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 both 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.

In the School of the Arts, one-on-one instruction in music, theatre, dance and studio art is the norm, and students also 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 creative, academic and career-oriented choices while at the College. For those students who are interested in continuing their education with graduate work, the faculty can provide valuable support as they develop portfolios and prepare for advanced study.

The Strategic National Arts Alumni Project (SNAAP) is a comprehensive survey of arts alumni of participating institutions from across the nation. In the 2008–2009 year the School of the Arts enrolled in the SNAAP field test, and the School took part in the survey again in 2015. Survey results became available to participating institutions in May of 2016.

The 2015 survey administrators contacted alumni from more than 250 arts programs in a diverse set of institutions across the nation. A total of 39,574 individuals took part in the survey. Of the School of the Arts’ alumni who responded to the survey, 94% rated their overall experience at the School of the Arts as having been either “excellent” or “good.”
While enrolled at the School of the Arts, 81% of the survey respondents indicated that they had participated in community service in some way, 84% worked with an artist in the community, and 86% had taken part in co-curricular activities. Additionally, 26% of the respondents had participated in study abroad, and 52% had engaged in an internship. Of those respondents who had an internship, 55% had held an unpaid internship, and 43% had held a paid internship.

The School of the Arts emphasizes the importance of internships (one form of experiential learning) to a student’s education. In the 2015 – 2016 academic year, students held internships with organizations such as the Charleston Museum; the Historic Charleston Foundation; the City of Charleston Planning, Preservation and Sustainability Department; the South Carolina Historical Society; and Nemours Wildlife Foundation. Outside South Carolina, students held internships with McGhee Entertainment in Nashville, Tennessee; The Menil Collection in Houston, Texas; Modern Luxury Manhattan in New York, New York; the Coastal Jazz & Blues Society in Vancouver, Canada; and Finborough Theatre in London, England.

**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’ placement within the City of Charleston allows its students to have access to an exciting environment that includes 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 dynamic 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.

The divisions within the School of the Arts work with other organizations to develop curricula and other programming that enrich students’ experience at the College. For example, through an Arts Management Maymester class, students had the opportunity to work with artists and arts managers during the production of “Spoleto Today,” a popular program that aired on SC/ETV Radio, during the 2016 Spoleto Festival USA and the Piccolo Spoleto Festival.

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. The Music Department’s Opera Program presented performances of the children’s opera *Jack and the Beanstalk* at eight Charleston County schools (some were underserved schools) and area private schools in the 2015 – 2016 year.

In addition to the school performances, there were three performances of *Jack and the Beanstalk* at the Charleston County Public Library (free of charge) for the 2016 Piccolo Spoleto Festival. The total audience for these performances, including students, teachers, parents and school administrators, was in excess of 4,600.
The Department of Theatre and Dance presents the *Stelle di Domani* Series as part of the Piccolo Spoleto Festival each year. In 2016, one of the productions within the series was *With These Words*, which was part of the department’s third annual collaboration with Annex Dance Company. The performance featured dance students and professional dancers in works that explored “text and literary themes through movement.”

*With These Words – A Collaboration of the Department of Theatre and Dance and Annex Dance Company - Part of the Stelle di Domani Series for the 2016 Piccolo Spoleto Festival*

**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, Jewish Studies, Archaeology and Italian Studies rely upon the School’s faculty and curriculum. Art History, Music, Studio Art and Theatre each offer courses that are requirements of the Computing in the Arts major, and the Historic Preservation and Community Planning Program’s (HPCP) Introduction to Historic Preservation course is linked to Urban Studies as a Learning Community option.

Travel provides students with the opportunity to learn about and to view the world in different ways. While Charleston and the Lowcountry always will remain a primary laboratory for HPCP, the faculty recognize that preservation issues are globally important matters. Within the Department of Art and Architectural History, Grant Gilmore, Director of HPCP, led students in study abroad preservation courses in Havana, Cuba, and in Japan during the year.

Over the past two years Associate Professor Barry Stiefel has been developing agreements with programs in Canada and Israel. As a result of these efforts, HPCP is working with the Israeli Antiquities Authority to send students to Israel in the spring 2017 semester.
With generous support from donors, the School of the Arts is able to provide increased support for students who wish to study abroad. In the 2015 – 2016 year, for example, funds from the Jean and Tapley Johnson Study Abroad Award helped seven students travel to take part in activities such as a composition workshop in Greece; an acting course in Dublin, Ireland; and art history courses in Edinburgh, Scotland.

Even on campus, addressing topics that are important to understanding the world and navigating the issues of our time takes place outside the classroom. For example, the Halsey Institute of Contemporary Art (HICA) presented Jiha Moon: Double Welcome, Most Everyone’s Mad Here from October 23 through December 5, 2015. Jiha Moon brings together cultural elements native to Korea, Japan, and China and unites them with Western elements to investigate the multi-faceted nature of global identity.

HICA collaborated with the Taubman Museum of Art in Roanoke, Virginia, to develop the exhibition. Upon closing at HICA, the exhibition traveled to the Kalamazoo Institute of Contemporary Art in Kalamazoo, Michigan, and then to the Salina Art Center in Salina, Kansas. Upcoming venues that will present the exhibition include the Jule Collins Smith Museum of Fine Art at Auburn University, the Peeler Art Center at DePauw University, and the American University Art Museum at American University.

Programming associated with the Jiha Moon exhibition included a public opening reception, a lecture and gallery walk-through with Jiha Moon, and a curator-led tour through the exhibition. Events of this type are typical for HICA’s exhibitions.
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, and other educational and cultural events that complement the curriculum, both within the School and across the College. For example, the spring 2016 production of The Secret Garden was the first collaboration between the Department of Theatre and Dance and the Music Department in several years.

Exhibitions in the Halsey Institute of Contemporary Art, film screenings, student recitals, and other events complete the School’s program offerings. In the 2015 – 2016 year the School presented well over 100 events at no charge.

The School also worked with organizations such as the Charleston Regional Alliance for the Arts and the Charleston Symphony Orchestra to co-produce and/or co-sponsor events such as the Open Arts Expo and the Magnetic South series. Many of programs are free to students and the public, bringing audiences to the campus and garnering recognition and accolades for the College and the School of the Arts.

One such example is a group of lectures that the Department of Art and Architectural History and its Historic Preservation and Community Planning Program offered in partnership with the Archaeological Institute of America. These lectures (“The Production of Moghul Heritage in Northern South Asia,” “You are on Indian Land” and “New Perspectives Concerning the Ad-Deir Monument & Plateau Via Drone Imagery and Excavations at Petra, Jordan”) were part of a larger series that brought 888 people to the campus over the course of the year.

The In the Mix series, which focuses on the music industry, is another program that the School of the Arts offered with no admission fee in the 2015 – 2016 year. The series 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 and covered topics such as touring, subscription streaming, and promotion.

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

As the College of Charleston concluded the *Boundless* campaign, securing non-state funding for educational and cultural programs was a clear priority for the School of the Arts. Private support for scholarships, visiting artists, and other programs is one source of funding, and grants from foundations and other institutions also are important to the School’s continued growth and development. Total giving, including both contributions and pledges, was $1,644,335 for the 2015–2016 fiscal year, making the period the second year in a row in which gifts and pledges to the School of the Arts and its programs were greater than $1.5 million.

There are five key areas of critical need, each of which is aligned with the College of Charleston’s strategic plan, on which the School of the Arts remains focused:

**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
◦ Secure additional operating support for performance and lecture series, exhibitions, etc. as well as equipment/instrument procurement/maintenance and acquisition of/upgrades to technology
◦ Secure funding for events/activities that raise the profile of the School and the College (production travel to Kennedy Center American College Theatre Festival conferences, choir tours, on-campus presentation of symposia/conferences, etc.)
◦ Locate long-term, on-campus housing for artists-in-residence and visiting scholars

Increase Philanthropic Support
◦ With funding for travel and other necessary support, engage in increased development, cultivation, and stewardship of donors (individuals and agencies) both in the region and beyond South Carolina
◦ Increase contributions to the Dean’s Excellence Fund

ENROLLMENTS AND WORKLOAD

In spring 2016, over 5,038 students (of whom 874 were majors) enrolled in the School of the Arts’ courses. With an increase in total enrollments of more than 54% between spring 2012 and spring 2016, 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. Enrollments for that program grew by more than 8.25% between spring 2012 and spring 2016. The Dance program did not stand separate from Theatre until fall 2012. From the following semester to spring 2016, Dance enrollments increased by 95.61%.

Comparison of Enrollments, College of Charleston School of the Arts

<table>
<thead>
<tr>
<th>Department/Program</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>
<th>Fall 2014</th>
<th>Spring 2015</th>
<th>Fall 2015</th>
<th>Spring 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH</td>
<td>854</td>
<td>734</td>
<td>784</td>
<td>790</td>
<td>759</td>
<td>750</td>
<td>676</td>
<td>680</td>
<td>716</td>
<td>683</td>
</tr>
<tr>
<td>HPCP</td>
<td>292</td>
<td>315</td>
<td>280</td>
<td>289</td>
<td>291</td>
<td>309</td>
<td>328</td>
<td>298</td>
<td>324</td>
<td>341</td>
</tr>
<tr>
<td>ARTM</td>
<td>341</td>
<td>369</td>
<td>416</td>
<td>365</td>
<td>451</td>
<td>446</td>
<td>524</td>
<td>591</td>
<td>576</td>
<td>570</td>
</tr>
<tr>
<td>ARTS</td>
<td>798</td>
<td>813</td>
<td>826</td>
<td>845</td>
<td>771</td>
<td>811</td>
<td>730</td>
<td>730</td>
<td>704</td>
<td>714</td>
</tr>
<tr>
<td>MUSC</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>
<td>1,397</td>
<td>1,216</td>
<td>1,330</td>
<td>1,273</td>
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<tr>
<td>THTR</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>
<td>1,307</td>
<td>1,230</td>
<td>1,108</td>
<td>1,234</td>
</tr>
<tr>
<td>DANC</td>
<td>*</td>
<td>*</td>
<td>99</td>
<td>114</td>
<td>130</td>
<td>92</td>
<td>146</td>
<td>160</td>
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<tr>
<td>Total</td>
<td>5,323</td>
<td>5,294</td>
<td>5,323</td>
<td>5,131</td>
<td>5,092</td>
<td>4,988</td>
<td>5,108</td>
<td>4,905</td>
<td>4,955</td>
<td>5,038</td>
</tr>
</tbody>
</table>

* Numbers for Dance separated from those of Theatre starting in Fall 2012.
During the five-year period from spring 2012 to spring 2016, enrollments for other schools on campus fluctuated in ways that paralleled changes in the School of the Arts’ enrollments. For three schools, reductions in enrollment ranged from 1.24% to 13.05% for the period, while the two professional schools saw increases in enrollments.

