



COLLEGE *of*
CHARLESTON

SCHOOL OF THE ARTS

2014-2015 Annual Report

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 students, both majors and non-majors, with a personalized education. One-on-one instruction in music, theatre, and studio art is the norm, and students work closely with their faculty in art history, arts management, and historic preservation. The faculty are mentors to their students, providing them with guidance as they pursue academic and career-oriented choices while at the College. (For those students who are interested in continuing their education with graduate work, the faculty provide valuable support as they develop portfolios and prepare for advanced study.)

The faculty support student research, often through collaborative projects. In November 2014, two dance majors co-presented original research with faculty member Gretchen McLaine at the National Dance Education Organization conference in Chicago, Illinois. In March of the following year three student choreographers presented their work at the American College Dance Association southeastern regional conference in Milledgeville, Georgia. A total of twenty students attended the conference, where they took master classes and attended lectures and performances with peers from thirty institutions of higher education.

Within the Studio Art Department, the student gallery is a critical component of the curriculum. The department's capstone course, ARTS 418: Senior Thesis Exhibition is essentially a pre-professional class which gives students the opportunity to photograph their work, prepare it for exhibition, develop an artist's statement, and hang their work in a gallery setting. The department prepares a catalogue at the end of each fall and spring semester to document each of the exhibitions that were part of the course. During the 2014-2015 year the department instituted a formal process by which the roster faculty assess the work in the exhibitions.

The Strategic National Arts Alumni Project (SNAAP) is a comprehensive survey of arts alumni of participating institutions from across the nation. In the 2008-2009 year the School of the Arts' administration enrolled the School in the SNAAP field test. (The SNAAP survey protocol

is approved by the Institutional Review Board at Indiana University Bloomington.) The School also enrolled in the 2012 SNAAP survey (and plans to participate in the 2015 survey).

In late 2014 SNAAP's annual report became available. *Making it Work: The Education and Employment of Recent Arts Graduates* focuses on the experiences and prospects of alumni who “graduated no more than five years prior to taking the survey in 2011, 2012, or 2013.” The report refers to the growth of internships across the country:

Looking more closely at trends across cohorts, only two of every ten undergraduate arts students graduating prior to 1983 had an internship during their program. In contrast, this proportion more than doubles for undergraduates who completed their degrees between 2009 and 2013, with over five of every ten of these alumni participating in an internship. The rise in popularity of internships at the graduate level was slower, rising from 19% of graduates in 1983 and earlier to 30% of those graduating between 2009 and 2013.

In June of 2015 SNAAP issued a report that analyzed survey data pertaining to internships. Among the findings of the report was information about job placement:

Among those alumni who looked for work immediately after graduation, respondents with internship experience fared best. About two thirds of recent graduates (66%) who reported doing an internship during college found a job within four months of graduation, compared to 57% for other alumni. Within one year of graduation, the difference is still very similar: 86% of graduates who did an internship while at their institution reported finding work, compared to 77% for those who did not intern.

The School of the Arts stresses the importance of internships as part of a student’s complete education, especially for students from Art History, Historic Preservation and Community Planning, and Arts Management. In Arts Management, for example, the number of students who participated in summer 2015 internships was 82% greater than the number of students who participated in summer 2014 internships (31 versus 14).

In the 2014–2015 academic year students held internships with Charleston area arts/cultural organizations such as the City of Charleston Office of Cultural Affairs, Preservation Society of Charleston, Charleston Museum, Gibbes Museum of Art, Redux Contemporary Art Center, Charleston Music Hall, Charleston Regional Alliance for the Arts, North Charleston Cultural Arts, Theatre 99/Comedy Festival, American College of the Building Arts, Footlight Players, Charleston World Heritage Coalition, and Spoleto Festival USA. Other organizations with which they held internships include Charleston County School District, Charleston Food and Wine Festival, Charleston Riverdogs, Charleston City Planning, Patrick Properties, Bevan and Liberatos Architects, Lois Lane Properties, and Hollings Cancer Center.

Outside Charleston students interned with organizations such as the South Carolina Historical Society, Greenville Historical Society, Town of Moncks Corner, and Town of St. Stephen. Beyond South Carolina, students held internships with organizations such as Mann Center for the Performing Arts in Philadelphia, Pennsylvania; Blue Man Group in New York, New York; Atlantic Records in New York, New York; Humanities Tennessee and McGhee Entertainment in Nashville, Tennessee; the Peggy Guggenheim Collection in Venice, Italy; and Bristol Old Vic in Bristol, England.

In addition to internships, study abroad is becoming a greater part of students' education within the School of the Arts. For example, the Art History Department awarded travel support to several students who studied abroad. One student who is a double major in Art History and Arts Management traveled to Florence, Italy to study at Studio Art Centers International in spring 2015, and another traveled to Lille, France, to study at the Université Catholique in the same semester. Another student traveled to Italy to conduct research on Raphael's expression of individualization, idealization and characterization in portraits.

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

The School of the Arts is situated within an exciting environment that also is home to 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. This dynamic cultural environment compares favorably with many of the world's great arts centers and allows the School to position itself to enhance its undergraduate and graduate programs, especially those in arts management and historic preservation, and to secure national preeminence in those programs.

Students volunteer in the community through classes such as ARTM 310: Principles and Practices in Arts Management. In spring 2015 several students in the class volunteered with Charleston County School District and the Fine Arts Department of the district's Gifted and Talented Program. Others volunteered with Engaging Creative Minds, including that organization's summer STEAM Institute and its arts-infused programs in schools.

The School of the Arts' educational and cultural programs are an important part of Charleston's cultural calendar, and there are many ways in which the School's programs contribute to the well-being of the region. For example, throughout the year students from the Music Department's Opera Program presented seventeen performances of the children's opera *Little Red's Most Unusual Day* at Charleston County schools (some were underserved schools) and area private schools. The total audience for these performances including students, teachers, parents and school administrators, was over 5,700. In addition to the school performances, there were three performances at the Charleston County Public Library for the 2015 Piccolo Spoleto Festival. Each of the Piccolo performances was free to the public.

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” during the run of the 2015 Spoleto Festival USA and the Piccolo Spoleto Festival.

Beyond the region, Sirius XM radio continued its practice of broadcasting performances by the Taylor Festival Choir, in-residence at the College of Charleston, during the 2014 holiday season. These broadcasts featured selections from the *Sing We Now of Christmas* CD, and radio stations in cities such as Houston, Chicago and New York also broadcast those performances for the holiday season.

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’ divisions 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. Programs such as Computing in the Arts, Asian Studies, Film Studies, and Jewish Studies rely upon the School’s faculty and curriculum. For example, Art History, Music, Studio Art and Theatre each offer courses that are requirements of the Computing in the Arts major. The Historic Preservation and Community Planning Program’s Introduction to Historic Preservation course is linked to Urban Studies as a Learning Community option.

