

| 2017 Year in Review |

SHAPING WHAT'S NEXT

Columbia
COLLEGE CHICAGO

The Hollywood Reporter ranks Columbia among the 2017 **TOP 15 FILM SCHOOLS** in the United States, and the only one in the Midwest. The *Reporter* also includes Columbia in its **TOP 25 MUSIC SCHOOLS FOR FILM AND TV.**

Variety included Columbia among the **“STELLAR FILM SCHOOLS IN 2017.”**

The Business of Fashion placed Columbia's **FASHION PROGRAM** in the **TOP 50 IN THE WORLD.**

US News & World Report ranks Columbia's **GRADUATE PHOTOGRAPHY PROGRAM** **11TH IN THE NATION.**

College Magazine named Columbia the **#1 SCHOOL IN THE COUNTRY** for **ASPIRING COMEDIANS** and **#8 FOR PLAYWRITING.**

The Art Career Project named Columbia **#22** in its list of the **BEST ANIMATION SCHOOLS FOR 2018.**

Animation Center Review ranked Columbia **#18** in its list of **TOP 25 ANIMATION SCHOOLS AND COLLEGES.**

Where magazine named the Museum of Contemporary Photography **THE LEADING PHOTOGRAPHY MUSEUM IN THE MIDWEST.**

The Wrap ranks Columbia's **FILM SCHOOL** as **#14 IN THE NATION.**

Gamedesigning.org ranked Columbia at **#19** in its list of **50 BEST VIDEO GAME DESIGN COLLEGES 2017.**

Forbes ranked Columbia **#43** among **TOP STARTUP COLLEGES** with the highest percentages of students/alumni who are business founders and owners.

| 2017 Year in Review |



Many of the oldest continuously operating entities in the world are institutions of higher learning, some more than a thousand years of age. Their extraordinary longevity speaks not only to the importance that societies around the globe place on education, but to the ability of these institutions to grow, to adapt, and to invest in their futures. Without reinvention and change, colleges and universities become ossified and out of touch with the dynamic communities that they serve.

Columbia College Chicago is relatively young at under 130 years old, but it is no less essential for us to continue to evolve in response to profound economic, technological, cultural, and social changes if we are to realize our full value for our students and alumni. I am proud to report that in 2017, Columbia built upon its traditions of creativity and innovation to write several new and exciting chapters in its history. In the pages that follow, you will read about an institution that embraces—and will help to define—the future, thanks to the hard work and dedication of so many faculty, students, administrators, staff, trustees, alumni, donors, and other friends and supporters.

In 2017, we continued to refresh and update our curriculum and degree programs to better prepare our students to succeed as creative practitioners in the twenty-first century. To help shape our efforts at opening up that curriculum to new perspectives, voices, experiences, and cultural heritages, we launched an initiative to hire a cohort of faculty with significant expertise on issues related to race and diversity. The members of the wider Columbia community continued

to excel in their chosen creative fields, with a faculty member winning a MacArthur Foundation “genius grant” and four alumni receiving national Emmy Awards. In addition to completely remodeling the Getz Theatre as a state-of-the-art teaching and learning space, in November, we held the formal groundbreaking for our new \$50 million, 114,000-square-foot student center at the corner of 8th and Wabash, which will bring together student maker spaces, collaborative spaces, and social spaces in one location at the heart of the campus.

As president, I am fortunate to have inherited the legacy of so many people who built and sustained Columbia as a center of creative and cultural innovation over the years. In 2017, we mourned the passing of one such individual, Dr. Warrick L. Carter, my predecessor as president, who served in that capacity from 2000 to 2013. A musician and scholar, Dr. Carter left an imprint on the college that can be seen in the vibrancy of our campus environment and in our common commitment to student success. Among his many tangible legacies are the Manifest Urban Arts Festival, ShopColumbia, the Semester in L.A. program, and the Media Production Center. His vision and dedication will continue to inspire us and to transform the lives of our students.

Sincerely,

Kwang-Wu Kim, President and CEO

THE SCHOOL OF FINE AND PERFORMING ARTS



“The School of Fine and Performing Arts has produced some of the world’s most accomplished artists, photographers, designers, musicians, composers, writers, dancers, actors, dance therapists, arts managers, and entrepreneurs. To educate the creatives of the next generation, we are taking on the challenge of reimagining ourselves.”

