Cover design for the spring 2017 Calendar of Events by Nandini McCauley
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

In 1919 Alfred Hutty, who became a noted figure in the Charleston Renaissance, was traveling to Florida in order to establish a winter studio. After his train stopped in Charleston, he sent the following message to his wife: “Come quickly. Have found Heaven!” Located within a city that national and international publications, visitors and residents rank as one of the world’s most desirable communities, the School of the Arts is well-situated to take advantage of opportunities and to overcome challenges by working within the context of the College of Charleston’s Strategic Plan. In doing so, the School benefits students, the College, and the region.

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

One-on-one instruction in music, theatre, dance and studio art is the norm, and students who enroll in the School of the Arts’ classes work closely with their faculty in these disciplines as well as with faculty in art history, arts management, and historic preservation. The faculty serve as 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 and Canada. The School of the Arts took part in the survey in 2015, and survey results became available in May of 2016. In addition to the report that addresses the survey results, SNAAP shares thematic analyses of the data that it gathered with participating institutions. In February of 2017 SNAAP released one such report indicating that arts alumni who graduated recently “have better career and entrepreneurial training than those who came before them.” It also indicated that alumni who graduated “between 2011 and 2015 reported higher confidence than older alumni in their abilities to be resilient and adaptable and to recognize opportunities to advance their careers. The majority of recent alumni said their arts curriculum emphasized creativity, risk taking and innovation.”
The School of the Arts provides students with several avenues to develop the skills that can help them as they pursue their careers. For example, courses such as the ARTS 418, Senior Thesis Exhibition, can serve as a bridge between students’ undergraduate classroom/studio experience and a professional career in the visual arts. The course includes instruction in skills such as writing an artist statement, documenting artwork, and creating a personal website.

Internships can provide students with excellent experiential learning, and the School of the Arts emphasizes the importance of internships to a student’s education. In the 2016 – 2017 academic year, students held internships with area organizations such as Spoleto Festival USA, Charleston Museum/Joseph Manigault House, Historic Charleston Foundation, Drayton Hall Historic Site, Heyward Washington House, Habitat for Humanity, Bevan and Liberatos, Warren Lasch Conservation Center, and Keller Williams Real Estate.

Other organizations that hosted internships in 2016 – 2017 included Charleston County School District, Charleston Performing Arts Center, Charleston Wine + Food Festival, Charleston Symphony Orchestra, Colour of Music Festival, North Charleston Cultural Arts Department, the City of Charleston’s Office of Cultural Affairs, Palmetto Craftsman, and The Vendue Art Hotel. Outside South Carolina, students held internships with Hawaii Performing Arts Festival (Kamuela, Hawaii), LiveNation (Los Angeles), Suretone Entertainment (Nashville), Museum of Fine Arts (Boston), The Kennedy Center (Washington, D.C.), Sony Pictures (New York), La Galerie XX (Paris, France), and This is First Base (Paddington, New South Wales, Australia).
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 is a great benefit to its undergraduate and graduate programs, especially those in historic preservation and arts management. The wealth of history, culture and expertise in the area facilitates the growth of these programs.

The faculty within the Historic Preservation and Community Planning Program (HPCP), which is housed within the Department of Art and Architectural History, worked during the 2016 – 2017 year to create a Master of Arts in Community Planning, Policy and Design program. The South Carolina Commission on Higher Education and the Board of Trustees of the Southern Association of Colleges and Schools Commission on Colleges have approved the program. The program will “delve into a complex mix of issues impacting American cities from historic preservation and sustainability to public policy on urban planning and economics.”

Educational and cultural programs that the School of the Arts develops and presents are an important part of Charleston’s cultural offerings, and these programs contribute to the region’s quality of life. For example, in the spring 2017 semester the Studio Art Department offered two sculpture classes through which students created large three-dimensional works that underwent a jury process and were exhibited on-site during North Charleston Arts Fest. Students had to construct scale models of their proposed installations, and the winners participated in the festival’s public art installation via commissions from North Charleston. Go to http://today.cofc.edu/2017/05/23/cofc-students-exhibit-at-north-charleston-arts-fest/ to learn more about the works that were on view.
The Music Department's Opera Program presented fourteen performances of the children's opera *The Three Little Pigs* at Charleston County schools in the spring 2017 semester. Venues included Stiles Point Elementary, Memminger Elementary, Angel Oak Elementary, Ashley Hall, and Mt. Zion Elementary. Three additional performances of the production at the Charleston County Library were part of the 2017 Piccolo Spoleto Festival.

The School of the Arts presents two series as part of the Piccolo Spoleto Festival each year. They are the Music Department’s Young Artists Series and the Department of Theatre and Dance’s *Stelle di Domani* series. The City of Charleston Office of Cultural Affairs presents the Piccolo Spoleto Festival in May and June each year. In 2017, one of the productions within the *Stelle di Domani* series was *Between Us*, which was the department’s fourth annual collaboration with Annex Dance Company.

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

In 2010, results of an IBM survey of more than 1,500 chief executive officers from more than thirty industries in sixty countries produced some interesting results. Those executives indicated that “successfully navigating an increasing (sic) complex world will require creativity.” They ranked creativity more highly than they did “rigor, management discipline, integrity or even vision.” (See [https://www-03.ibm.com/press/us/en/pressrelease/31670.wss](https://www-03.ibm.com/press/us/en/pressrelease/31670.wss) to read an article about the study and to find a link to the full study.)

By its nature, the School of the Arts’ curriculum helps students develop their creativity, whether it be in the service of academic study or one of the performing and creative arts. By developing their creative skills, students become prepared to engage with and succeed in a world that is
undergoing rapid change. This benefit is not limited to students who major in the School of the Arts’ disciplines.

Programs across the campus, including Computing in the Arts, Asian Studies, Jewish Studies, Archaeology and Italian Studies, rely upon the School of the Arts’ faculty and curriculum. For example, Art History, Music, Studio Art and Theatre each offer courses that are requirements of the Computing in the Arts major, and the Historic Preservation and Community Planning Program’s Introduction to Historic Preservation course has links to Urban Studies.

Connecting sustainability to the classroom and life, one Theatre course gained inspiration from the One Large project that began in Pittsburgh, Pennsylvania, in 2015. Assistant Professor Vivian Appler’s Devised Theatre class chose to address the issue of gentrification in downtown Charleston. The students in the class researched and chronicled the history of minority-owned businesses and homes and used the issue of gentrification to explore connections between social, economic and environmental impacts on Charleston with awareness that it is a sustainability problem across the globe. Go to https://onelargecharleston.wordpress.com/.

Outside the classroom, divisions within the School of the Arts regularly address topics that are important to understanding the world as well as navigating the issues of our time. For example, the Halsey Institute of Contemporary Art (HICA) began the spring 2017 semester with two exhibitions that touched on multiple topics. Exit/Alive: The Art of Anthony Dominguez and Ahead of the Wrecking Ball: Ronald Ramsey and the Preservation of Charleston, were on display from January 20 through March 4, 2017.

Dominguez, who was of Native-American, Mexican and Anglo-American ancestry, became a homeless person in New York in 1993 and died in 2014. The HICA exhibition was an overview of his work. Ramsey, a native Charlestonian, created meticulous drawings over the past several decades in order to document historic structures in the city. A Charleston City Paper article about the two exhibitions is available at https://www.charlestoncitypaper.com/charleston/artists-anthony-dominguez-and-ronald-ramsey-find-creativity-in-unexpected-places/Content?oid=6431763.

HICA presented a gallery walk-through with guest curator Tom Patterson that was open to the public on January 21. To provide additional insight into the exhibition of Ramsey’s work, HICA and the Historic Preservation and Community Planning Program presented a panel discussion entitled “Unfolding Perspectives in Preservation” on Saturday, February 11. That event also was open to the public.

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

The School of the Arts presents lectures, symposia, theatrical performances, concerts, readings, exhibitions and other educational and cultural events that complement the curriculum, both within the School and across the College. The School also works 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 these 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.

Lectures that the Department of Art and Architectural History and its Historic Preservation and Community Planning Program offered in partnership with the Archaeological Institute of America are examples of such programming. These lectures had titles such as “The Islamic-Byzantine Frontier,” “Ideal and Utopian Cities of the Italian Renaissance” and “Richard III, The King Under the Car Park: The Story of the Search for the Burial Place of England’s Last Plantagenet King.” The audiences for these lectures included students, faculty, staff and members of the community.

The In the Mix series, which the Arts Management Program presents with no admission fee, focuses on the music industry. In 2016 – 2017 there were six events in the series. Mark Bryan, Artist-in-Residence in the Arts Management Program and member of Hootie and the Blowfish, served as the moderator. Speakers included music industry professionals and covered topics such as touring, subscription streaming, and promotion.
The first presentation of the fall 2016 semester, *Charleston: A Scene on the Rise*, featured Dan McCurry, Director of Charleston-Based independent label Hearts & Plugs; Matthew Potter, Program Director for two Charleston radio stations; and Charlie Walker, Partner at C3 Presents, a national promotion company. The other presentations of the fall semester were entitled *Streaming Music: The New Business Model* and *Digital Media. Touring: Agents and Promoters, Mastering with Vlado Meller*, and *Live!* were the spring 2017 semester’s presentations.

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

Securing non-state funding for educational and cultural programs is an ongoing priority for the School of the Arts. Private support for scholarships, visiting artists, and program development is one source of funding, but grants from foundations and other institutions also are important to the School’s continued growth and development. In the 2016 – 2017 fiscal year, gifts including contributions and pledges totaled $2,031,313.00, and this was the third year in a row in which the School secured a gift commitment of $1 million or more.

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 funding for internship stipends and graduate assistantships in Historic Preservation and Community Planning as well as Arts Management
- Secure an allocation of fifteen tuition abatements for the School’s departments/programs (or funding equivalent to these abatements)

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

**Modernize Facilities**
- Renovation and expansion of the Albert Simons Center for the Arts (with immediate special attention to the Robinson Theatre, the Recital Hall, and areas of pedagogical/safety concern)
- Renovation/replacement of the Chapel Theatre
- Establish permanent design studio space for HPCP (undergraduate and graduate programs)
- Establish a recording studio (for “Arts Daily,” etc.) on campus
Develop Distinctive Academic and Cultural Programs
- Secure funding to present/develop curricular/cultural programs that build upon Charleston’s rich heritage and strengthen its creative environment
- Secure additional operating support for performance and lecture series, exhibitions, etc. as well as equipment/instrument procurement/maintenance and acquisition of/upgrades to technology
- Secure funding for events/activities that raise the profile of the School and the College (production travel to Kennedy Center American College Theatre Festival conferences, choir tours, on-campus presentation of symposia/conferences, etc.)
- Locate long-term, on-campus housing for artists-in-residence and visiting scholars
- Develop/enhance undergraduate and graduate programs in Arts Management and Historic Preservation and Community Planning to meet growing demand for education in these areas

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

ENROLLMENTS AND WORKLOAD

Data from the Office of Institutional Research, Planning and Information Management indicates that more than 5,200 undergraduate students enrolled in the School of the Arts’ courses in the spring 2017 semester. More than 16% (861) of these students had declared a major within the School’s departments and programs.

Comparison of Enrollments, College of Charleston School of the Arts

<table>
<thead>
<tr>
<th>Department/Program</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>
<th>Fall 2016</th>
<th>Spring 2017</th>
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</thead>
<tbody>
<tr>
<td>ARTH</td>
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<td>790</td>
<td>759</td>
<td>750</td>
<td>676</td>
<td>680</td>
<td>716</td>
<td>683</td>
<td>743</td>
<td>736</td>
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<tr>
<td>HPCP</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>
<td>297</td>
<td>363</td>
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<tr>
<td>ARTM</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>
<td>567</td>
<td>621</td>
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<tr>
<td>ARTS</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>
<td>656</td>
<td>674</td>
</tr>
<tr>
<td>MUSC</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>
<td>1,424</td>
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<td>THTR</td>
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<td>1,349</td>
<td>1,320</td>
<td>1,390</td>
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<td>1,230</td>
<td>1,108</td>
<td>1,234</td>
<td>1,139</td>
<td>1,100</td>
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<tr>
<td>DANC</td>
<td>99</td>
<td>114</td>
<td>130</td>
<td>92</td>
<td>146</td>
<td>160</td>
<td>197</td>
<td>223</td>
<td>361</td>
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<td><strong>Total</strong></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>
<td>5,187</td>
<td>5,224</td>
</tr>
</tbody>
</table>
The School of the Arts’ 1.81% increase in undergraduate enrollments during the five-year period from spring 2013 to spring 2017 compares well with enrollment trends that the other schools on the historic campus experienced during the same period. Two schools had declines (5.37% and 6.31%) in enrollment. One school’s enrollments increased by 2.15%, while the two professional schools had the greatest increases (6.12% and 11.38%) in enrollments.