Visiting faculty can provide departments with opportunities to offer courses that focus on issues that are part of contemporary dialogue. In 2014–2015 visiting professor Shane Grant offered two such courses for the Department of Theatre and Dance: Dramatic Genders, which was cross-listed with Gender Studies, and Performance as Cultural Critique. Other faculty in the department offered courses such as Theatre and Ethical Choice and Art and Propaganda in Nazi Germany during the year.

Addressing topics that are important to understanding and navigating the issues of our time also takes place outside the classroom. For example, the Halsey Institute of Contemporary Art presented *The Insistent Image: Recurrent Motifs in the Art of Shepard Fairey and Jasper Johns* from May 22 to July 12, 2014. This exhibition featured new work by Charlestonian Shepard Fairey and a survey of prints by South Carolinian Jasper Johns.

In addition to the work in the exhibition, Fairey created a number of large-scale public murals in the city. In an article about the exhibition, the *Post and Courier* stated that it focused on work that “is put in the service of cultural or political commentary.” Charlestonmag.com expanded on this theme by writing that Fairey’s work is “renowned for addressing social and political issues, for questioning authority and ruffling feathers of the status quo.” The exhibition also attracted the attention of national media outlets such as *ARTnews*.

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, theatrical performances, concerts, readings, exhibitions and other educational and cultural events that supplement the curriculum, both within the School and across the College. The School also worked with organizations such as the Charleston Symphony Orchestra and the Charleston Regional Alliance for the Arts to co-produce and/or co-sponsor events such as the Magnetic South series and Open Arts Expo 2014.

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, the Historic Preservation and Community Planning Program (HPCP), which is part of the Art History Department, offered a lecture series devoted to international preservation issues over the course of the 2014–2015 year.

Speakers in the series included Nalini Thakur, Dean of Studies at the School of Planning and Architecture in New Delhi, India, who presented a lecture entitled “From a Holistic & Integrated Approach, Conservation in India is ‘not full of holes!’” and Shelley Peleg, Director of the International Conservation Center in Acre, Israel, who presented “Saving the Stones and Historic Preservation in Acre.” HPCP and the department presented other lectures through an ongoing partnership with the Archaeological Institute of America or in conjunction with other departments on campus to attract 1,180 people to the College during the year.

Some other events that the School presents at no charge to students and the public include student recitals and the popular *In the Mix* series that focuses on the music industry. In the 2014-2015 year *In the Mix* included six events with Mark Bryan, Artist-in-Residence in the Arts Management Program and member of Hootie and the Blowfish, moderating each event. Speakers included music industry professionals such as Patsy Ponciroli, a Nashville director who has worked with artists such as Kenny Chesney.

Exhibitions in the Halsey Institute of Contemporary Art, film screenings, student recitals, artist lectures, and other events complete the programming offered by the School. In 2014–2015 the School offered more than 100 events at no charge.

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

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 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, including both contributions and pledges, was \$1,798,254 for the 2014–2015 fiscal year. This amount outpaced that of the previous year by more than \$900,000.

As the School of the Arts considers both the College's strategic plan and the College of Charleston Foundation's *Boundless* campaign, it continues to focus attention on 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 spring 2015, over 4,905 students, 921 of which were arts majors, were enrolled in the School of the Arts' courses. With an increase in total enrollments of more than 87% between fall 2010 and spring 2015, 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 13.7% between fall 2010 and spring 2015.

Comparison of Enrollments, College of Charleston School of the Arts

Department/ Program	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015
ARTH	871	812	854	734	784	790	759	750	676	680
HPCP	262	323	292	315	280	289	291	309	328	298
ARTM	316	319	341	369	416	365	451	446	524	591
ARTS	780	804	798	813	826	845	771	811	730	730
MUSC	1,518	1,401	1,471	1,504	1,500	1,379	1,370	1,190	1,397	1,216
THTR	1,594	1,544	1,567	1,559	1,418	1,349	1,320	1,390	1,307	1,230
DANC	*	*	*	*	99	114	130	92	146	160
<i>Total</i>	5,341	5,203	5,323	5,294	5,323	5,131	5,092	4,988	5,108	4,905

Within the School of the Arts, declared majors increased by 17.32% from spring 2011 to spring 2015.

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

Department/ Program	2011	2012	2013	2014	2015
ARTH	114	110	100	77	69
HPCP	131	124	132	126	124
ARTM	152	172	224	271	324
ARTS	197	184	193	187	163
MUSC	75	80	74	70	71
THTR	116	128	126	132	123
DANC	*	*	32	38	47
<i>Total</i>	785	798	881	901	921

* Numbers for Dance separated from those of Theatre starting in fall 2012.

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 sixty-four in spring 2015 – an increase of 72.9%.

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 2015-2015* states that faculty "instruction in lecture/seminar format is weighted differently from private studio lessons in calculating the teaching component of faculty loads. Normally, 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." Affirming 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. NAST's *Handbook 2014-2015* 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." As with NASM, NAST affirms the needs of the discipline, stating 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 2014-2015*, the National Association of Schools of Art and Design, which sets standards for the discipline, states that the size of a class "shall be appropriate to the format and subject matter of each class, with regard to such considerations as: (a) space, materials, and equipment requirements; (b) safety; and (c) the balance between student and faculty time necessary to accomplish the goals and objectives of the class." The handbook goes on to state that, in those instances in which "individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period." It also refers to class size by stating that enrollments "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."

ADDITIONAL INSTRUCTIONAL CONTRIBUTIONS

The School of the Arts' departments and programs are well-suited to collaborating across the campus, especially with those divisions that have international and interdisciplinary emphases. Many of the School's faculty are active in interdisciplinary majors and programs, including

Asian Studies, Archaeology, and Computing in the Arts. The Arts Management Program offered a joint class, ARTM 362: Events Management with Hospitality and Tourism Management, and program adjunct faculty taught courses for the MPA program.

Members of the School's faculty were early participants in the First Year Experience (FYE) program. The Studio Art Department offered one FYE sculpture course in fall 2014, and the Music Department offered Imaginary Worlds and Dystopian Thought as an FYE course.

Music faculty also taught courses for the Honors College in 2014–2015, including Honors Colloquium in Western Civilization and Computer Music on a Laptop. Several areas within the School offer many of the College's General Education courses. For example, Art History offered over twenty courses for Gen Ed credit in 2014 - 2015.

The Department of Theatre and Dance has identified a trend in the discipline toward more Devised Theatre. Recognizing the trend, the department chose to have Devised Theatre as one of the specialty areas of focus in a search for tenure-track faculty. There also seems to be growing interest for musical theatre, and the department is considering ways to highlight the offerings that are available between Theatre, Dance and Music for students who are interested in this area of study. To that end, the department hosted a workshop during spring break that brought students in theatre, dance and music together to work with professionals. In the 2015 - 2016 year the department will collaborate with the Music Department on a production of *The Secret Garden*.