– Onye Ozuzu
Professor of Dance and Dean

“Being named a MacArthur Fellow is a profound honor.” –Dawoud Bey

Documenting Culture, Celebrating the Character of Everyday Life

A portrait of an Illinois senator who would soon become president. A series of photographs capturing the lives of high school students. Portraits commemorating children killed in the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham.

For the extraordinary quality of his lifetime of work, Columbia Photography Professor Dawoud Bey in 2017 received a MacArthur Foundation fellowship, commonly referred to as a “genius grant.”

Professor Bey’s “portraits of people, many from marginalized communities, compel viewers to consider the reality of the subjects’ own social presence and histories,” the Foundation said in announcing the grant. The Fellowship is awarded to individuals in a variety of fields who have shown exceptional originality and dedication to their creative pursuits.

“Being named a MacArthur Fellow is a profound honor,” says Bey. “It is both an affirmation and validation of what I have worked hard to achieve these past 40 years. To know that my efforts to visualize and elevate the conversation regarding the lives of ordinary and often marginalized peoples through my work has been recognized at the highest levels is deeply gratifying. The MacArthur Fellowship provides even greater support for that work.”

Bey’s work is held in the permanent collections of a number of museums including the Art Institute of Chicago; the Brooklyn Museum; the Detroit Institute of Arts; the High Museum of Art in Atlanta; the Museum of Contemporary Art, Chicago; the Studio Museum in Harlem; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art, among others worldwide.

Bey began teaching at Columbia in 1998, and he served as the 2008-10 Distinguished College Artist.



Columbia Photographer Sees Longtime Goal Fulfilled

Calling it an honor he had “dreamed of since I was 16,” Photography faculty member Brad Temkin—who has documented the human impact on landscape throughout his career—received a 2017 Guggenheim Fellowship from the John Simon Guggenheim Memorial Foundation.

“When I first became an artist, one of the things I studied were the histories of the artists I admired,” says Temkin, who has taught at Columbia since 1984. “As an artist, it’s just something you dream of. It’s nice to know that the work might have some sort of value in a historical sense. Winning the Guggenheim feels pretty affirming.”

Temkin’s works reside in numerous permanent collections, including the Art Institute of Chicago; Milwaukee Art Museum; Corcoran Gallery of Art, Washington, D.C.; Amon Carter Museum, Ft. Worth; Museum of Fine Arts, Houston; Akron Art Museum, Ohio; and Museum of Contemporary Photography, Chicago, among others. His images have appeared in *Aperture*, *Black & White* magazine, *Time*, and *European Photography*.

“As an artist, it’s just something you dream of.”

—Brad Temkin



The Next Step: Evolution of Hip-hop Studies at Columbia

Hip-hop culture has its own powerful and successful system of education, where knowledge is practiced, studied, and passed down. Chicago hip-hop adopts East Coast, West Coast, and Southern styles while adding its own, such as double-time rap and footwork. Much of Chicago hip-hop is deeply entrenched in the city’s socio-economic and political realities, which influence the socially conscious work of Chance the Rapper, Rhymefest, and Lupe Fiasco, as well as Kanye West, Common, and Twista.

The college’s relationship with the art form advanced in 2017 with the launch of a new interdisciplinary Hip-Hop Studies minor to offer practice-based learning around the history and aesthetics of hip-hop culture, and to connect students with Chicago’s vibrant community of hip-hop artists and practitioners. Columbia’s new minor is distinctive in academia, combining history and theory, interdisciplinary practice-based learning, and collaboration with Chicago’s hip-hop communities.

“Hip-hop is a powerful, multi-generational, international cultural force,” says School of Fine and Performing Arts Dean Onye Ozuzu. The Hip-Hop Studies minor is part of the college’s broader strategic initiatives to advance diversity in its curriculum, increase community engagement, and enhance career readiness.

Hip-hop culture has thrived at Columbia for many years through the student body and faculty who are established practitioners. The college often creates opportunities to celebrate hip-hop culture, such as the community-oriented hip-hop and street dance biannual festival, The B-Series.

THE SCHOOL OF LIBERAL ARTS AND SCIENCES



“The forthcoming Columbia Core will provide students with a distinctive and dynamic academic experience. It will blend the best of what Columbia has to offer: arts and media training; entrepreneurial, marketing, and business skills; technological literacy; and a broad foundation in analytical thinking, developed through exposure to academically rigorous liberal arts and sciences courses.”