The College began to separate enrollments for Dance from those of Theatre in the fall 2012 semester, and Dance enrollments grew from 114 in the spring 2013 semester to 395 in the spring 2017 semester. The year-over-year increase for Dance from spring 2016 to spring 2017 was just over 77%.

With an increase in total enrollments of more than 70% between spring 2013 and spring 2017, Arts Management had the second greatest undergraduate enrollment growth within the School over the past five years. Historic Preservation and Community Planning grew by more than 25% over the same time period.

Through an increase of 59.37%, Dance saw the greatest percentage growth in undergraduate majors within the School of the Arts in the five-year period from spring 2013 to spring 2017, but Arts Management’s 36.60% increase resulted in eighty-two more majors studying in the program in spring 2017 than there were in spring 2013. Theatre’s majors grew by 1.58% from spring 2013 to spring 2017.

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

<table>
<thead>
<tr>
<th>Department/ Program</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
</tr>
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<tr>
<td>ARTH</td>
<td>100</td>
<td>77</td>
<td>69</td>
<td>73</td>
<td>64</td>
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<tr>
<td>HPCP</td>
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<td>126</td>
<td>124</td>
<td>122</td>
<td>106</td>
</tr>
<tr>
<td>ARTM</td>
<td>224</td>
<td>271</td>
<td>324</td>
<td>307</td>
<td>306</td>
</tr>
<tr>
<td>ARTS</td>
<td>193</td>
<td>187</td>
<td>163</td>
<td>141</td>
<td>132</td>
</tr>
<tr>
<td>MUSC</td>
<td>74</td>
<td>70</td>
<td>71</td>
<td>69</td>
<td>74</td>
</tr>
<tr>
<td>THTR</td>
<td>126</td>
<td>132</td>
<td>123</td>
<td>116</td>
<td>128</td>
</tr>
<tr>
<td>DANC</td>
<td>32</td>
<td>38</td>
<td>47</td>
<td>46</td>
<td>51</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>881</td>
<td>901</td>
<td>921</td>
<td>874</td>
<td>861</td>
</tr>
</tbody>
</table>

With undergraduate majors declining 2.27% from spring 2013 to spring 2017, the School of the Arts had the smallest decrease among the schools within the College of Charleston that saw their number of majors diminish over that five-year span of time. The three other schools that had declining majors during the period saw decreases of 4.44%, 7.45% and 14.43%.

Though they are included in counts for the School of Science and Mathematics, Computing in
the Arts majors enroll in the School of the Arts’ courses and work closely with its faculty. That program’s majors grew just over 73% in five years, increasing from fifty-two in spring 2013 to ninety in spring 2017. Because of their focus on the arts, many of these students identify with the School of the Arts even though their major is located within another school.


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

The School actively seeks to bring the best students to the College of Charleston. The faculty have taken part in recruitment events at the South Carolina Governor’s School for the Arts and Humanities and the Greenville Fine Arts Center for many years. Faculty involvement in other programs at those institutions help to raise the School of the Arts’ profile in the state. For example, cellist Natalia Khoma and pianist Volodymyr Vynnytsky presented a recital at the South Carolina Governor’s School for the Arts and Humanities on February 21, 2017.

The Department of Theatre and Dance uses participation in the South Carolina Theatre Association’s annual conference and the Southeastern Theatre Conference as opportunities to recruit majors. Both faculty and students make presentations at these conferences, bringing notice to the department and its curriculum. Similarly, student choreographers present their work at American College Dance Association conferences and similar events for professional adjudication, and students in the Theatre for Youth concentration work with local schools.

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

Within the School of the Arts, many courses support the College’s general education curriculum. At the same time, the School offers a number of courses in Freshman Year Seminar, Honors, and interdisciplinary areas across the College of Charleston. In the fall 2016 semester, the School of the Arts' faculty taught the following courses:

First Year Seminar:
- Electroacoustic Worlds: Sound in the Modern Imagination
- Borrowed, Sampled, Stolen, Remixed?
- Behind the Curtain
- The Good, the Bad, and the Ugly: 20th Century Fashion
- Exploring Your Personal Ethical Code through Theatre

Honors:
- Interdisciplinary Special Topics Humanities
- Music and Film

Bachelor's Essay:
- Small Building Preservation and Rescue
- Photographic Survey of American Suburbia

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

First Year Seminar:
- Female Action Figures on the Screen
- Theatre's Visual Language

Honors:
- Interdisciplinary Special Topics Humanities
- Performance Studies
- Small Building Preservation and Reuse
- Photographic Survey of American Suburbia

Bachelor's Essay
- Uniting Past, Present, and Future: A Study and Preservation Plan of 147 King Street

Through internships, Arts Management students apply what they learn in the classroom to their work with arts organizations and other groups. In 2016 – 2017, the Arts Management Program placed 106 majors in internships with eighty-four organizations and businesses. Of those students, twenty-five were enrolled in the program’s Music Industry concentration. They served their internships with organizations such as the Music Farm, Charleston Music Hall, and Ear for Music in Charleston. Students also worked with businesses such as LiveNation in Los
Angeles and Suretone Entertainment in Nashville. Students in Historic Preservation and Community Planning and other areas within the School also engage in significant internships with organizations such as Historic Charleston Foundation as well as architectural firms and municipal offices and cultural agencies.

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

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

**College of Charleston School of the Arts**

<table>
<thead>
<tr>
<th>Fall 2015</th>
<th>Spring 2016</th>
<th>Summer 2016</th>
<th>Fall 2016</th>
<th>Spring 2017</th>
<th>Summer 2017</th>
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<tbody>
<tr>
<td>ARTM 1</td>
<td>ARTM 1</td>
<td>ARTH 1</td>
<td>ARTH 1</td>
<td>ARTH 2</td>
<td>ARTH 2</td>
</tr>
<tr>
<td>MUSC 2</td>
<td>MUSC 3</td>
<td>DANC 1</td>
<td>ARTM 3</td>
<td>ARTM 2</td>
<td>ARTM 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HPCP 3</td>
<td>DANC 2</td>
<td>DANC 4</td>
<td>DANC 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUSC 3</td>
<td>MUSC 4</td>
<td>HPCP 1</td>
<td>HPCP 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>MUSC 5</td>
<td>THTR 1</td>
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<td>4</td>
<td>11</td>
<td>10</td>
<td>13</td>
<td>15</td>
</tr>
</tbody>
</table>

The Department of Art and Architectural History offered a course entitled Materials and Techniques of the Renaissance in the fall 2016 semester. Students in the course learned about the chemical properties of pigments that artists used 500 years (and more) in the past. Go to [http://today.cofc.edu/2016/12/16/renaissance-art/](http://today.cofc.edu/2016/12/16/renaissance-art/) to learn more about the course.

![Rebekah Compton with pigments for Materials and Techniques of the Renaissance](image)

The Music Department offered several courses that appealed to majors and non-majors in 2016 – 2017. These courses included History of Popular Music in the United States, World Rhythms, Songwriting, Music in Latin America, Musical Theatre Workshop, History of Rock

The Studio Art Department presented eight student group exhibitions as part of the ARTS 418: Senior Thesis Exhibition class, and Studio Art majors installed seven of those exhibitions. The department also hosted four visiting artists who lectured and conducted workshops for both students and faculty during the year.

One highlight from the Department of Theatre and Dance was THTR 421: Creative Drama II. Through this course students created an interactive exhibit, “Make Something Happen,” at the Charleston Museum.

In 2015 - 2016 the Studio Art Department’s faculty voted to make a series of changes to the curriculum, including making Drawing I a required course for all majors; requiring that majors attain higher, more rigorous levels of instruction by completing at least six credit hours above the 300 level; codifying requirements for independent study and internship projects; and offering students new options for required courses in Art History. These curricular changes came about through faculty discussion of assessment outcomes from the Senior Thesis Exhibition (the capstone course) reviews. The department presented the suggested changes to the Curriculum Committee in 2016 – 2017 and secured approval for them.

Discussions regarding the development of new courses and curricula are ongoing among the faculty. For example, the Arts Management Program is in the planning phase of making the student record label club, 1770 Records, a one or two-credit class similar to many music ensemble classes. The faculty are considering putting forward a proposal for Curriculum Committee review in the fall 2017 semester.

1770 Records began in the spring 2014 semester with students who completed ARTM 330: Music in the Marketplace. Heather McDonald, an experienced independent music producer and the writer/manager of the New York Times’ music industry blog at about.com, teaches ARTM 330 and oversees the work of 1770 Records. The class gives students the opportunity to select an artist, design a record release concert, develop a budget, negotiate with venues, market an event, sell tickets, design and market t-shirts, and produce the concert.

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

The Graduate School also houses the Master of Arts in Teaching in the Performing Arts. The School of the Arts has significant involvement in the program, which features a common core of rigorous courses that provide the foundation for both pedagogical study and advanced study in a performing arts specialty. The degree consists of a concentration in choral music (leading to South Carolina certification/licensure in general and choral music education for grades P-12) and a concentration in theatre (leading to certification/licensure in P-12 theatre).
In 2016 - 2017, the Arts Management faculty focused attention on developing a graduate degree in Arts Management. As part of this process, two of the faculty oversaw the work of a doctoral student at Argosy University who completed a survey design for student and employer markets during the summer of 2017. The faculty will complete the analysis of the survey in the 2017 – 2018 year, and they plan to have proposals ready for the Curriculum Committee’s review by fall 2018 with a goal of implementing the program in fall 2019.

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

The School of the Arts’ faculty and staff are active scholars, artists, administrators, designers and performers, and they are engaged with the community in several ways. This portion of the annual report provides a brief survey of their research, honors and service in 2016 - 2017.

Research and Professional Development


November of 2016 saw the publication of Neither in Dark Speeches nor in Similitudes: Reflections and Refractions between Canadian and American Jews, which Barry Stiefel, Associate Professor in the Department of Art and Architectural History, co-edited with Herman Tesler-Mabé. Stiefel also presented “Jewish Automobile Consumption in Canada During the Boycott of Ford Motor Company, 1920 – 1947” for the Association for Canadian Jewish Studies in Toronto, Canada, in May of 2017.

In January 2017 the journal Artivate published Jason White’s article “Analyzing Entrepreneurship in the U.S. Arts Sector: Identifying Arts Entrepreneurs’ Demographics and Shared Characteristics.” White, who is Assistant Professor of Arts Management, also presented a workshop for the Kennedy Center American College Theatre Festival Region 4’s conference in February of 2017. The workshop, “Introduction to Principles and Practices of Arts Management for Non-Majors,” provided participants with information about marketing, fundraising, financial management and other topics.

Rebekah Compton, Assistant Professor of Art and Architectural History, traveled to Berlin, London, Pisa and other cities in Europe to examine objects and archival documents in support of a book that she submitted to Cambridge University Press in the summer of 2017. Compton’s research also would support an essay that she is developing for The Verdant Earth in Early Modern Italian Art, a book that is under contract with Amsterdam University Press.

Marian Mazzone and Nathaniel Walker of the Department of Art and Architectural History both presented papers at the Association for the Study of the Arts of the Present’s conference entitled Alternatives to the Present at the University of Tartu in Tartu, Estonia, in September of
2016. **Mazzone** joined with Kurmo Konsa to present “Creating Our Own Alternatives: Artificial Cultures for Post-humans.” **Walker** presented “Futuristic/Pluralistic Classicism: A Beautiful Hypocrisy in Contemporary Architectural Discourse.”

In March of 2017 **Mary Beth Heston** presented the keynote address for the Re-reading Kerala Cultural Heritage Studies conference at Ezhutacchan Malayalam University in Tirur, Kerala, India. The title of the paper was “Re-reading Mattanceri Kovilakam and Its Role in Kerala’s Cultural Heritage.”


In November of 2016, **Kate Keeney**, Assistant Professor of Arts Management, presented “Underappreciated Vehicle or Leading Arts Agent? Higher Education Institutions’ Investment in Performing Arts Presenting Centers” at the Social Theory, Politics and the Arts conference in Montreal, Canada. In June of 2017 **Keeney** traveled to Beijing, China, to present “Leading on a Global Stage: Are Arts Administrators Expected to Engage in a Global Environment?” for the International Conference on Arts and Cultural Management.

