





PICTURED:

La Clemenza di Tito, 2019

Preparing artists for excellence, no matter what the future may hold.



On behalf of everyone at the University of North Carolina School of the Arts, I am honored to share with you this report on the academic, artistic and philanthropic success we have experienced during the 2019-20 fiscal and academic year.

While our perception of 2019-20 may be dominated by the challenges of the COVID-19 pandemic, we should all remember that the fiscal year started like any other—full of optimism and creative energy.

UNCSA continued to appear in industry publications' rankings of top conservatories—you will see a number of those accolades sprinkled throughout this report. We also had the honor of hosting events such as Weekend of Women+, the Festival of North Carolina Dance and Ava DuVernay's Ascend Summit, all of which strengthened our university's reputation as a center for artistic growth and thought leadership.

"The Nutcracker"—a UNCSA tradition for more than half a century—set new records for attendance and revenue. More than 16,000 people attended the 12 performances at the Stevens Center, and the production raised more than \$260,000 in scholarship support. As I write this, our students and faculty are working feverishly to finish a reimagined digital "Nutcracker" experience that will allow the tradition to continue in 2020.

We also launched the public phase of *Powering Creativity: The Campaign for UNCSA* in September 2019 here in Winston-Salem, with an additional launch event in New York City in January 2020. With a goal of

\$65 million, the comprehensive campaign is the most ambitious fundraising effort in university history.

As you will read in this report, progress on the campaign continues unabated. In April 2020, we exceeded our goal and are rolling out additional supplemental campaigns specifically designed to address the needs of the current era.

The innovation and resilience supported by you and other donors was on full display this spring and summer, as our artists found ways to explore their voices and enhance their skills even when our studios and performance venues were dark. From the "UNCSA On Demand" hub on our website to virtual showcases for graduating seniors, we were inspired to see that creativity and growth can take root in any setting.

This year also brought with it new leadership for the university. I am honored to be a part of that, proudly accepting the position of the ninth UNCSA chancellor in May 2020. In addition, we welcomed our new Provost and Executive Vice Chancellor, Patrick J. Sims, who began his tenure in August. Together, Provost Sims and I are excited to lead the searches for new deans of the schools of Dance, Filmmaking and Music.

Especially during these uncertain times, I am grateful to be a part of this unique and special community of artists and creative innovators. I thank you all, sincerely, for all you do to power creativity at UNCSA. With your help, we are preparing artists for continued excellence, no matter what the future may hold.

Brian Cole, Chancellor



UNCSA
POWERING
CREATIVITY

Powering Creativity: The Campaign for UNCSA is the largest concentrated fundraising effort in UNCSA history.

\$70,201,259
raised as of **December 2, 2020**

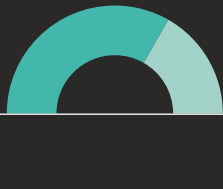


The public phase of *Powering Creativity* launched with dynamic events on the School of Filmmaking's Soundstage VI in September 2019 > and at The Alvin Ailey Studios in New York City in January 2020 ^. Each event showcased UNCSA's innovative and powerful work and introduced new audiences to the scope and momentum of *Powering Creativity*.



SCHOLARSHIPS

Goal: **\$25,000,000**
 Raised: **\$33,700,516**



FACULTY SUPPORT

Goal: **\$8,000,000**
 Raised: **\$4,792,959**



INNOVATION

Goal: **\$18,000,000**
 Raised: **\$23,852,868**



FACILITIES AND EQUIPMENT

Goal: **\$12,000,000**
 Raised: **\$6,455,877**



COMMUNITY ENGAGEMENT

Goal: **\$2,000,000**
 Raised: **\$1,399,039**



Art is more crucial now than ever, and your gift to Powering Creativity can help prepare our students for whatever the future may hold.

Join us today at uncsa.edu/giving

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Fall Dance, 2019



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Legendary farewells

Paying tribute to the past and supporting the future



Photo courtesy of UNCOSA Archives.

John Sneden with a student.