– Steven Corey
Dean and Professor of Humanities,
History, and Social Sciences



First Oral History Grant Awarded to Distinguished Writer

Aleksandar Hemon, faculty member and Distinguished Writer-in-Residence, added to his literary laurels in 2017 when he was named winner of the inaugural PEN/Jean Stein Oral History Grant. Hemon, a 2004 MacArthur Foundation Fellow, won the PEN honor for his work *How Did You Get Here?: Tales of Displacement*, which the judges called “a humanized history of immigrants fleeing genocide and war in Bosnia.” Hemon joined Columbia’s English and Creative Writing Department in 2015 as a faculty member and Distinguished Writer-in-Residence.



Matthew Shenoda, English and Creative Writing Professor and Dean of Academic Diversity, Equity, and Inclusion, was selected as one of 12 guest editors by the 2018 Academy of American Poets for their Poem-A-Day Project.

Columbia's Sign Language Program Marks Silver Anniversary

Columbia's American Sign Language (ASL) Department is celebrating a landmark: a quarter-century of teaching, scholarship, and service to Columbia students and the community.

The ASL program began a few years after Deaf President Now (DPN), a watershed moment for Deaf awareness and advocacy. In 1988, students at Gallaudet University successfully shut down the school in protest of its decision to not elect the school's first Deaf president. Two years later, the Americans with Disabilities Act was enacted. More Deaf professionals entered the workforce, generating the need for more qualified interpreters.

The Interpreting Training Program became part of Columbia's English Department. The demand was high as there were no interpreting programs in Chicago and no four-year programs in Illinois. The program grew quickly in its first few years, evolving into its own department. With the inclusion of Deaf Studies as a major in 2014, it was renamed the ASL Department.

Now, the department has about 135 students and offers Columbia-specific courses such as Musical Interpretation, Theatre Interpretation, Deaf Theatre Production, ASL Literature, Visual Methodology, and Deaf Representation in the Media. "It's why being at Columbia is so ideal. With our collaborations with the creative arts, we hope that more people can take this knowledge and sensitivity into their work and help spread awareness," says Peter Cook, ASL department chair who was part of the first faculty cohort 25 years ago.

Cook has a knack for seeing opportunity where others might not, especially when it comes to ASL as a locus for language formation. Cook recounts that many students are often taken aback on the first day of class: "We jump right in to the signing environment."

The uniqueness of the program doesn't stop there. The department hires only Deaf instructors to teach its introductory ASL courses. The impact is twofold: It empowers the Deaf community while creating a truly immersive experience in language.

"Part of Columbia's mission is about communication and community and that's where ASL fits in," says Cook. "We facilitate communication and mediate our culture—Deaf culture."

"Part of Columbia's mission is about communication and community and that's where ASL fits in." —Peter Cook



THE SCHOOL OF MEDIA ARTS



“Columbia will continue to be a thought leader in the media arts, and continue to produce engaged, forward-thinking media artists. Our collective goal is for our students to thrive—for our graduates to be a forceful presence in media education, media practice, and media communities around the world.”

— Eric Freedman
Dean, School of Media Arts, and
Professor of Cinema and Television Arts

Immigration Documentary Earns Lisagor Award

Journalism Associate Professor Elio Leturia won “Best Short Film Documentary” for *Tita Turns 100* at the 40th Annual Peter Lisagor Awards. The awards honor the best of Chicago journalism including newspapers, magazines, television, radio, and digital media. The bilingual documentary directed by Leturia portrays the life of Tita Lage, a centennial double-immigrant.

Taking it to the Streets: Journalism Students in D.C.

