/laboratory time and space per credit hour are required.” It also refers to the need for creative/scholarly activity and continues by stating that classes “generally should not exceed 25 students. Experience indicates that a class size of 20 or fewer is educationally more effective. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 15.”

Information that Institutional Research has compiled pertaining to teaching statistics makes it clear that the School of the Arts relies heavily upon adjunct faculty. In the 2013 – 2014 year, adjuncts carried forty-seven percent of the School’s enrollments, while faculty in the same rank taught less than thirty-five percent of the College’s enrollments. Similarly, adjunct faculty were responsible for more than forty-five percent of the School’s student credit hours, while they carried just under thirty-four percent for the College as a whole in the same period. The need for specialized instruction (applied music lessons, for example) can explain some of this reliance upon adjunct faculty, but it also highlights the need for additional faculty within the School’s departments and programs, especially Arts Management and Dance.

**ADDITIONAL INSTRUCTIONAL CONTRIBUTIONS**

The School of the Arts’ disciplines are well-suited to collaborating across the campus, especially with those programs and departments that have international and interdisciplinary emphases. Many of the School’s faculty are leaders in interdisciplinary majors and programs, including, Asian Studies, Film Studies, Archaeology, Jewish Studies, and Computing in the Arts. Members of the School’s faculty were early participants in the First Year Experience program, and several areas offer many of the College’s General Education courses. (In 2013 – 2014 Art History alone certified over twenty courses for Gen Ed credit.)

The Introduction to Historic Preservation course, linked to Urban Studies as a learning community option, was especially popular this year. Reflecting the real ways in which Historic Preservation and Community Planning can use Charleston as a laboratory, students in Jim Ward’s fall 2013 Preservation Planning Studio course worked with St. Matthew’s Lutheran Church’s Bethany Cemetery board to develop a preservation plan.
Art History offered an Honors interdisciplinary course with Music and a course that is a core requirement of the interdisciplinary/interschool Computing in the Arts major. The department has three faculty participating in providing on-line courses, and it offered two study abroad programs during the summer of 2014. Members of the Music faculty taught Honors classes, including Cultures of Sight and Sound, Western Civilization, and Music and Film, and the department offered a Music Fundamentals course as a First Year Experience class.

Arts Management faculty teach for the Honors College, and the Arts Management Program offered two joint classes with Hospitality and Tourism in the fall 2013 semester: Venue and Events Management and Events Management. It also offered Events Management during the spring 2014 semester. One member of the Arts Management faculty taught a course for the MPA program. The Theatre faculty contribute to many interdisciplinary minors, including African American Studies, Women’s and Gender Studies, and Film Studies.

Practica provide students in the Department of Theatre and Dance with the opportunity to work closely with their faculty on departmental productions. Theatre faculty also work with students who work with theatre companies in the area and beyond. For example, in the summer of 2013 Kathryn Teska worked with Charlie Calvert to research period styles and influences, make models and draft technical drawings for Next to Normal, which Charleston Stage presented in February and March of 2014. Samantha Dahabi worked with Calvert as assistant set designer for The Shakespeare Theatre of New Jersey’s production of Our Town.

For students in all disciplines, internships are intensive learning opportunities that allow them to develop experience with leading non-profit arts professionals and business leaders in the region and around the country. Theatre students held stage management internships with The Shakespeare Theatre of New Jersey and the Heritage Theatre Festival in the summer of 2013.

HPCP majors are required to complete an internship, and more Art History majors are electing to undertake an internship. During the year HPCP and Art History students held internships with organizations and businesses such as the South Carolina Historical Society, the Historic Charleston Foundation, Charleston County Planning and Zoning, Archer Construction, Cummings & McCrady Architects, Meadors Construction, and King Preservation.

Arts Management majors completed more than eighty internships during the year. These students worked with organizations and businesses such as the Chapman Cultural Center in Spartanburg, South Carolina; the Charleston Concert Association; Charleston County School District; Engaging Creative Minds; King Street Hospitality Group; Spoleto Festival USA; and the League of Charleston Theatres.

With the advent of the Music Industry concentration in Arts Management, the program has established a separate course number for Music Industry internships to better meet the needs of students. The Arts Management Program works with several local music industry businesses and organizations to offer semester-long internships. One of Mark Bryan’s roles within the program is to develop partnerships with music industry businesses in major cities such as Los Angeles, Nashville and New York. As a result of these efforts, three students are engaged in music industry internships in Los Angeles, and New York during the summer of 2014.

Arts Management has worked with the University of Southern Mississippi’s Music Industry Program for the past three years to offer students the opportunity to enroll in an English Studies music industry summer program in London. Three students enrolled in 2014 and are spending six weeks in London this summer.
In 2012 the Arts Management Program initiated a partnership with Sotheby’s Institute of Art in New York to establish a competitive Summer Study Award for qualified junior or senior students. This summer Emily Farris, a rising senior, is the recipient of the award. She is taking two courses (tuition free) during the Institute’s summer sessions.

The Arts Management Program is working to develop an internship opportunity for students at Bristol Old Vic in Bristol, England. (Bristol Old Vic is the longest continuously operating theatre in the United Kingdom.) The plans involve sending up to 6 arts management majors to Bristol in the summer of 2015. Students would have an opportunity to gain valuable work experience in all areas of Bristol Old Vic’s operations, including the Marketing and Communications department; the Executive/Production department, where most of the financial management takes place; and the Development office. This opportunity arose from discussions that took place during May and June of 2013 when Bristol Old Vic was in Charleston to present a production for Spoleto Festival USA.

Faculty from the Music Department and the Department of Theatre and Dance work with faculty from the School of Education, Health and Human Performance in offering the Master of Arts in Teaching to educators. Students in this program have gone on to teach in the elementary or high school levels, working to improve and increase participation in the arts. The Music Department also offers an Artists Certificate, a two-year, non-degree, post-baccalaureate program of study that addresses the needs of musicians who have completed their musical training at the undergraduate level but desire to continue their studies while preparing for professional performance careers or graduate school. Study is available in the following areas: piano, voice, violin, cello, and jazz.

Many of the School of the Arts’ programs, including its lecture series, complement coursework in areas across the campus. Through another program, the Halsey Institute of Contemporary Art’s (HICA) Looking to See program, HICA volunteer tour guides provide customized tours for any interested group from the campus and beyond. In the 2013 – 2014 year HICA’s Looking to See program provided tours for a number of College of Charleston courses, including African American Literature, Visual Rhetoric, Political Science/Sociology Freshman Seminar, Physics Freshman Seminar, Creativity in Education, and Introduction to African Civilization.

FACULTY AND STAFF RESEARCH, PROFESSIONAL DEVELOPMENT, SERVICE AND OUTREACH

The School of the Arts’ faculty and staff are actively engaged in art scholarship. This document provides a quick survey of their accomplishments.

In the realm of publications, the Art History and Historic Preservation and Community Planning faculty had a strong year. Assistant Professor Barry Stiefel published Jews and the Renaissance of Synagogue Architecture: 1450 – 1730 and (with the assistance of David Rittenberg) Jewish Sanctuary in the Atlantic World: A Social and Architectural History in 2014.

which Art History Chair Marian Mazzone wrote with colleagues from the School of Science and Mathematics, in the *Proceedings of The 44th ACM Technical Symposium on Computer Science Education.*

Assistant Professor Yiorgos Vassilandonakis, was one of five composers whose work appeared on a 2013 Albany Records compact disc entitled *Extreme Measures II: New Music for Clarinet and Percussion.* In the same year the Church Music Federation published a compact disc of his work entitled *Sacred Hymns of Our Orthodox Faith.* Vassilandonakis’ colleague, Assistant Professor Blake Stevens published “Transpositions of Spectacle and Time: The Entr’acte in the Tragédie en musique” in the March 2014 issue of *Eighteenth Century Music.* Cambridge University Press is the publisher of that journal.

Arts Management Professor Karen Chandler is a member of the Editorial Board of the *Journal of Art for Life,* a publication of the Department of Art Education at Florida State University. She also serves on the Editorial Board of the *Journal of Public Management and Social Policy.* This journal is a biannual publication that the Conference of Minority Public Administrators sponsors with the National Center for Public Performance at the School of Public Affairs and Administration at Rutgers University, Newark.

Over the course of the year, musicians performed work by Music Chair Edward Hart internationally and across the country. For example, the Luhansk Symphony Orchestra in Luhansk, Ukraine, performed *Under an Indigo Sky* in October, and Konstantinos Papadakis, who performed for the International Piano Series in March, played *Blue Impromptu* when he performed in Lexington, Massachusetts, later that month.