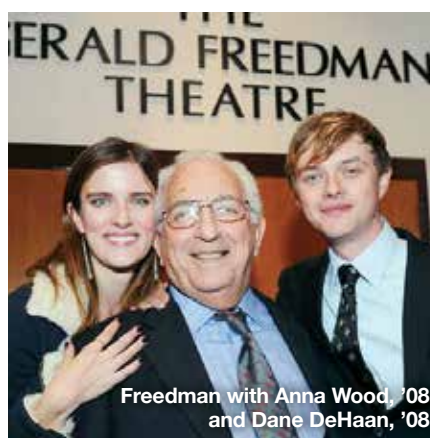
Just days after the official beginning of the academic year in July 2019, John Sneden, the founding dean of the School of Design and Production, passed away at the age of 83.

Sneden served as the D&P dean for 32 years and was credited with bringing a highly respected and rigorous professional training program to the school, now recognized among the world's finest of its kind. Current Dean of D&P Michael J. Kelley, a graduate of the scenic design program, had known Sneden as an instructor, mentor, colleague and friend. "He was the one person who can be credited with the success and prominence of the School of Design and Production," Kelley says. "Everything we have achieved is testament to the strong foundation that he built."

Norman Coates, who recently retired from UNCOSA as head of the lighting design program, recounts how remarkable Sneden was and how much he admired him and his work. "He could quote 'The Iliad' in Latin or tell you the name of every student and their hometown. He was a friend and colleague to us all and shaped the lives of hundreds of students, faculty and guests who passed through the doors of Design and Production."

In March 2020, the School of Drama lost a leading light of its own, Dean Emeritus Gerald Freedman. Freedman arrived on campus in 1991 and valiantly led the school for the next 21 years.

"The defining mission of Gerald's life was the training of first-rate theatre artists," says Isaac Klein, an alumnus and author of "The School of Doing: Lessons from Theater Master Gerald Freedman." Published in 2017, the book is a tribute to Freedman, with half of its profits pledged to the Gerald Freedman Excellence Endowed Fund, a scholarship in the School of Drama.



Freedman with Anna Wood, '08 and Dane DeHaan, '08

Regarded nationally for productions of classic dramas, musicals, operas, new plays and television, Freedman was the winner of an Obie Award for excellence in off-Broadway theatre, and was the first American invited to direct at the Globe Theatre in London. Throughout his career, he directed celebrated actors including Olympia Dukakis, James Earl Jones, Stacy Keach, Sam Waterston, Patti

LuPone, Mandy Patinkin, Jean Stapleton, William Hurt and many more.

Patinkin, whom Freedman taught at The Juilliard School, wrote the forward to Klein's book. "I would not have been anything that I have become, in terms of whatever I'm considered as an artist, without Gerald Freedman," he wrote. "He is my artistic DNA. He is my artistic father."

Upon his retirement in 2012, Freedman was named dean emeritus, and the largest theater on campus was named in his honor. At the dedication celebration that November, Freedman said he was touched to have the theater bear his name. "The reputation of the School of Drama and the quality of the talent we produce yearly is what I am most proud of in my 60-plus years in the theater. I live in the work of my students," he said.

In 2004, an endowed scholarship was established in honor of Sneden and his wife, Julia. The recipient of the John and Julia Sneden Endowed Award for Excellence embodies the standards valued by Sneden, including a record of artistic excellence and academic accomplishment, along with demonstrated qualities of leadership, collaboration, passion, generosity of integrity and artistic spirit. In 2005, an outdoor space near D&P was dedicated as Sneden's Landing, and the space was renovated and enhanced in 2018.

The Sneden and Freedman scholarships—as well as the physical spaces on campus that bear their names—are enduring reminders of the impacts they each made on UNCOSA and its students. More than that, the scholarships represent a path for emerging artists who seek to make their own indelible marks on the cultural and artistic landscape.



School of Drama Top 10
undergraduate acting
program in the world
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The Hollywood Reporter

PICTURED
*A Midsummer
Night's Dream, 2019*



Pictured left to right, 3D technical artist Fernando Goyet, screenwriter Trent Spivey (B.F.A. Filmmaking '18) and software engineer Alex Moro



INNOVATION

Artists who can transform imagination into invention

Bringing creative ideas to (virtual) reality

Immersive Storytelling Residency launches, revolutionizing content creation

UNCSA believes in innovation and in creating opportunities for creative minds to carry out groundbreaking projects. Take, for example, the first Immersive Storytelling Residency. In the spring and summer of 2020, three resident artists in the School of Filmmaking's Media and Emerging Technology Lab (METL) joined together to create a one-of-a-kind virtual reality experience as a part of this unique program.