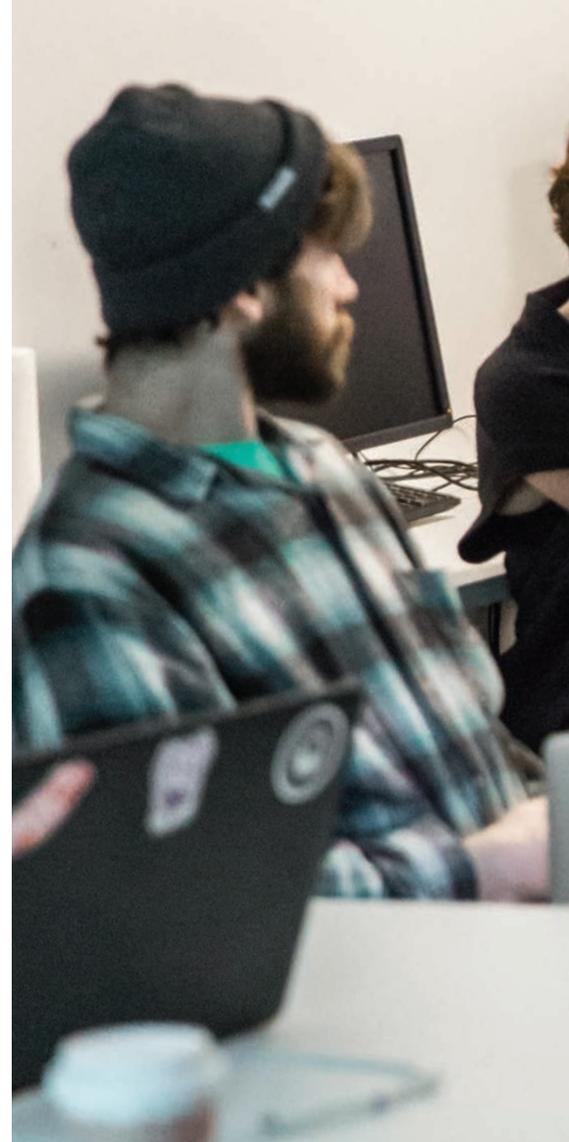
Ten Columbia journalism students trekked to Washington, D.C., to cover a landmark weekend—President Trump’s inauguration and the historic Women’s March. The trip was the focus of the new January Term course taught by faculty member Jon Sall, a Columbia alumnus who studied under Pulitzer Prize-winning photographer John H. White, also a Columbia faculty member, in the 1980s.

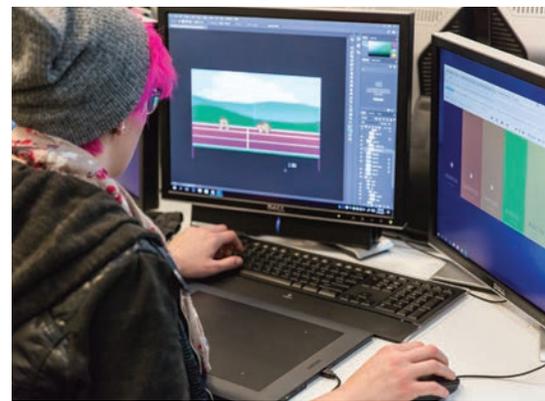
Award-winning Student Journalism

The Columbia Chronicle won multiple honors in the Associated Collegiate Press 2017 Awards, including the organization’s most prestigious award—the Pacemakers, which are awarded to the top 15 percent of student newspapers, magazines, yearbooks, and online news sites. Out of 150 student newspapers that submitted for the 2017 Newspaper Pacemaker, the *Chronicle* was one of 23 winners. The *Chronicle*’s sister publication, *Echo Magazine*, also won a 2017 Magazine Pacemaker for its 2016 Fantasy Issue.



Columbia “offers an extensive internship program as well as a semester in Los Angeles program, which is the only year-round academic program on a Hollywood lot.” —*Variety* in its list of “Stellar Film Schools”





Gaming Alums Lead the Way

Some of the hottest of today's jobs are in gaming and related high-tech fields, including programming and application development, and Columbia's graduates are getting the attention of major industry players. In 2016, Columbia counted 50 graduates in its Game Art, Game Development, and Game Programming programs, up from just eight in 2011.

When Amazon was looking to build its new Lumberyard game engine, it turned to leading German video game developer Crytek to license the company's proprietary CryEngine. And when Crytek was looking for top talent to further its own business efforts and create new revenue models, it hired Collin Bishop '07, who

now works in Germany as the senior product manager for CryEngine. Bishop, who studied film at Columbia, says everything in gaming goes back to good cinematography, pre-production, storyboarding, design, and production.

Rebecca Hallstedt '17 graduated in Game Art, and immediately got a job at Blizzard Entertainment, where she creates art for World of Warcraft, the world's most-subscribed MMORPG (massively multiplayer online role-playing game). During her time at Columbia, Hallstedt interned for two Chicago-based video game developers: High Voltage Software and Netherrealm Studios.