Former Studio Art Department Chair John Hull, who was on sabbatical during the 2013 – 2014 year, presented an exhibition, *The Sporting Life,* that was on view at the Ucross Foundation Art Gallery in Clearmont, Wyoming, from June 14 through September 14, 2013. Support for the exhibition came from the College of Charleston School of the Arts, the Wyoming Arts Council and the Welch School Galleries at Georgia State University in Atlanta, where the exhibition was on view in October and November. (The Whitney Western Art Museum purchased one of the works from the exhibition.) Hull presented another exhibition, *Under Western Skies: Paintings from the Cody Nite Rodeo,* at Simpson Gallagher Gallery in Cody, Wyoming, in June 2014.

In July 2013 Varna International Opera Company presented Mozart’s *Le Nozze di Figaro* at the Ancient Theatre in Plovdiv, Bulgaria. Assistant Professor David Templeton, who directs the Music Department’s opera program, performed the role of Count Almaviva in that production.

Also in July, the Taylor Festival Choir, in residence at the College and under the direction of Robert Taylor, spent 11 days touring Ireland with its sister ensemble Na Fiddleiri. They presented a program entitled “From the Lowcountry to the Old Country” in Dublin, Belfast and three other cities.

In August, Blake Stevens, Assistant Professor of Music History, presented a research paper at the ninth conference of the International Association for Word and Music Studies at the University of London. This interdisciplinary conference on the theme “Silence, Absence and Ellipsis in Words and Music” included scholars in music history, art history, literary studies, and philosophy. Stevens’ paper, “Absence Effects and the Spectacular Imagination in the Tragédie en musique,” focused on the uses of theatrical space in French Baroque opera and addressed issues and methodologies from opera studies, comparative literature, and aesthetics.

Kitchen Sink Studios, a design firm in Phoenix, Arizona, created a short film about Assistant Professor Steve Johnson in August. The film, *Rise and Fall,* depicts the process behind one of

Studio Art Professors Barbara Duval and Cliff Peacock were among twenty-five artists whose work was in the South Carolina Biennial 2013 at 701 Center for Contemporary Art in Columbia. The jury selected their work from among that of more than 120 artists for the exhibition. 701 Center for Contemporary Art presented the exhibition in two parts, with openings in September and November.

Joy Vandervort-Cobb performed the role of Diane in Pure Theatre’s production of Conner McPherson’s *The Birds*. This production, which ran from September through November of 2013, attracted critical and popular acclaim. Both Allen Lyndrup, who was the production’s scene designer, and Mark Landis, who was the sound designer, were nominees for a Theatre Charleston Award for their work on the production.

Following the release of *The Impact of Social Media on Arts Attendance in Charleston, SC* report, a study that the Kite Foundation funded, Arts Management Adjunct Professor Chris Burgess presented the findings at the October Social Theory, Politics, and the Arts (STP&A) conference in Seattle, Washington. 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.

Assistant Professor Rebekah Compton presented a paper entitled “Clothing Venus: The Art of Adornment in Botticelli’s Mythologies” for the annual conference of the Southeastern College Art Conference in Greensboro, North Carolina, in late October and early November. She presented her research during a session entitled *What People Wore?*: *Social Art History Through Fashion*. For the same conference Professor Tessa Garton co-chaired a session entitled *All Things Stone: New Research into Masons and Sculptors during the Twelfth and Thirteenth Centuries* and presented “Romanesque Sculptors, Stonemasons, and Contractors in Northern Palencia” as part of that session.

Also in November *The New York Times* reviewed a production for which Theatre faculty member Charlie Calvert developed the scenic design with the assistance of student Samantha Dahabi. The play, *Our Town*, opened on November 7, 2013, and was a production of the Shakespeare Theatre of New Jersey. In the review, critic Michael Sommers stated that “Charlie Calvert, the scenic designer, provides a square, wooden proscenium that frames a modest thrust stage … The tables and chairs used by the actors to represent places including a drugstore, a church and a cemetery have been carefully selected to be authentic to the region and the period.”

Cellist Natalia Khoma had an active performance schedule during the year. In addition to concerts that she presented on campus through the Charleston Music Fest, she performed for the Charleston Library Society’s Music at the Library series in November and January and with the Charleston Symphony Orchestra in its March 2014 Masterworks performance. Her colleague soprano Deanna McBroom also performed with the Charleston Symphony Orchestra in its Dock Street Chamber Orchestra Series and Magnetic South contemporary music series.

Assistant Professor of Art History Alvaro Ibarra presented a paper entitled "The Evolution of Roman Encampments in Southern Dacia: An Analysis of Roman Operations & Military Fortifications along the Upper Olt River Valley" for the annual meeting of the Archaeological Institute of America. That meeting took place in Chicago in January.
The Greenville County Museum of Art in Greenville, South Carolina, presented an exhibition of work by Karen Ann Myers, Associate Director of the Halsey Institute of Contemporary Art, from January 15 through March 23, 2014. The Greenville County Museum of Art is considered to be one of the premiere art museums of the South.

Harrisburg Area Community College in Lancaster, Pennsylvania, presented Playland, an exhibition of work by Associate Professor Sara Frankel in March and early April of 2014. In May Assistant Professor Yiorgos Vassilandonakis presented a lecture entitled “Building a Middle Period Style” at a Composition Colloquium that the Department of Music at the University of California, Berkeley sponsored.

701 Contemporary Art Center in Columbia, South Carolina, presented an outdoor installation entitled Olympia Dialogue. Professor Herb Parker created the work during a May 2014 residency at 701 Contemporary Art Center. The installation refers to elements in Columbia’s Olympia neighborhood and is the first public art work that the center has commissioned.

Janine McCabe was the Costume Designer for the Flat Rock Playhouse production of My Fair Lady. (The Flat Rock Playhouse is the state theatre of North Carolina.) The production took place in June and July of 2014. A review in BlueRidgeNow.com said that “Janine Marie McCabe’s extraordinary period costumes, bow to tradition, but aren’t stale. Infused with a brightness of color … they create a world that brings two centuries together, forming a perfect backdrop for the vibrant, energetic cast.”

In June art historian Gayle Goudy became an AP examination rater for the College Board. She also is working as a session chair for the upcoming conference of the Universities Art Association of Canada. That session, "What’s Love Got To Do With It? Collaboration and Intimacy in Art, Architecture and Design," will take place during the October 2014 conference.

For the first three weeks in June, Assistant Professor Jarod Charzewski was a South Rim Artist-in-Residence at Grand Canyon National Park in Arizona. For that residency he created a work entitled Schmata Schist. Charzewski installed the work at park headquarters, where will be on view until the end of August 2014.

Jeanette Guinn’s voice is recognizable to anyone who listens to South Carolina Educational Television Radio (SC/ETV Radio) on a regular basis. She develops scripts and does the voice-over for “Arts Daily,” which has an annual listening audience of more than 13,000,000 people. She also prepared and moderated a panel on corporate giving in April for the Charleston Regional Alliance for the Arts.

The faculty and staff were the recipients of several honors during the year. Yiorgos Vassilandonakis was the recipient of an award from the American Society of Composers, Authors and Publishers (ASCAP), the ASCAPplus Award, in 2013 for his work as a composer.

Dean Valerie B. Morris was one of twelve winners of the Charleston Regional Business Journal’s Influential Women in Business awards for 2013. These annual awards recognize local women who have demonstrated professional excellence and leadership in their careers and community service.

Mary Beth Coffman-Heston was the recipient of a Faculty Research Award. Mark Sloan, Director of the Halsey Institute of Contemporary Art, traveled to Israel as a part of a curatorial delegation that the Israeli Consulate sponsored.
When the College presented the ExCEL Awards, Evan Parry, Associate Professor in the Department of Theatre and Dance, was the recipient of the Outstanding School of the Arts Faculty of the Year Award. Karen Chandler, Associate Professor of Arts Management, was the recipient of the Diversity Service of the Year Award.

At the end of the academic year the Office of the First-Year Experience solicited nominations from students so that it might recognize individuals on campus that made an impact on the students’ first-year. For the 2013 – 2014 year Allen Lyndrup and Gretchen McLaine of the Department of Theatre and Dance were recipients of the Outstanding Service to First-Year Students Award.

Nandini McCauley, Media Resources Coordinator for the School of the Arts, and Anja Urbanski, administrator for the Arts Management Program, were the recipients of Outstanding Staff Awards. McCauley was a recipient in the Permanent Staff Employee of the Year category, and Urbanski took the top prize in the Temporary Staff Employee of the Year category.