In late September and early October of 2016, **Joy Vandervort-Cobb**, who is an Assistant Professor in the Department of Theatre and Dance, performed the role of the pastor’s wife in *The Christians* at PURE Theatre in Charleston. In January of 2017 *The Post and Courier* published an interview with **Vandervort-Cobb** that focused on her acting. (See the section that addresses student and alumni accomplishments to read about **David Lee Nelson** and PURE Theatre’s production of *A Sudden Spontaneous Event* for an additional reference to **Vandervort-Cobb**.)

On February 25, 2017, CBS aired an episode of “The Inspectors” entitled “For Whom the Bell Tolls.” **Vandervort-Cobb**, who played the victim of a vacation scam, was a member of the cast for that episode. Theatre alumnus **Paul Rolles**, who now is an adjunct member of the faculty in the Department of Theatre and Dance, joined her as part of the cast for that episode.

**Rolles** appeared as the Security Inspector in the pilot for “Six” which became available on The History Channel in January of 2017. He also appeared in multiple episodes of “Being Mary Jane” in the role of Aaron Felty. The show is available on demand on Amazon.

Associate Professor of violin **Lee Chin Siow** was a soloist with the Cremona Festival Orchestra for a performance of Bach’s Triple Violin Concerto in Cremona, Italy, in August of 2016. On February 8, 2017, **Siow** performed the United States premiere of a work by Singaporean composer Kam Kee Yong and the New York premiere of a work by Chinese Composer Yao Chen at Carnegie Hall in New York.
In December of 2016, Soundset Recordings, released *Magus Insipiens: 3 Song Cycles on Poems by Taliesin, Payne, and Sappho*. The CD is the work of Paul Sánchez, who is the Director of the Music Department’s Piano Program, and it features his original compositions. Reviews in the bimonthly magazine *Fanfare*, which is self-styled as “the magazine for serious record collectors” included the following comments:

“This is hauntingly beautiful music, lovingly performed by soprano Kayleen Sánchez (the composer’s wife) and the composer.”

“Paul Sánchez’s mode of expression is direct in that musical surfaces are most often slow moving and meditative. Yet there is real depth to these songs.”

On September 13, 2016, South Carolina Public Radio’s broadcast of “Sonatas and Soundscapes” featured Sánchez performing Liszt’s *Ballade No. 2 in B Minor*.

Natalia Khoma, Associate Professor of Cello, and Volodymyr Vynnytsky, who is a member of the Music Department’s adjunct faculty, performed at venues such as the Kyiv National Music Academy, the National Organ and Chamber Music Hall, and the Lviv Philharmonic Hall in Kyiv and Lviv, Ukraine, on various dates in December of 2016. Each of these performances included noted Ukrainian musicians. In February Khoma performed with Yuriy Bekker, who conducts
the College of Charleston Orchestra and is the concertmaster of the Charleston Symphony Orchestra, and Julia Harlow, who teaches harpsichord for the Music Department, in a concert at the Charleston Library Society.

Composer Yiorgos Vassilandonakis presented “Contemporary Collaborations: New Music Projects for Voice Students” at the National Association of Teachers of Singing conference in Chicago, Illinois, in July of 2016. Deanna McBroom, who leads the Music Department’s Voice Program, presented a workshop entitled “Coaching Musicians on Healthy Practice Habits Outside the Studio/Clinic” at the 34th Annual Performing Arts Medicine Association Symposium in New York, New York, in the same month.

From October 27 to December 8, 2016, the University of South Carolina’s Mcmaster Gallery presented Jarod Charzewski’s site-specific installation entitled Soil. The gallery’s selection committee chose Charzewski, who is an Associate Professor in the Studio Art Department, from a field of 150 artists as it considered the make-up of the season’s schedule. Early in 2017 Charzewski developed Water Tower Pavilion, a site-specific piece at the Blythewood, South Carolina, branch of the Richland County Public Library System. Charzewski worked with the Blythewood Historical Society to develop a list of names of town founders that he included on Water Tower Pavilion.

The winter 2017 issue of theartmag.com included an article about Studio Art Professor Herb Parker’s work, which he describes as “architectonic” in the article. Another online publication, burnaway.org, featured Parker’s work in May of 2017. The two articles are available at http://theartmag.com/the-arts/herb-parker/ and http://burnaway.org/feature/south-arts-spotlight-herb-parker-south-carolina/.

A review in dctheatrescene.com referred to Charlie Calvert’s set for the Olney Theatre Center’s (in Olney, Maryland) production of Fickle: A Fancy French Farce as “a retro marvel.” A Washington Post review stated that the “inviting set is like a miniature old theater, illuminated with footlight accents…” A review from washingtonblade.com noted that “the scenic design is charming. Charlie Calvert provides a fancifully carved proscenium stage bookended by two small balconies…”

Visiting faculty member Robert Lewis maintains an active performance schedule. He appears regularly with Jazz Artists of Charleston and at events such as Jazz Vespers at the Circular Congregational Church in Charleston in November of 2016. On June 3, 2017, The Post and Courier published an article about a performance that Lewis and The In-Between, a group that he leads with his wife, presented at the City Gallery for the Piccolo Spoleto Festival. Go to http://www.postandcourier.com/spoleto/the-in-between-takes-its-musical-fusion-a-step-further/article_96e0ffe8-4553-11e7-ba76-47e5bb600d6a.html to see the article.

Kristin Alexander, who served as Interim Director of the Dance Program during Gretchen McLaine’s sabbatical, is the founding Artistic Director of Annex Dance Company in Charleston. She also is the Managing Director of The Ballibay Camps, including the Endless Mountains Dance Camp, in Pennsylvania. McLaine served as co-principal investigator for a research
project at the University of South Carolina regarding dance literacy in South Carolina K-12 schools. The South Carolina Arts Commission provided partial funding for the project.

In February the Charleston Symphony Orchestra String Quartet performed composer Edward Hart’s *The Quiet Hour* at St. Andrew’s Church in Mount Pleasant and at the Gibbes Museum of Art in Charleston.

In June of 2017, Spinnaker Productions presented a production of *The Brain that Wouldn’t Die* at Charleston Music Hall. Alumna Janine McCabe, who is the Chair of the Department of Theatre and Dance, designed the costumes for the production. McCabe also designed costumes for Charleston Stage’s productions of *White Christmas* in the previous December and *Peter and the Starcatcher* in February of 2017.

On May 28, 2017, Spoleto Festival USA presented the first of its *Jazz Talks* for the 2017 season. The program focused on the work of Joseph “Fud” Livingston, a Charlestonian who was an early figure in the jazz tradition and who authored “I’m Thru With Love.” Charleston Mayor John Tecklenburg and Karen Chandler, Director of the Arts Management Program, were the featured speakers for the event.

Jeanette Guinn, Visiting Professor in Arts Management, prepares scripts and is the narrator for “Arts Daily,” a regular program that airs across South Carolina on South Carolina Educational Television Radio (SC/ETV Radio) every day.

**Honors and Recognition**

Charleston Mayor John Tecklenburg proclaimed April 25, 2017, “Quentin Baxter Day” in honor of Quentin E. Baxter’s contributions to the “city, state country and world in the arena of jazz.
music.” This proclamation was just one of several events that honored Baxter, who is both an alumnus and a member of the Music Department’s adjunct faculty, during the 2016 – 2017 year.

In 1980, South Carolina designated the Elizabeth O’Neill Verner Award as the state’s highest honor in the arts in order to recognize outstanding achievement and contributions to the arts in South Carolina. The South Carolina Arts Commission presents the Elizabeth O’Neill Verner Awards, which are the official “Governor’s Awards for the Arts.” On May 2 Baxter was the recipient of the 2017 Elizabeth O’Neill Verner Award in the Artist category in a ceremony at the South Carolina State House.

Quentin E. Baxter with his Elizabeth O’Neill Verner Award in the South Carolina State House on May 2, 2017. Photograph by Michael W. Haga

The College of Charleston’s annual Excellence in Collegiate Education and Leadership (ExCEL) Awards honors those members of the “College and community who promote excellence and contribute to the College's core values of diversity and inclusion.” Baxter was the 2017 recipient of the Eddie Ganaway Distinguished Alumni Award, which honors alumni who demonstrate support for the College through philanthropy or service, who distinguish themselves in their career, who helped the College become a better community when they were a student, and/or who are committed to “increasing awareness and respect for different persons.”

Other recipients of 2017 ExCEL awards were Vivian Appler, who was the School of the Arts’ Outstanding Faculty of the Year, and Associate Dean Michael W. Haga, who tied with Dean Trisha Folds-Bennett of the Honors College for the Administrator of the Year award.
Former Chair of the Department of Theatre and Dance Allen Lyndrup, who is a member of the emeritus faculty, and his wife Anne were the recipients of The President Harry Lightsey Humanitarian Award in recognition of their philanthropy on behalf of the School of the Arts and its Department of Theatre and Dance.

Mark Bryan, Artist-in-Residence in the Arts Management Program, is the host and executive producer for “Live at the Charleston Music Hall.” This series airs on South Carolina ETV and began airing on PBS stations nationally starting in August of 2017. In June Bryan was the recipient of the 2017 Southeast Emmy Award in the Arts/Entertainment category for “Live at the Charleston Music Hall.”

Arts Schools Network (ASN) is a national, non-profit association that provides “leaders in arts schools with quality resources, support, and networking opportunities.” In the spring semester ASN announced that Dean Valerie B. Morris was the 2017 recipient of its Higher Education Award, which “recognizes postsecondary institutions or arts partnership programs in higher education for their … support of the sustainability of quality arts education in K-12 schools.”

As part of the inaugural Southern Prize and State Fellowships, South Arts selected nine visual artists from the Southeastern region of the United States to receive a State Fellowship award of $5,000. The winner from South Carolina was Herb Parker, Professor of Sculpture in the Studio Art Department. (South Arts, which began operations in 1975, works to respond “to the arts environment and cultural trends with a regional perspective” and works “in partnership with the state arts agencies of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee.”)

In April the Charleston Regional Alliance for the Arts announced the names of five artists whose work will be on billboards in the tri-county area for one year through the ArtPop project. One of the artists is Barbara Duval, Professor of Studio Art. Eighty-eight artists submitted work for consideration for ArtPop in Charleston. ArtPop’s mission includes the goal of making “art accessible to communities through available media space.”
Laura Turner, Associate Professor of Theatre, and The Unified Players, along with Seeing Spartanburg in a New Light (a project for which the Halsey Institute of Contemporary Art is a partner) were finalists for Americans for the Arts’ Robert E. Gard Award, which “honors projects from the last year that have integrated the arts into the community in meaningful, measurable ways.” Of eighty national nominees for the award, only ten were finalists.

From August 23, 2016, to May 26, 2017, Alex Pate, who is an adjunct in the Studio Art Department, was the inaugural College of Charleston Visiting Artist at the Gibbes Museum of Art. An interview with Pate is available at http://www.gibbesmuseum.org/news/interview-visiting-artist-crowell-pate-iv/.

The South Carolina Dance Association awarded a scholarship to Erin Leigh so that she might attend a Language of Dance Fundamentals workshop in Columbia in June. Leigh is a member of the adjunct faculty in Dance.

Service and Outreach

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

Nathaniel Walker, Assistant Professor in the Art and Architectural History Department, served on the General Education Committee and represents the College for the International African American Museum. Mark Landis, Professor in the Department of Theatre and Dance, served on the Advisory Committee on Tenure, Promotion, and Third-Year Review. Cliff Peacock, Professor in the Studio Art Department, was an alternate for that committee.

Michael O’Brien, Assistant Professor in the Music Department, served on the Quality Enhancement Plan Committee’s (QEP) Assessment Sub-Committee, and Nandini McCauley, Director of Media Relations, served on the QEP Awareness and Marketing Sub-Committee. Associate Dean Haga served on the search committee for the School of Education, Health and Human Performance’s Director of Operations and Outreach and on the search committee for Teaching, Learning and Technology’s Instructional Technologist.

Barry Stiefel is the President of the Association of Canadian Jewish Studies. Grant Gilmore, Director of the Historic Preservation and Community Planning Program, serves on the board of the United Nations Educational, Scientific and Cultural Organization’s International Committee on Monuments and Sites.

Karen Chandler serves on the editorial board of Rutgers University’s Journal of Public Management and Social Policy. She also is the Founder and Co-principal of the Charleston Jazz Initiative (CJI), serving alongside Quentin Baxter, who is the Musical Director of the CJI.
Chandler also serves on the governing board of Jazz Artists of Charleston, as do Robert Lewis, who oversees the Music Department’s jazz program, and Ron Wiltzout, who is a member of the Music Department’s adjunct faculty.