The Department of Music continues to offer courses that appeal to majors and non-majors. During the 2014 - 2015 year these courses included History of Popular Music in the United States, Song Forms of the Beatles: Help! to Sgt. Pepper's, World Rhythms, American Folk Music, and Musical Themes and Composition Techniques in Crime Film. The department also offered four summer school courses including Music Appreciation, as well as the online classes Like a Rolling Stone and All That Jazz: A Guided Tour of America's Music. The department is preparing to offer Music Appreciation online in fall 2015.

The Music Industry concentration within the Arts Management Program has been under development since 2005. In fall 2014 the concentration began accepting students. The music industry courses are unusual offerings for the discipline and a unique and attractive strength of the Arts Management Program. One strength of the Music Industry concentration is the student-run C of C record label 1770 Records. It began in spring 2014 with ARTM 330: Music in the Marketplace, which was a stepping-stone to hands-on work on 1770 Records.

The Arts Management Program offered its first online course, ARTM 200: Contemporary Issues in Arts Management in fall 2014 and spring 2015. The program will explore the possibility of offering the course online in summer 2016.

In Maymester 2015 the Arts Management Program coordinated SPOL 150: Music and the Arts in the Spoleto Festival USA. The program is preparing a curriculum proposal to provide for reshaping SPOL 150 into a new course that will include arts management content with the goal offering the course in Maymester 2016.

FACULTY AND STAFF RESEARCH, PROFESSIONAL DEVELOPMENT, SERVICE, RECOGNITION 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 2014-2015.

In the realm of publications, the School of the Arts' faculty were active throughout the year. Historic Preservation and Community Planning Assistant Professor **Barry Stiefel** edited a compilation of essays entitled *What is Your Heritage and the State of its Preservation?: Essays on Family History Exploration from the Field*. His colleague in Art History, **Alvaro Ibarra**, published book chapters "Danubian Riders: Transcultural Expressions of Religious Identity in Roman Dacia" in *Roman in the Provinces: Art on the Periphery of Empire* and "Roman Soliloquies: Monumental Interventions in the Vacant Landscape in the Late Republic and Early (Roman) Empire" in *Approaching Monumentality in Ancient Archaeology*.

Assistant Professor of Architectural History **Nathaniel Walker** published "Crystallizing Visions: Glass Architecture, Utopian Literature, and the Great Exhibition of 1851" in *Spatial Perspectives: Literature and Architecture 1850-Present*. Art History Department Chair **Marian Mazzone** served as editor of the College Art Association's on-line CAA Reviews/Southeastern region, and she published "The Radical Body of Vlasta Delimar" in *This Is I: Vlasta Delimar Retrospective Exhibition 1979-2014* for the Museum of Contemporary Art in Zagreb, Croatia.

Music Professor **Blake Stevens** had "The Production of Space in the Tragédie en musique: 'Absence Effects' in Lully and Quinault's *Atys*," accepted for publication in *Music & Letters* (forthcoming in 2015). Professor **Deanna McBroom** continued research in singing and voice disorders and gave a number of presentations on the topic. She also published "Task-specific Singing Dystonia: Vocal Instability that Technique Won't Fix" which was co-authored with Lucinda Halstead, M.D. and Heather Bonilha, SLP for the *Journal of Voice* in January 2015 (Journal published by International Voice Foundation).

Rebekah T. Compton (Art History) gave a lecture entitled, "Glory of Colors: Pigments in Renaissance Altarpieces," as part of the Kress Anniversary Lecture Series at the Columbia Museum of Art in August 2014. She also recorded the audio tour for visitors to the Columbia Museum of Art (January 2015 - March 2015).

Marc Regnier released a new album, titled *Tempo do Brasil*, on June 9, 2015. The album features instrumentalists Marco Sartor '03 on the guitar and professor **Natalia Khoma** playing the cello. Natalia Khoma is also involved with the Catskill High Peaks Festival at Doctorow Center for the Arts in Hunter, New York.

Chair of the Music Department, **Edward Hart** performed in several programs during the year and received and completed commissions for new works for acclaimed opera singer, Alfreda Burke and the Cathedral of St. Luke and St. Paul.

Ethnomusicologist **Michael O'Brien** has published two articles by invitation: one review article in a scholarly journal (*Revista Hispanica Moderna*) and one article in a general-audience

publication (Smithsonian Folkways Magazine). One article was also accepted for a special issue of the peer-reviewed journal IASPM@Journal, and presented preliminary results from ongoing ethnographic research on Carnival music in Argentina at the main Society for Ethnomusicology.

For the first three weeks in June 2014, 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 it was 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 also develops scripts and does the voice-over for "Arts Daily" on SC/ETV Radio.

Karen A. Chandler, Director of the Arts Management Program presented a lecture on "Edmund Thornton Jenkins: Charleston's Father of Classical Music" as part of the Colour of Music Festival Symposium on October 24, 2014 at the Charleston Museum. She also continued to work as Co-Principal of the Charleston Jazz Initiative (CJI) and present lectures on the research and work resulting from CJI. Karen completed a manuscript review and Reader's Report of author Ben Franklin's book, *South Carolina Jazz and Blues Encyclopedia*, for the University of South Carolina Press in the Fall 2014.

Dean Valerie B. Morris was the recipient of the 2015 ExCEL President Harry Lightsey Humanitarian Award. **Kristin Alexander** was the recipient of the 2015 ExCEL Outstanding Faculty Award. At the end of the academic year the Office of the First-Year Experience solicited nominations from first-year students so that it might recognize individuals on campus that made an impact on the students' first-year. For the 2014 – 2015 year **Mark Landis** of the Department of Theatre and Dance and **David Heywood, Edward Hart** and **William Bennett** of the Music Department were recipients of the Outstanding Service to First-Year Students Award.

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 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 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."

In October 2014 Associate Dean **Michael W. Haga** was the co-facilitator/organizer of a pre-conference development workshop for "Crossroads of the Creative Economy," the International Council of Fine Arts Deans' 51st annual conference, in Kansas City, Missouri. During that same

gathering he was co-presenter in a session entitled “The Mercurial Role of the Associate Dean.” 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 he serves on the Future Leaders Dialogue Dinner Committee of the Atlantic Institute.

In Charleston Haga presented several lectures for the Lowcountry Senior Center and Bishop Gadsden during the year. He also served as President of Fine Craft Shows Charleston, LLC until early 2015, when he became immediate past president of the organization, which presents the annual Piccolo Spoleto Craft Show.

Associate Director of the Halsey Institute of Contemporary Art, **Karen Ann Myers** served as a facilitator for Artists U, a South Carolina Arts Commission’s Artists’ Ventures Initiative. The program included intensive weekend workshops across the state and one-on-one strategic planning meetings for South Carolina artists to assist them in building a balanced and sustainable life as an artist. The program was awarded \$25,000 for its success.