Several local, regional and national organizations benefit from the service of the School of the Arts’ faculty and staff. For example, Scott Shanklin Peterson was the Manager of Engaging Creative Minds (ECM) before she stepped down to become Chair of the organization’s Board of Directors. ECM is the result of a collaboration of leaders from Charleston educational and arts organizations that convened a “community planning process to determine how the cities, schools and cultural resources can collectively serve area youth more equitably and with higher impact in the classroom.”

Since January 2014 Jim Ward has been working with the City of Charleston to survey peer cities in anticipation of updating the City Tourism Management Plan. Throughout the year he has been working with churches in Charleston and in Berkeley County to develop plans for historic cemeteries that account for future use of those spaces. Ralph Muldrow and Barry Stiefel are working with the Charleston World Heritage Coalition whose mission is to make Charleston a World Heritage site.

Former Chair of the Music Department Steve Rosenberg was the director of the Early Music Series for the 2014 Piccolo Spoleto Festival. He appeared on the SC ETV Radio program “Spoleto Today” on June 4, 2014, to discuss the series. Go to http://www.scetv.org/index.php/spoleto_today/show/steve_rosenberg_director_of_the_piccolo_spoleto_early_music_series/ for more information. Todd McNerney, former Chair of the Department of Theatre and Dance, was the director of the Stelle di Domani Series for the Piccolo Spoleto Festival.

Arts Management Associate Professor Karen Chandler was a co-coordinator of the MOJA Festival’s Fourth Graders Read Out program. Through this program fourth grade students from Charleston County schools participated in a special reading program and received a copy of the book that they read. Chandler also is a member of the fall 2013 class of the South Carolina Diversity Leaders Initiative, which is a project of the Riley Institute at Furman University. Lizz Biswell, Curator of Education & Public Programs, was a juror for the 2014 - 2015 Southern Circuit Tour of Independent Filmmakers. This program is a project of South Arts.

Paul Collins was an adjudicator for the South Carolina Theatre Association’s High School Festival when that group was in Charleston for its November conference. Gretchen McLaine is a member of the Board of the National Dance Education Organization (NDEO). As the NDEO’s Director of Student Initiatives, she is responsible for oversight and meeting the needs of the
student population within the group. To meet that goal, she plans student sessions for the national conference and works with the general student population

Mary Beth Coffman-Heston is the Director of ASIANetwork’s Luce Asian Arts Consultancy Program. She is responsible for facilitating consultancies at member institutions and organizing a panel for the group’s annual conference. She also served on ASIANetwork’s governing board until April of 2014.

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

In Charleston Dean Morris serves on the boards of the Free Enterprise Foundation, the Charleston Concert Association, and 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.

Dean Morris continued her involvement with the International Council of Fine Arts Deans by serving on its Nominating Committee and was a mentor for the Association for Theatre in Higher Education’s Leadership Institute. She also is a member of the Board of Directors for Art Schools Network, a non-profit association that serves as a “dynamic resource for arts schools' leaders, innovative partners and members of arts education institutions.”

Associate Dean Michael W. Haga is the Chair of the International Council of Fine Arts Dean’s Cultivation and Stewardship Task Force. He also is a member of the Board of Directors of the South Carolina Arts Alliance and serves on the Art and Essay Committee of the South Carolina Dialogue Foundation.

In Charleston Haga presented several lectures for the Lowcountry Senior Center and Bishop Gadsden during the year. He judged exhibitions in Virginia, North Carolina and South Carolina during the year and served as President of Fine Craft Shows Charleston, LLC. That organization presents the annual Piccolo Spoleto Craft Show.

DEVELOPMENT ACTIVITIES

The College of Charleston Foundation’s fiscal year ended on June 30, 2014. During the 2014 fiscal year 778 donors contributed $889,615 to the School of the Arts. (That amount was more than $289,000 greater than the total for the previous fiscal year.) Of these donors, 159 were alumni who contributed $221,849. Forming the largest group of donors, “friends” of the School totaled 455 and made gifts of $416,807. Foundations and corporations contributed $171,305 to the School, and faculty and staff contributions totaled $52,089.

The cultivation and stewardship of members of the School of the Arts Council continued during the year. As in the past, the expectation was that each member of the Council would contribute a minimum of $1,000 to the School, either through membership in the Friends of the School of the Arts or by making contributions directly to programs within the School. For example, three members of the School of the Arts Council supported the presentation of the children’s opera The Billy Goats Gruff at underserved elementary schools during the academic year. Another Council member made a gift of $2,500 to support the International Piano Series.
Michael Master, President of the School of the Arts Council, and his wife established a planned gift of $50,000 to support the School of the Arts Dean’s Excellence Fund and the Robert Ivey Scholarship in Dance. Council member Yvonne Evans, an alumna of the College, established a planned gift of $25,000 to support the Dean’s Excellence Fund and the College of Charleston Alumni Association Scholarship. Fellow Council member Ann Higdon and her husband Lee, former President of the College of Charleston, made an in-kind gift of a Steinway grand piano with a value of $30,150.

Other friends and alumni made contributions to support scholarships and programs. For example, Harriet and George Williams contributed $214,614 to support the Albert Simons Memorial Scholarship. Alumna Lisa Decker Roy pledged $100,000 to the School of the Arts Dean’s Excellence Fund and the Halsey Institute of Contemporary Art, and William S. Gaud contributed $40,000 to enhance the Gaud Professor of Art Fund, an endowed account that he established several years ago in honor of his family.

Grants provided support for several of the School of the Arts’ programs during the 2013 – 2014 year. The Halsey Institute of Contemporary Art was particularly successful in securing support from foundations and other agencies. Examples of that support include:

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<tr>
<td>Gaylord and Dorothy Donnelley Foundation</td>
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<td>South Carolina Arts Commission</td>
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Other programs within the School benefitted from support from outside agencies. For example, the Music Department presents a series entitled Magnet South in partnership with the Charleston Symphony Orchestra. The South Carolina Arts Commission provided the Music Department with $5,000 in grant funding to support the March presentation of Magnetic South. The money from that grant funded administrative costs, the purchase of an instrument, and stipends for visiting composers. Another $5,000 grant, in this instance one that was “anonymous” and from a foundation, provided the Music Department with support for the International Piano Series.

With an allocation of $50,000, 2013 – 2014 was the final year of a four-year grant from the Kite Foundation. (That grant was the third multi-year grant from the Kite Foundation.) This support has allowed the Music and Theatre faculty to expand recruitment efforts regionally, nationally and internationally.

In addition to supporting scholarships, the Kite Foundation grant provided funding for web design to publicize the Jazz Program, advertisements for the Piano Program in *The American Music Teacher* and *Clavier Companion*, advertisements for the Strings Program in *The Strad* and *Strings Magazine*, student travel to the 2014 Music Teachers’ National Association conference in Chicago, and visiting artists for the Department of Theatre and Dance’s Shakespeare Festival. Funding also supported preparation for a strings Competition (which will take place in November 2014) to enhance the Strings Program’s recruitment efforts. Additional funding from the grant will carry over to support the Department of Theatre and Dance’s participation in the 2015 Kennedy Center American College Theatre Festival Region IV competition.
DIVERSITY

A faculty, staff and student body that are diverse (gender, race, creed, sexual orientation, etc.) and able to work, teach and learn in a welcoming environment support the College’s liberal arts mission through their research, teaching, learning and service. Of the School’s full-time tenured, tenure-track faculty, and visiting faculty in 2013 - 2014, one is Hispanic, two 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. The School 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.

Faculty are involved in the leadership and execution of many projects that celebrate and highlight our diverse heritage. One such project is the Charleston Jazz Initiative, which documents the role of African Americans in the development of jazz. With similar faculty leadership, the School offered a varied curriculum during the 2013 – 2014 year, including THTR 316, African American Theatre; ARTH 210, African Art; and SPOL 150, Arts and Music in Spoleto. The School also regularly offers courses in Asian Art, Latin American Art, and other areas, exposing students to diverse cultural traditions. (An ethno-musicologist who will join the Music faculty in fall 2014 will teach World Music.)