Alumni from other Interactive Arts and Media (IAM) programs have gone on to work in programming and game development for such companies as Nintendo and Babaroga.

Columbia's reach in high-tech fields goes far beyond games: Students from IAM and Cinema and Television Arts have gone on to successful careers as animators for such companies as Blue Sky and Pixar, and as media artists with movie franchises that include *Cars*, *Toy Story*, *Ice Age*, *Kung Fu Panda*, and *Rio*.

BIG CHICAGO



“Our interdisciplinary curriculum blends the best of creative and media arts, liberal arts, and business. The Big Chicago seminars provide incoming students with an immersive focus on this great city, challenging new students to understand the city intellectually and experientially, and giving them the opportunity to network and interact with other students while in the field.”

– Stanley T. Wearden
Senior Vice President and Provost



Dance, Sex, and Popular Culture

To Raquel “Rocky” Monroe, popular culture is political. “If not,” she says, “I politicize it.”

Before students set foot inside her Dance, Sex, and Popular Culture class, Monroe has already given them their first assignment: Watch the MTV Video Music Awards and take notes, especially on the radical or controversial performances. “So much of the pop culture moments are specifically around those moments of intervention by celebrities,” she says. Monroe cites Beyoncé’s 2016 Super Bowl performance that referenced the Black Panthers as an example of making “clear statements without saying anything.”

Monroe, an associate professor in the Dance Department, looks at the way people use social dance in their lives for various reasons: joy, exercise, communion. She connects her scholarship throughout her teaching by revealing to students that politics are played out by the body to communicate complex ideas. “Gender roles are an example,” she says. “You can see that when men lead and women follow in dance, that’s probably what’s reflected in thoughts about men and women. What does that mean at a point in time when we’re understanding more and more the fluidity of gender?”

“You can see that when men lead and women follow in dance, that’s probably what’s reflected in thoughts about men and women.”

–Rocky Monroe

Music and Media

Jim DeRogatis' First-Semester Experience Big Chicago course on Music and Media was developed out of the long-time journalist's experience in music criticism, investigative reporting, and the city of Chicago itself. "I want students to interact with the music and the readings by the journalists. I want them to be able to give their opinion about what they just consumed," says DeRogatis, associate professor of instruction in English.

When DeRogatis walks into the classroom, he isn't thinking about the national coverage his reporting on R. Kelly garnered in 2017. "It might benefit the students, that they see me on *Sound Opinions*, or see me with Phil Ponce [host of WTTW's *Chicago Tonight* on public television], or read my articles on BuzzFeed," he says, which now have a combined total of 6 million hits. "The journalism part of this is not glamorous, it's hard work, it doesn't pay, and it takes an emotional toll."

DeRogatis says journalism is challenged now more than ever before. "Real news is still out there and needs to be reported accurately," he says. "We're at a time where everyone has an opinion, but criticism isn't just an opinion—it's your emotional reaction to a work and your intellectual analysis of it."



“...criticism isn’t just an opinion—it’s your emotional reaction to a work and your intellectual analysis of it.”

—Jim DeRogatis



City of Stories

Being a first-year college student is an adjustment all on its own; if you add being a first-time Chicagoan into the mix, the anxiety can double. But the students of English and Creative Writing Associate Professor Sam Weller's Big Chicago course *City of Stories* have excelled at transforming their first semester into one of creative opportunity.

The goal of Columbia's First-Semester Experience courses is to help students explore a topic with the Chicago experience integrated into it, something Weller does by studying different genres of Chicago storytellers each week. Students' final projects, from photo essays to written narratives, add to the fabric of storytelling that has been shaped by the city.

Weller, the personal biographer of Ray Bradbury, frequently quotes the Midwestern author in class: "Jump off the cliff and build your wings on the way down."



Did You Just Flip Me Off?

American Sign Language (ASL) Associate Professor Diana Gorman Jamrozik teaches a Big Chicago course that invites her students to explore ASL the way one would any other language. Her approach is equal parts accessible and academic, and it's evident in the course's title: "Did You Just Flip Me Off? Deaf People and Linguistic Diversity in Chicago."