Within the School of the Arts, majors increased by 9.52% from the spring 2012 semester to spring 2016.

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

<table>
<thead>
<tr>
<th>Department/ Program</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
</tr>
</thead>
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<tr>
<td>ARTH</td>
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<td>73</td>
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<td>HPCP</td>
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<td>132</td>
<td>126</td>
<td>124</td>
<td>122</td>
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<tr>
<td>ARTM</td>
<td>172</td>
<td>224</td>
<td>271</td>
<td>324</td>
<td>307</td>
</tr>
<tr>
<td>ARTS</td>
<td>184</td>
<td>193</td>
<td>187</td>
<td>163</td>
<td>141</td>
</tr>
<tr>
<td>MUSC</td>
<td>80</td>
<td>74</td>
<td>70</td>
<td>71</td>
<td>69</td>
</tr>
<tr>
<td>THTR</td>
<td>128</td>
<td>126</td>
<td>132</td>
<td>123</td>
<td>116</td>
</tr>
<tr>
<td>DANC</td>
<td>*</td>
<td>32</td>
<td>38</td>
<td>47</td>
<td>46</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>798</td>
<td>881</td>
<td>901</td>
<td>921</td>
<td>874</td>
</tr>
</tbody>
</table>

Though they are included in counts for the School of Science and Mathematics, Computing in the Arts majors enroll in the School of the Arts’ courses and work closely with its faculty. That program’s majors grew from thirty-seven in spring 2012 to fifty-eight in spring 2016. This number was six fewer than that of spring 2015, suggesting that, as with enrollments, the fluctuations that have appeared in the School of the Arts’ majors over the five-year period from 2012 to 2016 are similar to those of other schools across the campus.

The Dean established an ad hoc committee to consider enrollment trends and ways in which the School can increase enrollments. The committee commented on what appear to be several challenges to enrollments within the School’s academic divisions. For example, some Studio Art students are double majoring in Studio Art and Arts Management and, in order to meet the requirements for the double major, are taking fewer Studio Art classes as electives. The committee also considered the roles that advising and technology may play in enrollments. Some students have been taking liberal arts courses in their first year or two at the College, leading them to enroll in fewer introductory arts courses that could lead them to enroll in upper level arts courses later in their undergraduate career.

The committee has suggested several actions that the School can pursue in order to increase enrollments. These suggestions include updating/modifying departmental websites, identifying a
liaison who will connect the School of the Arts with the Academic Advising and Planning Center, and advising students in General Education courses of opportunities within the majors, and using social media to contact prospective students. For several reasons, the School expects enrollments to increase in the next year.


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, and the department looks to the National Association of Schools of Art and Design (NASAD) for its workload standards. Go to https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2015/11/NASAD_HANDBOOK_2015-16.pdf for NASAD’s handbook.

ADDITIONAL INSTRUCTIONAL CONTRIBUTIONS

Within the School of the Arts, many courses support the College’s general education curriculum. For example, Art History offers over twenty courses for general education credit, and courses in Theatre and Music also support that curriculum. Many of the School of the Arts’ faculty are active in interdisciplinary majors and programs, including Asian Studies, Archaeology, Jewish Studies, Urban Studies and Computing in the Arts.

The First Year Experience (FYE) benefits from courses such as Introduction to Architecture and Introduction to Historic Preservation from the Department of Art and Architectural History (which houses the Historic Preservation and Community Planning Program). Other areas within the School offered FYE courses in 2015 – 2016. Among those courses were Art and Propaganda in Nazi Germany and Behind the Curtain: Exploring Work in Live Theatre.

The Department of Music offers several courses that appeal to both majors and non-majors. During the 2015 - 2016 year these courses included History of Popular Music in the United States, World Rhythms, Songwriting, American Folk Music, Music in Latin America, and Musical Theatre Workshop. The Department also offered four summer school courses along with three online courses: Music Appreciation, Like a Rolling Stone, and All that Jazz: A Guided Tour of America's Music.

The Department of Theatre and Dance offered several special topics courses this year. While some of these courses were advanced courses and capstone style projects in design and technical theatre, others focused on career development and current trends in theatre. The department also
offered Dramaturgy with the idea of developing a concentration in Theatre geared toward writing and research to include Dramaturgy, Playwriting, and Theatre History.

The Department of Theatre and Dance’s special curricular offerings in the 2015 – 2016 academic year included:

- Advanced Problems in Costume Design
- Advanced Problems in Scenic Design
- Advanced Problems in Lighting Design
- Advanced Stage Management
- Career Development for Designers and Technicians
- Laban Movement Analysis
- Roundtable – Current Themes in and Issues in Theatre
- Acting for the Camera
- Contact Improvisation
- Dance Concert Production

*Production photograph – With these Words*
The Arts Management Program has been developing the Music Industry concentration since 2005. The music industry courses are unusual offerings for the discipline and are a unique and attractive strength of the Arts Management Program. In 2015 – 2016, courses within the concentration included Introduction to the Music Industry and History of the Recording Industry. The program offered its first online course, Contemporary Issues in Arts Management, in fall 2014 and spring 2015. It offered the course once more in fall 2015 and spring 2016.

Through volunteer experience and internships, Arts Management students who are interested in arts education apply what they learn in the classroom to their work with arts organizations and other groups. For example, students in Advanced Arts Management volunteer with arts organizations as part of their coursework. In fall 2016, several students in the class volunteered with Charleston County School District and the Gifted and Talented Program’s Fine Arts Department. Other students volunteered with groups such as LEAF, an arts education organization and festival in Black Mountain, North Carolina; the Children’s Museum of the Lowcountry; and Jazz Artists of Charleston.

In 2015 - 2016 the Studio Art Department’s faculty voted to make a series of changes to improve the curriculum, including making Drawing I a required course for all majors, making requirements for Internships and Independent Study Projects more specific, and expanding the offerings for the upper level Art History requirement by including ARTH 200 level courses and above (previously it had been 300 level and above). These curricular changes came about through faculty discussion of assessment outcomes from the Senior Thesis Exhibition (the capstone course) reviews. The department will present these suggested changes to the Curriculum Committee in the 2016 – 2017 year.

Travel abroad continues to be an important part of the School of the Arts’ curriculum. Historic Preservation and Community Planning (HPCP) students traveled to Cuba during the 2016 spring break to examine that country’s architecture. Grant Gilmore, Director of HPCP, led the trip, which included a tour of Havana’s buildings and museums as well as study of Cuban culture. In 2017 HPCP plans to offer a semester-long study abroad experience in Cuba.
Though the Graduate School houses the Master of Arts in Teaching in the Performing Arts, the School of the Arts has significant involvement in the program, which features a common core of rigorous courses that provide the foundation for both pedagogical study and advanced study in a performing arts specialty. The degree consists of a concentration in choral music (leading to South Carolina certification/licensure in general and choral music education for grades P-12) and a concentration in theatre (leading to certification/licensure in P-12 theatre).

Students in the program take coursework with individuals preparing for other professions such as Arts Management and special education, creating a venue in which partnerships can develop, preparing the arts educator for the demands and trends that they will face in the world. For example, Arts in Education partners Arts Management and Arts Education majors in projects that are both school and community based. These projects allow students to examine and explore resources beyond the typical school budget. The program also requires students to develop strong skills in research. Curricular decisions, including course content, assessment, and scheduling, are coordinated between the music, theatre, public administration, and teacher education departments.

Developing an MFA in Arts and Cultural Management based on the cultural assets of the region is a program idea that the Arts Management Program intends to consider along with other possible revenue-generating graduate offerings. The program director continues to coordinate with the MPA program and the newly-established MFA in Creative Writing Program to offer courses via an Arts Management concentration.

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

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

The School of the Arts’ faculty and staff are actively engaged in their disciplines, and they serve the community in multiple ways. This document provides a brief survey of their accomplishments, honors and service in 2015 - 2016.

Assistant Professor of Architectural History **Nathaniel R. Walker** published “American Crossroads: General Motors’ Mid-Century Campaign to Promote Modernist Urban Design in Hometown U.S.A.” in *Buildings and Landscapes: The Journal of the Vernacular Architecture Forum*. The University of Minnesota Press publishes the journal, which is the “leading source for scholarly work on vernacular architecture of North America and beyond.”

Associate Professor of Music History **Blake Stevens** published “The Production of Space in the Tragédie en musique: ‘Absence Effects’ in Lully and Quinault’s Atys” in *Music & Letters in*


Professor of Voice Deanna McBroom presented “Singing Dystonia: The Singing Voice Specialist’s Participation in Diagnosis and Singing Voice Habilitation - A Case Study” for the Performing Arts Medicine Association’s annual meeting in Snowmass Colorado in July 2015.

During the Southeastern College Art Conference’s annual conference in Pittsburg, Pennsylvania, Marian Mazzone, Chair of the Department of Art and Architectural History, presented “Fey Aesthetics vs. American Mass Culture: How Andy Warhol Re-made Consumer Objects into Art,” and Professor Mary Beth Heston presented "Violent Confluences in Colonial Era Kerala, South India.” The conference took place in October 2015.

In March of 2016, Rebekah Compton, Assistant Professor of Renaissance and Baroque Art, presented "Viridity as Paradise: The Green Spaces of Fra Filippo Lippi and Botticelli" for the 62nd Annual Conference of the Renaissance Society of America in Boston, Massachusetts. In April, Alvaro Ibarra, also an Assistant Professor in the department, presented a lecture entitled "Ceding the Dacian Frontier: The Late Phase of Castrum Cumidava in Context" at the University of Calgary.

Also in March, Vivian Appler chaired a panel for the Mid-America Theatre Conference when the organization gathered in Minneapolis, Minnesota. The panel’s name was "Rethinking Time and Space in Performance."

Assistant Professor Michael O'Brien presented a paper entitled "Follow the Parade: Tango and Carnival as Populist Spectacle” at the national conference of the Society for Ethnomusicology in Austin, Texas, in December 2015. An expanded, Spanish-language version of the same paper is scheduled for publication in Argentina in 2016.

Several organizations performed the compositions of Edward Hart, Chair of the Music Department, during the year, including the Midland Symphony Orchestra in Midland, Michigan, and the Charleston Symphony Orchestra in Charleston. Associate Professor Yiorgos Vassilandonakis, who also is a composer, had a number of performances of his original music. For example, the Empyrean Ensemble performed *Trio for Alto Flute, Violin & Piano* in Atlanta, Georgia; Davis, California; and San Francisco, California, in October and November 2015.

Flutist Iwona Glinka performed *Prosody* in Athens, Greece in March of 2016.