The School of the Arts’ schedule of performances, lectures, exhibitions, and other programs regularly features international creative and performing artists, scholars and arts managers of multiple ethnicities. These programs present a diverse array of cultural traditions and experiences for the education and entertainment of the campus community and the community at large. For example, the International Piano Series presented a series of performances by international artists throughout the academic year. The schedule was as follows:

- September 24, 2013 Pavel Kolesnikov (Russia)
- January 21, 2014 Roberto Plano (Italy)
- February 18, 2014 Di Wu (United States)
- March 18, 2014 Konstantinos Papadakis (Greece)

On October 21, 2013, the Music Department’s Monday Night Concert Series presented a performance by Uruguayan violinist Geronimo Oyenard, who also is an alumnus of the College of Charleston. He is currently in his sixth season in the first violin section of the Roanoke Symphony Orchestra and performs frequently as part of the Roanoke College and Hollins University faculty recital series. On February 3, 2014, the same series featured a performance by Israeli-born, ASCAP Award winning composer and singer/songwriter Ayala Asherov.

Reflecting the College’s links to the Lowcountry, the Art History Department and the Historic Preservation and Community Planning Program presented a lecture on February 6, 2014, by Angela Halfacre, Director of the Center for Sustainability at Furman University entitled "A Delicate Balance: Conservation and Cultural Preservation in the South Carolina Lowcountry."

From March 15 through 17, 2014, the Department of Theatre and Dance presented a dance recital entitled Embracing Pangaea. The performance explored multiculturalism through dance. Artistic Director Gretchen McLaine re-staged excerpts from August Bournonville’s ballet entitled “Napoli,” which drew inspiration from a Danish choreographer’s travels and experiences in Italy. The program also featured work by guest artist and College of Charleston alumna Julia Rodriguez, who set a work based on West African, cha-cha, and other folkloric dance
Rodriguez founded Buen Aché, a Charleston-based Afro-Latino dance company, in 2006 and serves as the Artistic Director and principal choreographer of that group.

From April 10 through 15, the Department of Theatre and Dance produced and presented Qui Nyguen’s award winning play *She Kills Monsters*. The playwright is a 2014 McCarter/Sallie B. Goodman Fellow and a 2013 Sundance Theatre Lab Fellow. He is the recipient of a 2013 American Alliance for Theatre and Education Distinguished Play Award and a 2012 GLAAD Media Award nomination for *She Kills Monsters*.

On April 21, 2014, the Department of Theatre and Dance hosted an evening of music from the Off-Broadway musical and Pulitzer Prize Finalist, *Fun Home*, after its successful run at New York’s Public Theater. Adapted by Lisa Kron (book and lyrics) and Jeanine Tesori (musical score) from Alison Bechdel’s 2006 memoir of the same name, the concert-style performance included the majority of the acclaimed musical’s repertoire and featured the original cast. The production had opened Off-Broadway at the Public Theater in September 2013 to positive reviews and ran until January 2014. That production was the winner of three Lucille Lortel Awards (including Outstanding Musical), winner of the Outer Critics Circle Award for Outstanding New Off-Broadway Musical, and winner of the Off Broadway Alliance Award for Best New Musical. The production also won the New York Drama Critics' Circle Award for Best Musical and the Obie Award for Musical Theater. More than 1,300 people attended the day’s two performances.

Exhibitions and other programs of the Halsey Institute of Contemporary Art (HICA) often feature international artists and/or work about other cultures and cultural traditions. For example, HICA presented *Renée Stout: Tales of the Conjure Woman* from October 18 through December 14, 2013. The exhibition featured recent work by Washington, DC-based Renée Stout, who is best known for her exploration of vestigial retentions of African cultural traditions as manifested in contemporary America.

On March 19, 2014, HICA presented a screening and question and answer session with the maker of *Finding Hillywood*, a documentary about the beginning of Rwanda’s film industry. As Rwanda is still recovering from a cultural genocide, cinema has become a way for artists to express themselves and create cultural discussion.

The School’s faculty and staff engage in many service activities that support diversity activities and programs in the community. For example, Arts Management Associate Professor Karen Chandler was a co-coordinator of the 2013 MOJA Festival’s 4th Graders Read Out program. Through this program fourth grade students from Charleston County schools participate in a special reading program and receive a copy of the book that they read. Chandler also is a member of the fall 2013 class of the South Carolina Diversity Leaders Initiative, which is a project of the Riley Institute at Furman University.

As noted earlier in this report, Music Associate Professor David Templeton and students took opera productions to elementary schools in the Charleston County School district, as well as other venues, through the year. The production tour included three underserved schools to introduce opera to children who may never have seen a live performance.

In the realm of student support, Pamela and Stan Kaplan have established a scholarship fund for students majoring in any area of the arts. The guidelines stipulate that first generation students and students who have demonstrated financial need have preference for the scholarship. This fund will facilitate the recruitment of students who might not be able to enroll at the College without such support.
ASSESSMENT ACTIVITIES

The School of the Arts’ Administration focused on four areas for its assessment: Educational and Cultural Programs, Competitive Salaries, Full-time Staff Positions, and Gathering Alumni Information. The information that the School gathered about its programming for the assessment process will be helpful in many ways. For example, the School's development officer can use the information to prepare presentations for potential donors, and the School's departments can use the information to support requests for increased budgetary allocations. Some of the information will be useful as the School develops publications for its twenty-fifth anniversary (to be celebrated in the 2015 calendar year).

The information that the School has gathered indicates that increased funding (from both state and private sources) is necessary to support the School's educational and cultural programming. The amounts to be requested will vary depending upon the source and the timing of the requests. These requests will be consistent with the College’s mission statement, which states that the institution “provides an extensive credit and non-credit continuing education program and cultural activities for residents of the Lowcountry of South Carolina.”

The 2013 – 2014 funding for merit and market increases helped the School address inequities that have arisen due to salary compression and other circumstances. Even so, national surveys that focus on higher education salaries in the arts indicate that the School’s faculty and staff, especially those who have held positions for more than five years, consistently rank in the lower percentile of salary ranges.

Providing current faculty and staff with salaries that are competitive with those that are available at peer institutions is key to the School of the Arts’ continued growth and success. If the School is to remain competitive and also to retain its experienced workforce, it must compensate its faculty and staff, especially those who have seniority, at rates that are (at least) on par with those that other institutions offer. The School will continue to seek funding to address salary compression as well as competitive salaries for new faculty and staff.

The academic program within the School of the Arts that has the greatest number of majors, Arts Management, still operates with the help of a temporary, part-time administrator. The School will continue to make the conversion of that temporary position to a full-time line a priority within the School. The School also seeks to modify what is now a part-time, temporary line in the Dean’s administrative offices so that it becomes a full-time administrative position. The School will need recurring allocations to cover the salaries (at competitive rates) of all new full-time positions.

The SNAAP survey’s information pertaining to the School of the Arts’ alumni should be useful in the preparation of recruitment and cultivation materials. This is especially true of alumni comments that refer to the need for internships, scholarships and related items.

The School of the Arts has been planning to take part in the SNAAP survey every two years. (It included funding this process in its budget requests for 2014 – 2015.) Using present fee rates as a guide, the School will need an allocation of $5,500 to pay for the survey in coming years, but that rate may change. This funding will ensure the School’s continued participation in the SNAAP survey, which promises to be an important component in future assessment of the School and its programs.
STUDENT AND ALUMNI ACCOMPLISHMENTS

The positions that the School of the Arts’ alumni hold with public and private organizations and businesses reflect upon the strength of their education. For example, Greg Joye, who majored in Music, is the Executive Director of the French Heritage Society, located in New York, which is “dedicated to protecting the French architectural legacy both in France and the United States…” Also in New York, Theatre alumna Danielle Ventimiglia is Production Stage Manager for American Ballet Theatre.

In Washington, D.C., Arts Management alumna Meredith Kablick is an Assistant for Exhibitions Administration at the National Gallery of Art. 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 Kelly Linton Koski, who is the Assistant Director of Communications and Audience Development for the Oakland Museum of California in Oakland, California.

Many of the School’s alumni work in areas that allow them to influence public policy. Arts Management alumna Emily Gould is External Relations Manager for the South Carolina Policy Council in Columbia. Another graduate of the Arts Management Program, Vedran Padalovic, is the Senior Expert Associate for Strategic Planning in Culture for the Ministry of Education and Culture of the Republic of Srpska, one of two political entities in Bosnia and Herzegovina. Theatre alumnus John Paul Schutz works for the United States State Department as the Consular Affairs Officer for the Office of the U.S. Ambassador to Eritrea.

Music alumnus Van Broad is Director of Economic Development and Director of the Younts Center for Performing Arts in Fountain Inn, South Carolina. Art History alumna Mary McGetrick is a Development Project Manager for the City of Charleston.