The team—comprised of screenwriter Trent Spivey (B.F.A. Filmmaking '18), software engineer Alex Moro, and 3D technical artist Fernando Goyet—was given an interesting challenge.

"We were tasked with thinking about how we could use this immersive technology and platform to cultivate empathy and awareness, while still creating an entertaining and meaningful experience—all within about an 8- to 12-minute time frame," Spivey says.

The project, an animated virtual reality film called "BonsAI," is set in the not-so-distant future, and is based around the idea that the person immersed in the VR experience is embodying a botanist operating on the fringes of biology and artificial intelligence. As the botanist, you work secretly to thwart a menacing new plant virus. As you orchestrate your solution, you must evade the reach of your former employer: a global agribusiness with a keen interest in your work.

The goal of the residency—which was made possible in part by a MegaGrant from Epic Games, as well as a grant from the North Carolina Small Business and Technology Development Center—is to bring together individuals with different skill sets who may not be able to create something as complicated as an immersive digital experience on their own.

"Our focus with METL is to apply emerging technology for storytelling and content creation," says Ryan Schmaltz, METL director. The idea for the residency developed from a need he saw arising in the burgeoning industry. "There are so many people with ideas, but without the resources to further develop their concepts."

For more information on the residency, METL and "BonsAI," **visit [unca.edu/annualreport](https://www.unca.edu/annualreport)**.

INNOVATION

Artists who can transform imagination into invention

Creative laboratory inspires dancers to explore

Choreographic Institute pushes established and emerging artists past boundaries

UNCSA is a campus where art is not just performed, but created. While traditional conservatory models focus on perfection of skills, numerous programs on campus are working to simultaneously foster new works while giving students the opportunity to work with established and emerging leaders in their respective art forms.

One such initiative—the School of Dance’s Choreographic Institute—provides choreographic residency opportunities for professional choreographers each summer, where they collaborate with dance students to create and perform new works. The result is a creative laboratory that introduces UNCSA dancers to new artistic perspectives from across the globe.

“The Choreographic Institute is an opportunity for choreographers to come (to UNCSA) to experiment, play, and push past what we’re already making,” says Andrew Harper, a UNCSA alumnus and one of four choreographers who took part in the Summer 2019 Choreographic Institute.

The institute looks for emerging choreographers who exhibit a strong choreographic voice and exceptional promise with at least five years of choreographic experience. For the Summer 2019 session, more than 130 applications were submitted for the four available spots.

The institute is beneficial for both students and choreographers. “I’ve never worked with this many dancers for a piece before—I think this was double the number,” says Marika Brussel, a contemporary ballet choreographer whose works have been commissioned by ARC Dance, Columbia Repertory Ballet and Berkeley Ballet, among others. “So right away, it was a big challenge for me. By embracing that challenge and talking to the other choreographers, I feel like my work has developed in unexpected ways.”

Choreographer Alexander Brady agrees that the institute provides challenges that foster professional growth. “It’s good to test yourself and push yourself because that’s when interesting things happen,” he says. Brady, an alumnus of the Boston School of Ballet and the School of American Ballet, danced professionally with the Joffrey Ballet, Miami City Ballet and Twyla Tharp Dance before beginning his career as a choreographer.

Ja’ Malik, a Harlem-based contemporary choreographer and former member of the Cleveland Ballet, Oakland Ballet,

Ballet Hispánico and others, also sees the benefits for student participants. “Working with us as professional choreographers gives them a chance to explore their artistry, as well as their technical abilities.”

The institute is supported in part by a \$250,000 pledge from Board of Trustees member Noel “Skip” Dunn and former Board of Visitors member Mia Celano, and gifts from numerous other donors. While the Summer 2020 session was interrupted due to the COVID-19 pandemic, the School of Dance plans to welcome choreographers and dancers back to campus as early as Summer 2021.