Cellist Natalia Khoma presented several recitals and concerts during the year, including December 2015 performances in Kivv (Kiev), Lviv and Khmelnytsky, Ukraine. Violinist Lee Chin Siow performed at venues in China and Singapore with groups such as the Wuhan Philharmonic Orchestra and the Singapore Symphony Orchestra.
Spoleto Festival USA commissioned Professor Ralph Muldrow to paint images of the “Porgy Houses” in conjunction with the festival’s production of *Porgy and Bess*. The images appeared on notecards that were available in various retail venues, and proceeds from the sale of the cards supported the “Jonathan Green Fellowship for a College of Charleston student committed to African-American heritage preservation and advocacy.”

Theatre Assistant Professor Charlie Calvert was the Scenic Designer for the The Shakespeare Theatre of New Jersey’s June/July 2015 production of *Love’s Labour’s Lost* at the Greek Theatre at the College of Saint Elizabeth in Covent Station, New Jersey. He also was the Scenic Designer for the Olney Theatre Center’s April/May 2016 production of *Dial M for Murder* in Olney, Maryland.

Associate Professor Joy Vandervort-Cobb appeared in PURE Theatre’s production of *Citizen: An American Lyric*, which was part of the 2016 Piccolo Spoleto Festival. Her fellow Theatre faculty members Paul Collins designed the lighting, and Mark Landis designed the sound for PURE Theatre’s November production of *The Realistic Joneses*. Landis also directed that production for PURE Theatre.

Janine McCabe, Chair of the Department of Theatre and Dance and an alumna of the College, designed costumes for the South of Broadway Theatre Company’s production of *One Shoe Off* in late summer. She also designed the costumes for PURE Theatre’s production of *Failure: A Love Story* in fall 2015.

On June 6, Robert Taylor, directed the Taylor Festival Choir in a performance for the 2016 Piccolo Spoleto Festival. The concert included choral music of the Baltic Nations. He also was the coordinator of the Celtic Arts Series for the festival. Other members of the School of the Arts’ faculty and staff who served as coordinators, music directors, or were otherwise responsible for the festival’s varied series included Steve Rosenberg, Yuriy Bekker, Kathryn Norton, David Templeton, and Todd McNerney.
The voice of Jeanette Guinn, Visiting Professor in Arts Management, 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” and “Spoleto Today” on SC/ETV Radio.

As the fall of 2015 was getting underway, online publication charlotteagenda.com included LAST FISH ON EARTH: Our Happy Re-Granulated Future in its list of “The top 10 arts events taking place in September” in the Charlotte area. The exhibition at Winthrop University Galleries featured work by Studio Art Associate Professor Jarod Charzewski and Colleen Ludwig. They presented an artist’s talk at Winthrop on September 21 in association with the exhibition.

![Gallery View of LAST FISH ON EARTH: Our Happy Re-Granulated Future – photo by Jarod Charzewski](image)

From September 11 through October 25, 2015, 701 Center for Contemporary Art in Columbia, South Carolina, presented Part I of the 701 CCA South Carolina Biennial 2015. The exhibition featured work by Studio Art Department faculty member Michelle Van Parys. From November 5 through December 20, 2015, the gallery presented the second part of the exhibition, which included work by faculty member Herb Parker.

Susan Klein designed the sets for Failure: A Love Story, which PURE Theatre presented at its Charleston venue in November of 2015. Online publication charlestonmag.com stated that her designs helped “transform the grim story into a magical, musical fable about how to live joyfully even in the face of imminent death.” In May and June Southside Gallery in Oxford, Mississippi, presented her work in a solo exhibition entitled Over a Surface and Vanishing.
The Columbia Museum of Art presented *Independent Spirits: Women Artists of South Carolina* from October 9, 2015, through January 10, 2016. The exhibition included work by Karen Ann Myers, who is both a member of the Halsey Institute of Contemporary Art’s staff and an Adjunct Lecturer in the Arts Management Program.

Associate Professor Steve Johnson began the 2015 – 2016 year by traveling to Chennai, India, to begin a Fulbright-Nehru Academic and Professional Excellence Teaching Fellowship. The award is a collaborative effort between India and the United States, and his host for the project was the College of Fine Arts, Karnataka Chitrakala Parishath in Bengaluru, India.

Jarod Charzewski held the 2015 – 2016 Visual Arts Fellowship from the South Carolina Arts Commission (SCAC). The SCAC states that the purpose of the fellowships is to “recognize and reward the artistic achievements” of “exceptional individual artists.”

On July 26, 2015, *The Sunday Times* of Singapore published an article about Lee Chin Siow, Associate Professor of Violin. In November, Singapore President Tony Tan presented her with a Composers and Authors Society of Singapore Meritorious Award in appreciation of her efforts to develop local music in Singapore.

In December 2015 the Tchaikovsky National Music Academy of Ukraine (also known as the Kiev Conservatory) named Associate Professor of Cello Natalia Khoma and Adjunct Lecturer Volodymyr Vynnytsky Honorary Professors.

The South Carolina Arts Commission presents the Elizabeth O'Neill Verner Awards, the highest honor the state gives in the arts, in order to recognize outstanding achievement and contributions to the arts in South Carolina. In 1980 the state designated the Verner Awards as the official “Governor’s Awards for the Arts.” On May 11, 2016, Mark Bryan, who is an Artist-in-Residence in the Arts Management Program, and his colleagues from the popular music group Hootie and the Blowfish were recipients of a Verner Award, in part because of their willingness to “use their celebrity status as successful artists to draw attention to and benefit South Carolina.”
and in recognition of their “leadership in providing support and funding for education, particularly music education.”

**Mark Bryan**

Nandini McCauley, Director of Marketing and Communications for the School of the Arts, was the recipient of the 2016 Outstanding Staff Member of the Year ExCEL Award during the ExCEL award ceremony in March. The College presented its 2016 Staff Awards in June. With only three recipients in each category, Diane Miller, Administrative Assistant for the Historic Preservation and Community Planning Program, was a recipient of the Permanent Staff Member of the Year Award, and Tiffany Gammell, Projects Associate for the School of the Arts, was a recipient of the Temporary Staff Member of the Year Award.

**Tiffany Gammell (l) and Diane Miller (r) at the Staff Awards Ceremony**

In March Laura Turner was the recipient of the Outstanding Faculty of the Year ExCEL Award for the School of the Arts. In May South Carolina’s Commission on Higher Education presented her with the State Service Learning Award.
In June and July of 2016, Todd McNerney, who is the Speaker of the Faculty, was one of nine guest professional directors who took part in a program for playwrights at Hollins University in Roanoke, Virginia. Each of the guest directors worked with a playwright and helped him/her develop/prepare it for a public staged reading.

Karen Chandler was an organizer of “Keeping the Faith: Preservation of Mother Emanuel” in November. She served on the editorial boards of the *Journal of Public Management and Social Policy* and the *Journal of Art for Life* as well as on the boards of directors for organizations including the Roland Carter Institute for Studies in American Music, the South Carolina Arts Alliance, and the Charleston Concert Association. She also is a member of the Arts and History Commission of the Office of the Mayor for the City of Charleston.

Chandler joins Grant Gilmore, Ralph Muldrow and Barry Stiefel in serving as members of the Charleston World Heritage Coalition Advisory Council. Adjunct Lecturer Brittany Lavelle Tulla is Director of the organization.

Guitarist Marc Regnier was an adjudicator for both the Grammys and the Latin Grammys. Rob Lewis, who oversees the Music Department’s jazz program, serves on the governing board of Jazz Artists of Charleston. Robin Zemp, a Lecturer in the Music Department, serves on the board of the South Carolina Music Teachers Association.

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

Gretchen McLaine, who directs the dance program in the Department of Theatre and Dance, is a member of the governing board of the National Dance Education Organization (NDEO). As Director of Student Initiatives, she is responsible for meeting the needs of student population within NDEO and planning student sessions for the organization’s national conference.

Dean Morris was a mentor for the Association for Theatre in Higher Education’s Leadership Institute in August 2015, and she 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.” Dean Morris serves on the Board of Directors of the South Carolina Alliance for Arts Education, and 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. 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.

Associate Dean Michael W. Haga is a member of the International Council of Fine Arts’ (ICFAD) board of directors and co-chair of ICFAD’s Cultivation and Stewardship Task Force.
Haga 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 lectures for the Lowcountry Senior Center and served on the Board of Directors of Fine Craft Shows Charleston, LLC, which presents the annual Piccolo Spoleto Craft Show. He judged that exhibition during the 2016 Piccolo Spoleto Festival in June.

DEVELOPMENT ACTIVITIES

The College of Charleston Foundation’s fiscal year ended on June 30, 2016. During the fiscal year 789 donors contributed or pledged $1,644,335 to the School of the Arts. Of these donors, 211 were alumni who contributed $142,137. Forming the largest group of donors, “friends” of the School totaled 446 and made gifts of $1,263,395.

When individuals join the Friends of the School of the Arts’ patron group, their membership contributions go into the Dean’s Excellence Fund to support ongoing operations, student scholarships and travel, faculty research and travel and innovative projects that arise throughout the year. Many people also direct their annual giving to the Dean’s Excellence Fund.

The School set an internal goal of $65,000 for the Dean’s Excellence Fund for the 2015 – 2016 fiscal year. Actual contributions to the fund totaled $63,165.81, just $1,834.19 shy of the goal.

The School of the Arts celebrated its 25th anniversary with the Silver Celebration Gala on October 10, 2015. The special event raised over $70,000 for scholarships and programs. Over 400 guests attended the gala, and over 100 area businesses and artists contributed items for silent and live auctions.

The Dean distributed proceeds from the Silver Celebration to each of the School of the Arts’ academic divisions (Art and Architectural History, Music, Studio Art, Theatre and Dance, and the Arts Management Program) to support scholarships and faculty research and to the Halsey Institute of Contemporary Art (HICA) to support programming. A portion of the proceeds funded the first annual Dean’s Excellence Awards for graduating seniors, which the School presented at the year-end awards ceremony on May 5, 2016.

In addition to strengthening annual fund support, the School of the Arts has made great strides in increasing major gift support for its educational and cultural programs. Some of the year’s notable gifts included:

- **Deborah Chalsty: $1,000,000**
  This gift was in support of HICA’s endowment (which HICA launched in the 2014 – 2015 year) and named HICA’s main gallery.

- **Malcolm C. Clark: $72,500**
  This gift established an endowed scholarship for a voice student.
• **Bill Gaud: $50,000**  
This gift enhanced the existing corpus of the Frances Gaud Professor of Art Endowed Fund in Studio Art.