Chandler joins Carter Hudgins, Director of the joint College of Charleston and Clemson University Graduate Program in Historic Preservation Program, in serving as members of the board of the Charleston World Heritage Coalition. Grant Gilmore, Barry Stiefel, and Associate Professor Ralph Muldrow are members of that organization’s Advisory Council. Brittany Lavelle Tulla, an adjunct lecturer in HPCP, is Director of the organization.

The Piccolo Spoleto Festival, a production of the City of Charleston’s Office of Cultural Affairs, focuses primarily on artists of the Southeastern United States and serves as a complement to Spoleto Festival USA. Over the course of seventeen days (starting on May 26 in 2017), the festival presents as many as 500 recitals, exhibitions, poetry readings, theatrical productions, concerts, and other events. Many of the series in the 2017 Piccolo Spoleto Festival benefitted from having the School of the Arts’ faculty and staff as coordinators, including:

<table>
<thead>
<tr>
<th>Faculty/staff</th>
<th>Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steve Rosenberg</td>
<td>Early Music at St. Philip’s Church</td>
</tr>
<tr>
<td>Rob and Mary Taylor</td>
<td>Celtic Art Series</td>
</tr>
<tr>
<td>Kathryn Norton and David Templeton</td>
<td>Young Artists at the College of Charleston</td>
</tr>
<tr>
<td>Todd McNerney</td>
<td>Stelle di Domani at the College of Charleston</td>
</tr>
</tbody>
</table>

Yuriy Bekker, who is both an adjunct member of the Music Department’s faculty and the Conductor of the College of Charleston Orchestra, was the Music Director for the Spotlight Concert Series. In addition to the efforts that these faculty and staff put forth in order to produce the various festival series, some of them also performed during the festival. Other faculty and staff who performed in Piccolo Spoleto Festival productions included Professor Emeritus William Gudger, Associate Professor Natalia Khoma, and Music adjunct faculty Julia Harlow and Volodymyr Vynnytsky.

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 the Advisory Director of Students, she is responsible for meeting the needs of student population within NDEO and planning student sessions for the organization’s national conference.

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

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

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

**Kathryn Norton**, who is the School of the Arts’ Director of Operations, volunteered at the Charleston County Public Library system’s Dart Branch on upper King Street during the year. **Norton** works with the full-time staff on special programs such as African Drumming and assists with shelving books and assembling “Book Bags” for young readers. **Joanna Allen**, who is both an alumna and Assistant to the Dean, served on the committee that organized the Lowcountry Kick-Off Event, which took place at the Charleston Gaillard Center on June 3. The event was a family-friendly open house which was part of a multi-month celebration of the South Carolina Arts Commission’s fiftieth anniversary.

**Dean Valerie B. Morris** was a mentor for the Association for Theatre in Higher Education’s Leadership Institute in August 2016. She is a member of the Board of Directors for Arts 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 Palmetto State Arts Education and is a member of the Steering Committee for South Carolina’s Arts in Basic Curriculum Project, which is a project of the South Carolina Department of Education and Winthrop University. **Dean Morris** also serves on the Board of Directors of the South Carolina Arts Alliance.

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

Associate Dean Michael W. Haga is a member of the International Council of Fine Arts Deans’ (ICFAD) Board of Directors, and he serves on ICFAD’s Cultivation and Stewardship Committee. Haga also is a member of the Board of Directors of the South Carolina Arts Alliance, and he served on that organization’s Rebranding Committee in 2016 and its Nominating Committee in early 2017.

Haga served on the Future Leaders Dialogue Dinner Committee of the Atlantic Institute in the last half of 2016. In early 2017 he accepted an invitation from the South Carolina Arts Commission to serve on the agency’s Committee of 50 as it celebrates its fiftieth anniversary. In late June the South Carolina Arts Foundation, “a nonprofit organization dedicated to recognizing, encouraging and supporting the art and artists of South Carolina,” approved the nomination of Haga for service on its board.

In Charleston, Haga served on the Charleston Metro Chamber of Commerce’s Regional Arts Advisory Board. Through his work with that group, Haga presented a lecture for an art history class at Wando High School in the fall semester. He also presented lectures for the Woman’s Club of Charleston and the Lowcountry Senior Center during the year.

Haga served on the Board of Directors of Fine Craft Shows Charleston, LLC, which presents the annual Piccolo Spoleto Craft Show, and judged that show in early June. Earlier in 2017 he was the juror for the 42nd Annual Juried Art Show at the Anderson Arts Center in Anderson, South Carolina, and for the South Carolina Palmetto Hands Fine Craft Competition & Exhibition, the state’s only fine craft competition and exhibition, in North Charleston. Haga selected works from Palmetto Hands for inclusion in a traveling exhibition that the South Carolina State Museum’s Traveling Exhibitions Program organized.

DEVELOPMENT ACTIVITIES

The College of Charleston Foundation’s fiscal year ended on June 30, 2017. During the fiscal year, 632 donors contributed or pledged $2,031,313 to the School of the Arts via 840 separate gifts. Of these donors, 182 were alumni whose gifts totaled $1,272,480. Fifty-four faculty and staff contributed $290,779 to the School.

Forming the largest group of donors, 323 “friends” of the School made 375 gifts of $379,263. 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.
<table>
<thead>
<tr>
<th>FY2016-17 through 6/30</th>
<th>New Commitments</th>
<th>Donors</th>
<th>Gifts</th>
<th>* Inc (Dec) Last Year</th>
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<td>Alumni</td>
<td>$1,272,480</td>
<td>182</td>
<td>251</td>
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<td>Parents</td>
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<td>68</td>
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<tr>
<td>Faculty / Staff</td>
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<td>54</td>
<td>112</td>
<td>164.7%</td>
</tr>
<tr>
<td>Friends</td>
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<td>323</td>
<td>375</td>
<td>(70.0%)</td>
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<tr>
<td>Foundations</td>
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<td>(69.2%)</td>
</tr>
<tr>
<td>Corporations</td>
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<td>(71.5%)</td>
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<tr>
<td>Other Organizations</td>
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<td>92.8%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$2,031,313</strong></td>
<td>632</td>
<td>840</td>
<td>23.5%</td>
</tr>
</tbody>
</table>

Many people also direct their annual giving to the Dean’s Excellence Fund, and the School set an internal goal of $55,000 for the Dean’s Excellence Fund for the 2016 – 2017 fiscal year. Actual contributions to the fund totaled $61,348.

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:

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

• $200,000 in planned gifts to establish a fund for the Arts Management Program and to support the program’s internship endowment, the Scott Shanklin-Peterson Internship Endowment

• $100,000 and a planned gift to establish and augment two endowed funds to support scholarships and student research in the School of the Arts and the Department of Art and Architectural History, the Nina P. Liu Fine Arts Endowed Scholarship Fund and the Michael W. Haga Endowed Art History Award
• $50,000 + to enhance the Frances Grimball Gaud Professor of Art endowment, which supports the Studio Art Department

• $26,000 + to enhance the Michael W. Haga Endowed Art History Award

• $25,000 challenge match to support the Halsey Institute of Contemporary Art’s annual operations

• $20,000 to enhance the Simons Guild Endowed Scholarship, which supports South Carolina students who select a major in the School of the Arts

DIVERSITY

Creating a welcoming environment in which a diverse population (gender, race, creed, sexual orientation, etc.) of students, alumni, faculty, staff and members of the community can teach, work, learn and be entertained supports the College and its goals. Of the School of the Arts’ full-time tenured, tenure-track faculty, and visiting faculty in 2016-2017, two are Hispanic, three are African-American, one is from Ukraine, and one is from Singapore. Of the full-time staff, one is African-American and one is of South Asian descent. When lines open or become available, the School of the Arts continues to seek funding to provide faculty and staff with competitive salaries and benefits in order to facilitate efforts to recruit and retain a diverse faculty and staff.

The School of the Arts’ schedule of performances, lectures, exhibitions, and other programs present a diverse array of cultural traditions and experiences for the education of the campus community and the community at large. For example, one of the Halsey Institute of Contemporary Art’s (HICA) fall 2016 exhibitions, Do or Die: Affect, Ritual, Resistance, addressed identity and featured the work of Fahamu Pecou, who is “an artist profoundly involved in exploring the state of Black existence – life and death – today.” HICA presented the exhibition from late August to early October in 2016.

View, Do or Die: Affect, Ritual, Resistance exhibition in the Halsey Institute of Contemporary Art
The exhibition will travel to the Mary Elizabeth Dee Shaw Gallery at Weber State University in Ogden, Utah, in the spring 2018 semester. From there it will go to the University of New Hampshire’s Museum of Art in Durham, New Hampshire, for the fall 2018 semester. HICA organized the exhibition in collaboration with the Michael C. Carlos Museum of Emory University in Atlanta, and it will be on view at that venue in the first four months of 2019.


Later in February, the department presented Silent Sky, which follows the true story of a hearing-impaired female astronomer to explore a woman’s place in society at a time of significant scientific discovery and the dismissal of women’s ideas by men. The department’s season concluded with a production of Rent, the award-winning musical that tells the story of a group of “Bohemian” friends living in New York’s East Village in the late 1980s and early 1990s. The story considers issues such as drug abuse, sexuality, the impact of HIV/AIDS, social tensions and political unrest.

On March 27 the Halsey Institute of Contemporary Art hosted a panel of five female artists who work in South Carolina for a discussion about their work and experiences as artists. Earlier in the month the gallery joined the social media campaign #5womenartists. The National Museum of Women in the Arts had initiated the campaign in order to bring “attention to the inequity women artists face.”
Multiple course offerings within the School of the Arts celebrate and highlight diverse cultural traditions and heritages. In the 2016 – 2017 year the Historic Preservation and Community Planning Program’s HPCP 415: Senior Seminar produced papers with topics such as “Evidence of African Culture on 19th Century Plantation Landscapes” and “Historic Preservation: A Sustainability Movement.” Courses such as African American Theatre, World Music Cultures, History of the Art of China, and Latin American Ensemble address a variety of cultural and social issues, and the Department of Theatre and Dance offered a course in Devised Theatre in the fall semester that addressed gentrification in Charleston.

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

In May the Studio Art faculty reached out to African American Studies, the Avery Research Center and the Office of Institutional Diversity to discuss an initiative to promote and encourage diversity in the department by inviting significant, practicing artists from diverse backgrounds to campus. This visiting artist program will begin in October of 2017 with Lyle Ashton Harris, a photographer with an international reputation, holding a residency during which he will work with students in the department.

ASSESSMENT ACTIVITIES

The School of the Arts’ Administration focused on four areas for assessment in 2016 – 2017: Educational and Cultural Programs, Gathering Alumni Information, Development and Research.

Outcome I focused on the School of the Arts’ educational and cultural programming. The School had incomplete information for the year because two student organizations did not gather complete data for their events/audiences. Even so, the tally of art experiences that the School provided for audiences in the 2016 – 2017 year was 220,335, while the number in the 2015 – 2016 year was 219,043. Paid attendance in the 2016 – 2017 year was 13,397, while total paid attendance in the 2015 – 2016 year was 12,738.

Even with incomplete data, the School accounted for 185 discrete events (an exhibition or theatrical production that ran for several days or had multiple performances counted as one event) during the year. There were 114 lectures, exhibitions, performances, recitals, readings, film screenings, gallery walk-throughs and other events that the School’s divisions presented at no charge. More than ninety of the events highlighted student scholarly and creative research.

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

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

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

> The majority of all alumni said they would have benefited from more knowledge of key career-related skills: 91 percent would have benefited from knowing how to market and promote their work and talents; 87 percent would have benefited from more finance management skills; and 84 percent would have benefited from knowing how to monitor legal and tax issues.
The chairs/directors began discussions about ways in which the School’s academic divisions can support students’ development of career skills in the spring semester and will continue those discussions in the 2017 – 2018 year.

Information that the School of the Arts has gathered for the past few years makes it clear that increased funding (from both state and private sources) is necessary to support the School’s educational and cultural programming. For Outcome III, which focused on development, data from the College of Charleston Foundation made it clear that the School has had a remarkable fundraising record for three years (more than $1 million in gifts for each of the past three fiscal years, with the 2016 – 2017 year yielding more than $2 million). More detailed information about the School’s development activities appears in the Development portion of this report.

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

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

- Name, changing from Special Research and Development Funding to Dean’s Excellence Faculty Awards
- Funding levels, changing from “up to $250.00 for domestic projects and up to $500.00 for international projects” to “between twenty-five and fifty percent of the total project/activity budget” with no stated limits
- Budget, changing from $6,000.00 (projected) per year to $20,000.00 per year

STUDENT AND ALUMNI ACCOMPLISHMENTS

Alumni of the School of the Arts often work in areas that allow them to influence and direct public policy and cultural programming. Through the work that they do with government agencies, foundations, museums, educational and cultural organizations, businesses and other organizations, alumni are able to use their skills in support of the greater community. For example, Theatre alumnus John Paul Schutz is a Foreign Service Officer for the U. S. Department of State. Historic Preservation and Community Planning alumnus Anthony Riederer works in Salt Lake City, Utah, as a Principal Planner for that city’s Community and Economic Development Department.