In the second week of her course, she has her students navigate parts of Chicago with earplugs or noise-cancelling headphones. With their auditory experience muted, students become differently attuned to their surroundings. "Doing things like crossing the street, they really learn how much they rely on sound and it makes them think about their privilege and their relationship to the public," she says.

"In the last 20 years, most of the major players in Chicago have made huge strides in accessibility, especially when it comes to the Deaf community," she says. Theaters offer ASL interpretive performances and many museums offer tours with ASL interpreters. "But, we still have a lot of work to do."

Monsters, Marvels, and Museums

Humanities, History, and Social Sciences Professor Stephen Asma's Big Chicago course rethinks monsters—and our capability of being monstrous.

"Apocalypse horror and zombies, like *The Walking Dead*, warn society about what might happen if we're not careful with the social safety net," Asma says. "When you have a breakdown in law and order or in decency, you're going to have a society that is at each other's throats."

Asma hopes his students "learn to make smarter artwork. I want my students to be artists who are really informed by the rich cultural histories that are available to us. I hope they'll make new monster stories that are more philosophically sophisticated and historically informed. For example, television is better now and it's because people who are writing and creating are more aware of the complexities of human nature. They're creating characters that are more full-blooded."



"Apocalypse horror and zombies...warn society about what might happen if we're not careful with the social safety net." —Stephen Asma



Access, Activism, and Agency

When students begin their first semester at Columbia, they may not be stopping to consider the larger layout of the train system, or what their campus might be like without the green space of Grant Park across the street. But Art and Art History Associate Professor Joan Giroux and Design Assistant Professor René King hope students will examine city design elements like these to better understand the place they now call home.

Big questions drive Giroux and King's Big Chicago course, Chicago: Access, Activism, Agency. "Some of the questions aren't easy," says King. "We ask them to consider how politics influence neighborhood development. What do we gain and lose as we develop our cities? And who is Chicago for?" King uses maps and renderings to teach her students how the physical layout of a city can limit or give privileged access to certain neighborhoods. "Cities are designed in a particular way that influence our interactions with them," King says. "Anything from basic services, to transportation, to green space."

King wants her students to begin noticing everything—including bus routes, grocery stores, garbage removal—as part of a larger system. "I want to give students a way to see and understand these systems they walk past every day. We're trying to bring an awareness to urban design."

“Cities are designed in a particular way that influence our interactions with them.” –René King

Beyond the Skyscrapers

Chicago is an appealing backdrop to filmmakers for iconic features: Lake Shore Drive with the magnificent skyline looming, or Buckingham Fountain lit on a summer night. But when films don't give credit to the city's complexities, their authenticity suffers, says Karla Fuller, associate professor of Cinema and Television Arts. Fuller teaches first-year students in the Big Chicago course on Chicago film history.

"When people don't know a place well, they make these broad statements that are often distorted," Fuller says.

Authentic depiction of Chicago in film is important to Fuller, who has studied underrepresentation in media for decades. Representing a place as pluralistic, and not just as a distorted depiction of skyscrapers or violence, is crucial to authentic Chicago storytelling. "The key is nuance," Fuller says. "There are so many complexities and moving parts of this city. I think calling on black and brown artists is wonderful. We need their underexposed voices to tell these underexposed stories of Chicago."



COLLEGE ENVIRONMENT AND INITIATIVES



“Our students have always sought out ways to collaborate and study in informal settings outside the classroom. Now, students will have a place designed especially for them—a welcoming space as distinctive as they are.”

- Kwang-Wu Kim, President and CEO

Pictured (left to right): Bill Wolf, Chair, Board of Trustees, Columbia; Hailey Chapetta, Columbia student; Chicago Mayor Rahm Emanuel; Malik Woolfork, President, Student Government Association, Columbia; Kwang-Wu Kim, President and CEO, Columbia; and David Broz, principal for Gensler Chicago, architectural and design firm for the project.



“We are excited for this
**NEW SPACE
OF CREATIVE
FREEDOM.**”

This will be a place that
students will be able to
truly call our own.”

– Malik Woolfork, President,
Student Government Association

A New Space of Creative Freedom

Walter Isaacson, author of *Leonardo da Vinci*, *Einstein*, and *Steve Jobs*, wrote that “ideas are often generated in physical gathering places where people with diverse interests encounter one another serendipitously.” Students at Columbia have long wanted a central gathering place to help forge just those sorts of connections and collaborations.