• **Samuel D. Burns: $30,000**  
This gift supported the Composer’s Fund and the College of Charleston Orchestra, enabling the Department of Music to present Magnetic South, a concert series that the department presents in partnership with the Charleston Symphony Orchestra, that highlights contemporary composers and compositions.

• **Albert Simons: $25,000**  
This gift was in support of the Historic Preservation and Community Planning program and its operating expenses.

• **Joanna Foundation: $20,000**  
The gift supported HICA’s endowment.

**DIVERSITY**

A welcoming environment in which a diverse (gender, race, creed, sexual orientation, etc.) faculty, staff and student body can teach, work, and learn supports the College and its goals. Of the School of the Arts’ full-time tenured, tenure-track faculty, and visiting faculty in 2015-2016, one is Hispanic, three are African-American, one is from Ukraine, and one is from Singapore. Of the full-time staff, one is African-American and one is of South Asian descent.

Searches in 2015 – 2016 (for three lines to begin in the 2016 – 2017 year) resulted in hiring one African-American and one Hispanic assistant professor. Offsetting these additions to the faculty, one African-American who joined the faculty in the 2015 – 2016 year resigned at the end of the academic cycle to pursue other career options. When lines open or become available, the School of the Arts continues to seek funding to provide faculty and staff with competitive salaries and benefits in order to facilitate efforts to recruit and retain a diverse faculty and staff.

Multiple course offerings within the School of the Arts celebrate and highlight diverse cultural traditions and heritages. In the 2015 – 2016 year such courses included African American Theatre, World Rhythms, World Music Cultures, History of the Art of China, and Latin American Ensemble. Other courses within the School’s curriculum address the significance of diversity, including Contemporary Issues in Arts Management and Principles and Practices in Arts Management in the Arts Management Program.

The School of the Arts’ schedule of performances, lectures, exhibitions, and other programs present a diverse array of cultural traditions and experiences for the education of the campus community and the community at large. For example, in February the Department of Art and Architectural History presented a national symposium entitled “Suffragette City: Gender, Politics and the Built Environment.” The aim of the symposium was “to consider new research on the
intersections of gender and politics in past and ongoing efforts to shape and reshape the physical form, social fabric, and conceptualization of cities worldwide, including design, development, preservation, representation, and other methods of creation and reform.” Plans are underway to present another symposium focused on the theme of love in the arts in the 2017 – 2018 year.

In October and November, the Department of Theatre and Dance presented a production of Lillian Hellman’s *The Children’s Hour*. The play, which “exposes the gripping power that lies, fear and prejudice have on human nature” was banned in many cities in the 1930s. The Department concluded its 2015 – 2016 season, which featured female-centric works by women playwrights throughout the year, with an April production of *By the Way, Meet Vera Stark*. This “contemporary, biting comedy by Pulitzer Prize-winning playwright Lynn Nottage” used a fictional character to explore the lives of African-American actors working in Hollywood in the twentieth century.

Center Stage, the student theatre group, presented the world premiere of *Gay Card* in April, and the Department of Theatre and Dance remounted the production in May and June for the Stelle di
Domani Series as part of the 2016 Piccolo Spoleto Festival. The Post and Courier’s review of the production read in part:

Written by two alumni of New York University’s musical theater program, Ryan Korell and Jonathan Keebler, the show pokes good fun at gay stereotypes.

The topics addressed, though, are indeed serious (identity, belonging, friendship), though the jokes about bears and otters and the over-the-top dance numbers about surviving gay clubs keep the comedy going strong.

… The show was laugh-out-loud funny all the way through and full of heart. With a little more refinement, it’ll be ready for a bigger venue.

The Arts Management Program contributes significantly to diversity at the College by housing the Charleston Jazz Initiative (CJI), a jazz research initiative in partnership with the College’s Avery Research Center for African American History and Culture. Co-founded by Arts Management Program Director and Associate Professor Karen Chandler, CJI is included among the diversity efforts of both the College and the School of the Arts. CJI promotes and supports research in the jazz careers of musicians from Charleston and other cities of South Carolina. It has garnered the attention of jazz scholars, archivists and musicians worldwide.

ASSESSMENT ACTIVITIES

In 2015–2016 the School of the Arts’ Administration focused on four areas for assessment: Educational and Cultural Programs, Gathering Alumni Information, Development and Research.

The information that the School of the Arts has been gathering about its programming for the assessment process provides examples of ways in which the School serves both the College and the community. The School presented more than 180 discrete events (the number counts events with multiple presentations, such as exhibitions and plays with repeated performances, as one event) during the year. A total of 12,738 people paid to attend these events, and the total number of art experiences that the School provided for students and the community was greater than 218,000. With an increase of 50,640, the number of art experiences was more than 30% greater than the total for the 2014 – 2015 year. (Variation from year to year should not be unusual due to the calendar of events differing from year to year.)

The School included data from the 2014 – 2015 year in the fall 2015 Calendar of Events, and it will continue to share data in print and digital media. It is difficult to ascertain an exact audience number for a given year, in part because estimating the number of people who view student exhibitions in the Hill Exhibition Gallery and the Simons Center for the Arts is complicated.
While counts of hall traffic indicate that, on average, more than twenty-five people pass through the two exhibition spaces every fifteen minutes, the School used a conservative average of 300 viewers per day to determine average art experiences for student exhibitions.

Notice of a student exhibition in the Hill Exhibition Gallery

In late 2015 the School of the Arts enrolled in the Strategic National Arts Alumni Project (SNAAP), which is "an annual online survey, data management and institutional improvement system designed to enhance the impact of arts-school education." SNAAP’s 2015 Institutional Report for the College of Charleston School of the Arts became available on May 19, 2016. The report compared information about the School of the Arts’ alumni/respondents to that of eight institutions that formed a consortium for the International Council of Fine Arts Deans (ICFAD) and forty-eight institutions in the SNAAP comparison group.

The total “adjusted sample size” (i.e. total number of alumni for whom an e-mail address was available less those alumni who had an undeliverable e-mail address) for the School of the Arts was 3,022, while that number was 34,996 for the ICFAD consortium and 190,309 for the SNAAP comparison group. The “number of respondents” (i.e. alumni who both fully and partially completed the SNAAP questionnaire) for the School of the Arts was 359, while that number was 4,479 for the ICFAD consortium and 30,216 for the SNAAP comparison group.

Alumni from a range of years responded to the survey, with cohorts occurring in six categories:

<table>
<thead>
<tr>
<th>Cohort</th>
<th>Number Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985 and before</td>
<td>23</td>
</tr>
<tr>
<td>1986 – 1995</td>
<td>35</td>
</tr>
<tr>
<td>1996 – 2000</td>
<td>58</td>
</tr>
<tr>
<td>2001 – 2005</td>
<td>43</td>
</tr>
<tr>
<td>2006 – 2010</td>
<td>93</td>
</tr>
<tr>
<td>2011 – 2015</td>
<td>107</td>
</tr>
</tbody>
</table>
Survey question nine was as follows: “Overall, how would you rate your experience at this institution while pursuing your undergraduate degree?” Of the School’s alumni who responded to the question, 94% selected either “Excellent” or “Good” as their response to the question. Results for question nine were:

<table>
<thead>
<tr>
<th>Response Options</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>201</td>
<td>59%</td>
</tr>
<tr>
<td>Good</td>
<td>117</td>
<td>35%</td>
</tr>
<tr>
<td>Fair</td>
<td>20</td>
<td>6%</td>
</tr>
<tr>
<td>Poor</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>

Comparing data from the School of the Arts’ respondents to those of peer institutions, it is interesting to note that alumni from the ICFAD consortium and the SNAAP comparison group responded as follows:

<table>
<thead>
<tr>
<th>Group</th>
<th>Response Options</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>ICFAD</td>
<td>Excellent</td>
<td>1,999</td>
<td>47%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>1,819</td>
<td>43%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>363</td>
<td>9%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>62</td>
<td>1%</td>
</tr>
<tr>
<td>SNAAP</td>
<td>Excellent</td>
<td>14,614</td>
<td>51%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>11,312</td>
<td>40%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>2,288</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>408</td>
<td>1%</td>
</tr>
</tbody>
</table>

Survey question number forty was as follows: “Level of satisfaction with each of the following aspects of your current work in the occupation in which you spend the majority of your work time.” The question had eight sub-sections. Results for the School of the Arts were as follows:

<table>
<thead>
<tr>
<th>Sub-Section</th>
<th>Response Options</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Job security</td>
<td>Very satisfied</td>
<td>134</td>
<td>48%</td>
</tr>
<tr>
<td></td>
<td>Somewhat satisfied</td>
<td>82</td>
<td>29%</td>
</tr>
<tr>
<td></td>
<td>Somewhat dissatisfied</td>
<td>30</td>
<td>11%</td>
</tr>
<tr>
<td></td>
<td>Very dissatisfied</td>
<td>12</td>
<td>4%</td>
</tr>
<tr>
<td>Opportunity to be creative</td>
<td>Very satisfied</td>
<td>118</td>
<td>42%</td>
</tr>
<tr>
<td></td>
<td>Somewhat satisfied</td>
<td>91</td>
<td>33%</td>
</tr>
<tr>
<td></td>
<td>Somewhat dissatisfied</td>
<td>33</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>Very dissatisfied</td>
<td>15</td>
<td>5%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Very satisfied</th>
<th>Somewhat satisfied</th>
<th>Somewhat dissatisfied</th>
<th>Very dissatisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>62</td>
<td>109</td>
<td>60</td>
<td>27</td>
</tr>
<tr>
<td>n = 280</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance between work and non-work life</td>
<td>83</td>
<td>116</td>
<td>49</td>
<td>8</td>
</tr>
<tr>
<td>n = 278</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opportunity to contribute to the greater good</td>
<td>133</td>
<td>70</td>
<td>37</td>
<td>19</td>
</tr>
<tr>
<td>n = 281</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opportunity for career advancement</td>
<td>76</td>
<td>114</td>
<td>54</td>
<td>13</td>
</tr>
<tr>
<td>n = 279</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work that reflects my personality, interests, and values</td>
<td>129</td>
<td>79</td>
<td>32</td>
<td>17</td>
</tr>
<tr>
<td>n = 279</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall job satisfaction</td>
<td>118</td>
<td>106</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>n = 280</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Information that the School of the Arts has gathered for the past few years makes it clear that increased funding (from both state and private sources) is necessary to support the School's educational and cultural programming. Detailed information about the School’s development activities appears in the Development portion of this report. The Dean, Associate Dean, and Senior Development Officer will use the data to modify the budget for the Dean’s Excellence Fund and to develop the Senior Development Officer’s work plan for the 2016 – 2017 year.