In the last week of March 2017, Charleston area television channel WCBD broadcast a series of stories about College of Charleston alumni who are “changing lives in the community that is
Among the alumni who appeared in the series was Jared Aaronson, who studied Arts Management. He is a DJ/music producer, and he has taken his music to numerous cancer centers to encourage patients who are undergoing treatment. Go to http://counton2.com/2017/03/27/inspiring-stories-changing-their-communities-and-the-world/ to see more.

Delancey Nelson is Volunteer Program Assistant at Partnerships for Parks in Brooklyn, New York. Alumna Alex Cole, who studied costume design in what then was the Department of Theatre, is an Historic Preservation Specialist for the Historic Resources Commission of Asheville & Buncombe County in Asheville, North Carolina.


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 4,300 grants totaling over $68 million to artists in seventy-seven countries since its inception in 1985. Music alumnus Greg Joye was the Worldwide Director of Development for the American Friends Musée d’Orsay until the last quarter of the 2016 – 2017 year.

In Washington, D. C., Arts Management alumna Meredith Kablick has been a Registration Assistant in the Office of the Registrar at the National Gallery of Art since May of 2016. Other Arts Management alumni who work in museum settings include Erin Baysden, who is a Media Specialist for the Smithsonian Institution’s 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. Koski also is the founder and Principle of k2k communications, which develops marketing strategies for small businesses in the “health/wellness and arts/culture sectors.”

Laura Rikard is Assistant Professor of Acting/Directing in the Department of Theatre Arts at the University of Miami in Coral Gables, Florida. In Miami, Music alumnus Marco Sartor teaches classical guitar at the New World School of the Arts in the College division.

Arts Management alumnus Vanceto Blyden is a teacher at Hidden Valley Elementary School in Charlotte, North Carolina, through the auspices of the Teach for America program. Arts Management alumnus Mark Owens is a freelance talent buying and booking agent and teacher of English in the Xuhui District of Shanghai, China.

Many School of the Arts alumni work in public relations and marketing. For example, from September 2016 to April 2017, Hayley Barton, who majored in both Art History and Arts Management, was a Public Affairs and PR Intern at the Smithsonian American Art Museum. Barton now is a PR Account Coordinator for Sage Communications in the nation’s capital. Studio Art alumna Elizabeth Stehling is Digital Marketing Coordinator at Kansas City Ballet in Kansas City, Missouri.
Theatre alumna Ashley Gennarelli is a Marketing Associate at American Conservatory Theatre in San Francisco. Arts Management alumna Halle Rubnitz is a Public Relations Coordinator at Neilie S. Dunn Public Relations in Savannah, Georgia.

Art History alumna Sidney Weinstein began working for Securitas Security Services USA, Inc. in May of 2017. Prior to taking that position, she worked 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. Art History/Arts Management alumna Giovanna Quattrone earned her Master’s degree in Art Business at Sotheby’s Institute of Art in 2017. She now works in Client Relations for Athena Art Finance Corporation, which is “a specialty finance lender, dedicated to providing loans collateralized by fine art” in the greater New York area.

Danielle Ventimiglia is Production Stage Manager for American Ballet Theatre. Based in New York, American Ballet Theatre began with its founding in 1940 and became the nation’s National Ballet Company by act of Congress in 2006. Theatre alumnus Peyton Pugmire is the Associate Director of the Theatre Division at the Boston Conservatory. In November 2016 he directed the stage adaptation of *The Lion, the Witch, and the Wardrobe* for Boston Conservatory at Berklee. Pugmire also built puppets for the production, which was for young audiences.

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 has held that position since July of 2010. Simkins also is the Production Manager for Delaware Shakespeare Festival, which “creates professional theatre and educational programs for residents and friends of the State of Delaware.”

Julie Marburger is an Associate at Wolf, Baldwin and Associates, P.C., which is a general practice law firm in Pottstown, Pennsylvania. Marburger majored in Historic Preservation and Community Planning and Art History. She also serves on the Historic Architecture Review Board of Pottstown.

Art History and Arts Management alumna Hollis Gerth is a Data Specialist at JetSmarter, which is a private air travel business. In the spring of 2017 she began volunteering for an artist-owned gallery in Roswell, Georgia. HPCP alumna Sarah Berger is an Administrative Analyst at Brick Lane LLC in Washington, D.C. Previously she was the Executive Assistant to the Chief Marketing Officer at the National Trust for Historic Preservation in the nation’s capital.

Fine Arts alumna Kess Connelly Clark is a Business Initiative Consultant 3 Team Member in Development Audit Services with Wells Fargo in Charlotte, North Carolina. Dylan Petraitis is a Production Assistant at Live Nation in Nashville, Tennessee. Live Nation is “the world’s leading live entertainment and eCommerce company,” and it includes Ticketmaster.com as one of its components.

Arts Management alumna Jessica Bower has taught online courses for the Arts Management Program. She also is the owner of Steluta, a fashion boutique, and co-owner of Fort Louise, a restaurant that opened in the first half of 2017. Both businesses are in East Nashville, Tennessee. Ashley Stillwell, who earned a graduate certificate in Arts Management, is the Founder and
Creative Director of Fly South Creative, LLC in Dallas, Texas. The business “offers creative services” for marketing and production.

Another Arts Management alumna, Emma Rose Isley, is Licensing Manager for All Music Media Group in Los Angeles, California. Fellow Arts Management alumnus Caleb Coker works for Empire Booking Agency in Nashville, Tennessee.

Alumna Margaux Williams, who majored in Studio Art with a double minor in Art History and Biology, began working as an Art Department Assistant at Asylum Creativ (sic) Studios in Baltimore, Maryland, in October of 2016. In May of 2017 she began working in a secondary school in Madrid, Spain, through the auspices of the Council on International Educational Exchange’s teaching abroad program.

In South Carolina, alumni of the School of the Arts play significant roles in government, education and non-profit/service organizations. Music alumnus Van Broad is Community Development Director for the City of Mauldin. Arts Management alumna Emily Gould is the Marketing Manager at Midlands Technical College in West Columbia.

Arts Management alumna, Laura (Amerson) Coffman, is Marketing Coordinator at Trident Technical College in North Charleston. Prior to taking that position in 2013, Coffman worked in the City of Charleston’s Office of Cultural Affairs in several positions, including Development Manager and Lowcountry Quarterly Arts Grants Program Administrator.

In April of 2017, Fine Arts alumna Bea Walters Smith became the Executive Director of Advancement and the Foundation for Spartanburg Community College. In this capacity she is responsible for oversight of the foundation as well as managing fundraising and the daily operations of the advancement wing of the organization. Smith’s volunteer activities include service with Women Giving of Spartanburg; the Children’s Advocacy Center of Spartanburg, Union and Cherokee Counties; and the Spartanburg Lions Club.

Meredith Cook, who is an Arts Management alumna, was the Annual Programs and Event Management Coordinator for the South Carolina Governor’s School for the Arts Foundation in Greenville until March of 2017. In April of 2017 she became the Director of Major and Corporate Giving for the school. Cook also serves on the Board of Directors of the South Carolina Arts Alliance.

Historic Preservation and Community Planning alumna Christina Rae Butler is a Professor of Historic Preservation at the American College of the Building Arts in Charleston. She also teaches for the School of the Arts’ Historic Preservation and Community Planning Program as a member of the adjunct faculty. Arts Management alumna Jenalyn Walton is Development Coordinator at the American College of the Building Arts.

Studio Art alumna Chambers Austelle held an artist residency at Sanders Clyde Creative Arts School in Charleston in December of 2016. As part of that residency, Austelle worked with sixth grade students as they created a mural (for the school’s media center) that refers to different ecosystems in the Lowcountry.
Hailey Ezekiel majored in Arts Management and Studio Art. In February of 2016 she became the Communications Manager for the Lowcountry Food Bank. For eight years Arts Management alumna Liz Mester has worked with Wings for Kids in Charleston. Mester is the Director of Engagement at Wings for Kids in Charleston, and she is the Vice President of Professional Development for the Lowcountry Chapter of the Association for Fundraising Professionals.

In April of 2017 The Post and Courier published an article about the Nickelodeon Theatre in Columbia and its Indie Grits film festival. Studio Art alumnus Seth Gadsden, who was a founding member of Redux Contemporary Art Center in Charleston, is co-organizer of the festival, and he also oversees the Nickelodeon’s education programs.

Arts Management alumnus GP McLeer, Jr. is the Executive Director of the South Carolina Arts Alliance. McLeer serves on the Board of Trustees for St. Joseph’s Catholic School in Greenville as well as the Board of Directors for Palmetto State Arts Education and the Steering Committee for the Arts in Basic Curriculum Project, which is a project of the South Carolina Department of Education and Winthrop University. McLeer also serves on the School of the Arts Council for the College of Charleston, and in 2016 the School of the Arts honored him with the Young Alumnus Award.

In Charleston, Christopher Morgan is Director of the City of Charleston’s Planning Division. Morgan minored in Art History at the College of Charleston, and he serves on the Board of Directors of Redux Studios. Jason Crowley, who majored in Historic Preservation and Community Planning, is a Project Manager with the Coastal Conservation League, where he is engaged in conservation advocacy. Prior to returning to Charleston, he was the Preservation Director for the Society for the Preservation of Long Island Antiquities in Cold Spring Harbor, New York. Another HPCP alumnus, Alex Howle, works in the Preservation division of the City of Charleston’s Office of Planning, Preservation and Sustainability.

Other Arts Management alumni are integrated into Charleston’s cultural community. For example, Dutch Reutter is Communications and Development Assistant for the Charleston Library Society. Arts Management alumna Maggie (Hendricks) Roudsari served as the Strategic Advancement Manager at the South Carolina Aquarium until May of 2017, when she became that organization’s Assistant Director of Advancement. She also serves on the Advisory Board for Engaging Creative Minds (ECM). ECM is a collaborative project involving the Charleston County School District, cultural organizations and businesses in an effort to provide creative learning opportunities that help students achieve academically.

Gage Baxter, who majored in both Arts Management and Music, is the Development Manager at the Charleston Gaillard Center. In this capacity, he is responsible for all corporate and
individual development at the venue. **Baxter** also serves on the School of the Arts Council at the College of Charleston. Arts Management alumna **Katie Ribant** is the Marketing and Public Relations Coordinator for the Charleston Gaillard Center, while **Kiana Kim** is that venue’s Performance Hall Manager. **Victoria Kabernagel** is a Ticket Associate, and **Victoria Blunt** is a Production Administrative Assistant at the Charleston Gaillard Center.

Music alumna **Irina Pevzner** is President of the Charleston local association of the South Carolina Music Teachers Association. She also serves as Executive Director of the Charleston Academy of Music and is a member of that organization’s piano faculty. On March 18, 2017, *The Post and Courier* published an interview with **Pevzner** in which she discussed her work with the Charleston Academy of Music and her development as an artist. **Pevzner** and **Tomas Jakubek** were among the alumni from Music, Theatre and Dance who performed during the 2017 Piccolo Spoleto Festival.

Arts Management alumnus **Dylan Johnson** is a Sales Marketing Assistant at SIB Fixed Cost Reduction, LLC in Charleston. That business assists companies that seek to save money on fixed monthly expenses by conducting audits and negotiating with vendors.

**Laura Ball**, who studied voice and piano at the College, is the artistic director and founder of the UNED!TED Interdisciplinary Arts Concert Series. The organization is “dedicated to integrating arts, cultures, and communities through collaborative concert events and programs.” **Ball** performed in several events during the 2017 Piccolo Spoleto Festival, including a dance performance with Annex Dance Company at the City Gallery at Waterfront Park on June 2 and 3. *The Post and Courier* published an article about the performance, which was entitled **Trinity**, on June 1, 2017.

Studio Art alumna **Victoria Guglielmi** is the Director of Marketing and Business Growth at The Boulevard Company. Previously she was E-Commerce Coordinator at Celedon at Home. **Emily Rigsby**, who majored in both Studio Art and Art History, is Director of Arts at the Vendue Hotel, “Charleston’s Arts Hotel.”

Arts Management alumna **Alexandra Cole** is the Marketing Communications Manager at VROOMRes, LLC in Charleston. **Nakita Harvey**, who majored in both Art History and Arts Management while at the College of Charleston, is a Membership Consultant for O2 Fitness.