Karen Ann Myers also co-founded Charleston Supported Art (CSA), which is modeled after the popular Community Supported Agriculture movement that encourages consumers to invest in local providers. The CSA allows art enthusiasts to purchase shares in exchange for original artwork created by a selected group of local emerging and established artists.

In November of 2014, Karen Ann Myers was invited to Munich International School to complete a residency where she also taught oil painting classes on technique, materials and processes. Karen’s work was also selected as a finalist for the 701 CCA Prize 2014 which highlights South Carolina artists 40 years and younger.

Lizz Biswell, Curator of Education and Public Programs for the Halsey Institute of Contemporary Art, won the College of Charleston’s Presidential Award for Temporary Staff Member of the Year for her contributions to HICA, the School of the Arts and the College of Charleston. Lizz also volunteered her time in a variety of ways in the Charleston community. She served as a juror for the Charleston County School District’s SMART gifted student portfolio committee; participated as a panelist in the Charleston Area Regional Alliance for the Arts discussion, *Education and the Arts*; served as a committee member for the Art Committee for the Charleston STEM Festival 2015.

DEVELOPMENT ACTIVITIES

The College of Charleston Foundation’s fiscal year ended on June 30, 2015. During the 2015 fiscal year (FY15) 707 donors contributed or pledged \$1,798,254 to the School of the Arts (a \$1,025,813 increase over the previous year). Of these donors, 178 were alumni who contributed \$298,855. Forming the largest group of donors, “friends” of the School totaled 414 and made gifts of \$1,294,756. Foundations and corporations contributed \$171,305 to the School, and faculty and staff contributions totaled \$52,559.

Boundless: The Campaign for the College of Charleston heavily influenced School of the Arts fundraising strategies for FY15. A printed case for support outlining five fundraising priorities was produced with the assistance of the marketing department. Those priorities are scholarships, world-class faculty, distinctive academic programs, state-of-the-art facilities and the School of the Arts Dean's Excellence Fund. The College's development team focused on face-to-face meetings to advance major gift conversations. Major gifts played a big factor in the School of the Arts' successful fundraising efforts in 2015.

During FY15, the School of the Arts merged its Friends of the School of the Arts Fund with the Dean's Excellence Fund. While individuals can still join the Friends of the School of the Arts patron group, their membership contribution now goes into the Dean's Excellence fund to support ongoing operations, student scholarships and travel, faculty research and travel and innovative projects that arise throughout the year. In FY15, the Dean's Excellence Fund totaled over \$85,000.

The cultivation and stewardship of members of the School of the Arts Council continued throughout 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, an outright gift to the School of the Arts Dean's Excellence Fund or by making contributions directly to programs within the School. Active Council members contributed over \$111,000 during fiscal year 2015. Their average gift was \$3,800. While many Council members contributed to the Dean's Excellence Fund, others gave directly to the areas in the school they are most passionate about such as Theatre scholarships, Studio Art programming or the International Piano Series.

Council member Jean Johnson and her husband pledged a gift of \$1M to the College of Charleston which included a commitment of \$350,000 to the School of the Arts to be paid over seven years and a \$500,000 planned gift for School of the Arts scholarships. Council member Marilynn Hill and her husband made a pledge of \$75,000 over five years to support student exhibitions in the Hill Gallery, guest artist and lecturers and exhibition catalogs (printed each semester) and the Dean's Excellence Fund.

Other friends and alumni made contributions to support scholarships and programs. For example William Gaud gave \$50,000 to enhance the Frances Grimball Gaud Professor of Art Fund, an endowed account that he established several years ago in honor of his family. Carol Mysel pledged \$100,000 to support scholarships, and an anonymous donor established the Scott Shanklin-Peterson Arts Management Internship Endowed Fund with a gift of \$50,000.

Grants from private foundations provided support for several of the School of the Arts' programs during fiscal year 2015 including:

- Almeida Family Foundation
- The Bishop Family Foundation
- Central Carolina Community Foundation
- Coastal Community Foundation of South Carolina
- Gaylor and Dorothy Donnelley Foundation

Elizabeth Firestone Graham Foundation
Mary and Kathleen Harriman Foundation
Mary W. Harriman Foundation
The Harry and Reba Huge Foundation
The Kite Foundation
Magnolia Plantation Foundation
Harold and Kate Reed Family Foundation
The Richards Foundation
John M. Rivers Jr. Foundation
The Henry and Sylvia Yaschik Foundation

The Halsey Institute of Contemporary Art officially announced its \$2.5M endowment campaign and secured commitments from Kate and Lindsay Nevin \$25,000 and the Joanna Foundation \$20,000. This coupled with an increase in a planned gift from Susan Pearlstine launched the Halsey's effort.

DIVERSITY

A diverse (gender, race, creed, sexual orientation, etc.) faculty, staff and student body that are 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 of the Arts' full-time tenured, tenure-track faculty, and visiting faculty in 2014-2015, two are 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 2014– 2015 year, including THTR 316: African American Theatre, ARTH 290: American Artists of African Descent, and special topics courses in Music such as World Rhythms and World Music Cultures. The School also regularly offers courses in Asian Art, Latin American Art, and other areas, exposing students to diverse cultural traditions.

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, in May the Art History Department opened *Hush Harbor*, an exhibition of student work tied to the Architecture of Memory course. In that course, students developed

proposals for a historically-informed memorial to the slave trade for the consideration of the International African-American Museum.

In March the Department of Theatre and Dance presented *Home on the Mornin' Train* as part of its Mainstage series. This play features two intertwined stories of courage in the face of oppression from the perspectives of a runaway slave in the early 1800s and a Jewish girl in Germany during World War II. One of the performances was followed by a free panel discussion in collaboration with The Avery Research Center, the Yaschik/Arnold Jewish Studies Program, the Office of Institutional Diversity, and the African American Studies Program.

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 two photography exhibitions, *Yaakov Israel and Kathleen Robbins: The Quest for the Man on the White Donkey* and *Into the Flatland*, from August 23 through October 4, 2014. *The Quest for the Man on the White Donkey* consisted of images that Israel produced with inspiration from the Orthodox Jewish tradition of the Messiah (the prophet) who will arrive riding on a white donkey. The images, which were part of a ten-year project in Israel, had support from the Consulate General of Israel and the Dean's Office of the School of the Arts, College of Charleston. *Into the Flatland* featured a series of photographs documenting the land, people, and culture of the Mississippi Delta.

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 the narrator for the Charleston Symphony Orchestra's Spiritual Ensemble and Gospel Choir Concerts in fall 2014 and spring 2015. Chandler also served on the Advisory Board and Planning Committee for the 2014 MOJA Festival, Charleston's annual celebration of African-American and Caribbean art and culture.

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 underserved schools to introduce opera to children who may never have seen a live performance. (By the end of the spring 2015 semester, the Opera Program had presented more than ninety performances in six years to more than 36,000 students. Of those students, 9,000 attended underserved schools.)