George Patrick “GP” McLeer, Jr., a graduate of the Arts Management Program, is the Administrator of the Office of Cultural Affairs in Mauldin, South Carolina. Arts Management alumna Maggie Hendricks is the immediate-past Executive Director of the Charleston Regional Alliance for the Arts and now serves as the Corporate and Foundation Relations Manager at the South Carolina Aquarium. Both McLeer and Hendricks are members of the Board of Directors for the South Carolina Arts Alliance, and McLeer became First Vice President of that organization in May 2014.

By virtue of the positions that they hold with foundations, museums and similar organizations, alumni from the School of the Arts are able to use their skills in support of the greater community. For example, Arts Management alumnus Vanceto Blyden is an Education Associate with Young Artists/Art for Learning in Baltimore, Maryland. Glynnis Dolbee, who was a double major in Art History and Studio Art, is an Executive/Program Assistant for the Pollock-Krasner Foundation.

Tom Aspinwall is the Executive Director of the Charleston World Heritage Coalition, an organization whose mission is to “have Charleston’s historic significance recognized internationally through its designation as a UNESCO World Heritage Site.” This Historic Preservation and Community Planning alumnus also serves on the Development Committee of the Institute of Classical Architecture & Art - Charleston Chapter and is a member of the American College of the Building Arts’ Advisory Board.

In Nashville, Tennessee, Eleanor Gibson, who majored in Art History and Historic Preservation and Community Planning, is Collections Assistant at Cheekwood Botanical Gardens and
Museum of Art. Arts Management alumna Halle Rubnitz is the Marketing and Patron services Associate for the Savannah Music Festival in Savannah, Georgia.

Emma Schropp, who majored in Historic Preservation and Community Planning and Urban Studies, now works in commercial real estate development with Self-Help in Greensboro and Winston-Salem, North Carolina. She also is a second year master’s student at The University of North Carolina at Chapel Hill, where she is studying placemaking and real estate development.

Studio Art alumnus Seth Gadsden, who was a founding member of Redux Contemporary Art Center in Charleston and Transit Antenna, a “traveling artist collective,” is the Managing Director of the Nickelodeon Theatre in Columbia, South Carolina. In 2014 he became co-director of the Indie Grits Film Festival at the Nickelodeon Theatre.

The School of the Arts’ alumni who pursue careers in the performing and creative arts have developed impressive credentials. Music alumna Florencia Di Concilio lives in Paris and has become an established figure in film music. Among several new film soundtracks, she signed the score for River Phoenix’s last film, Dark Blood, posthumously completed almost twenty years after the actor’s death. After premiering at the Berlin Film Festival in February of 2013, the film has had additional screenings at the International Jerusalem Film Festival in July 2013, The International Film Festival Sao Paulo in October 2013, the Glasgow Film Festival in February 2014, and many others. Variety wrote that her “guitar-heavy score enhances the film’s moods.”

Music alumnus Jose Lemos maintains an active international performance schedule. As a regular guest-artist performing with the Baltimore Consort, he took part in the group’s Christmas Tour in late 2013. As that year drew to a close, he also performed the role of Darius in The Play of Daniel at Trinity Church in New York. He also recorded the role of Nerea (a role that he will perform at the Théâtre des Champs-Élysées in Paris, France, in January of 2015) in Steffani’s Niobe with the Boston Early Music Festival and saw the debut of his solo CD, Io Vidi in Terra, in September 2013 on the Sono Luminus label.

David Lee Nelson, a Theatre alumnus, presented The Elephant in my Closet, a piece that he co-wrote with Adam Knight, for the 2014 Piccolo Spoleto Festival as part of the Stelle di Domani Series that the Department of Theatre and Dance produced for the festival. After the show’s run in Charleston, Asheville’s North Carolina Stage Company presented the production from June 25 through 29, 2014. Nelson had previously presented the production for the 2013 Capital Fringe Festival in Washington, D.C., among other appearances. A July 2013 review by The Washington Post of the Capital Fringe Festival production stated that Nelson “hits precisely the right notes at exactly the right place and time.” Nelson starred in the Department of Theatre and Dance’s fall 2013 production of Hamlet and wrote Folly Beach, which Charleston’s Pure Theatre will present in July and August of 2014.

Work by Studio Art alumna Jill Hooper is in the collections of four museums, including the Gibbes Museum of Art in Charleston, where she is the youngest living artist whose work the museum collects. She is an artist-in-residence at Lavender Hill Studios in London, and she was a member of the 2014 Review Panel for ArtFields in Lake City, South Carolina.

Hooper’s fellow Studio Art alumnus, Bob Snead, won a $25,000 Juried Panel Award for his installation entitled Family General Dollar Tree at ArtFields. Snead currently is the Executive Director of the Press Street/Antenna Gallery and a member of the adjunct faculty at Loyola University School of Visual Art in New Orleans.
Evan Linder is the Co-Artistic Director of The New Colony, a Chicago theatre company, and an adjunct professor of Theatre at the University of Chicago. Linder’s plays attract significant popular and critical success. Chicago Commercial Collective showcased one of Linder’s plays, 5 Lesbians Eating a Quiche, in May of 2014. Previously the play was the winner of the Best Overall Production Award at the 2013 New York Fringe Festival, and companies in seventeen states have produced it. In March of 2014 Linder performed in ReWilding Genius at the Steppenwolf Garage in Chicago.

In October 2013 Studio Art alumnus Jonathan Brilliant created a site-specific work entitled Campaign of Good Fortune at Kendall College of Art and Design in Grand Rapids, Michigan, when he was an artist-in-residence. In March and April of 2014 Brilliant was an artist-in-residence at the Louisiana Art & Science Museum in Baton Rouge.

Theatre alumnus Peyton Pugmire is the Associate Director of the Theatre Division of The Boston Conservatory. In that capacity he is a leader in the development of new curriculum and programming. He also serves as the artistic leader of The Boston Conservatory’s resident children’s theatre company and manages the organization’s black box theatre. Pugmire also is the founder of Divine Stage Works, a theatre troupe based in Boston.

Jessica Simkins, who studied Theatre and Arts Management at the College, is the General Manager of Inis Nua, a Philadelphia theatre company. She also is the technology and office coordinator for Amaryllis Theatre, where she manages the audio description and open captioning equipment for the greater Philadelphia arts community. As a stage management consultant at Villanova University Simkins observes and advises student stage managers throughout the process of one production per student.

Studio Art alumna Elizabeth Stehling is an adjunct professor of art at Hastings College in Hastings, Nebraska, and was an Artist-in-Residence at the Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska in January 2014. The Aspen ShortsFest, Kansas City Film Fest, and Omaha Film Festival all featured screenings of her short film, A Goldfish Documentary, in 2014.

In January the Post and Courier published an article about Kevin McLean, a Studio Art alumnus who was the recipient of the Simons Guild Scholarship for three years. The company that manages the People’s Building on Broad Street in Charleston commissioned him to create a sculpture of a leopard to replace an 18th century original that vandals had destroyed.

The Halsey Institute of Contemporary Art presented a dual exhibition of work by Studio Art alumnus Joseph Burwell and one of his former professors, Herb Parker, in August and September of 2013. Burwell’s exhibition was entitled “School of the Viking Spaniard Revisited” and featured a reconstruction of his studio. In August and September of 2013 Burwell and three other artists exhibited their work at Whitespace, an Atlanta gallery. The name of the exhibition was “Fictional Geographies.”

Many alumni are pursuing successful careers in the for-profit business world. For example, Sanya Jefferies, who majored in both Theatre and Arts Management, worked for MTV Networks in New York until March of 2014. Since then she has been an event coordinator for Shutterstock in New York. Art History alumna Libby Lynch is an Executive Assistant at AMC Networks in New York.

Arts Management alumnus Mark Owens worked as an Entertainment Specialist for East Coast Entertainment in Washington, D.C. until May of 2014. He now works as a booking assistant.
with Autonomous Music in Portland, Oregon. Arts Management alumna Alex Eichler, formerly the Corporate and Foundations Manager for the Cincinnati Art Museum in Cincinnati, Ohio, now works as a Financial Advisor for Raymond James Financial Inc. in the same city.

Art History alumna Sidney Weinstein is an assistant to James Barron of James Barron Art LLC in Rome, Italy. The firm works with American and European modern and contemporary art and participates in international exhibitions such as The Armory Show – Modern and Art Miami. She describes her position as a “dream job.”