The choreographers agree that the Institute is a needed and worthwhile addition to the dance landscape.

“I was excited about coming here, but I am a million times more excited now that I have done it,” Brussel says. “It’s been the best experience of my life as a professional.”



SCHOLARSHIPS

The next generation of artists and creative innovators
who will change how we experience the world

Planning for your future—and theirs

Bonnie Kay and Dan Donahue made their careers in the legal profession—Kay is a former partner at the Winston-Salem-based firm now known as Womble Bond Dickinson and Dan is the former in-house counsel for Reynolds American—but they have always been moved by the power of the arts.

“Art is a bridge between people,” says Kay, a member of the UNCSCA Foundation Board of Directors. “It brings together people of diverse backgrounds, experiences and cultures in a form that is encouraging to all who observe it.”

In exploring ways to do their part to ensure UNCSCA's creative growth, the Donahues documented a will bequest. The gift will establish a named endowed scholarship in honor of artists connected with UNCSCA: Rosemary Harris (legendary actor and wife of UNCSCA co-founder John Ehle) and beloved School of Drama Dean Emeritus Gerald Freedman. It will also support the Annual Fund.

“Gerald and Rosemary are shining examples for all young people who are entering careers in the arts,” Kay says. With a master's degree in music from Florida State University, she knows how demanding arts training can be.

The Donahues are not alone in their view of the arts as a unifying force in our local community, nor in their desire to leave a legacy through planned giving.

David Stewart, who studied music at UNC-Chapel Hill, has performed with high-profile choirs all of his life. His partner, Terry Allen, picked up piano in high school and continued his studies in college. The arts are a way of life for the couple, who say they are “blessed by the proximity” of living close to UNCSCA.

David and Terry established the Allen-Stewart Vocal Arts Scholarship, an endowed fund which focuses on students studying opera. “Many of the best opera singers are from underprivileged backgrounds,” David says. They hope finances will not be a barrier for the next great opera performer to fulfill his or her potential.

Since the beginning of *Powering Creativity: The Campaign for UNCSCA*, donors like David and Terry and the Donahues have committed more than \$9 million in planned gifts such as will bequests and other estate plans.

One gift represents the largest gift by an alumnus in university history, with a value of \$2 million to support scholarships in all five of UNCSCA's arts conservatories.

Planned gifts from hundreds of donors have helped to strengthen every facet of the UNCSCA experience. These donors are welcomed into the Encore Circle—UNCSCA's planned giving society.

“I want the students of UNCSCA—the students who will become performers that will shape future generations—to be every donor's legacy,” Kay says.

For more information on planned giving or to join the Encore Circle, contact the Office of Advancement at (336) 770-3330 or visit uncsa.edu/giving.

LIVING AND LEARNING ENVIRONMENT
Enhancing our campus and encouraging connectivity

Reinventing the spaces where we create and share our work

Semans renovation brings new life and new possibilities to campus

When the beautiful new Library and Learning Commons opened in 2014, the former James and Mary Semans Library was in need of reinvention—and UNCSCA students, faculty and administrators were in need of space.

The 2016 Connect NC Bond Act provided more than \$8 million to renovate and breathe new life into the former library.

In the summer of 2020, the new Semans Arts & Administration Building (SAAB) opened its doors—just as UNCSCA was in the planning process to reintroduce students to a campus that had been very quiet since the COVID-19 stay-at-home orders had gone into effect.



The show must go on

UNCSA launches initiatives to bring artists into homes around the world

When stages went dark and audiences stayed home, UNCSA artists showed that their growth and education does not end at the borders of the UNCSA campus—or because of the limitations imposed by a pandemic.

In the weeks following the shutdown, UNCSA launched several initiatives to bring artists into homes around the world.

One example: The School of Drama's annual graduating senior showcase—a major pipeline between UNCSA and the professional world—was halted halfway through its four-city run. In response, the school pivoted to a virtual showcase model, with actors filming their monologues and songs at home and working with faculty via Zoom to refine and edit the footage they captured. Dean Scott Zigler notes that the virtual showcase helps students polish on-camera training and hone a skill that will be important throughout their careers when expected to provide self-produced video auditions, known in the business as “self-tapes.”