Looking to the future, faculty from the Art History Department are developing a symposium entitled "Suffragette City: Gender, Politics and the Built Environment." The symposium will relate new research on the intersections of gender and politics of urban design, development, interpretation and preservation and will take place in February of 2016.

ASSESSMENT ACTIVITIES

In the 2014–2015 year the School of the Arts' Administration focused on two areas for its assessment: Educational and Cultural Programs and Development.

The information that the School of the Arts has been gathering through the assessment process has been helpful in communicating to the public ways in which the School serves the community. For example, the School produced a one-page information sheet that it shared with members of the legislature when the College of Charleston presented information about itself to legislators at the Statehouse on February 25, 2015. The document referred to the number of events that the School presented with no admission fee during the 2013–2014 year. The School also made that document available to the public and updated it to include preliminary information from the 2014–2015 year and included the data in the fall 2015 Calendar of Events.

The information that the School of the Arts has gathered for the past few years indicates that increased funding (from both state and private sources) is necessary to support the School's educational and cultural programming. The amounts that are necessary to support these programs will vary depending upon the source and the timing of the requests. Any such 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 assessment data complements the School of the Arts' cultivation and stewardship activities, and the School's development officer can use the information to prepare presentations for potential donors, both individual and corporate/organizational. (The School's departments can use the information to support requests for increased budgetary allocations and in grant applications.)

The School of the Arts has made great strides in increasing major gift support for its educational and cultural programs. In the 2014–2015 fiscal year, new commitments to the School of the Arts totaled \$1,798,254. This amount represents a 132% increase over new commitments in the previous fiscal year. During the year the School of the Arts' Deans' Excellence Fund has grown significantly. With gifts from 137 donors, the fund totaled \$86,346 for the year. This amount far exceeded the School's internal goal of \$55,000.

* Outside validation of the School of the Arts' role in providing programming for the community has come from the South Carolina Arts Commission, which awarded the 2015 Elizabeth O'Neill Verner Award in the Organizational category to the School in May 2015. These awards are the highest honor that South Carolina gives in the arts. They honor "South Carolina arts organizations, patrons, artists, members of the business community, and government entities who maximize their roles as innovators, supporters and advocates of the arts." In 1980, the Verner Awards took on a special significance with their designation as South Carolina's official "Governor's Awards for the Arts."

STUDENT AND ALUMNI ACCOMPLISHMENTS

Within the last few years, national media often have focused on the value (or lack thereof) of a liberal arts education and, more particularly, the value of an arts education. Contrary to what

many people assume to be the case, data indicate that students who study the arts do well in comparison to their peers from other areas of study when they enter the jobs market.

The Strategic National Arts Alumni Project (SNAAP) is a comprehensive survey of arts alumni of participating institutions from across the nation. In the 2008–2009 year the School of the Arts' administration enrolled the School in the SNAAP field test. (The SNAAP survey protocol is approved by the Institutional Review Board at Indiana University Bloomington.) The School also enrolled in the 2012 SNAAP survey (and plans to participate in the 2015 survey).

In late 2014 SNAAP's annual report became available. *Making it Work: The Education and Employment of Recent Arts Graduates* focuses on the experiences and prospects of alumni who “graduated no more than five years prior to taking the survey in 2011, 2012, or 2013.” One area of analysis within the annual report referred to alumni evaluation of their arts training and its relevance to their current work:

Among SNAAP respondents employed at the time they completed the survey, 64% of recent grads and 69% of prior graduates were in jobs they described as either “very relevant” or “relevant” to their educational training. These graduates compare favorably to graduates from other fields. The National Science Foundation's Survey of Recent College Graduates (2010) reveals that 53% of mechanical engineers, 56% of accounting majors, 58% of biology majors, and 3% of journalism majors work in jobs closely related to their fields of study.

The positions that the School of the Arts' alumni hold with public and private organizations and businesses illustrate the strength of their education, and many of the School of the Arts' alumni work in areas that allow them to influence public policy. For example, a 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 for the Office of the U.S. Ambassador to Eritrea.

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 Hirshorn 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.

In South Carolina, alumni of the School of the Arts play significant roles in government. 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 Coordinator 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.

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. He also is co-director of the Indie Grits Film Festival at the Nickelodeon Theatre.

Arts Management alumna **Emily Gould** is External Relations Manager for the South Carolina Policy Council in Columbia. Arts Management alumna **Maggie Hendricks** 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.

Greg Joye, who majored in Music, was the Executive Director of the French Heritage Society, which is “dedicated to protecting the French architectural legacy both in France and the United States...” through July 2014. Upon leaving that position he became the Worldwide Director of Development, for the American Friends Musee d'Orsay. Also in New York, Theatre alumna **Danielle Ventimiglia** is Production Stage Manager for American Ballet Theatre.

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.

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.

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. For example, she wrote the score for *Bikes vs. Cars*, a “documentary about the bike and what an amazing tool for change it can be. It highlights a conflict in city planning between bikes, cars and a growing reliance on fossil fuels.” The film was released in 2015 and opened the UK Green Film Festival in May of that year.

Music alumnus **Jose Lemos** maintains an active international performance schedule. As a regular guest-artist performing with the Baltimore Consort, he performed with the group at the National Gallery of Art on December 14, 2014. In January 2015 he performed the role of Nerea in Steffani’s *Niobe* with the Boston Early Music Festival’s European Tour. Venues for the tour included the Auditorio Nacional in Madrid, Spain; the Théâtre des Champs-Élysées in Paris, France; and the Concertgebouw in Amsterdam, the Netherlands.

David Lee Nelson, a Theatre alumnus, wrote *Folly Beach*, which Charleston’s Pure Theatre presented in July and August of 2014. *The Art Mag*, an online publication, called *Folly Beach* “a riot from start to finish...” and “a well-written play.

Studio Art alumnus **Townsend Davidson** won an Honorable Mention at the 2015 ArtFields for *Supercritical Flow*. His fellow alumna from Studio Art, **Kate MacNeil**, won an Honorable Mention in the same exhibition for *Inference*.

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. His plays attract significant popular and critical success. Companies have produced one of his award-winning plays, *5 Lesbians Eating a Quiche*, in thirty states and eight countries, and it is translated into three languages. His fellow Theatre alumna, **Donnetta Grays**, was cast to appear in an episode of HBO's "Crime."

Theatre major **Alexia Sosa** received Second Place for Excellence in Lighting Design and an award from the Stagecraft Institute of Las Vegas at the Kennedy Center American College Theatre Festival Region IV conference in Albany, Georgia, in February. Six voice students who took part in the South Carolina National Association of Teachers of Singing Student Auditions competition (which involved 300 competitors from high schools, colleges/universities, and home school) won first place in their division, and thirteen earned honors in their division. **Ashley Fabian** won third prize (\$1,000) at the Grand Concours Vocal Competition at the University of Texas, Austin in February.