Laura Ball, who studied voice and piano at the College, is the artistic director for the UNED!TED concert series in Charleston. Several publications, including the Charleston City Paper and Art Mag have featured her over the past year. She presented a concert entitled Laura Ball: America Sings – The Songs of Peter Seeger at the City Gallery at Waterfront Park for the 2014 Piccolo Spoleto Festival in June. Other organizations, venues and series for which she performed or made a presentation in the 2013 – 2014 year include the North Charleston Arts Festival, The Sophia Institute, TEDx Charleston, and Charleston Music Hall. Ball also was the Musical Director of The Village Repertory Company’s popular production of Monty Python’s Spamalot in May 2014.

Arts Management alumni who had an interest in the Arts Management Program’s Music Industry concentration are enjoying success within the industry. Emma Rose Isely is Licensing Manager at All Media Music Group in Los Angeles, California. John Shields and Sam Morgan, members of the band Long Miles, held a fundraising concert at the Music Farm to support Arts Management summer internships and produced a concert to raise funds to assist College musicians in making their first recordings.

Several students were the recipients of scholarship support for noted scholarly programs during the year. For example, Art History student Rachel McDermott was the recipient of a scholarship to the 66th Colonial Williamsburg Antiques Forum: New Findings in the Arts of the Coastal South in February 2014.

Another Art History student, Giovanna Quattrone, was the department’s first recipient of a Sotheby’s Institute of Art academic scholarship, which waives tuition for one of Sotheby’s summer courses. Through this support she will study a course on Art & Business during the summer of 2014. Emily Farris, a rising senior in Arts Management, will join her at Sotheby’s, where she will be enrolled in two courses on scholarship.

Graduates who elect to pursue additional study have enrolled in a wide range of programs at significant institutions. Arts Management alumna Kelley Daley, is pursuing a Masters of Arts, Art History, Criticism and Conservation at American University in Washington, D.C, while a fellow alumna, Claire Long, is pursuing Masters of Arts Management from Carnegie Mellon University in Pittsburg, Pennsylvania. Another Arts Management alumna, Whitney (Hinds) Coble, received her Juris Doctor of Law from the University of Pittsburgh and is a candidate for a Master of Science, Public Policy and Management from Carnegie Mellon University.

The European American Alliance accepted Music major Chelsea Lowe, who is a composer, for the prestigious Juilliard summer composition in France. Craig Buddle, another Music major who is a composer, will enter the graduate program in composition at the California Institute of Arts in Valencia, California.

In the summer of 2014 Art History alumna Elizabeth Stanton will graduate with a Master of Architecture and a Master of Urban Design from the University of Miami. Art History alumni
who will continue their studies at the graduate level in the fall of 2014 include Corey Heyward, who will study Anthropology with a concentration in Museum Studies at George Mason University; Caitlin Murphy who will enroll in Tufts University’s Master’s program in Art History and Museum Studies; and Sarah Biggers, who will pursue her Master of Science in Historic Preservation at The School of the Art Institute of Chicago.

Studio Art alumna Lauren Frances (Moore) Evans, who also majored in Business Administration while at the College, has earned her MFA from the University of Maryland. In 2014 she has had her work in exhibitions at the Manifest Gallery in Cincinnati, Ohio, and at the International Sculpture Center (ISC) in Hamilton, New Jersey. That exhibition was the Outstanding Student Achievement in Contemporary Sculpture Award Show. The ISC established the award in 1994 “to recognize deserving sculpture students and to encourage their continued commitment to the field of sculpture.”

Many other students and alumni garnered awards and recognition for their work during the year. For example, in January 2014 soprano Ashley Fabian won first place in the Music Teachers National Association Nine-State District Young Artist-Voice Competition in Louisville, Kentucky. In March she won second place in the Music Teachers National Association national finals in Chicago. She will be an apprentice artist-in-residence with the Asheville Opera in the summer of 2014.

Savannah Shelby won first place in the Senior Women’s Division and Courtney Pourciau won first place in the Freshman Women category of the South Carolina National Association of Teachers of Singing (NATS) auditions in Columbia on March 14, 2014. At that event Lauren Abigail Geddings was an honors winner in the Senior Women’s Division and Nathan Matticks, (who is taking part in the Artist Certificate program) was an honors winner for Advanced College Men. Other honors winners were Dale Bennett in the Freshman Men category, Natalie Pack in the Freshman Women category, Josh Avant in the Sophomore Men category, and Patricia Cooney in the Sophomore Women category.

The Mid-Atlantic NATS auditions took place in Greensboro, North Carolina on April 5, 2014. Shelby won first place in the Senior Women’s Division, and Matticks won first place in the Advanced College Men category at that event. Cooney won second place in the Sophomore Women category. Honors winners were Bennett in the Freshman Men category, Pack in the Freshman Women category, Avant in the Sophomore Men category, and Geddings in the Senior Women category.

On January 15, 2014, Matticks, who is a baritone, took part in a master class with German mezzo-soprano Christina Ludwig. That session was part of a series entitled The Song Continues. American singer Marilyn Horne founded this series, which takes place at Carnegie Hall in New York and is a “weeklong series of coachings and master classes with up-and-coming singers.”

Students from the Department of Theatre and Dance excelled in competitions that were part of the Kennedy Center American College Theatre Festival (KCACTF) Region IV competition in Roanoke, Virginia, in February 2014. Anderson Haney was the regional winner in the KCACTF Ten Minute Play competition for his play Medium Skewered, and John King won the KCACTF national Barbizon Award for Excellence in Lighting Design. The highest honor went to Edward Precht, who was the winner of the David L. Shelton full-length play competition for his play Bread and Circuses.

Precht also won the National Partners of the American Theatre (NAPAT) Playwrighting Award. A panel that NAPAT established selected the winners of the award. Through winning these
awards, Precht earned an expense-paid trip to Las Vegas for SCRIPT – A Practical Workshop at the University of Nevada-Las Vegas in June 2014, and the KCACTF invited him to its National Festival in Washington, D.C, in April.

On June 3, 2014, the Moultrie News published an article about two sculptures that the Town of Mount Pleasant unveiled on Coleman Boulevard. The Mount Pleasant Culture, Arts and Pride Commission dedicated the sculptures near the Farmers Market and Moultrie Middle School. Colin Clarke and Emily Meisler are the students who created the sculptures. Clarke is a non-traditional student who is enrolled in sculpture classes, while Meisler is majoring in both Studio Art and Psychology.

School of the Arts Alumni Awards Recipients
During the annual awards ceremony on Friday, May 9, 2014, the School of the Arts presented its fourth group of alumni awards to recognize and to honor former students who have made significant progress in their careers and/or in the arts or who have given of themselves as donors and/or volunteers. Through these awards the faculty and staff sought to recognize alumni who could boast of accomplishments and characteristics that serve as models for both their fellow alumni and for future graduates.

In the first category, Alumni Award of Achievement, the School honors alumni who have made significant achievements in their careers. The 2014 recipient of this award was Brian Rutenberg, who graduated from the College in 1987 (just a short time before the advent of the School of the Arts) and earned his MFA from the School of Visual Arts in New York in 1989. This native of Horry County has earned many awards in his career, including a Fulbright Award, and he has been a New York Foundation for the Arts Fellow.

The San Francisco Chronicle has called Rutenberg’s work “brave, educated, and emotionally loaded.” By the time he was in his early forties, two museums had presented major retrospectives of Rutenberg’s work: one in 2001 at the Butler Institute of American Art in Youngstown, Ohio, and the other at the South Carolina State Museum in 2006. In 2009 the Gibbes Museum of Art presented Brian’s seventh solo exhibition.

Rutenberg has appeared on broadcasts of the Canadian Broadcasting Corporation and South Carolina Public Radio. In addition to having his work in numerous exhibition catalogues and a monograph, the Cavan Arts Council in Ireland has featured Rutenberg’s work in a book entitled Aerial Perspectives.

Rutenberg’s paintings are in numerous public and private collections. They include the South Carolina Arts Commission State Art Collection as well as in the collections of the Ogden Museum of Art in New Orleans, the Mint Museum of Art in Charlotte, the Hunter Museum of American Art in Chattanooga, Yale University Gallery of Art, Bank of America, and the Federal Reserve Bank in Richmond.

The Young Alumnus Award recognizes graduates who are thirty-five and younger who show promise in their careers as artists, arts scholars, and arts managers. The 2014 recipient of the award was Marco Sartor, ’03.

Sartor, who is from Uruguay, has won top prizes in numerous competitions, including the Colon Competition in Argentina in 2000, the Schadt String Competition in 2002, the Texas Guitar Competition in 2006, the JoAnn Falletta International Guitar Concerto Competition in 2008, and
many others. He has appeared with the Virginia Symphony, the Buffalo Philharmonic, and in Uruguay through the auspices of that nation’s Ministry of Education and Culture.