To assess research, the School of the Arts focused on projects in which the faculty engaged with support from the Dean’s Excellence Fund. From April through June of 2016, the School supported scholarly/creative research projects of eight faculty with funding from the Dean’s Excellence Fund. These projects included travel to Europe to conduct research for a forthcoming book; travel to the Association for Theatre in Higher Education annual conference to present a paper; preparations for a group exhibition in North Carolina; attending the Voice Foundation’s 45th annual symposium to present a paper; and travel to Cremona, Italy, to attend the Cremona International Music Academy and Competition with two students and to conduct masterclasses.
Of the eight scholarly/creative research projects that benefitted from funding from the Dean’s Excellence Fund in the 2015 – 2016 year, three involved an international component (travel to Europe to conduct research for a forthcoming book; travel to Cremona, Italy, to participate in an international competition, and travel to Oxford to discuss the publication of a new text). The level of support for each project ranged from $200 to $500, and the projects were scheduled to take place from June of 2016 to September of 2016. The 2015 – 2016 year was the first cycle for assessing research in this manner. The data that the School gathers over the next few years will be useful for budgeting.

STUDENT AND ALUMNI ACCOMPLISHMENTS

As noted earlier in this document, the Strategic National Arts Alumni Project (SNAAP) is a comprehensive, national survey of arts alumni. In response to the 2015 survey’s question asking how relevant their arts training is to their current primary occupation, 31% of the School of the Arts’ respondents selected “very relevant,” 22% of the respondents selected “relevant,” and 24% of the respondents selected “somewhat relevant.” These percentages are similar to those for respondents from a consortium that includes institutions that are members of the International Council of Fine Arts Deans (ICFAD), of which the School of the Arts is a member. For that group, 35% of the respondents selected “very relevant,” 19% selected “relevant,” and 21% selected “somewhat relevant.”

In response to a question about their “overall job satisfaction,” 42% of the School’s respondents selected “very satisfied,” and 38% selected “somewhat satisfied.” Responses for the ICFAD consortium were 41% “very satisfied” and 37% “somewhat satisfied.”

Many survey respondents, particularly those who graduated twenty years or more ago, indicated that they would have benefitted from more “real world” preparation, including training in budgeting, portfolio development, and planning, during their time at the College. Even so, respondents’ comments pertaining to how their training is relevant to their current work included these statements:

*Cohort and Statement*

2015 - I work in museums and my classes on fundraising, development, and policy were incredibly helpful. I wish I had taken more art history classes or that there had been classes available for various museum jobs (classes on conservation, museum management, etc) but my major and my internships facilitated a good amount of real world learning as well.

2014 – My arts training may seem irrelevant, but this is so NOT true! My study of anatomy and the human body has greatly helped me as a nurse.

2013 – My arts training is relevant to my career because it has helped me with thinking outside the box, training new employees, connecting with customers, and hard working skills and memorization.
2012 – I was trained in music, but now work in video (while still doing some music work in the side, and sometimes in addition to my video work). Believe it or not, almost all of the lessons translate very well. The School of the Arts taught me how to learn in an artistic environment, work with artists, and manage creative projects. Those lessons will always serve me well.

2011 – Arts training is relevant in that it gave me a base knowledge to work within the performing arts/music industry.

Responses from alumni who graduated in earlier years, some before the College formed the School of the Arts, included these statements:

Cohort and Statement
1993 – My training as an actor translate (sic) directly in my work as a trial attorney/litigator. Arguing in court and presenting evidence in trial have a lot in common with performing theatre. Also, my training as a stage manager have (sic) assisted me with the organization and development of cases.

1991 – As an executive of a major performing arts organization, the fundamentals provided at the College were solid. These fundamentals provided the base of knowledge. These skills are relevant to inform all decision (sic) moving forward.

1987 – Important skills practiced in college that are relevant to my current position include research, writing, critical thinking.

1982 – Helped me to be creative problem solver.

1981 – analytical, critical thinking. leadership speaking skills/presentation skills/writing skills

Survey respondents identified a wide variety of job titles/descriptions for the positions they hold currently, including:

Non-Equity Stage Manager, Berkshire Theatre Group
Recruiting Coordinator
Registrar of a Music, Dance & Arts Conservatory
Studio Assistant
Box Office Manager, Spoleto Festival USA
Clinical rotations in Durham, NC hospitals
Director of Admissions
Assistant Gallery Director
English Language and Cultural Assistant (in Spain)
Account Executive
Pianist
Many of the School of the Arts’ alumni work in areas that allow them to influence public policy. Through the work that they do with foundations, museums, and educational and cultural organizations, the School’s alumni are able to use their skills in support of the greater community. For example, Theatre alumnus John Paul Schutz works for the United States State Department and has served in Belgrade, Serbia; Islamabad, Pakistan; and Asmara, Eritrea. Arts Management alumnus 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. He also is the National Representative to
Eurimages, the Council of Europe fund for the co-production, distribution and exhibition of European works of cinema.

In April of 2016 Delancey Nelson became Volunteer Program Assistant at Partnerships for Parks in Baltimore, Maryland. Alex Howle works in the Preservation division of the City of Charleston’s Office of Planning, Preservation and Sustainability. Jason Crowley was Preservation Director for the Society for the Preservation of Long Island Antiquities until June 2016, at which point he returned to Charleston to be a Project Manager with the Coastal Conservation League, where he is engaged in conservation advocacy.

In Washington, D.C., Arts Management alumna Meredith Kablick is a Registration Assistant in the Office of the Registrar at the National Gallery of Art. Prior to taking that position in May of 2016, she was 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 Director of Communications and Audience Development for the Oakland Museum of California in Oakland, California.

Arts Management alumnus Vanceto Blyden is a teacher in Charlotte, North Carolina, through Teach for America. Prior to taking that position, he was an Education Associate with Young Audiences/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. That foundation has awarded over 4,100 grants totaling over $65 million to artists in seventy-seven countries since its inception in 1985.

Arts Management alumna Alexandra Cole is Program Coordinator at Dharma Publishing in Cazadero, California. In New York, Music alumnus Greg Joye is the Worldwide Director of Development for the American Friends Musée d'Orsay. Also in New York, Theatre alumna Danielle Ventimiglia is Production Stage Manager for American Ballet Theatre. Studio Art alumna Elizabeth Stehling is Digital Marketing Coordinator at Kansas City Ballet in Kansas City, Missouri. She began that position in January 2016. Prior to that time she served as Program Director for The Kimmel Harding Nelson Center for the Arts in Nebraska.

Anthony Riederer, a Historic Preservation and Community Planning (HPCP) alumnus, is now working in Salt Lake City, Utah, as the Principal Planner for that city. Fellow HPCP alumna Sarah Berger is the Executive Assistant to the Chief Marketing Officer at the National Trust for Historic Preservation in the nation’s capital.

Starting in fall 2016, alumna Hayley Barton, who majored in both Art History and Arts Management, will be an Advanced-Level Intern for the Smithsonian American Art Museum, where she will gain experience working in three different offices over the course of a year. Alumna Margaux Williams, who majored in Studio Art and had a double minor in Art History and Biology, will begin teaching art at Armstrong Elementary School (with the Friendship Public Charter School system) in Washington, D.C., in fall 2016.
In South Carolina, alumni of the School of the Arts play significant roles in government, education and non-profit organizations. Music alumnus Van Broad is Community Development Director for the City of Mauldin. His previous position was Director of Economic Development and Director of the Younts Center for Performing Arts in Fountain Inn. Theatre alumna Bea Walters Smith is Director of Development and Foundation Scholarships at USC Upstate, and Arts Management alumna Liz Mester is Director of Communications and Engagement at Wings for Kids in Charleston.

The South Carolina Arts Alliance, a statewide arts advocacy organization, selected GP McLeer, Jr., a 2010 Arts Management graduate, as its new Executive Director, effective July 1, 2016. Prior to taking on that responsibility, GP was the Administrator of the Office of Cultural Affairs in Mauldin, South Carolina. In May of this year the School of the Arts recognized GP with the Young Alumnus Award. (See more information about him below.)

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 serves as co-director of the Indie Grits Film Festival at the Nickelodeon Theatre.

In June 2015 Arts Management alumna Maggie Hendricks became the Strategic Advancement Manager at the South Carolina Aquarium. Before that time she was the organization’s Corporate and Foundation Relations Manager. She also is a member of the South Carolina Arts Alliance’s board of directors.

Arts Management alumna Emily Gould is the Marketing Manager at Midlands Technical College in West Columbia, South Carolina. Prior to taking that position in December of 2015, she was the External Relations Manager for the South Carolina Policy Council.

Alumni who pursue careers in the performing and creative arts have developed impressive credentials. Music alumna Florencia Di Concilio lives in Paris and is an established figure in film music. For example, she was a composer for Becoming Zlatan, a documentary “portrait of the young Zlatan Ibrahimović, on the brink of a glorious soccer career in 1999.” The film was part of the program for the International Documentary Film Festival Amsterdam in November 2015, and was included in programming for other festivals in Sweden, the Netherlands, Finland, Poland, Russia, Denmark and the United Kingdom from January through June 2016. Becoming Zlatan earned a nomination for Best Documentary Feature Film at the 2016 Edinburgh International Film Festival.

Theatre alumnus Brennen Reeves presented his one-man show, Breathe. A True Story, at the University of Florida in January 2016. Dean Lucinda Lavelli of the University’s College of the
Arts had seen the production when a group from the International Council of Fine Arts Deans was in Charleston for the 2015 Piccolo Spoleto Festival. *The Gainesville Sun* published an article about the show and quoted Dean Lavelli as follows: “This play is done in an intimate setting, a dramatization but also a true story.” She also noted that Reeves “is letting us into his life and what he has endured. It’s inspirational. It makes you value every day that you have an easy life of it with breathing.” Reeves also presented *Breathe* at Francis Marion University on April 12, 2016.

The 2015 *Yearbook for Traditional Music*, a “refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research,” published an audio review by music alumna *Laura Jane Houle* and Christopher J. Smith entitled “Traditional Music of Texas, Volume One: Fiddle Recordings from the Texas Folklife Archives.” The *Yearbook for Traditional Music* began in 1949 as the *Journal of the International Folk Music Council* and is published every December.

Theatre alumni *Michal Johnson* and *Michael Smallwood* appeared in PURE Theatre’s production of *Citizen: An American Lyric*. Alumna and Theatre/Dance Department Chair *Janine McCabe* designed the costumes for the production, which was part of the 2016 Piccolo Spoleto Festival, and senior *Kayla Robbins* was the Production Stage Manager. Kayla also was Stage Manager for PURE Theatre’s production of *Buyer and Cellar*. South of Broadway Theatre Company featured Smallwood’s play *Funny Story* in its PlayFest 2016.