**Exavia Baxter**, who majored in Arts Management, is an Executive Project Assistant at Lewis Law Group, LLC in Charleston. The firm represents clients in the entertainment and other industries. **Anne Trabue (Watson) Nelson** majored in Arts Management and Theatre. She co-founded Charleston Supported Art, LLC in 2013. The business operates in a manner similar to that of the community supported agriculture movement.

The June 28, 2017, issue of *Charleston City Paper* included an article about Miller Gallery. **Sarah Miller**, who was an Arts Management major, opened the gallery in mid-June. (The article is available at [https://www.charlestoncitypaper.com/charleston/sarah-miller-brings-a-fresh-contemporary-gallery-to-east-bay/Content?oid=9294424](https://www.charlestoncitypaper.com/charleston/sarah-miller-brings-a-fresh-contemporary-gallery-to-east-bay/Content?oid=9294424).)
From May 26 to July 2, 2017, The Southern contemporary art gallery in Charleston presented an exhibition of Studio Art alumna Nikki Scioscia’s works on paper entitled She Speaks: Tales from Earth and Sky. Scioscia is a Media Specialist in the College of Charleston’s Office of Sustainability. Erin Nathanson, an Arts Management alumna, and her husband are the owners of The Southern.


Arts Management student Neal Rice opened Beresford Studios in his home during the 2016–2017 year. In 2015 Rice held an internship with Redux Contemporary Art Center, a “nonprofit organization committed to fostering creativity and the cultivation of contemporary art through diverse exhibitions, subsidized studio space for visual artists, meaningful education programs, and a multidisciplinary approach to the dialogue between artists and their audiences,” which students from the School of the Arts established in 2002.

Another Arts Management student, Parker Derby, led the College of Charleston men’s golf team to its fourth-straight Colonial Athletic Association title in April. He also secured individual medalist honors and a spot on the all-tournament team at the 2017 CAA Men’s Golf Championship. That event took place from April 21 to 23 at the Salisbury Country Club in Midlothian, Virginia. Derby was only the sixth all-time player in school history to win a conference individual title.
Alumni who pursue careers in the performing and creative arts have developed impressive credentials. For example, Music alumnus Jose Lemos performed in Boston Early Music Festival’s June 2017 production of Andre Campra’s 1699 opéra-ballet *Le Carnaval de Venise*. The production took place in the Cutler Majestic Theatre at Emerson College in Boston. A review in *The Boston Musical Intelligencer*, “a virtual journal and essential blog of the classical music scene in greater Boston,” referred to Lemos as an “excellent counter-tenor.” (See the full review at [http://www.classical-scene.com/2017/06/13/bemf-carnaval/](http://www.classical-scene.com/2017/06/13/bemf-carnaval/).)

*The Interval*, a theatre-focused website that is “a virtual home for female voices of the theatre,” posted an article entitled “Women to Watch” on September 6, 2016. One of the sixteen women to whom the article referred was Theatre alumna Donetta Lavinia Grays, to whom the School of the Arts presented its Young Alumni Award in 2011. Quick Silver Theatre Company posted an interview with Grays on September 11, 2016, which referred to Grays’ appearance in Clubbed Thumb theatre’s production of *Men on Boats*. That New York production ran in June and August of 2016.

WP Theatre (formerly known as Women’s Project Theatre) is “the nation’s oldest and largest theatre company dedicated to developing, producing and promoting the work of female-identified and trans theatre artists at every stage in their careers.” WP Theatre hosts the Lab, a two-year residency project for “female identified playwrights, directors and producers.” Participants in the Lab undergo a highly competitive selection process, and Grays is one of the writers in the 2016 – 2018 residency.

Oregon Public Broadcasting’s “Oregon Art Beat” is an Emmy Award-winning series that has been available for nineteen seasons. It “profiles artists, musicians and artisans from around Oregon and the Northwest.” In February of 2017 it featured Studio Art alumnus Shelby Davis and his wife, Crystal Schenk, who have completed a public sculpture entitled *This All Happened More or Less* that runs along Portland’s Division Street. The City of Portland commissioned the sculpture, which is composed of bronze figures on dolomite boulders, in 2012. (Go to [http://www.opb.org/television/programs/artbeat/segment/crystal-schenk-shelby-davis/](http://www.opb.org/television/programs/artbeat/segment/crystal-schenk-shelby-davis/) to access the clip.)

In 2016 the Cemela Foundation commissioned Davis and Schenk to create a series of sculptures for installation at the Melvin Municipal Building Plaza in Greensboro, North Carolina. That series of sculptures will serve “as protective bollards for the Municipal plaza” while “capturing the city’s civic pride, identity and diversity.” (For more information, go to [http://www.cemala.org/initiatives/moving-forward/](http://www.cemala.org/initiatives/moving-forward/).)

On February 22, 2017, *CMT.com* published an interview with Theatre alumna Margaret Anne Florence, who was the recipient of a Young Alumni Award in 2011. The date of the interview was important as it appeared one day before the premier of “Sun Records” on CMT. The network had planned for the show to be a three-night broadcast, but the project became a limited-run series. In the series Florence played the role of Marion Keisker MacInnes, who was the first person to record Elvis Presley.
Music alumnus **Wade Davis** is an active soloist and chamber performer in Baltimore, Maryland. He is one of the artists who form an Early Music group called S’amusant, in which **Davis** plays baroque cello. In March of 2017 the group joined with another early music ensemble, Two Cities, to present a concert of music by Pergolesi. Another graduate of the Music Department, **Laura Jane Houle**, plays fiddle in the Texas country band Flatland Cavalry, whose debut album reached number two on Country iTunes Charts just twelve hours after release in early 2016.

Wade Davis rehearsing for a 2nd Monday Series performance in April of 2017.

Forum Gallery in New York, New York presented “Lowcountry: New Paintings,” an exhibition of **Brian Rutenberg’s** work, from March 23 through May 6, 2017. From November 10 to December 9, 2016, the Bannister Gallery at Rhode Island College in Providence, Rhode Island, presented his work, and his book *Clear Seeing Place*, which became available in October of 2016, was a best seller on Amazon for Art Essays and Art Business.

Music alumna **Florencia Di Concilio** lives in Paris and has composed original soundtracks for more than twenty feature films and documentaries. **Angry Inuk** premiered at the 2016 Hot Docs (a Canadian Documentary Festival) and received the Audience Award. In December 2016 **Angry Inuk** appeared on the Toronto International Film Festival’s annual Canada’s Top 10 list, and in January 2017 the documentary won the People's Choice Award at Canada's Top Ten Film Festival. Most recently, **Ava** was one of twelve films that were part of La Semaine de la Critique at Cannes International Film Festival, and it was part of Filmfest München in June of 2017. Go to [https://vimeo.com/183453920](https://vimeo.com/183453920) to hear excerpts from some of **Di Concilio’s** scores.

Music alumna **Kristina Riegle** is a professional actor and singer. She works both at Expressions Music Academy as a voice instructor and also for Wayne State University's Medical School as a standardized patient teaching associate.

Studio Art alumnus **Jonathan Brilliant** continues to maintain a busy schedule creating site-specific installations around the country. The Taubman Museum of Art in Roanoke, Virginia, presented one of his installations, *Stir Piece*, through August 27, 2016. In May 2017 the Hickory Museum of Art in Hickory, North Carolina, presented *Hickory Sticks*, which will be on display
Caroline Connell, a graduate of the Honors College at the College of Charleston who majored in both Theatre and English, joined Charleston Stage’s 2017 – 2018 Resident Acting Company shortly after graduation. In September of 2016 Connell performed the role of Brenda in Charleston Stage’s production of *Hair Spray*.

Music alumni Fabiana Claure and William Villaverde both hold doctoral degrees in Piano Performance from the University of Miami. The spouses are the Founders of Superior Academy of Music in Miami. Claure also is the Director of Career Development and Entrepreneurship in Music and a Senior Lecturer at the University of North Texas.

In September of 2016 Studio Art alumnus John Duckworth was the featured artist at a pop-up gallery in the Wedge Building in Asheville's River Arts District. The gallery featured works from "Awake," Duckworth’s exhibition that was on view in Charleston’s City Gallery at Waterfront Park in late 2014.

Arts Management alumnus Tyler Boone is a Nashville-based singer, songwriter and recording artist. Taylor Hill, who majored in Arts Management, is the Annual Fund Manager for Artis-Naples in Naples, Florida. Theatre alumnus David Frederick is the owner of General Film & Video in Charleston. Theatre majors Darielle Deigan and Montgomery Mauro have developed a web series entitled *The Show*. In 2016 the Los Angeles 48 Hour Film Projected recognized Deigan as best actress for her work in the short film *Three Point Tony*.

Theatre alumnus Brennen Reeves presented his one-man show, *Breathe. A True Story*, at the College of Charleston’s Theatre 220 in early August 2016. The performances benefitted the
Charleston chapter of the Cystic Fibrosis Foundation and the Department of Theatre and Dance. *Hilton Head Monthly* published an article about **Reeves** in May of 2017 as part of a *Where are They Now?* series. Go to [http://www.hiltonheadmonthly.com/columns/where-are-they-now/4375-where-are-they-now-brennen-reeves](http://www.hiltonheadmonthly.com/columns/where-are-they-now/4375-where-are-they-now-brennen-reeves) to find the article. Go to [https://www.brennenreeves.com/](https://www.brennenreeves.com/) to learn more about his schedule.

Another Theatre alumnus, **Michael Smallwood**, is active in Charleston’s theatre community and is a core member of PURE Theatre. **Smallwood** has appeared in several commercials that have appeared on local television broadcasts, and he also writes reviews for *The Post and Courier*. In March of 2017 5th Wall Productions in Charleston presented a staged reading of **Smallwood’s** play *RETCON (or VILLAIN)* and followed the reading with a “talkback.”

In April, *The Post and Courier* published an article about Music alumnus **Jack Cleghorn**. **Cleghorn** is the conductor of the Charleston Symphony Youth Orchestra. He also serves as the director of liturgical music at Stella Maris Catholic Church on Sullivan’s Island. Go to [http://www.postandcourier.com/features/youth-orchestra-conductor-cleghorn-wears-many-hats-happily/article_d799c3ec-2048-11e7-b254-4b0e8a04bc2c.html](http://www.postandcourier.com/features/youth-orchestra-conductor-cleghorn-wears-many-hats-happily/article_d799c3ec-2048-11e7-b254-4b0e8a04bc2c.html) to read the article. *The Post and Courier* published an article about Music alumna **Karin McQuade** on June 8, 2017, to highlight her performance for the Piccolo Spoleto Celtic Series with the band Good Foot.

In addition to the other references to honors that appear in this document, several students and alumni received accolades and positive critical and media notice during the year. **Jennifer Asouzu**, who is majoring in Theatre and Communications, was the recipient of the Outstanding Student ExCEL Award for the School of the Arts, and **Tyana Woodard**, who is an Arts Management major with a minor in Communications, was the recipient of the Eugene C. Hunt Award for a Rising Senior.
During the prestigious Kennedy Center American College Theatre Festival Region IV Conference in February, students from the Department of Theatre and Dance brought notice to the School of the Arts. Twenty-eight students enjoyed nominations for acting, dramaturgy or design. Carrie Ferrelli won the Summer Fellowship at the Stagecraft Institute of Las Vegas, and Alexia Sosa was the recipient of the conference’s Excellence in Lighting Design award.

At the South Carolina National Association of Teachers of Singing (NATS) Auditions, both for the state and the region, eleven students earned recognition. Among those students were Jasmine Crowder, who was first place winner in the Third Year College Women category at the regional competition; Katherine Kuckelman, who was first place winner in the Third Year College Women category at the state competition; and Harper Mobley, who was first place winner in the First Year College Women category at the state competition. Other students who were the recipients of recognition at these competitions were as follows:

**NATS - State**
- McKenzie Anderson | Third Year College Women, Honors Winner
- Jasmine Crowder | Third Year College Women, Honors Winner
- Mary Ott | Third Year College Music Theater Women, Honors Winner
- Mary Ott | Third Year College Women, Honors Winner
- Josh Overby | Lower Advanced College Men, Honors Winner
- Eli Major-Wright | Second Year College Men, Honors Winner
- Laura Owens | Third Year College Women, Honors Winner
- Courtney Pourciaux | Fourth-Fifth Year College Women, Honors Winner
- Trevor Walker | First Year College Men, Honors Winner

**NATS - Regional**
- McKenzie Anderson | Third Year College Women, Second Place
- Jasmine Crowder | Reid Alexander Brown Scholarship for Outstanding College (Classical) Woman
- Mary Ott | Third Year College Music Theater Women, Third Place
- Josh Overby | Lower Advanced College Men, Fourth Place
- Katherine Kuckelman | Third Year College Women, Competitor
- Harper Mobley | First Year College Women, Competitor
- Laura Owens | Lower Advanced College Women, Honors Winner
- Trevor Walker | First Year College Men, Competitor

Rebekah Rast was the Runner Up for the Southeastern Theatre Conference Undergraduate Scenic Design Award. Several students who are studying dance earned honors from the National Honor Society of Dance Arts. Those students were Victoria Conley, Lacey Heffernan and Chelsea Taborn.