Studio Art alumnus **Jonathan Brilliant** has remained busy creating site-specific sculptures around the country. He created a site-specific work for the group show, *Building a Universe* at the South Carolina State Museum (August 2014–March 2015). The exhibition featured works from 15 South Carolina artists whose work deals with space and the universe. In the fall of 2014, Jonathan taught in the sculpture department of the University of Oklahoma. Other residencies that he participated in this year include: a residency in October 2014 at Austin Peay State University where he created *The Clarksville Piece* over four days; a residency with Minnesota State University where he created *The Mankato Piece* in January 2015; a 10-day residency creating a site-specific installation for the Greenhill Center for North Carolina Art which was created to weave around the columns and historic architecture of the exhibition gallery.

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. Peyton was also nominated for both the 2014 ArtsImpulse Theatre Award for Best Leading Actor in a Play and the My Entertainment World 2014 Award for Best Actor (Boston) for his role as Prior Walter in Parts I and II of *Angels in America* at the Umbrella in Concord, Massachusetts.

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** served as Program Director for The Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska where she directed and managed all of the residency programming, communications, gallery and facilities. Elizabeth has participated in a number of residencies, taught workshops, and exhibited around the country. In 2014-15, she was awarded the Catalyst Grant from the Sherwood Foundation of Nebraska. In 2015, Elizabeth began working with the Kansas City Ballet as the Digital Marketing Coordinator for the company.

Arts Management alumnus **Mark Owens** worked as a booking assistant with Autonomous Music in Portland, Oregon. In May of 2015, he moved to Dead Nation Presents, a national event company based in Portland, to work as the Assistant Talent Buyer.

Art History alumna **Sidney Weinstein** works as the Gallery Manager for the Barbara Mathes Gallery in New York, New York. The gallery was founded in 1978 and specializes in modern and contemporary work.

Laura Ball, who studied voice and piano at the College, is the artistic director and founder of the UNED!TED Interdisciplinary Arts Concert Series. She has been featured in several local publications including Charleston Magazine, the Post and Courier and the Charleston City Paper. She continues to collaborate with various artists and organizations to create unique performances. One such collaboration with Charleston Dance Studio and Chamber Music Charleston resulted in the original ballet, "The Match Girl". Laura wrote the music for the new production.

Anthony Riederer, a Historic Preservation and Community Planning alumnus, is now working in Salt Lake City, Utah as the Principal Planner for the City of Salt Lake. Fellow Historic Preservation and Community Planning Alumna, **Sarah Berger** is the Executive Assistant to the Chief Marketing Officer at the National Trust for Historic Preservation in Washington DC.

Students have taken advantage of a number of opportunities to further their academic work through attendance in national conferences, internships and summer programs.

In November 2014, **Megan Freifelder and Holly Robbins**, two dance majors, co-presented original research with faculty member Gretchen McLaine at the National Dance Education Organization conference in Chicago, IL. Their research design, methodology, and outcomes were very well-received at this prestigious conference, which drew over 700 attendees.

In July 2015, the student-faculty research team of **Carly Harward** and Gretchen McLaine travelled to Italy to further their research on a SURF grant they were awarded this spring. They spent ten days researching and watching live performances (primary source material) to support their work on exploring how mental illness is expressed through creative forms, i.e. dance/theatre, and are currently working on articles for publication.

Theatre major **Trevor Catalano** will be working this summer with Prairie Fire Children's Theatre, touring the Midwest with their production of Snow White, and will start an acting

apprenticeship with Florida Studio Theatre in the fall. He previously studied with the Midsummer In Oxford program in 2014 through the British American Drama Academy in Oxford, United Kingdom. He is a Clarence Award recipient with the Department of Theatre and Dance.

Cameron Reid (Arts Management and Dance) will graduate in May. She recently choreographed a piece for the College of Charleston's inaugural all student choreographed dance concert, *Chapel Moves!* and had the opportunity to showcase her piece at The American College Dance Festival earlier this semester.

Peter Spearman (English and Theatre-Performance) will intern with the Tokyo International Players in Tokyo, Japan this coming fall. In September of 2014 he presented his research on Lord Byron's *The Deformed Transformed* at the International Conference on Romanticism in Minneapolis.

Emily Pigot (Art History) received the Eady Scholarship and used the funding to study in Florence in the College of Charleston's SACI Program.

Caroline Agid and Marjorie Rawle (Art History) received the Girardeau Scholarship. Marjorie used the funds to study at the Universite Catholique in Lille, France. Caroline used the funds to study abroad in the United Kingdom.

Kindall Brantley (Art History) received the Sotheby's Institute of Art academic scholarship to study at Sotheby's during the summer.

Several students received accolades and scholarships during the year.

Michelle Nichols, a Dance major was awarded the Betty Ann Darby Scholarship, which is only given to two students in the state of South Carolina and also awarded as the 2015 Outstanding Student for Dance.

Andrew Perry (Theatre) was inducted into the Higdon Student Leadership Center's Hall of Fame for his dedication to Dance Marathon.

Jonathan (Cardell) Sims (Theatre) has hosted many events at the College including his own philanthropy, "Talent for TaTas", in which he raised money and awareness for breast cancer (started in 2010). He was a CisternYard Radio DJ with two talk shows, one tackling race relations on the campus, locally, and nationally (Transcend and Transform) and the other highlighting pop culture and various interviews with DJs, performers, comedians, and students at CofC (Cardell Live). Both shows won awards for best talk shows within CisternYard Radio. He's a stand-up comic and has opened up for Comedian Travon Free, a writer for the former Daily Show with Jon Stewart. He was also cast as William Bell in "Lincoln's Last Day," the Smithsonian Channel's documentary of the assassination of Abraham Lincoln.

Ashley Fabian (Music) received the third prize at the 2015 Franco-American Vocal Academy Grand Concours Vocal Competition. She was also accepted into the graduate program at the Cincinnati Conservatory.

Yuhong Tu (Music) accepted a scholarship to attend the prestigious Aspen Music Festival in summer 2015. Yuhong studies violin.

19 College of Charleston voice students advanced into the National Association of Teachers of Singing (NATS) Mid-Atlantic Region.

South Carolina National Association of Teachers of Singing (NATS) Auditions
(300+ competitors from high schools, colleges/universities, and home school)

McKenzie Anderson | College Freshmen Women, Honors
Josh Avant | College Junior Men, Honors
Dale Bennett | College Sophomore Men, Honors
Patricia Cooney | College Junior Women, First Place
Jasmine Crowder | College Freshmen Women, First Place
Gabe Clarke Curl | Advanced College Men, Honors
Clare Elich | College Senior Women, First Place
Meg Henderson | College Freshmen Women, Honors
Katherine Kuckelman | College Freshmen Women, Honors
Sarah Milowic | College Sophomore Women, Honors
Mary Ott | College Freshmen Women, First Place
Laura Owens | College Junior Women, Honors
Natalie Pack | College Sophomore Women, Honors
Courtney Pourciaux | College Sophomore Women, First Place
Christopher Prohaska | College Freshmen Men, Honors
Catherine Rizzuto | College Sophomore Women, Honors
Cherise Sickles | Advanced College Women, First Place
Kiri Taylor | College Freshmen Women, Honors
Cat Wensel | College Freshmen Women, Honors

Graduates who elect to pursue additional study have enrolled in a wide range of programs at significant institutions.