Meanwhile, in the School of Filmmaking, films from graduating seniors were available online for viewing by industry professionals for one weekend in May. The films included narrative films, animated films and documentaries. Two of the films, “échappé” and “Reality is Constructed,” featured dancers and collaborative choreography from the School of Dance.

“No other film school in the country offers access to conservatory-level dancers, musicians, actors, designers and technicians,” says Interim Dean Henry Grillo. “It’s what makes us unique.”

In addition to these targeted streaming experiences, UNCSA launched a digital hub for works created by students and faculty, past and present. This portal—“UNCSA On Demand”—is free to access and contains works that range from music performances recorded by faculty members in their living rooms to the online premiere of “Polovtsian Dances,” which premiered in 2014 and involved 130 students from multiple art schools.

“As artists, we are never not making our art,” says Chancellor Brian Cole. “Our students and faculty worked hard from their homes throughout the country this spring, and while they didn’t have access to our top-notch facilities, they found a way to let their talent shine in less typical locations.”

For more information on “UNCSA On Demand” and other remote performances, [visit uncsa.edu/annualreport](https://uncsa.edu/annualreport).

The SAAB features bright, clean spaces with large windows and balconies that look out onto the newly redesigned Daniels Plaza. Facilities include a large multipurpose studio space, practice rooms, seminar rooms, and a recording studio and adjoining control room, where students and faculty will be able to create and share their work with new audiences.

With faculty office space for the schools of Dance and Drama at a premium—many faculty members have been forced to share space for years—the newly renovated SAAB includes faculty office space that is directly accessible from Dance and just a short walk from Drama.

The SAAB also creates the opportunity to relocate the offices of the chancellor, provost, chief of staff and other members of the administration into a new, centrally located, ADA-compliant space, increasing accessibility and visibility of university leadership.

In addition, the SAAB features an event space for gatherings, not only expanding the range of events that can be held on campus, but also freeing Eisenberg Social Hall in Hanes Student Commons for increased student use.

“We are thrilled that the Semans building has been transformed into such a bright and useful space,” says Vice Chancellor for Advancement Edward J. Lewis III. “The potential this building represents is significant, and we know that some of our donors and corporate partners are exploring sponsorship possibilities to help these spaces fulfill the possibilities they represent.”

Naming opportunities include studios, office suites, event space and multipurpose studio. For more information on naming opportunities, **contact the Office of Advancement at (336) 770-3330.**



A photograph of a brightly lit hallway with people standing and talking. In the foreground, a camera is out of focus, showing a blurry screen. The hallway has white walls, windows, and an 'EXIT' sign.

**School of Filmmaking
included in Top
50 entertainment
programs worldwide**

Variety

**Top eight schools
for aspiring
cinematographers**

Backstage

**School of
Filmmaking #11
in the nation**

Hollywood Reporter

**Ranked #6 in Top
50 film schools**

TheWrap

ArtistCorps participants call “Action!”

UNCSA artists teach filmmaking fundamentals to elementary school students

UNCSA was founded on the belief that the arts have the power to change the lives of everyone in our society.

In 2015, ArtistCorps was established to help UNCSA and its students engage in meaningful work in the community, with a goal of improving the lives of North Carolinians from all walks of life through the arts. Students from all over UNCSA’s campus participate in the program, accounting for thousands of hours of community engagement. One specific initiative: a program that brought students from the School of Filmmaking into Winston-Salem’s Brunson Elementary School.

“We integrate film into math curriculum, into history curriculum,” said Miles McKeller-Smith (B.F.A. Filmmaking ’20), who participated in the ArtistCorps initiative at Brunson. “It’s a way to blend what we do into what the students are learning every day. It enhances their education and drills down on subjects while also fostering an appreciation for arts.”

ArtistCorps members use fundamental filmmaking techniques—including storytelling and scriptwriting—as a tool to enhance existing elementary school curriculum. Rather than focusing on technical filmmaking skills, the program provides new perspectives on the lessons that children are already learning.

“Here at Brunson, our teachers are versed in a lot of pedagogical styles,” Brunson Elementary Elementary Principal Jeff Faullin says. “When you bring in an ArtistCorps member who has a completely different skill set but is able to connect to those standards, our students gain exposure to the arts, the knowledge that the community is a part of their school and a new path to learning.”