In April 2017 Charleston City Paper named Theatre alumnus David Lee Nelson’s play A Sudden Spontaneous Event the best “Homegrown Work” in its 2017 Best of Charleston list as one of the “Critics’ Picks” in that category. PURE Theatre produced the play in March 2016. The production included performances by Theatre alumnus Michael Smallwood and Theatre
Associate Professor **Joy Vandervort-Cobb** as well as costumes by **Janine McCabe**, who is both a Theatre alumna and Chair of the Department of Theatre and Dance.

The Southeastern Theatre Conference (SETC), which is an organization that serves ten states of the Southeastern United States as a “network of theatre practitioners,” presented the 2017 Innovative Playwriting Instruction Award to Theatre alumna **Stacy “Alea” McKinley**. Each year SETC honors a “high school teacher for innovation in teaching playwriting as part of their curriculum.” **McKinley** currently teaches ninth and twelfth grade English at the Charleston County School of the Arts, and she serves as a Curriculum Coach for Engaging Creative Minds.

Three Music alumni, **Quentin Baxter** (refer to the section on faculty and staff accomplishments to learn more about Baxter), **Clay Ross** (see the section below on recipients of the School of the Arts Alumni Awards to learn more about Ross), and **Kevin Hamilton**, have joined forces with other leaders in South Carolina’s jazz community to form Ranky Tanky. This Charleston based quintet celebrates the musical heritage of sea island culture. In January of 2017 Ranky Tanky performed in GlobalFEST, which featured performances by twelve global artists/groups on three stages in New York. The *New York Times* review of Ranky Tanky’s performance stated “Ranky Tanky, from Charleston, S.C., sang old Gullah songs — some of them sly moral lessons — in arrangements that connected their beat to a New Orleans lilt.”

Theatre alumnus **Evan Linder** appeared in Steppenwolf Theatre Company’s production of his play, *Byhalia, Mississippi*, from July 22 to August 21, 2016. A review in *chicagoreader.com* named the production “essential viewing” and referred to the play’s “sharply written script.” Also in August, the Memphis production of *Byhalia, Mississippi*, at Playhouse on the Square (POTS@the works) garnered nominations for six 2016 Ostrander Awards, which honor “excellence in Memphis theatre,” and it was the recipient of the Best New Script award.

In May of 2017 the Eugene O’Neill Theatre Center (“the country’s preeminent organization dedicated to the development of new works and new voices for the American theatre”) recommended *The Hunted*, which **Linder** co-wrote with Paul Oakley Stovall, to be a finalist for its 2017 National Playwrights Conference. The play was one of fifty-five finalists from among more than 1,300 submissions. The Eugene O’Neill Theatre Center’s statement noted that the strength of the play’s “writing has allowed this work to prosper in such a competitive selection process. Our readers responded to the play’s moral center, as well as its investigation of underrepresented but important narratives.” The School of the Arts presented **Linder** with its Alumni Award of Achievement in 2016.

In February of 2017 the *Charleston Regional Business Journal* published its list of Forty Under 40, which highlights individuals whose commitment to their profession and community benefits the Charleston area. The *Charleston Regional Business Journal* has published the list for twenty years, and the 2017 list included Arts Management alumna **Margaret Seeley Furniss**, who is both co-founder and co-owner of Caviar and Bananas.

Theatre alumna **Becca Anderson** was the recipient of a nomination for Best Local Actress for *Charleston City Paper’s* 2017 Best of Charleston. (She held that title in 2016.) **Anderson** appeared in the What If? Productions at Threshold Repertory Theatre of *Five Lesbians Eating a
Quiche (which alumnus Evan Linder co-wrote – see text above for more information about Linder) for the 2017 Piccolo Spoleto Festival. A review in The Post and Courier referred to the production’s “brilliantly talented cast.” Anderson also is a member of the School of the Arts Council, and she is a member of that organization’s Nominating Committee.

Artfields, an annual competition that has taken place throughout Lake City, South Carolina each spring since 2013 selected work (via a jurying process) by several Studio Art alumni for exhibition in 2017. These alumni were Annie Fee, Heather Thornton, Lauren Hester, Sarah Mosteller, Lori Leist, Page Schwartz, and Bo Smith. Smith was the recipient of a merit award for photography.

South Carolina Educational Television aired an episode of “Palmetto Scene” on June 29, 2017, that included an interview with Music alumna Courtney Pourciaux. The episode provided coverage of the 2017 Spoleto Festival USA and the Piccolo Spoleto Festival and featured footage of students and alumni performing in the Young Artists Series, which the Music Department produces. Go to http://video.scetv.org/video/3002577931/ and begin watching 16:49 minutes into the episode.

Dance majors Victoria Conley, Lacey Hefferman and Chelsea Taborn each graduated in May 2017 with honors from the National Honor Society of Dance Arts. Several recent graduates from the School of the Arts are pursuing graduate education or additional studies. Theatre major Nick Brown will attend the University of Hawaii, where he will pursue the MFA in Theatre for Young Audiences and serve as the Director of Publicity for the on-campus theatre. Julia Marks will attend the Acting Program at the Gaiety School of Acting in Dublin, Ireland, and Krista Grevas will attend the Roser Bruford International School of Drama in London, England, where she will pursue an MFA in Acting, in the fall of 2017.

Theatre alumna Maggie Bailey has completed her first year of the graduate program in Film studies at the University of Texas, Austin. Kaitlyn Fulford is enrolled in Clemson University’s MS/PhD program in Computer Science, where she will continue her work with motion-capture choreography and notation systems. Studio Art major George Davis enrolled at St. Tikon’s Theological Seminary in Pennsylvania as a Master of Divinity candidate in September of 2016.

Art History alumna Matti Gibbs will enroll in Sotheby’s Institute of Art in New York in the fall semester to complete her master’s degree in contemporary art. Another Art History alumna, Sarah Cohen, will attend New York University Institute of Fine Arts in the fall to pursue her Masters in Art History. Kindall G. Brantley will attend the New York University Master’s program in Historical and Sustainable Architecture at the institution’s London campus in the fall of 2017.

The Peabody Conservatory of Music has accepted violinist Ae-lin Youn for study. The American Institute of Musical Studies in Graz, Austria, accepted Violinist Anna Galura, who also performed with the prestigious Spoleto Festival USA Orchestra in 2017. The Summer Music Performance Program at Anatolia College in Thessaloniki, Greece, accepted composer Zachary Litchfield for study in 2017.
Kathleen Saunders earned her MFA in Photography from Florida State University in Tallahassee. Hannah Sheppard completed an MFA in Painting at Savannah College of Art and Design in Atlanta.

The University of Buffalo, New York, awarded a full scholarship to Kate MacNeil for study in its MFA program starting in the fall of 2016. Other Studio Art alumni who are pursuing graduate degrees are Sophie Treppendahl, who is pursuing an MFA in Painting at SUNY, Purchase; Tenney Espy, who is pursuing the MPS in Photography at the School of the Visual Arts in New York; Emery Tillman, who is pursuing the MFA in Sculpture at Louisiana State University in Baton Rouge, Louisiana; and Alizey Kahn, who is pursuing an MA in Art Education at the University of South Carolina in Columbia.

School of the Arts Alumni Awards Recipients

In 2011 the School of the Arts established an Alumni Awards program in order to honor those former students who have made significant progress in their careers, the arts or have given of themselves as donors and/or volunteers. On May 11, 2017, the School hosted its awards ceremony and, for the seventh year in a row, recognized its Alumni Award recipients.

Through the Alumni Award of Achievement, the School of the Arts honors those alumni who have made significant achievements in their careers. The 2017 recipient of the Alumni Award of Achievement was Clay Ross, an accomplished musician who has released five albums in a range of styles. He moved to New York in 2002, where he joined Cyro Baptista’s world renowned percussion ensemble.

In 2006 the United States named Ross a Jazz Ambassador, and in that capacity he has performed and taught in a wide range of countries, including Macedonia, Greece, Turkey, Senegal, Cote D’Ivoire, Ghana, Cameroon and Brazil. Comments by diplomats who have worked with Clay include these statements:

• “…Clay possesses that rare talent of being able to connect with people, regardless of age, nationality, or background… He displays the best of American artistry and know-how and leaves them wanting more.”

• “It was evident throughout his program that he truly cares about his workshops, students, and audiences and inspires and nurtures everyone’s interest in music.”

• “…Ross’ musical talent is exceeded only by his gift for making large numbers of instant friends through any and all kinds of music.”

• “Clay’s enthusiasm is infectious and it showed on the face of each and every student. His message is as powerful as his music is beautiful.”
Earlier in 2017 the Post and Courier referred to Ross’ work with Ranky Tanky, a group that includes Quentin Baxter, Charlton Singleton, Kevin Hamilton and Quiana Parler. Ranky Tanky celebrates the musical heritage of sea island culture, and the group has performed around the country, including an appearance at GlobalFEST in New York earlier this year. Ross also performs around the world as a solo artist and as the leader of Matuto, his pan-american roots music band.

The Wall Street Journal has stated that Clay “is a very deft guitarist with a rich vocabulary of folk, blues, and jazz at his disposal.” In its review of Clay’s 2009 album Matuto, all about jazz wrote “…Ross displays an honest combination of his own background in American roots and pop music with the incorporation of genuine Brazilian styles…,” and Jazz Review wrote that “Clay has a passionate, unique, and personal voice that awakens feelings in audiences.”

The School of the Arts established the Alumni Award in Philanthropy to honor alumni and community members who have made significant contributions not only to the School of the Arts, but to the arts as a whole. The 2017 recipient of the Alumni Award in Philanthropy was Lisa Decker Roy, who originally graduated from the College of Charleston with a degree in Communications. (The School named Roy as a recipient of the award in 2016, but she was not able to attend the ceremony.)

Soon after graduating and becoming more involved with the arts, Roy returned to Charleston to complete a degree in Arts Management. She held an internship with the Office of Cultural Affairs for the City of Charleston and then went on to serve as the Membership Coordinator for the Halsey Institute of Contemporary Arts for a number of years. Roy has developed a great appreciation for the impact of Philanthropy, and not long after leaving her position at the Halsey, she began to give back to the School of the Arts. Early on Roy became a member of the
College’s GOLD Society, through which alumni demonstrate an annual commitment to the College of Charleston.

Roy once noted that the School of the Arts was instrumental in “honoring my skills as an arts professional…” and that the College and School’s “unmeasured generosity … was paramount in developing who I am today.” Roy has made a major commitment to both the School of the Arts and its Halsey Institute of Contemporary Art, and her immense generosity has endowed funding that will continue to benefit the students, faculty, and friends of the School for years to come.

The School of the Arts established the Young Alumni Award to recognize those alumni under the age of 35 who show promise in their careers. In 2017 the School presented the Young Alumni Award to two graduates.

William Bennett left Charleston after graduating with a degree in Music to enroll in Louisiana State University (LSU). Two years later, he graduated from LSU with a Master’s degree in Choral Conducting and returned to the Lowcountry to become Associate Director of Choirs at Wando High School. After two years in that position, Bennett went to Cane Bay High School to serve as Director of Choirs. He was the Cane Bay High School Teacher of the Year in the 2009 – 2010 year, and his choirs have won state honors year after year.

Bennett has continued his association with the College and the School of the Arts in a number of ways. He has been a member of the Music Department’s adjunct faculty since 2007, and he has both taught conducting and conducted the popular University Chorus. When Rob Taylor was on sabbatical in 2014, Bennett also conducted the College of Charleston Concert Choir. He has performed with the Taylor Festival Choir, which is in residence at the School of the Arts and for which he has served as Assistant Conductor.

Bennett is active in the South Carolina Music Educators Association and other professional organizations, and he has conducted clinics on leadership, choral techniques, and sight singing. He also has served on the South Carolina Department of Education’s Visual and Performing Arts Standards Revision Committee.

In 2015 the Grammy Foundation named Bennett as one of ten finalists for the 2015 Music Educator Award. This award “recognizes full-time educators in the U.S. who teach music in public or private schools…and who ‘have made a significant and lasting contribution to the field of music education and who demonstrate a commitment to the broader cause of maintain music education in the schools.’” It is significant that Bennett was one of ten finalists out of a field of 7,000 nominees!