Shelby North (Theatre) will be attending Yale School of Drama in the fall where she will be a candidate for a Masters in Fine Arts in Stage Management.

Chelsea Lowe (Music) has been accepted into the Eastman School of Music graduate program in composition.

Emily Tran (Music) has accepted a full scholarship to the graduate program in piano at Texas Christian University.

Hannah Shepard (Studio Art) has been accepted to begin her MFA at Savannah College of Art and Design.

Grace Musser (Studio Art) has been accepted into the MA program at Columbia University.

Giovanna Quattrone (Art and Architectural History) has been accepted into Sotheby's Institute of Art in New York City to pursue her Masters Degree in Arts Business.

Callie Bael (Art and Architectural History) has been accepted to two of the most prestigious graduate architectural programs in the country, Notre Dame and the University of Miami, she has chosen Notre Dame.

Anne Pedrick (Art and Architectural History) has been accepted to the graduate school at the University of Virginia this fall.

Caitlin Murphy (Art and Architectural History) has been accepted to Tufts University for the MA program in Art History and Museum Studies.

School of the Arts Alumni Awards Recipients

During the annual awards ceremony on Thursday, May 14, 2015, the School of the Arts made its fifth presentation 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 the alumni awards, the faculty and staff recognize alumni who can boast of accomplishments and characteristics that serve as models for both their fellow alumni and for future graduates.

In 2015, the School presented one award, the Alumni Award of Achievement, to **Joseph Burwell**. Burwell began his post-secondary career studying architecture at Savannah College of Art and Design, but he transferred to the College of Charleston and graduated with a degree in Studio Art in 1993. He then studied at Tulane University and earned his MFA in 1999.

Burwell has taught at both Tulane and Loyola University, and he has had numerous residencies, including ones with The Cooper Union School of Art Summer Residency Program for Emerging Artists, The Lower Manhattan Cultural Council Workspace Residency Program, and the Robert Blackburn Printmaking Workshop Fellow/Studio Immersion Project. In 2011 he was a New York Foundation for the Arts Fellow.

In the last decade Burwell has shown his work in group exhibitions in Brooklyn; Atlanta; New York; Philadelphia; Nashville; Providence; Portland, Oregon; and Santa Ana, California. During the same period exhibitions in Helsinki, Finland; Trondheim, Norway, and Seoul, South Korea have included Joseph's work. His impressive record also includes the 2013 exhibition entitled *School of the Viking Spaniard Revisited* at the Halsey Institute of Contemporary Art.

SCHOOL OF THE ARTS HIGHLIGHTS

The School of the Arts' twenty-fifth anniversary was in 2014, but it deferred celebration until 2015 to accommodate the thirtieth anniversary celebrations of the Halsey Institute of Contemporary Art. Perhaps the greatest marker of the School's many accomplishments over a quarter century happened on May 13, 2015, when Dean Morris went to Columbia to join with elected officials, members of the business community, artists, arts leaders, art scholars, art educators, art patrons, and others to participate in events surrounding the 2015 Elizabeth O'Neill Verner Awards. These awards are the highest honor that South Carolina gives in the arts, and they honor "South Carolina arts organizations, patrons, artists, members of the business community, and government entities who maximize their roles as innovators, supporters and advocates of the arts."

In 1980, the Verner Awards took on a special significance with their designation as South Carolina's official "Governor's Awards for the Arts." For this reason, it was particularly meaningful when Dean Morris accepted the 2015 Elizabeth O'Neill Verner Award in the Organization category on behalf of the School of the Arts. It was a wonderful way to mark such an important milestone in the School of the Arts' history.

The Verner awards are very familiar to the College of Charleston and the School of the Arts. Past recipients of the Elizabeth O'Neill Verner Award include Theodore (Ted) Stern, former President of the College of Charleston, in 1983; the Robert Ivey Ballet, established by our late colleague Robert Ivey, in 1986–1987; Wilfred Delphin and Edwin Romain, former faculty members in the Music Department, in 1987–1988; William Halsey, for whom our gallery is named, in 1999; Corrie McCallum, who established our printmaking program, in 2003; Scott Shanklin-Peterson, Senior Fellow in the Arts Management Program, in 2005; alumnus Julian Wiles, founder and producing artistic director of Charleston Stage, in 2010; Steve Rosenberg, former Chair of the Music Department, in 2011; the Halsey Institute of Contemporary Art in 2012; and long-time friend of the School of the Arts John Zeigler in 2013. This year's recipients of the Verner Awards included Aldwyth, a noted artist from Hilton Head whose work the Halsey Institute presented as its opening exhibition in The Marion and Wayland H. Cato Jr. Center for the Arts.

In its on-line listing of this year's recipients of the Verner Awards, the South Carolina Arts Commission statement about the School of the Arts includes these words:

For a quarter-century, the school has presented educational and cultural programs that have enriched the lives of South Carolinians and visitors to the state. The service that its students, alumni, faculty and staff have rendered to the state makes it an integral part of a vibrant arts community that extends well beyond the Lowcountry.

Data that the School of the Arts gathered for the 2014–2015 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 168,353, 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, bringing the College and the School of the Arts to the attention of listeners in South Carolina and beyond. 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."

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

○ <i>Young Contemporaries</i>	1,938
○ <i>The Bacchae</i>	1,570
○ International Piano Series	1,680
○ Art History/HPCP Lectures	1,180
○ <i>Stelle di Domani</i> Series	1,536
○ Young Artists Series	1,150
○ OPEN	2,000
○ <i>Patricia Boineest Potter: Patterns of Place</i>	3,982

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 November 6, 2014, HPCP presented the Albert Simons Medal of Excellence to financier and preservationist Richard Jenrette and Thomas Gordon Smith, Architect and Professor at Moore College of Art in Philadelphia, Pennsylvania.

This year the Music Department launched CofC Concerts which is the umbrella name for all of our professional series and some of our student ensembles including International Piano Series, Charleston Music Fest, Magnetic South, Second Monday Series, and CofC Ensembles. In the first full year, the goal was to improve coordination among our various series while avoiding historical problems including scheduling conflicts, duplication of marketing activities, poor ticketing and box office practices, lack of professional online presence, and redundant fund-

raising efforts. Part of this restructuring included a transformation of the old *Monday Night Concert Series* into the *Second Monday Series* which reduced the number of concerts and allowed the series to gain higher attendance on a more consistent basis as well as improve the quality of the performances offered. The Department's overall restructuring initiative has paid off in positive press in local publications such as the *Post and Courier* and the *Charleston City Paper* during the 2014/15 school year.

