The School of the Arts Donor Honor Roll for July 1, 2007–June 30, 2012 celebrates our community of donors and their tremendous dedication to creating access for and sustaining excellence in the education of artists at Columbia University. These generous gifts, both large and small, directly impact our students, faculty, and the School as a whole.

We are grateful for their extra-ordinary support of the Lenfest Center for the Arts, most notably the named gift from University Trustee Gerry Lenfest, who believes deeply in the future of the arts at Columbia. A vibrant new venue designed by Renzo Piano, the Lenfest Center for the Arts will open in 2016 and will showcase the work of our talented students while serving as an important public entryway to Columbia’s new Manhattanville campus. The timeframe of this report parallels my tenure to date as Dean of the School of the Arts. Over the past five years, we have seen the School grow in stature and become more widely known to the University and to the world. We have recruited brilliantly talented faculty members; launched the Mellon Visiting Artists and Thinkers Program, bringing world-renowned artists and thinkers to campus to teach and spark dialogue; and implemented innovative curricula in such areas as creative producing, sound arts, and literary translation.

The education of artists is vital to society. Now as ever, artists enable us to encounter the world and our understanding of it in unexpected ways, to imagine unforeseen possibilities, and to think imaginatively about the future. This Donor Honor Roll speaks to the commitment of our supporters. We thank them all for their incredible generosity.

All the best,

Carol Becker
Dean of Faculty
STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30th, 2012

<table>
<thead>
<tr>
<th>TOTAL NET ASSETS</th>
<th></th>
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<tbody>
<tr>
<td></td>
<td>$3,362,853</td>
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<th>BEGINNING FUND BALANCE</th>
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<table>
<thead>
<tr>
<th>REVENUES AND OTHER ADDITIONS</th>
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<tbody>
<tr>
<td>General income allocation from tuition</td>
<td>$16,588,653</td>
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<tr>
<td>Fees</td>
<td>$1,417,000</td>
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<tr>
<td>Endowment and investment income</td>
<td>$1,765,000</td>
</tr>
<tr>
<td>Gift income, private grants, and other income</td>
<td>$7,536,840</td>
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| Total revenues and other additions | $27,307,493 |

<table>
<thead>
<tr>
<th>EXPENSES</th>
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<tbody>
<tr>
<td>Instruction</td>
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<tr>
<td>Institutional support</td>
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<td>Academic support</td>
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<td>Casual Work</td>
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<tr>
<td>Work study &amp; student services</td>
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<tr>
<td>Fringe Benefits on above</td>
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<tr>
<td>Student Fellowships</td>
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<tr>
<td>Non Personnel / Administration</td>
<td>$3,674,000</td>
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<tr>
<td>Overhead allocations to other CU units</td>
<td>$510,295</td>
</tr>
<tr>
<td>Budget allocations &amp; transfers to other CU units</td>
<td>$399,954</td>
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</table>

<p>| TOTAL EXPENSES | $27,085,249 |</p>
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<th>Amount</th>
<th>Donor(s)</th>
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<tr>
<td>$30,000,000</td>
<td>John W. Kluge*, Marguerite and H. FitzGerald Lenfest*</td>
</tr>
<tr>
<td>$5,000,000 - $29,999,999</td>
<td>William V. Campbell**, Anla Cheng and Mark E. Kingdon**, Katharina Otto-Bernstein**</td>
</tr>
<tr>
<td>$1,000,000 – $4,999,999</td>
<td>Emily Fisher Landau and family, The Joseph F. McCrindle Foundation, The Shubert Foundation</td>
</tr>
<tr>
<td>$500,000 – $999,999</td>
<td>Anonymous (2)</td>
</tr>
</tbody>
</table>
“Our goal as artists is not to make money, but to contribute to society with cultural capital,” says Emily Henretta, who now teaches in the SOA Visual Arts program and is known for her mixed-media assemblages of (recontextualized) everyday objects.

An Andrew Fisher Fellowship Fund gift allowed her to pursue her Columbia MFA. “It’s so nice to have that two-year time period where you can just focus on your studio and make art, and engage in a rich dialogue with your peers,” says Henretta.

She notes that in this time of austerity for arts organizations, it’s hard to be a working artist. Her fellowship allowed her to graduate without a lot of student debt, to be able to afford a studio, and to have the freedom to do what she loves most—teach. “Teaching is another way to communicate with people through art,” she says, “And it’s how I continue my own learning.”
Emily Fisher Landau has championed emerging artists since she began collecting in the 1960s. One of the world’s most prolific collectors of contemporary American art and a cherished figure in the New York City art world, Mrs. Landau established the Andrew Fisher Fellowship Fund in honor of her grandson, and hosts the Visual Arts Thesis Show at the Fisher Landau Center for Art each year.

For many SOA students, the Visual Arts Thesis Show is their first gallery experience. And that delights Mrs. Landau and her daughter Candia Fisher, who says, “We get as much if not more out of the show as the students do. It’s a joy.”

“Young artists reflect the environment, whether in America or other countries,” says Mrs. Landau. “Whatever they feel is important to address in their artwork is what’s important.”

Supporting SOA students by subsidizing the two-year academic program “gives students the chance to broaden their understanding of their art form before having to pound the pavement,” according to Candia Fisher. And when the time for pavement pounding arrives, Mrs. Fisher is there, too. She invites dealers to the annual Thesis Show, and every year a number of students have their thesis artwork purchased.
“A writer is very solitary and reticent by nature,” says Nancy Lemann. “Then comes that horrible point where you have to sell yourself.” Lemann’s reticence was not on display when, as an SOA student, she was inspired to approach a prominent editor who was a guest speaker, boldly bringing her manuscript to him at his office the next day.