Sartor’s debut solo recording has been the recipient of significant air time, and he performed with his College of Charleston teacher, Marc Regnier, on Regnier’s Grammy-nominated album featuring the work of Radames Gnattali. Earlier this year the Canadian Leader-Post described a performance by Sartor as “mind-blowingly fantastic.” Sartor recently completed the highly selective Master of Musical Arts Program at Yale University, earning the Friedmann Prize for his thesis.

SCHOOL OF THE ARTS HIGHLIGHTS

The academic year began on a sad note as a beloved colleague, Douglas Ashley, who retired at the end of the 2012 – 2013 year, passed away on June 5, 2013, in St. Louis, Missouri. Students, faculty, staff, alumni and members of the community admired him for his artistic talent and his enthusiasm for the College and the School of the Arts. So that returning students could participate in the event, the School hosted a memorial service for him on September 14, 2013.

Data that the School of the Arts gathered for the 2013 – 2014 assessment process indicates that students, faculty, staff and members of the community had the opportunity to attend well over 200 lectures, exhibitions, recitals, theatrical productions, and many other events during the year. Estimated audiences for these events totaled 160,480, but the number of people that the School’s programs reached actually was much greater.

Through an arrangement between the School’s Arts Management Program, the College and the South Carolina Arts Commission, Arts Management Visiting Professor Jeanette Guinn provides 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 more than 2,000 times over the course of the year, and it had a listening audience of 258,800 non-duplicate listeners each week. (The term “non-duplicate listeners” refers to counting individuals only once whether they heard the program once, twice or more often each week.) Projecting that number over the year yields a total audience of 13,457,600 for the program.

Students who enrolled in Arts and the Media at Spoleto, an Arts Management Maymester class, had the opportunity to work with artists and arts managers during the production of “Spoleto Today.” SC/ETV Radio broadcast the program, which had a listening audience of 76,600 non-duplicate listeners per week (for a total audience of 186,023), once each day over the course of seventeen days in May and June 2014. (SC/ETV Radio provided the audience numbers for both “Arts Daily” and “Spoleto Today.”)

A sampling of attendance numbers indicates the popularity of the School of the Arts’ educational and cultural programs:

- Young Contemporaries 1,961
- The Who’s Tommy 1,934
- International Piano Series 1,782
- Art History/HPCP Lectures 1,167
- Stelle di Domani Series 2,700
- Young Artists Series 1,157
- OPEN 1,700
- Monday Night Concert Series 3,125
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.

In 2010 the Historic Preservation and Community Planning Program (HPCP) established the Albert Simons Medal of Excellence to mark the School of the Arts’ twentieth anniversary celebrations. HPCP named the medal for Albert Simons, a noted Charleston architect and the man for whom the Albert Simons Center for the Arts is named. The medal honors 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 September 22, 2013, HPCP presented the Albert Simons Medal of Excellence to His Royal Highness Prince Charles, The Prince of Wales for outstanding work in traditional architecture, urban planning and historic preservation. The Prince sent Richard John, Associate Professor at the University of Miami School of Architecture and former Director of the Prince of Wales’ Institute of Architecture, to Charleston to accept the award on his behalf.

Opportunities to interact with visiting artists enrich students’ classroom experience. The Remington Master Artists Series endowment, which dates to 1987, supports the Music Department in bringing the finest musicians and teachers to the campus for a public performance and at least one master class for students. Through this endowment the Music Department presented soprano Lori Phillips during the Monday Night Concert Series performance on September 16. Phillips, who made her Metropolitan Opera debut in 2010, presented a master class for voice students as part of her residency.

The Frances Grimball Gaud Endowed Fund supported the residencey of Aaron Fink, who visited the campus in February. During his stay in Charleston Fink met with students in the Studio Art Department and presented a public lecture.

The developing relationship between the School of the Arts and Bristol Old Vic (the company that developed and produced War Horse) resulted in one of the longest artist residencies in the School’s history taking place early in the spring 2014 semester. Miranda Cromwell, one of Bristol Old Vic’s young directors, was on campus for a six-week residency in January and February during which she worked with students to develop and present the Department of Theatre and Dance’s production of Dancing at Lughnasa.

The Charleston City Paper’s review of the production stated that “Cromwell and her team have given us a production that is visually more dynamic than it's nostalgic, sometimes languorous text. … be prepared to enjoy this ambitious, successful Lughnasa.” That our students had the opportunity to work with someone of this caliber is exceptional, but Cromwell’s residency was just the first step in what faculty from Theatre and Arts Management anticipate will be a long-term, mutually beneficial arrangement.

The International Piano Series (IPS) is Charleston’s longest running, year-round program with a pure focus on piano. Each year, IPS brings pianists hailing from the United States and around the world to campus for a public performance and to teach master classes in which students perform and receive critique. The master classes also are open to the public. The performers range from young professionals emerging onto the world stage to seasoned performers with long-established careers. The 2013 – 2014 season began with Russian Pavel Kolesnikov, 2012 Honens Prize
Laureate. (By winning that international competition, twenty-four year old Kolesnikov became the recipient of $100,000 in cash and a three-year management contract.) Kolesnikov had performed in Charleston during the 2013 Spoleto Festival USA Chamber Music Series, but the IPS performance was his first full-length, solo concert in the city. A review in CharlestonToday.net stated that he “played to an enthusiastic and nearly full house at the Sottile Theatre” and that he offered an “awesome and gifted keyboard wizardry.”

The Charleston Music Fest, which Associate Professor Natalia Khoma directs, is another series that the Music Department presents and through which it brings accomplished artists to campus. CharlestonToday.net began a review of the November 23 performance by stating that “Charleston Music Fest just gave the most pristine chamber concert this city has seen since Spoleto.” The review concluded with another compliment: “To hear Schubert at his monumental best, represented by the impeccable virtuosity of this ensemble, made for a compelling finish that left the … audience simultaneously startled and satisfied. I, for one, have come to expect nothing less from the Charleston Music Fest core musicians and the world-class guest artists they bring to town.”

The Arts Management Program and its Music Industry concentration benefit from the participation of Mark Bryan, former guitarist for Hootie and the Blowfish. With his contacts in the music world, the program was able to launch a new lecture series, In the Mix, in late January. In the Mix bring 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. The first event in the series featured Grammy Award winning Darius Rucker and College alumnus Carrie Anne Hearst. Jonathan Katz, immediate past Executive Director and CEO of the National Assembly of State Arts Agencies, visited the College during the spring of 2014 and expressed his opinion that the Arts Management undergraduate program is “one of the best, if not the best in the nation.”

Working in conjunction with the Charleston Symphony Orchestra, the Music Department has developed a performance series entitled Magnetic South. Featuring works by living composers, Magnetic South exposes students and members of the community to work that they might not hear in more traditional venues. Students also have the opportunity to work with the composers in master classes that complement their classroom studies. The Post and Courier’s review of the October 25 concert referred to it as an “accessible treat.” In a March 2014 article, the Charleston City Paper referred to Magnetic South as “one of the school’s most unique program offerings” and noted that the South Carolina Arts Commission had awarded the department a grant to support the series in 2013 – 2014.

Participation in the larger world of professional artists and academics is important to securing prominent placement for the School of the Arts and its programs. In late October and early November, the Music Department hosted the National Collegiate Choral Organization for its fifth annual conference. Twelve collegiate choirs underwent a competitive selection process to participate in the event. The College of Charleston Concert Choir, which collaborated with the Charleston Symphony Orchestra Chorus, the Taylor Festival Choir, and the Charleston Symphony Orchestra, was one of those choirs.

The School also engages artists and scholars from other organizations to enrich its programming. For example, Yuriy Bekker, the popular concertmaster of the Charleston Symphony Orchestra, teaches violin in the Music Department and leads the College of Charleston Orchestra.

The Music Department and the Department of Theatre and Dance presented performance series as part of the Piccolo Spoleto Festival, a production of the City of Charleston Office of Cultural
Affairs. The Music Department’s Young Artists Series and Early Music Series feature students and accomplished professionals, and both series have become popular with audiences. The Department of Theatre and Dance’s *Stelle di Domani* Series features students, alumni and faculty in several productions during the seventeen day festival period. A *Charleston City Paper* review of *The Elephant in My Closet*, a one-man show by alumnus David Lee Nelson, stated simply that the “show’s writing is brilliant; Nelson’s presentation is lovely.”