Theatre alumna *Carrie Zollinger* is a scenic carpenter for Williamstown Theatre Festival in Williamstown, Massachusetts. *Laura Rikard* is Assistant Professor of Acting/Directing in the
Department of Theatre Arts at the University of Miami, and fellow Theatre alumna Ashley Gennarelli is a Marketing Associate at American Conservatory Theatre in San Francisco.

From January 23 through February 20, 2016, The Foundry Theater in New York presented the world premiere of *O, EARTH*. The production, which broadwayworld.com noted continued the theatre’s “tradition of producing theater laced with radical politics by artists and thinkers at the forefront of experimentation,” included Theatre alumna Donetta Lavinia Grays. In 2011 the School of the Arts presented her with the Young Alumni Award.

Another Theatre alumna who was the recipient of a Young Alumni Award in 2011 was Margaret Anne Florence. She appeared in the pilot and episode #1.6 of “The Everything Show” in fall 2015.

Studio Art alumnus Jonathan Brilliant has maintained a busy schedule creating site-specific sculptures around the country. In March 2016 he created The Stir Piece for the Taubman Museum of Art in Roanoke, Virginia. The work was part of a two person exhibition at the Museum, and it took eight days to complete.

Victoria Guglielmi is E-Commerce Coordinator at Celedon at Home, which has its flagship store in Mount Pleasant. Charleston Art Brokers, which represents “established and emerging fine art painters and photographers,” is an agent for her work.

In September 2015, Arts Management alumna Halle Rubnitz became Public Relations Coordinator at Neilie S. Dunn Public Relations in Savannah, Georgia. Prior to taking that position, she was the Marketing and Patron services Associate for the Savannah Music Festival. Art History alumna Megan Elizabeth Harris now fills that position.

Art History alumna Sidney Weinstein works as the Gallery Manager for the Barbara Mathes Gallery in New York. The gallery was founded in 1978 and specializes in modern and contemporary work. Another Art History alumna, Giovanna Quattrone, is Graduate Admissions Assistant at Sotheby’s Institute of Art in New York.

Arts Management alumnus Mark Owens worked as the Assistant Talent Buyer for Dead Nation Presents, a national event company based in Portland, Oregon, until October 2015. He now is a freelance talent buying and booking agent and teacher of English in the Xuhui District of Shanghai, China.

Alumnae Lauren Greenwald, Allison Koch, Hirona Matsuda, Emily Meisler, and Sarah Mosteller were among other artists affiliated with the School of the Arts who presented their work in ArtFields in 2016. (ArtFields takes place in Lake City, South Carolina, and features awards totaling more than $100,000.) Alumnus Townsend Davidson also exhibited his work at ArtFields in 2016, and Charleston’s *Art Mag* included an article about him and his work in its spring 2016 issue.
Emily Rigsby, who majored in both Studio Art and Art History, is Director of Arts at the Vendue Hotel in Charleston. Art History alumna Mary McGetrick is Preconstruction Manager for ERC Building Co. in Rogers, Arizona.

Alumnus and adjunct faculty member Quentin Baxter performed with René Marie and Freddie Cole during the 2016 Spoleto Festival USA and continued performing with them in the following months at venues such as the Garth Newel Music Center in Virginia, Scullers Jazz Club in Massachusetts, and the Deer Island Jazz Festival in Maine. In 2011 the School of the Arts presented Quentin with its Alumni Award of Achievement.

The Aspen Music Festival invited violinist Yuhong Tu to take part in its program in the summer of 2015. He now is pursuing graduate studies at Peabody Conservatory.

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 wrote the score for a December 2015 production of The Little Match Girl at the Sottile Theatre in Charleston. She also performed for the 2016 Piccolo Spoleto Festival’s Spotlight Concert Series.

Music alumnus Jose Lemos maintains an active international performance schedule. On September 27, 2015, he performed through the auspices of Pegasus Early Music, which “presents an annual series of concerts by world-class performing artists,” in a program entitled French Café. It featured French Medieval and Renaissance music.

Theatre alumnus Peyton Pugmire is the Associate Director of the Theatre Division at Boston Conservatory. In November 2015 he directed William Golding’s Lord of the Flies for the Boston Conservatory. Jessica Simkins, who studied Theatre and Arts Management during her
time at the College, is the General Manager of Inis Nua, a Philadelphia theatre company. She also is the Production Manager for Delaware Shakespeare Festival.

Several students and alumni received accolades and positive critical and media notice during the year. Within the College of Charleston, Theatre major Clyde Moser was the recipient of the ExCEL Safe Zone Advocacy Award, and another major from the department, Claire Ahlin, was the recipient of the Outstanding Student ExCEL Award for the School of the Arts. She also was the recipient of a MAYS grant for digital rendering and had several offers for graduate study and employment. She has deferred attendance at Boston University’s MFA program in lighting design until fall 2017.

Evan Linder appeared in Steppenwolf Theatre Company’s production of his play, Byhalia, Mississippi, which closed yesterday. A reviewer from the Chicago Tribune wrote that the play “felt like an important play of reconciliation.” The play was the recipient of three 2016 Joseph Jefferson Awards (including the award for New Work), which acknowledge “excellence in theatre in the Chicago area.” In May of this year the School of the Arts recognized Evan with the Alumni Award of Achievement. (See more information about him below.)

Charlie magazine named Chambers Austelle, a 2012 Studio Art graduate, one of Charleston’s “Fifty Most Progressive” in May 2016. She also was the winner of the Best in Show prize for the 2016 Piccolo Spoleto Juried Art Exhibition at the City Gallery. An interview with Greg Colleton, the exhibition juror, is at http://etvradio.org/post/piccolo-spoleto-juried-art-exhibition-city-gallery-charleston#stream/0. In the interview he discusses her work.

David Lee Nelson, a Theatre alumnus, was teaching in the Department of Theatre and Dance as a member of the adjunct faculty, but he moved to Atlanta in the summer of 2016. In March 2016 The Post and Courier published an article about him which covered the premiere of his comedy A Sudden Spontaneous Event at PURE Theatre in the same month. A Charleston City Paper review of the production referred to it as a “whip-smart and seriously funny new show.”

During the prestigious Kennedy Center American College Theatre Festival Region IV Conference, which the School of the Arts’ Department of Theatre and Dance hosted in February 2016, theatre student Karen Burch received an honorable mention for her set design for Lovers and Players. Burch also won an award from The Stagecraft Institute of Las Vegas which includes an all-expense paid trip to Las Vegas for a week of studies in the areas of theatre design and emerging technology. Equally exciting is that her set design for The Tempest won First Place in the David Weiss/SETC Award for design projects. Theatre major Krista Grevas was one of only eight Leadership Fellows chosen throughout eight regions for the National Kennedy Center American College Theatre Festival.

Also in February, the Music Department hosted the National Association of Teachers of Singing competition, and several students won recognitions during the event. Courtney Pourciaux won First Place in the Third Year College/Independent Studio Women competition. Taylor Moody won First place in First Year College/Independent Studio Women, while McKenzie Anderson won First place in the Second Year College/Independent Studio Women competition.
Several other students received additional honors during the competition. **Josh Avant** and **Joseph Tan** each received a Certificate of Distinction for Fourth/Fifth Year College/Independent Studio Men. **Madison Anderson** received a Certificate of Distinction in Third Year College/Independent Women, and **Dale Bennett** received a Certificate of Distinction for Third Year College/Independent Studio Men.

**Omar Valencia** and **Bates O’Neal** received Certificates of Distinction in Second Year College/Independent Studio Men. **Rebecca Travis** received a Certificate of Distinction for First Year College/Independent Studio Women, and **John Small** received a Certificate of Distinction for First Year College/Independent Studio Men.

**Brandon Brooks**, a percussion major in the Music Department, was one of the stars of the Interdisciplinary Center for Applied Technology (ICAT) entrepreneurial program in the School of Business. (The ICAT Program consists of teams of three people – one from the business school, one from science and math, and one from arts and humanities – who compete for a $10,000 prize for the best entrepreneurial idea.)

Dance student **Victoria Kabernagel’s** recent choreographic work, *The Path to Resurrection*, received first place at Charleston’s inaugural Fuse Festival in March 2016.

**School of the Arts Alumni Awards Recipients**

During the annual awards ceremony on Thursday, May 5, 2016, the School of the Arts made its sixth 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.
The Alumni Award of Achievement honors those alumni who have made significant achievements in their careers. In 2016 the School honored two distinguished alumni who excel in their discipline. Evan Linder, a theatre major, now works in Chicago as a playwright, actor and director. He is a founding member and Co-Artistic Director of The New Colony in Chicago. He also teaches playwriting at the University of Chicago. His work consistently attracts critical and popular attention, from FRAT, his first play produced in Chicago, being named as one of the Best of 2009 in the Chicago Tribune, to the recent success of his new play, Byhalia, Mississippi, which had simultaneous world premiere productions on January 8, 2016, at theatres in Chicago, Toronto, Memphis and Charleston. A few of his other accolades include receiving Best Overall Production at the 2012 NYC International Fringe Festival for his play 5 Lesbians Eating a Quiche and inclusion in Chicago Magazine’s Power List of Theatre Scene Stealers.

In 2015 Linder created the New Colony’s Writers Room, which is an educational program for emerging Chicago playwrights. Looking ahead to the summer of 2016 Linder will direct the world premiere of William Glick’s Kin Folk for The New Colony, and will reprise his role as Jim in the remount of his play Byhalia, Mississippi at Steppenwolf Theatre Company.

Bob Snead graduated from the College of Charleston in 2002 with a BA in Studio Art. Soon after he formed Redux Contemporary Art Center in Charleston and remained founding director of the organization until 2005 when he left to pursue graduate studies at Yale University School of Art. After receiving his MFA in painting and printmaking in 2007, he helped form the traveling artist collective Transit Antenna and spent the next two years developing community based art projects across North America. In 2011 he and fellow alumnus Seth Gadsden received the School of the Arts’ inaugural Alumni Award for Service in honor of their extensive work in the local arts community and their work to establish Redux.

Snead has served as a board member of the New Orleans Contemporary Art Center, an art advisory board member for St Claude Main Street, and Foundations Professor at Loyola University. He currently continues a rigorous studio practice in New Orleans, where he is Executive Director of Press Street & Antenna Gallery, an organizer of the Hand-in-Glove Conference, and a board member of Common Field, a new national service organization for artist centric Projects and Spaces.

The School of the Arts established the Alumni Award in Philanthropy to honor alumni and community members who have made significant contributions not only to the School of the Arts, but to the arts as a whole. Lisa Decker Roy graduated from the College of Charleston in Communications, but soon became more involved with the arts and returned to the College of Charleston to complete a degree in Arts Management. She interned with the Office of Cultural Affairs for the City of Charleston and then went onto to serve as the Membership Coordinator for the Halsey Institute of Contemporary Arts (HICA) for a number of years.