Many celebrated books later (including Lives of the Saints and New York Times Notable Book Malaise) Lemann’s successful career shows that the right connections—and a large dose of drive—can make a difference.

That’s one reason she supports SOA’s writing program. “No one can teach you how to be a writer,” Lemann insists. “It’s 20% talent and 80% perseverance.” According to Lemann, SOA instills the discipline a writer needs, and notes that her own professors inspired her when she was a student and pointed the way professionally. And she believes that SOA’s unique focus on reading literature is a critical part of a writer’s development, asserting that “You can learn more about writing from reading than you can from just writing.”

Above all, Lemann and her husband, Mark Paul Clein, established the Clein-Lemann Esperanza Fellowship because “education is a priceless gift that will never be depleted in your lifetime.”
The opportunity to apply for a Hertog Research Fellowship made Columbia University School of the Arts a big draw for Tenzin Dickyi, who had her eye on the apprenticeship program during her search for an MFA program. Working closely with an established writer on a book project “definitely exceeded my expectations,” she says.

The experience allowed her to develop a close relationship with a practitioner in her field, and to observe the life of a book from proposal to manuscript to galleys to published form, all while getting practical feedback on her own work.

“IT’s very hard to write a good book, first of all. Then there are so many challenges, like finding agents and publishers,” she explains. “The sheer difficulty of becoming a writer can be overwhelming. Having a fellowship like this really helped give me a better grip, a stronger foothold. Everything seems slightly more possible.”

Dickyi, who is Tibetan, seeks to fill a gap in American fiction and non-fiction writing, which she says includes a lot of writing about Tibet and Tibetans, but little writing by Tibetans.
It’s not easy for an international student to fund an education in the U.S. “It was a huge leap for me to go to Columbia University School of the Arts. I definitely went out on a limb,” explains Aisha Porter-Christie, a native of Jamaica. “But I was determined to come to Columbia, and willing to make the investment.” So was Porter-Christie’s mother, who mortgaged her house and car to help her daughter through her first year.

Once here, Porter-Christie’s talent spoke for itself. She has been the recipient of the Aaron and Betty Lee Stern Fellowship two years in a row.

Porter-Christie insists that taking the leap has been worth it. She has uncovered a passion for television after a spec script for the cable series *Breaking Bad* led to a Hollywood internship, and says, “I have a bit of a love for darker subject matter. I explore concepts that people tend to stray from.”
“It’s hard to imagine if my career would have existed at all without the School of the Arts” says Simon Kinberg (’03), prolific screenwriter and producer whose Mr. and Mrs. Smith, which began as a thesis project at SOA, has become one of the 100 most successful films of all time. “I learned to write there, and professionally it was the conduit for selling my first script.”

Kinberg says he felt “very, very prepared” to make movies after his SOA education, because “sitting in a room with really smart students and hearing their comments on my work taught me to collaborate. You can’t survive in Hollywood unless you know how to collaborate.”

It’s SOA’s focus on storytelling that makes the biggest difference, according to Kinberg. Other schools tend to focus on technical competencies, but “even as movies become more complicated with more effects, movies with great stories and characters are still the ones people connect to.”

Kinberg is involved with the annual SOA Film Festival, and his John and Jane Smith Fellowship supports three students in the SOA Film Program each year. He tends to keep in touch with the students even after they graduate, giving them advice as they get started. It’s all his way of giving back. He says, “I found my voice at the School of the Arts.”

DONOR:

Simon Kinberg (’03)
John and Jane Smith Fellowship
Barbara Whitman (’05) enrolled in the School of the Arts’ Theatre Management & Producing Program following a successful career as a stage performer.

Today, she’s a Tony Award-winning producer of Broadway hits including *Next to Normal*, *33 Variations*, *A Raisin in the Sun*, and *Dirty Rotten Scoundrels*. She’s also an engaged alumna who — eager to see both the theatre and theatre students thrive — gives freely of her time by making regular visits to the classroom to share insights.

Whitman has also established a pair of fellowships that provide generous grants — one for current SOA students and one for new graduates of the program.

“When I was a student, taking classes with leading professionals in the industry, I not only learned from the best but also made valuable contacts that helped me start my career with a bang,” she has said.

“The program made a huge difference in my career, and I felt it was right to give back. To make a difference in a student’s career and give them an extra boost feels like an incredibly great way to help.”

DONOR:
Barbara Whitman (’05)
Barbara Whitman Endowed Theatre Management Fellowship

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Karín North Conrod Geballe
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Anthony Gerber
James C. Giblin
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“It was like an escape,” says Hammaad Chaudry of the opportunity to leave law school for a writing program at London’s Royal Court Theatre, “and it turns out I had a talent for it.” Chaudry realized right away that he had found his calling. Theater, and not international politics, would be his way to promote social justice—particularly around the issues faced by Muslim youth. “When you write something that people come and engage with,” he insists, “suddenly you have a voice. And when people hear that voice, it can break down barriers.”

Funding from the Student Support Initiative allowed Chaudry to take the next step and come to the U.S. to live and study—something he “never dreamed was possible.” And it helped him address a common obstacle for the children of immigrants (Chaudry was born in Scotland to Pakistani parents)—the pressure to forgo financially risky careers like playwriting. “If we want a diversity of artists on our stages,” he says, “then this kind of funding is necessary.”
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Cynthia V. Roberts
William Gary Roberts, M.D.
Joel S. Rose
Arthur S. Rosenbaum
Martin J. Rosenthal
Salvador Edmundo Rosillo
Anna Veronica Quilligan Ross
Julie Dobrow Rossi
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Andrea Rounds
Brie Ruais
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Doddle Award for Collaborative Achievement in the ASCAP/CU Film Scoring Workshop
Doddle Development Award
Helen R. Elser Scholarship
Entertainment Partners Producing Award
Everest Entertainment Development Award
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