Eliot Dudik studied Anthropology and Art History at the College of Charleston and then earned a Masters of Fine Art in Photography. He now teaches at the College of William and Mary, where he established the photography program and directs the Andrews Gallery.

Dudik saw the publication of his first monograph, Road Ends in Water, in 2010. In 2012 Oxford American Magazine named him one of 100 New Superstars of Southern Art. In 2014 Dudik was
the recipient of the PhotoNOLA Review Prize for his Broken Land and Still Lives portfolio, resulting in a book publication and solo exhibition.

Dudik’s photographs have appeared in group and solo exhibitions in venues such as the Columbia Museum of Art in Columbia, South Carolina; the Staniar Gallery at Washington and Lee University in Lexington, Virginia; Davis Gallery at the Mayo Clinic in Jacksonville, Florida; and the New Orleans Photo Alliance. In Norfolk, Virginia, Old Dominion University's Baron and Ellin Gordon Art Galleries presented Broken Land | Still Lives: Eliot Dudik from March 11 through April 16, 2017. That exhibition focused on “important aspects of Civil War battle reenactments, landscapes and the humans who inhabit them in search of a communion with this period of national history.”

In South Carolina, Greenville Technical College’s Riverworks Gallery presented Away, Away Down South, a two-person exhibition that included Dudik’s photographs (“images that exemplify Southern Gothic in visual art”) from May 12 through June 25, 2017. Early in 2017 the Charleston City Paper published an article about an exhibition of Dudik’s work at The Southern, a Charleston gallery. The exhibition, entitled Paradise Road, focused on images of roads in the United States that carry that name.

SCHOOL OF THE ARTS HIGHLIGHTS

The School of the Arts presented more than 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. Well over 100 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 220,335. A sampling of attendance numbers indicates the popularity of the School of the Arts’ educational and cultural programs:

- **Young Contemporaries** 1,475
- **Rent** 1,768
- **International Piano Series** 970
- **Art History/HPCP Lectures** 688
- **Stelle di Domani Series** 584
- **Young Artists Series** 855
- **In the Mix Presentations** 479
- **Tom Stanley: Scratching the Surface** 2,074

These numbers, especially within the context of total attendance for the School of the Arts’ events, support the concept of the School as a “year-round” festival and highlight the role that the School plays in the cultural life of the region, the state, and beyond.
Because the School of the Arts engages in partnerships with several agencies, the number of people for whom the School provided educational and cultural programming during the year was much greater than the total audience for scheduled events. 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 2016 - 2017 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 the Archaeological Institute of America, the Charleston Symphony Orchestra, and the MOJA Festival and the Piccolo Spoleto Festival (which are productions of the City of Charleston’s Office of Cultural Affairs).

Through an arrangement between the School’s Arts Management Program, the College and the South Carolina Arts Commission, Arts Management Visiting Professor Jeanette Guinn provided the voice-overs for “Arts Daily,” which is a production of South Carolina Educational Television Radio (SC/ETV Radio). The program was on the air repeatedly during the year, bringing the College and the School of the Arts to the attention of listeners in South Carolina and adjacent states. Over the course of the year, there were 352,100 weekly “non-duplicate” listeners (i.e., no matter how many times an individual listened to the program during a given week, that person counted as one listener) for the program.

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

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

The 2016 – 2017 year was the third season for the Music Department’s CofC Concerts. The series serves as an umbrella for the department’s performance programs, including the International Piano Series, Charleston Music Fest, Magnetic South, the Second Monday Series, and CofC Ensembles. The International Piano Series, Charleston’s longest running, year-round program with a pure focus on piano, includes performances by international artists who also conduct master classes for piano students. Each of the master classes was open to the public.

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

In 2002, recent graduates of the College of Charleston formed the nonprofit organization Redux Contemporary Art Center in order to establish a venue where local artists could produce and exhibit their work. After fifteen years, the founders of the organization and alumni who were pivotal to its development created a group exhibition entitled *Founders Farewell*. The exhibition was the last one at Redux’s original location.

After the exhibition closed, the organization moved to larger facilities. To complement the exhibition, the Department of Studio Art and the Department of Art and Architectural History collaborated to bring the alumni (Bob Snead, Seth Gadsden, Julie Henson, Luke Vehorn, Bill Bolton, Seth Curcio, Dorothy Netherland and Darby Long) to the campus to present a panel discussion that focused on their collective efforts in founding the art center and their post-graduate careers. The panel discussion took place on March 14, 2017.

In the spring semester of each academic year, students and recent graduates submit their work for the *Young Contemporaries* exhibition. A nationally prominent juror reviews and selects work for *Young Contemporaries*, and the 2017 juror was Josephine Halvorson, Professor of Art and Chair of Graduate Studies in Painting at Boston University. The exhibition took place from March 31 to April 29, 2017.
From March 24 to April 11, 2017, the Studio Art Department presented the Salon des Refusés exhibition in the Hill Exhibition Gallery within The Marion and Wayland H. Cato Jr. Center for the Arts. The faculty selected the works for this exhibition from those that the Young Contemporaries juror had rejected, hence the name (and wordplay referring to the 1863 Paris Salon, when the jury for that exhibition rejected most of the works that artists such as Courbet and Manet had submitted for consideration). Dean Morris provided funds to support the Dean’s Awards for Young Contemporaries and the Salon des Refusés.

The Halsey Institute of Contemporary Art’s (HICA) exhibitions and other programming are among the most popular events in the School of the Arts’ calendar, and HICA originates many exhibitions that travel to venues across the country. For example, HICA presented Jiha Moon: Double Welcome, Most Everyone’s Mad Here, which brought together cultural elements native to Korea, Japan, and China and united them with Western elements to investigate global identity, from October 23 through December 5, 2015.

HICA collaborated with the Taubman Museum of Art in Roanoke, Virginia, to develop the exhibition. Upon closing at HICA, the exhibition traveled to venues across the country in the 2016 – 2017 year, and it is scheduled to continue traveling into October of 2018. The Jule Collins Smith Museum of Fine Art at Auburn University presented the exhibition from January to April of 2017, and future venues for the exhibition include the Richard E. Peeler Art Center at DePauw University; the Table Arts Center at Eastern Illinois University in Charleston, Illinois; the American University Art Museum at American University in Washington, D.C.; and the Crisp-Ellert Art Museum at Flagler College in St. Augustine, Florida.

In February the Historic Preservation and Community Planning Program (which is part of the Department of Art and Architectural History) joined with the Halsey Institute of Contemporary Art to present a panel discussion with the title “Unfolding Perspectives in Preservation.” The panelists included an architect, faculty from Savannah College of Art and Design and Clemson University, and an architecture critic/journalist. The panelists addressed issues that will
determine the maintenance and utilization of the fabric of cities such as Charleston and other historic communities.

The Historic Preservation and Community Planning Program (HPCP) established the Albert Simons Medal of Excellence in 2010 to mark the School of the Arts’ twentieth anniversary. Through this medal, HPCP honors Albert Simons, a noted Charleston architect and the man for whom the College named the Albert Simons Center for the Arts. The medal recognizes individuals who have excelled in one or more of the areas in which Simons excelled, including civic design, architectural design, historic preservation and urban planning. On March 16, 2017, HPCP to Peter Pennoyer, to whom Architectural Digest referred as “one of New York’s top architects” in that same month.

The Arts Management Program and its Music Industry concentration continued to benefit from the guidance and insight of Mark Bryan, guitarist for Hootie and the Blowfish. As noted earlier, Bryan was the recipient of the 2017 Southeast Emmy Award in the Arts/Entertainment category. Through Bryan’s contacts in the music world, the program offered the fourth season of In the Mix in the 2016–2017 year. In the Mix brings industry professionals to the campus for a public presentation, and students in the Music Industry concentration are able to interact with these artists and businessmen. This year’s presentations included a marketing professional, songwriters, a music promoter and performers.

The School of the Arts’ productions often address issues that are pertinent to contemporary discussion. For example, the Department of Theatre and Dance presented Buzzer in January of 2017. The play addresses race, class and privilege as well as gentrification. Each of these issues is informing debates about specific communities across the nation and our society in general.

Each spring semester the Department of Theatre and Dance presents “Chapel Moves,” a recital of original dances that students both choreograph and perform. Through this performance, the
students showcase works that the American College Dance Association has selected for inclusion in its southeastern regional conference. The 2017 presentation ran from March 23 to 26.

The Music Department and the Department of Theatre and Dance presented performance series for the Piccolo Spoleto Festival. As noted earlier, the festival is a production of the City of Charleston Office of Cultural Affairs. The Music Department presented the Young Artists Series, and the Department of Theatre and Dance produced the Stelle di Domani Series. In 2017, one of the Stelle di Domani productions was Between Us, which was the department’s fourth annual collaboration with Annex Dance Company.
Over 4,700 students, teachers, parents and school administrators were able to enjoy opera for children through the College of Charleston Opera program’s performances of *The Three Little Pigs*. In addition to being part of the 2017 Piccolo Spoleto Festival’s programming, the production traveled to area public and private schools earlier in the spring 2017 semester.

*The wolf sings an aria in The Three Little Pigs at Memminger Elementary*

*Photograph courtesy of Amanda Castellone*

In addition to presenting its regular program of lectures, performances, concerts, exhibitions, and other events, the School of the Arts also hosts educational and community organizations in its facilities. For example, in the spring 2017 semester the School opened its doors for statewide auditions for the South Carolina Governor’s School for the Arts and Humanities and the statewide competition of the South Carolina National Association of Teachers of Singing. Other organizations that the School hosted included the Society for Ethnomusicology’s Southeast and Caribbean Chapter and the Charleston Symphony Orchestral League. Almost 1,000 people took part in these spring semester events.

Goal 5 of the College of Charleston’s Strategic Plan states that it will "achieve financial security by creating a new financial model for the College of Charleston." The School of the Arts relies upon gifts to support scholarships, programming, research and other activities. For the third year in a row, the School of the Arts benefitted from a gift/pledge of more than $1 million, and total giving to the School exceeded $2 million in 2016 – 2017.

Also in 2016 – 2017, the School began to offer more programming for members of the Friends of the School of the Arts. This increase in programming has generated increased enthusiasm and support for the School and its programs, and the Dean’s staff is working to expand such offerings in 2017 - 2018. These activities are vital components in the cultivation and stewardship of
current and future donors whose gifts are so important to the continued growth of the School of the Arts and its educational and cultural programming.

CHALLENGES AND OPPORTUNITIES

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

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

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

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

In late 2015 the School of the Arts enrolled in the Strategic National Arts Alumni Project (SNAAP), which is "an annual online survey, data management and institutional improvement system designed to enhance the impact of arts-school education." SNAAP’s 2015 Institutional Report for the College of Charleston School of the Arts became available on May 19, 2016. Of the School’s alumni who responded to the survey, 345 completed their undergraduate degree at the College of Charleston, and 94% rated their overall experience at the School of the Arts as having been either “excellent” or “good.”
As if anticipating some of the results of the SNAAP report, the School of the Arts has been placing more and more emphasis on internships, student research, and study abroad for some time. Donor support for such activities has grown over the past few years, but there is much more that can be done in all of these areas. For example, the relationship that the School established with Bristol Old Vic a few years ago has been on hiatus due to renovations and other projects that organization has undertaken. This is a temporary development, and the School intends to pursue this relationship in the future.

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

**Opportunities**

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

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

- The School of the Arts’ faculty and staff have developed good donor relationships over the past quarter century. For three consecutive years the School of the Arts has generated more than $1.5 million in gifts and pledges, with the total for 2016 – 2017 exceeding $2 million. These gifts have provided valuable support for scholarships, internships, student and faculty research, and programming which will support recruitment and curricular development.

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

- A growing base of successful alumni, such as actor and playwright Evan Linder, composer Florencia Di Concilio, painter Brian Rutenberg, jazz drummer Quentin Baxter, and actress Margaret Anne Florence speak to the quality of the School of the Arts’ programs and generate media coverage that can enhance efforts to attract new students to the School.
• Addressing issues that the SNAAP report highlights (advising, career development, internships, etc.) may provide the School of the Arts with opportunities to enhance its curriculum and to become more attractive to potential students.

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

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

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

Challenges

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

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

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

• In order to compete with peer institutions in attracting the best students to its programs, the School of the Arts needs to continue working with donors in order to create additional endowed scholarships as well as to secure funding to support student travel for competitions, summer study and internships.
• There is a continuing need for increased operating funds for the School of the Arts’
diverse educational and cultural programs that benefit both students and the community.

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

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

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

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

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

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