She developed a great appreciation for the impact of philanthropy and, not long after leaving her position at the Halsey, Decker began to give back to the School of the Arts. She has made a major gift commitment to the both the School and HICA, and her immense generosity has endowed funding that will continue to benefit students and faculty of the School of the Arts for years to come.
The Young Alumni Award recognizes those alumni under the age of 35 who show promise in their careers. In 2016 there were two recipients of the award. Tanya Garcia is a documentary photographer and multimedia artist who used her major in Psychology and minors in Studio Art and Spanish to engage and build communities through the arts. In 2014 she completed her MFA in Community Arts at the Maryland Institute College of Art and went on to become the first Creative Alliance Community Art Fellow supported by the Robert W. Deutsch Foundation.

During her fellowship, Garcia produced, organized and assisted in community programs that focus on the arts and diversity. As part of the fellowship, Garcia secured a commission to curate a traveling exhibition honoring the stories of unaccompanied immigrant youth from Central America. She also is a co-founder of the Oak Hill Center for Education and Culture and HYRSTERIA Zine, a publication featuring theme based issues that highlight upcoming and established artists in the Baltimore area.

G.P. McLeer is quickly becoming a leader in the arts in South Carolina. After earning a degree in Arts Management with a minor in Theatre, he secured a leadership positions Mauldin, South Carolina, as Administrator of the Office of Cultural Affairs for the City of Mauldin. Because he was the first person to hold that position, McLeer was responsible for developing the framework for the Office of Cultural Affairs along with its mission and vision.

During his tenure with the Office of Cultural Affairs, McLeer was responsible for leveraging the cultural and artistic assets within the community for the purposes of economic development and quality of life improvement. He managed a venue that hosted more than 1,500 events annually, coordinated community festivals, and guided officials on creating public policy which benefits the arts.

McLeer was responsible for starting the Railroad Concert Series, an annual free concert series featuring national and local acts, and he created the Mauldin Public Art Trail, an ambitious 10-year continuous cycle of public art installations in the community. He also managed all City of Mauldin marketing and provided input on projects and initiatives before the City’s Economic Development Team. As the 2015 – 2016 year drew to a close, the South Carolina Arts Alliance (SCAA) announced that McLeer would be the new Executive Director for the SCAA at the start of the 2016 – 2017 year.

SCHOOL OF THE ARTS HIGHLIGHTS

Data that the School of the Arts gathered for the 2015 – 2016 assessment cycle indicates that the School of the Arts presented just over 180 lectures, exhibitions, recitals, theatrical productions, and other events during the year. Some of these events were single presentations, while others were part of series or production runs. Many of these events were available to students, faculty, staff and members of the community at no admission charge. The estimated number of art experiences that the School of the Arts presented during the year totaled 219,043.
A sampling of attendance numbers indicates the popularity of the School of the Arts’ educational and cultural programs:

- **Young Contemporaries**  2,192
- **The Secret Garden**     1,630
- **International Piano Series**  1,122
- **Art History/HPCP Lectures**  888
- **Stelle di Domani Series**   739
- **Young Artists Series**     847
- **OPEN**                    2,000
- **Erwin Redl: Rational Exuberance**  2,270

While some events yielded audience numbers that were smaller than those of the same or similar events in the previous year, overall attendance was good. The 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.

It is important to note that the number of people that the School’s programs reached during the year was much greater than the total audience for scheduled events. For example, 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 repeatedly over the course of the year, bringing the College and the School of the Arts to the attention of listeners in South Carolina and beyond. Also, students who enrolled in an Arts Management Maymester class had the opportunity to work with artists and arts managers during the production of “Spoleto Today,” which SC/ETV Radio broadcast during Spoleto Festival USA and the Piccolo Spoleto Festival.

As in the relationship with SC/ETV Radio, the School of the Arts formed partnerships with several agencies 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 Yard to introduce the community to the performance and program schedules of area arts organizations. The School hosted auditions for the Governor’s School for the Arts and Humanities, and other organizations with which the School worked to present events were PURE Theatre, the Archaeological Institute of America, the Charleston Symphony Orchestra, Spoleto Festival USA, and the MOJA Festival and the Piccolo Spoleto Festival (which are productions of the City of Charleston’s Office of Cultural Affairs).
The School of the Arts lost one of its most beloved benefactors, John A. Zeigler, Jr., when he passed away in his Charleston home on October 2, 2015, at the age of 103. His continuing philosophy was that each of us can - and should - make a difference in the lives of others. From endowing funds that recognize and support students who have superior talent to providing financial support for student travel to competitions, he made gifts totaling approximately $800,000 in support of the School of the Arts during the course of his life.

The impact of those gifts goes far beyond the immediate support that the funds provide for students. For example, countertenor José Lemos and composer Florencia di Concilio, to whom this report refers in the section on student and alumni accomplishments, both benefitted from scholarships Zeigler established at the College.

The School of the Arts celebrated Zeigler’s life and accomplishments with a special event on the afternoon of October 17. His family and friends joined with students, alumni, faculty and staff to mark his many contributions to the School of the Arts, South Carolina, and the world with a series of performances and a reception in Alumni Hall.

Responding to the senseless murders at Emmanuel AME, the Arts Management Program joined with the Historic Preservation and Community Planning Program, the Master in Public Administration Program, and the Joseph P. Riley, Jr. Center for Livable Communities to present *Keeping the Faith: Preservation and Documentation of Mother Emmanuel*. This panel discussion, which was free to the public, took place in the Recital Hall of the Simons Center for the Arts on November 11 and focused on management-related issues involved in the responses to the Emanuel AME shootings.

The panel addressed topics including the administration and management of funds and memorabilia, particularly how artwork and other items that visitors have left at the church are being preserved and archived, as well as policies related to acquiring material donations, volunteer management, and managing the contributions that come into the City of Charleston’s
Emanuel AME Fund. The panel included faculty from across the College of Charleston as well as representatives from the South Carolina Historical Society, the City of Charleston, and Emmanuel AME Church.

The School of the Arts celebrated its twenty-fifth anniversary during the 2015 calendar year, but the capstone event marking that important milestone was the Silver Celebration, a gala event that took place in the Gaillard Center on October 10, 2015. Aside from opening ceremonies for the Gaillard, the Silver Celebration was the first event to take place in that venue. It was a tremendous success. More than 400 people attended the Silver Celebration, which included both live and silent auctions, entertainment by the Joe Clarke Big Band, dancing, dining, and a video review of the School of the Arts’ first quarter century.

Working with co-chairs Eve Berlinsky and Cathy Marino, both members of the School of the Arts Council, a dedicated committee of volunteers and staff planned and implemented the Silver Celebration over the course of the months leading to the event. Proceeds from the Silver Celebration supported the School of the Arts in a variety of ways, including providing scholarships for students and research support for faculty.

The South Carolina Commission on Higher Education (CHE) presented the fifteenth annual Service Learning Awards on May 5, 2016. These awards recognize “exemplary contributions made by the service learning efforts of South Carolina colleges and universities and their students.” Each year the CHE uses these awards to recognize “three of the most commendable service learning projects from those nominated; one award is presented to a public four-year college or university, one to a public two-year college, and one to an independent college or university.” There were fourteen nominees in 2016.

For public four-year institutions, the College of Charleston was the recipient of the award for Unified Theatre, a Special Needs Theatre in Partnership with City of Charleston Therapeutic Recreational Services. Laura Turner, who teaches in the Department of Theatre and Dance and also leads the Master of Arts in Teaching in the Performing Arts, directs the program. Brian McGee, College of Charleston Provost, stated that the “artistic experiences provided by Unified
Theatre have provided a critical new dimension to therapeutic services for adults with Down Syndrome, autism, and physical disabilities."

The 2015 – 2016 year was the second season for the Music Department’s CofC Concerts. The series serves as an umbrella for the Music Department’s programs, including the International Piano Series, Charleston Music Fest, Magnetic South, the Second Monday Series, and CofC Ensembles. The International Piano Series, Charleston’s longest running, year-round program with a pure focus on piano, began on September 29 with a performance by James Tocco. The series continued on November 10 by presenting Greek pianist Vassilis Varvaresos. CharlestonToday.net called his performance “an electrifying display of musical skill.” Other performers in the series included Robert McDonald and Soyen Kate Lee. Each of these artists conducted master classes for piano students in the Music Department as part of their schedule in Charleston, and each of the master classes was open to the public.

The Charleston Music Fest is a series through which the Music Department brings accomplished artists to campus in order to develop new and younger audiences for chamber music and to provide educational activities which encourage, broaden and deepen appreciation of the chamber music art form. The 2015 – 2016 season included two performances, one in October and one in March. Performers included Natalia Khoma, a member of the Music Department’s faculty; adjunct faculty member Volodymyr Vynnytsky; and guest artists Solomia Soroka, Arthur Greene, and Anna Rabinova.

Working in conjunction with the Charleston Symphony Orchestra, the Music Department presents Magnetic South, a performance series that typically (but not always) features work by living composers. Magnetic South exposes students and the community to musical work that might not appear in more traditional venues. Students also have the opportunity to work with the composers in master classes that complement their classroom studies. In the 2015 – 2016 season, Magnetic South included performances in November (featuring the work of Henryk Górecki) and February (featuring music by Steven Stucky, John Harbison, and Aaron Copland).

Some of the School of the Arts’ events address issues that are pertinent to contemporary discussion. In February 2016 the Art and Architectural History Department presented a national symposium entitled “Suffragette City: Gender, Politics and the Built Environment.” (See http://blogs.cofc.edu/suffragette-city/schedule/.) Similarly, the Department of Theatre and Dance produced By the Way, Meet Vera Stark and Gay Card, with the later production being part of the Stelle di Domani Series for the Piccolo Spoleto Festival. (See below for more information about the Stelle di Domani Series.)

The Historic Preservation and Community Planning Program (HPCP) established the Albert Simons Medal of Excellence in 2010 to mark the School of the Arts’ twentieth anniversary. 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 April 5, 2016, HPCP presented the medal to Robert A.M. Stern, who is the J.M. Hoppin Professor of Architecture and Dean of the Yale School of Architecture.
Stern’s work is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Deutsches Architekturmuseum, Centre Pompidou, the Denver Museum of Art, and the Art Institute of Chicago. In 1976, 1980, and 1996, he was among the architects selected to represent the United States at the Venice Biennale, and he served as Chair of the International Jury in 2012. In 1986 Stern hosted “Pride of Place: Building the American Dream,” an eight-part, eight-hour documentary television series aired on the Public Broadcasting System. The presentation of the medal included an interview with Stern in the Recital Hall of the Simons Center for the Arts and a reception in historic Alumni Hall.