Teachers say the new perspectives make a difference in their students’ ability to comprehend the subject matter. “I noticed that for some of my students who struggle in the world of STEM or in the world of reading and writing, the arts are where they shine,” says Nicole Walters, a fifth grade teacher at Brunson.

Likewise, Faullin sees an overall increase in student engagement during the ArtistCorps-led activities.



“We see students engaged longer throughout the day, interacting with their teachers more, and articulating what it is that they want to do. It increases the capacity of our school to do the work that we’re meant to do.”

Thanks to support from the Strickland Family Foundation, the Reynolds American Foundation and Wells Fargo, among many other donors, UNCSA students are able to immerse themselves in all corners of Forsyth County and the surrounding region, sharing their skills along the way.

Watch a video on the experiences of ArtistCorps participants and Brunson students and faculty at uncsa.edu/annualreport.

Financials



Dear Friends,

The past few months have been a stark reminder of the vital role that the arts play in our lives. While we all eagerly await the days when we can sit side-by-side in a concert hall, cinema or theater and enjoy the work that UNCSCA students and alumni so capably and skillfully produce, you cannot help but be impressed by the ingenuity and resilience that has been demonstrated on this extraordinary campus.

As president of the UNCSCA Foundation Board of Directors, I am grateful to the many dedicated supporters of UNCSCA and the UNCSCA Foundation. Your support has given our artists the tools they need to grow and learn, especially under 2020's unique and deeply challenging circumstances.

In FY 2020, the UNCSCA Foundation was able to provide the university nearly \$7.4 million in support for students, faculty, staff, programs and other financial needs.

This past fiscal year also brought with it considerable progress in *Powering Creativity: The Campaign for UNCSCA*. When the public phase of the campaign launched last September, the university had already received \$54.3 million in gifts, pledges and will bequests. Since then, the campaign has continued to gain momentum and exceeded its \$65 million goal in April. Contributions to our immensely successful fundraising effort continue to grow as we approach its conclusion in June 2021.

This fiscal year will again be anything but ordinary. Despite the challenges, the students, faculty, staff and administration have shown us that artistic excellence and meaningful storytelling are still possible.

Thank you for doing your part as important members of the UNCSCA community.

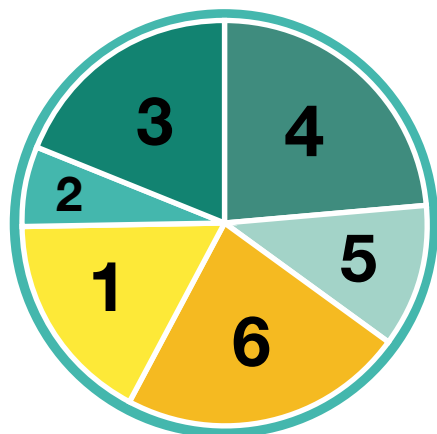
Sincerely,

John Wigodsky

President

UNCSCA Foundation Board of Directors

Contributions by Purpose



1. Endowed Scholarships & Program Support Funds	\$1,077,902
2. Programs	\$217,313
3. Scholarships	\$682,783
4. General Support	\$1,132,057
5. Special Projects	\$578,528
6. Guest Artists & Other	\$1,666,549
Total	\$5,355,132

Annual Fund

Dollars Raised		Total Donors	
Other	\$818,957*	FY20	1,339
Giannini	\$435,038	FY19	1,093
Total	\$1,253,995*	FY18	1,164

* Figures include an unrealized \$500,000 bequest

Foundation Net Assets at Beginning FY20 **\$76,657,097**

Income

Contributions	\$5,355,133
Net Investment Income	\$1,228,355
Other Income	\$187,543
Change in Split Interest Obligations	(\$103,661)
Total Income	\$6,667,370

University Support and Expenses

University Program Support	\$4,139,545
University Advancement	\$599,486
Administrative Expense	\$815,225
Transfer to University	\$1,815,991
Total University Support	\$7,370,247

Foundation Net Assets at End of FY20 **\$75,954,220**

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