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. In 2014 – 2015 the roster of artists included Israeli Ran Dank, who leads the piano program for the Music Department; Ji from Korea; Stephen Beus from the United States; and Ann-Marie McDermott from the United States.

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 in order to develop new and younger audiences for chamber music and to provide educational activities which encourage, broaden and deepen appreciation of the chamber music art form. Performers in 2014 – 2015 included faculty members Natalia Khoma and Volodymyr Vynnytsky as well as Amanda Wang, Patrick Owen, Alexandre Brussilovsky, and Konstantinos Papadakis.

The Arts Management Program and its Music Industry concentration benefit from the guidance and insight of Mark Bryan, 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 the 2013 – 2014 year. *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 2014 – 2015 year featured Steve Hauser, Senior Vice President for the Agency for the Performing Arts; Marshall Lowe, concert promoter and part owner of All-In-Entertainment; and Eddie White, founder and director of Awendaw Green. Other speakers in the series included executives from record companies, music retailers, music producers and directors, and other industry insiders.

Working in conjunction with the Charleston Symphony Orchestra, the Music Department has developed *Magnetic South*, a performance series that features work by living composers. *Magnetic South* exposes students and members of the community to musical 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. In a review of the October 17, 2014, performance featuring compositions by Arvo Part, "a 79 year-old composer of mesmerizing, religion-infused music," *The Post and Courier's* Adam Parker described the series as "a special Charleston event among many wonderful offerings, a chance to hear fine music by contemporary composers."

The School 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. One of the 2015 productions was *Breathe*, a one-man show featuring alumnus Brennen Reeves. The *Charleston City Paper* called it "nothing short of eye opening."

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 2015 festival season, *Alyson Shotz: Force of Nature* featured recent work by Brooklyn-based sculptor Alyson Shotz, whose practice examines the properties and interactions of light, gravity, mass and space. Shotz bridges disciplines in her work, drawing on scientific methods, mathematical principles and literature, among other diverse fields. The exhibition was organized with the Wellin Museum of Art at Hamilton College and curated by director Tracy Alder. The exhibition was one of the visual arts offerings during the 2015 Piccolo Spoleto Festival.

HICA also originates many exhibitions that travel to venues across the country. For example in the 2014/15 year, HICA had three traveling exhibitions: *Aggie Zed: Keeper's Keep*, which premiered in an exhibit from January to March of 2012; *The Paternal Suit: Heirlooms From the F. Scott Hess Family Foundation* which premiered in an exhibit from August to October 2012; and *Renee Stout: Tales of the Conjure Woman* which premiered at HICA in an exhibit from October to December 2013.

As noted earlier in this document, HICA's Looking 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. Since the program began in October 2010, more than 5,200 participants have taken advantage of this opportunity.

Over 5,000 students, teachers, parents and school administrators were able to enjoy opera for children due to the outreach program coordinated by Director of Opera, **David Templeton** and featuring students from the Music Department's Opera Program. In the 2014/15 year, students presented the children's opera, *Little Red's Most Unusual Day*. The venues for these performances included 17 Charleston County schools (four were classified as Title I schools with a high percentage of low-income students), area private schools, and the main branch of the Charleston County Library (for the 2015 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 PURE Theatre, the Atlantic Institute, the Charleston Symphony Orchestra, and Spoleto Festival USA. The School also hosted auditions for the Governor's School for the Arts and Humanities.

From May 26 through 30 Dean Valerie B. Morris, Associate Dean Michael W. Haga, and the School of the Arts hosted members and guests of the International Council of Fine Arts Deans (ICFAD) for the 2015 festival experience. The event, a project of ICFAD's Cultivation and Stewardship Task Force, provided participating members with an opportunity to relax and enjoy productions while spending valuable time with key supporters and their development team. Dean Lucinda Lavelli of the University of Florida College of the Arts and Dean Richard Goodstein of the Clemson University College of Architecture, Arts and Humanities led groups to Charleston for the event.

Dean Lavelli has written that she was "able to use the experience as a donor cultivation tool, which was a major value added aspect to my ICFAD membership." She adds that her donors appreciated the "special events that were planned as well as meeting donors from other states. We were all emotionally rejuvenated from the range of artistic experiences we were able to share and discuss."

Dean Goodstein referred to the event as "an amazing experience for our guests." He notes that being "immersed in the range of artistic events that Spoleto USA provides in one of America's great cities was transformational for our guests. It was an unforgettable trip with a great variety of aesthetic experiences coupled with great food (and weather)."

The group's itinerary included a presentation of the Spoleto Festival USA Chamber Music Series; the world premiere of *Paradise Interrupted*, "an arresting new opera marrying Chinese tradition dating from the Ming Dynasty with contemporary Western idioms;" and Shakespeare's Globe's production of *Romeo and Juliet*. From the Piccolo Spoleto Festival schedule the group attended several of the School of the Arts' festival offerings, including the Young Artists Series and the Stelle di Domani Series' production of *Breathe*. Of that performance, Dean Lavelli has written "I was so moved ...I extended an invitation to the performer to come to my campus with the production." (That performance was scheduled for early 2016.)

As the academic year drew to a close, the School of the Arts mourned the loss of a long-time staff member, Carol Beyer, who had served as an accompanist within the Music Department for well over two decades. Students, faculty, staff, alumni and members of the community admired her for her artistic talent, her dedication to the students, and her concern for the environment. The School hosted a celebration of her life on May 9, 2015.

CHALLENGES AND OPPORTUNITIES

The renovation of the Albert Simons Center for the Arts continues to be an ongoing topic of concern within the School of the Arts. While 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. The project cannot begin until the renovation of the Rita Hollings Center is complete, and that project is facing delays.

Salaries and salary compression are an area of concern for all areas within the School of the Arts, with many of the faculty and staff working 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. There is a real need for additional full-time staff within the School's administration, most notably, in the Arts Management Program, and the addition of a line for an events manager would improve operations.

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 of the Arts has embarked upon a project by which the two organizations exchange students and staff. With support from a significant gift that funds student travel abroad, the School sent one student to Bristol Old Vic for an internship in the summer of 2015. A second student participated in the internship with private funding. This arrangement promises to bring national and international attention to the College, the School of the Arts and the Arts Management Program.

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

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 a successful Senior Development Officer, is a full-participant in the *Boundless* campaign.

- The receipt of the 2015 Elizabeth O'Neill Verner Award in conjunction with the School's twenty-fifty anniversary celebration is one example of the recognition that the School generates for its programs and for the College. Such recognition provides good opportunities for publicizing the School's successes.
- 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. The renovation of the Cameron House has been helpful, but the location of additional space that includes design studios, a computer lab, and office space is an ongoing need. HPCP also needs a conservation laboratory that is separate from the graduate program's facilities.
- 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.
- 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.