The Arts Management Program and its Music Industry concentration benefit from the guidance and insight of Mark Bryan, guitarist for Hootie and the Blowfish and, with his fellow band members, recipient of a 2016 Elizabeth O’Neill Verner Award. 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 In the Mix session of the 2015 – 2016 year, Touring From the Artist’s Perspective, took place on September 21 and featured Tim Nielsen, Bass Player for Drivin’ n Cryin’; Chris Carney, Business Manager and Tour Accountant for Hootie & the Blowfish and Darius Rucker; and Anderson Knott, Production and Tour Manager’s Assistant, Hootie & the Blowfish and Darius Rucker. Other sessions took place on October 26, November 16, February 15, March 21 and April 18. Those sessions’ topics were Media in Music, Subscription Streaming: The Future of Music Distribution, Touring: Agents & Promotion, Mastering with Vlado Meller, and Live!. Speakers included music producers and directors and other industry insiders.

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 2016 festival season, *Erwin Redl: Rational Exuberance*, brought just under 3,000 people to the campus to view Redl’s installations. His work has appeared in the 2002 Whitney Biennial and the Austrian Pavilion at the 2008 World Expo in Zaragoza, Spain.

HICA originates many exhibitions that travel to venues across the country. For example, in the 2015 – 2016 year, *Renee Stout: Tales of the Conjure Woman*, was on view at the Kalamazoo Institute of Arts in Kalamazoo, Michigan, from July 23 through October 23, 2016. The exhibition had premiered at HICA in October of 2013.

HICA developed an exhibition of photographs by Yaakov Israel, *The Quest for the Man on the White Donkey*, and presented it in the fall of 2014. From September 3 through November 26, 2015, the exhibition was on view at the Richard E. Peeler Art Center at DePauw University in Greencastle, Indiana. Another exhibition, *The Paternal Suit: Heirlooms from the F. Scott Hess Family Foundation*, premiered at HICA in the fall of 2012. After it closed in Charleston, it traveled to several venues and completed its schedule at the Knoxville Museum of Art in Knoxville, Tennessee, where it was on view from August 21 through November 8, 2015.

In addition to programs such as film screenings, sessions with artists, and other events, HICA has developed the Looking to See program to bring students from area schools to the campus so that they might take part in guided tours of exhibitions with trained docents. In the 2015 – 2016 year, 1,980 individuals took part in the program. This number was well above HICA’s target number of 1,750 participants. In addition to students from area schools, several of the College’s faculty brought students to HICA to see exhibitions. (As of June 30, total attendance for HICA events was greater than 18,000.)

Many of the School of the Arts’ programs feature students’ work in the creative and performing arts. On November 23, 2015, the College of Charleston Orchestra performed in the new Gaillard Center. In addition to compositions by Tchaikovsky, the performance included selections from *Star Wars*. A reviewer for *Charleston today.net* wrote that such an event is “something very special.” The review concluded by stating:

> It was a fun evening made all the more pleasant by the fact that the hall was full of young people being exposed to a rich concert that was made available to them for free. Palpable in the room was a lively spirit, not just of youthfulness but of generosity and well seized opportunity.

> Here’s to more evenings like this in the future. Evenings that feel like celebrations of music making and all the good that comes with it.

The *Young Contemporaries* exhibition is the Studio Art Department’s annual presentation of student work. This year’s juror, Amanda Wojick, is an artist and educator based in Eugene, Oregon. In the spring semester she visited the campus to select the works that would appear in the exhibition. The faculty reviewed the works that she did not select and chose pieces to create a second exhibition, *Salon des Refusés*, which hung in the Hill Exhibition Gallery while Young Contemporaries was on view in the Halsey Institute of Contemporary Art. Both exhibitions were
on display during the month of April. Dean Morris provided the Studio Art Department with $2,000 to support the Dean’s Awards for Young Contemporaries and the Salon des Refusés.

View of the 2016 Young Contemporaries exhibition

The Music Department and the Department of Theatre and Dance presented performance series for the Piccolo Spoleto Festival, which is 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 are popular with audiences. In 2016 the Young Artists Series brought 847 people to the campus. A May 30 Post and Courier review of the Series’ Go Baroque program stated that the day’s vocalists had presented “a fine demonstration of the vocal departments’ (sic) current cache of talent.” The review concluded by referring to a performance by violinist Yuhong Tu, who “stole the show” and offered “a promising (and well-attended) start to the Young Artist (sic) Series.”

The Department of Theatre and Dance’s Stelle di Domani Series features students, alumni and faculty in several productions during the festival season. The 2016 season included productions of Gay Card (references to which appear earlier in this document), Play What is Not There, Under the Lights, With These Words, and The Todd McNerney National Full-length Play Competition Play Reading Series. Together these productions brought 789 people to the campus during the course of the festivals.

Over 4,600 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 2015 – 2016 year, students presented the children’s opera, Jack and the Beanstalk. The venues for these
performances included Charleston County schools, area private schools, and the main branch of the Charleston County Library (for the 2016 Piccolo Spoleto Festival).

From May 31 through June 4, 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 2016 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. Dean John Crawford-Spinelli of Kent State University and Dean Raymond Tymas-Jones of the University of Utah brought groups to Charleston for the event.

The group’s itinerary included a presentation of the Spoleto Festival USA Chamber Music Series; the world premiere of Gay Card (see the references to that production in the section on diversity), which was part of the Department of Theatre and Dance’s Stelle di Domani Series for the Piccolo Spoleto Festival; and the Music Department’s Young Artists Series, which also was part of the Piccolo Spoleto Festival. The participants also enjoyed a tour of the exhibition in the Halsey Institute of Contemporary Art and toured the College of Charleston campus.

**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. With the selection of architects in 2013, the School became energized by the prospect of moving ahead with the renovation of the building. Other
campus projects have delayed the project so that the starting date now is at some point in late 2018. It should be possible to regain momentum for the project once the School is able to move ahead with planning, which will include making preparations for use of swing space during the period of the renovation.

There is a real need for additional full-time staff within the School, most notably in the Arts Management Program. The 2016 – 2017 year will begin with the Arts Management position becoming a full-time, temporary position. This change is very welcome, but the program needs the stability of a full-time, permanent position. Looking to the School’s administration, the addition of a full-time line for an events manager (who also would oversee scholarships and related programs) would improve operations.

Salaries and salary compression continue to be 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. New faculty are beginning their employment at the College at salaries that are close to, if not greater than, those of their colleagues. Such discrepancies can reduce cohesion within units, produce resentment among the faculty and staff, and encourage some people to look for positions outside the institution.

Last year the School of the Arts participated in the Strategic National Arts Alumni Project (SNAAP), an online survey of alumni from more than 250 arts programs in a diverse set of institutions across the continent. A total of 39,574 individuals responded to the survey. Of the School’s alumni who responded to the survey, 345 completed their undergraduate degree at the College of Charleston, and 94% rated their overall experience at the School of the Arts as having been either “excellent” or “good.”

While these responses indicate that a majority of alumni are pleased with their experience at the School of the Arts, 11% of the respondents indicated that they were “uncertain” that they would attend the School if they could start over again. This number compares favorably with the responses of survey respondents from two comparison groups, for which the response of “uncertain” generated a rate of 14%.

One reason for the “uncertain” response to the question about starting over again may rest with alumni experiences with internship opportunities and career education. When rating their satisfaction with “opportunities for degree-related internships or work,” 22% of respondents were “somewhat satisfied” and 31% were “very satisfied.”

Response rates for the same question were 22% and 24% “somewhat satisfied” and 16% and 17% “very satisfied” for the two comparison groups. When rating their satisfaction with “advising about career or further education,” 32% of respondents were “somewhat satisfied” and 22% were very satisfied.” For the same question, response rates for the two comparison groups were 29% “somewhat satisfied” and 14% “very satisfied.”

That the School of the Arts compares favorably with the two comparison groups in the SNAAP report is a good indication of the quality of the School’s programs. At the same time, the School
will use data from the document to inform discussions about the curriculum and related programs (such as internships) in the 2016 – 2017 year.

As if anticipating some of the results of the SNAAP report, the School of the Arts has been placing more and more emphasis on internships, student research, and study abroad for some time. Donor support for such programs has grown over the past few years, but there is much more that can be done in all of these areas. With staff changes and sabbaticals causing some disruption, the nascent relationship with the Bristol Old Vic faltered somewhat in the 2015 – 2016 year; however, it is just such relationships that can facilitate recruiting new students and bring national and international attention to the School of the Arts.

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

**Opportunities**

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

- 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.

- The School of the Arts has good donor relationships and, with a successful Senior Development Officer, was a full-participant in the *Boundless* campaign. (For two successive years the School of the Arts has generated more than $1.5 million in gifts and pledges, and contributions to the School’s Dean’s Excellence Fund yielded more than $63,000 in the 2015 – 2016 fiscal year.)

- Developing stronger ties between the Sottile Theatre and the School of the Arts (programming, internships, etc.) could produce significant benefits for both divisions of the College.

- A growing base of successful alumni, such as actor and playwright Evan Linder, painter Brian Rutenberg, and jazz drummer Quentin Baxter, speak to the quality of the School of the Arts’ programs and generate media coverage that can enhance efforts to attract new students to the School.

- Addressing issues that the SNAAP report highlights (advising, career development, internships, etc.) may provide the School of the Arts with opportunities to enhance its curriculum and to become more attractive to potential students.
• The School of the Arts’ record in securing grants from agencies such as the National Endowment for the Arts and the South Carolina Arts Commission, as well as foundations and other organizations, serves as an imprimatur of quality and attracts support from individual donors.

• Collaborative relationships (such as the one that the School continues to pursue with Bristol Old Vic) can position the School among leading institutions in the nation and provide students with unique opportunities that enhance their education.

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

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 and expected cost increases.

• 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 of the Arts, especially for senior faculty and staff. As salary inequities increase, talented, productive faculty and staff may seek employment elsewhere.

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

• The School of the Arts needs to secure 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.

• Developing meaningful programs that complement the curriculum and address career training will take both time and faculty support.
• The School of the Arts needs additional funding to support faculty and staff research and development.

• There is a continuing need for increased operating funds for the School of the Arts’ educational and cultural programs.

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

In 1919 Alfred Hutty, a noted artist who was prominent in the Charleston Renaissance, was traveling to Florida in search of a winter studio. When his train stopped in Charleston, he sent the following message to his wife: “Come quickly. Have found Heaven!” Located within a city that many visitors and residents continue to regard as a heavenly location, the School of the Arts is well-situated to take advantage of opportunities and to overcome challenges that may appear as it moves into the next quarter-century of its existence.