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. For example, the exhibition that HICA presented during the 2014 festival season, *The Insistent Image: Recurrent Motifs in the Art of Shepard Fairey and Jasper Johns* featured new work by Charlestonian Shepard Fairey (who many people know due to the HOPE portrait that he created for President Obama’s 2008 campaign) and a survey of prints that Jasper Johns, a master of mid-century American art, made between 1982 and 2012. The exhibition was one of the visual arts offerings during the 2014 Piccolo Spoleto Festival, and it featured four outdoor murals that Fairey installed throughout Charleston, including one on College Lodge.

Many regional and national publications, including the *Post and Courier*, *Charleston City Paper*, the *Winston-Salem Journal*, the *Denver Post*, and *Artnews* published reviews and articles about the exhibition. An article in the *Winston-Salem Journal* stated that the show was a “fantastic exhibit, full of energy, immediacy and political urgency.” Referring to an image of Andre the Giant that Fairey installed on the Francis Marion Hotel, an article in *Artnews* stated that “presiding over the city like a flag planted in a conquered land, Fairey’s icon cements his artistic takeover of downtown Charleston.”

HICA originates many exhibitions that travel to venues across the country. For example, *Aggie Zed: Keeper’s Keep*, which premiered at HICA in January and March of 2012, was on view at Historic City Hall in Lake Charles, Louisiana, from April through June 2014 and will travel to the Taubman Museum of Art in Roanoke, Virginia, in early 2015. *Return to the Sea: Saltworks by Motoi Yamamoto*, which HICA presented from May through July 2012, traveled to the Monterey Museum of Art in California from June through August 2013 and then went to Weber State University in Ogden, Utah, and the Great Salt Lake Institute in Salt Lake City, Utah, from February through April 2014. *Renée Stout: Tales of the Conjure Woman* opened at HICA in October 2013 and then traveled to Spelman College Museum in Atlanta from January through May 2014. It will go to the American University Art Museum in Washington, D.C., from January through March of 2016 and then travel to the Kalamazoo Institute of Art in Kalamazoo, Michigan, from July through October of that year.

In July 2013 HICA announced that it won four major awards for publications that it produced in conjunction with the *Aggie Zed: Keeper’s Keep* and *Return to the Sea: Saltworks by Motoi Yamamoto* exhibitions. The *Keeper’s Keep* exhibition catalogue won first prize in the American Alliance of Museums’ competition for books from museums with an annual budget of less than $750,000. It also was one of fifty books that appeared in Design Observer’s 50 Books/50 Covers competition. The *Saltworks* exhibition catalogue won second prize in the American Alliance of Museums’ competition for books from museums with an annual budget of less than $750,000. It also won Communication Arts’ 2013 Design Annual in the category for catalogues.

As noted earlier in this document, HICA’s Learning to See program brings students from across the campus to the gallery for focused tours of exhibitions. These tours also are available for schools in the area. They feature lessons that follow specific classroom course objectives, and the staff have designed hands-on activities that are available upon request for each exhibition. In
addition to the tours being free, travel subsidies to help defray the cost of a field trip to HICA are available to schools/groups that demonstrate an economic or geographic disadvantage.

Approximately 4,000 students, teachers, parents and school administrators were able to enjoy opera for children because students from the Music Department’s Opera Program presented sixteen performances of the children’s opera *The Billy Goats Gruff* during the year. The venues for these performances were Charleston County schools (three were underserved schools), area private schools, and the main branch of the Charleston County Library (for the 2014 Piccolo Spoleto Festival).

The School of the Arts formed partnerships with several agencies during the year to bring important information to artists and the general public. For example, in September the School of the Arts and the Charleston Regional Alliance for the Arts presented OPEN on the Cistern to introduce the community to the performance and program schedules of more than fifty arts organizations from the area. Other organizations with which the School worked to present events were the South Carolina Dialogue Foundation, the Charleston Concert Association, the Charleston Symphony Orchestra, and Spoleto Festival USA. The School also hosted auditions for the Governor’s School for the Arts and Humanities.

The School worked with South Arts, the South Carolina Arts Commission, and the Charleston Regional Alliance for the Arts to present “Woulda, Coulda, Shoulda” on November 9, 2013. This free seminar introduced arts leaders to South Arts’ ArtsReady program, a business continuity planning platform which helps arts organizations prepare for emergencies such as weather-related disasters, issues with failed technologies, and unexpected changes in staffing. The seminar included Randy Beaver, the College’s Director of Environmental Health and Safety, as a speaker.

In late May Clemson University’s Office of Economic Development Center for Workforce Development invited the Arts Management Program to enter into a partnership in the development of a STEAM (Science, Technology, Engineering, Arts and Math) Innovation Incubator at a facility in Greenville. This new facility will be in a building that a donor has made available to Clemson. The faculty are exploring the possibilities that this opportunity may offer for Arts Management students and alumni.

**CHALLENGES AND OPPORTUNITIES**

The need to renovate the Albert Simons Center for the Arts continues to be an ongoing topic of concern within the School of the Arts. Though there was excitement within the School upon the selection of architects in early 2013, estimates for the cost of the project, combined with the impact of other campus construction projects, have reduced the project’s momentum.

Salaries and salary compression are an area of concern for all areas within the School of the Arts. The fall 2013 process of awarding merit and market salary increases allowed the School to address some inequities, but many of the faculty and staff continue to work for rates of pay that are well below those of their colleagues across the campus and at peer institutions. For example, the National Association of Schools of Theatre and the National Association of Schools of Music have recommended increasing faculty salaries (in addition to recommending adding faculty to the School’s roster).
Inadequate staffing in the School of the Arts’ administrative offices continues to be a concern. The conversion of a full-time, temporary staff line to a full-time, permanent staff line in the current year has done much to improve staff morale. The addition of a line for an events manager would improve operations, and there is a real need for additional full-time staff within the School’s administration and, most notably, in the Arts Management Program.

As a result of meetings with a representative of Bristol Old Vic (the longest continuously running theatre company in the United Kingdom) during the 2013 Spoleto Festival USA, the School’s Department of Theatre and Dance planned throughout the fall 2013 semester to welcome Miranda Cromwell, a rising start on the British Theatre scene, to the campus in early 2014 to direct the department’s production of Dancing at Lughnasa. Her residency was just the first step in what promises to be a significant, ongoing relationship with Bristol Old Vic. For example, the Arts Management faculty are planning to send six students to Bristol, England, in the summer of 2015 to fill internships in the administrative offices of that venerable organization. This arrangement promises to bring national and international attention to the College, the School of the Arts and the Arts Management Program.

In February of 2014 the School of the Arts forwarded the following list to Academic Affairs for inclusion in a packet that the various presidential candidates would review. It provides a concise summary of the opportunities and challenges in the School of the Arts’ current environment.

**Opportunities**

- 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.

- Collaborative relationships such as the one that the School is developing with Bristol Old Vic position the School among leading institutions in the nation and provide students with unique opportunities that enhance their education.

- The School has good donor relationships and, with the recruitment of a new Senior Development Officer last year, is poised to be a full-participant in the upcoming capital campaign.

- The School’s 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.

- Faculty and staff service with organizations such as the South Carolina Arts Alliance, Art Schools Network, International Arts and Artists, and the International Council of Fine Arts Deans position the School as a leader in the national arts community.

- A growing base of successful alumni, such as Carrie Ann Hearst of Shovels and Rope, painter Brian Rutenberg, and jazz drummer Quentin Baxter, can enhance efforts to attract new students to the School.

- The planned renovation of the Simons Center holds promise for developing much needed classroom, performance and public space as well as office and support spaces.

**Challenges**
• Renovation of the Simons Center 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 will be a challenge given budgetary constraints.

• HPCP has several needs related to facilities, among which are renovation of the Cameron House and the location of additional space that includes design studios, a computer lab, and office space. HPCP also needs a conservation laboratory that is separate from the graduate program’s facilities.

• Salary compression is a serious issue within the School, especially for senior faculty and staff.

• Reliance upon temporary employees, both staff and adjunct faculty, continues to be a concern for the School.

• The School needs additional endowed scholarships, as well as funding to support student travel for competitions, summer study and internships, to allow it to compete with peer institutions in attracting the best students to its programs.

• The School needs additional funding to support faculty and staff research and development.

• After years of growth in enrollments and programming (even during difficult financial times) there is a need for increased operating funds for the School’s educational and cultural programs.

• There is a need for long-term, on-campus housing for artists-in-residence and visiting scholars.