The wait is almost over. Columbia’s new Student Center—scheduled to open in 2019—will transform the student experience and support Columbia’s mission of serving as an incubator for creative minds and engine for creative industries.

The Student Center’s design reflects nearly a year of planning, with extensive participation and input from students in “Dream Out Loud” sessions. Groundbreaking at the northwest corner of

8th and Wabash avenues along the Wabash Arts Corridor—the “spine” of the campus—was held Nov. 13, 2017. The five-story, 114,000-square-foot Student Center will offer students a dedicated space for interdisciplinary collaboration, informal study settings, maker labs, an 800-person event space, a screening room, and recording facilities, along with a food court and fitness center.

The \$50 million cost will be funded entirely from real estate sales and private philanthropy, including generous donations from the Efrogmson Family Fund, Barry and Anne Sabloff, and Arlen and Elaine Rubin. Jeremy Efrogmson is a Columbia alumnus and trustee, and Barry Sabloff and Arlen Rubin serve on Columbia’s Board of Trustees (for more information, please see page 18).

“There isn’t another college or institution...taking on this kind of work with this specific depth and scope.”

—Matthew Shenoda

Online Learning Aimed at Arts and Business

More than 40 percent of workers in the U.S. are expected to become independent contractors by 2020, and nearly 162 million individuals (or 20 to 30 percent) of the working-age population in the U.S. and Europe work within the “gig” economy. Additionally, many students across the country want to strengthen their writing and communication skills, with Creative Writing currently being one of the most attractive majors.

In keeping with its tradition of curricular evolution that meets societal and employer needs, Columbia is aligning its curriculum to these trends: the growing number of career paths that exist outside the traditional, structured workplace, and to a workforce that relies heavily on mobile and digital technologies.

In 2017 Columbia launched five online continuing education courses to help students develop skill sets that are currently in high demand within the arts, media, business, and the overall “gig” economy: American Sign Language 101, Introduction to Creative Writing, Introduction to Game Development, Introduction to Social Media and Digital Strategies, and Introduction to Freelancing.

“Our new and robust online learning initiative responds to the needs of full-time and contract professionals by providing them with the transferable skills they need to more effectively compete in a rapidly changing workplace,” says Stanley T. Wearden, provost and senior vice president.

Columbia’s Diversity Initiative: Inclusive, Embracing

A major goal of Columbia’s Strategic Plan is to advance diversity within the college’s academic programs, hiring policies, and overall learning environment. As President Kwang-Wu Kim observes, this initiative will “help define the future of our disciplines and the ways in which artists, performers, and media makers influence society.”

The year 2017 saw remarkable strides in Columbia’s progress toward becoming an anti-racist institution. English and Creative Writing Professor Matthew Shenoda was named Dean of Academic Diversity, Equity, and Inclusion (DEI), a position that takes a fundamentally distinctive approach in higher education. Differing from more traditional diversity officer roles, Shenoda focuses on enhancing curriculum, curricular programming, and faculty expertise to ensure they are diverse, equitable, and inclusive.

In addition, as special advisor to the president, Shenoda serves as a member of Columbia’s Cabinet, advising on campus-wide

initiatives and policies that examine and challenge current structural barriers to diversity in curriculum. He also is leading the search for diversity-focused cluster hires designed to further move the curriculum toward a less Eurocentric context.

As a key part of the DEI initiative, during the 2017-18 academic year approximately 700 Columbia faculty and staff were scheduled to participate in intensive two-day Undoing Racism workshops in partnership with the People’s Institute for Survival and Beyond.

“There isn’t another college or institution that I can think of taking on this kind of work with this specific depth and scope,” Shenoda says. “These workshops help us see how racism operates in historical and systemic contexts so we can think about how to begin the work of undoing it. I want our faculty to take what they learn back to their classrooms and for staff members who interface with students to include it into the work they do engaging students and colleagues.”



Cirque du Soleil commissioned a mural by local artist Gloria “Gloe” Talamantes for the west side of Columbia’s 33 E. Congress Parkway, part of the vibrant Wabash Arts Corridor.

DEVELOPMENT AND ALUMNI RELATIONS



Lena Waithe '06 Makes History

Garnering a national Emmy award, creating a new Showtime television series, or being named “Artist of the Year” by a national magazine would have made anyone’s 2017 remarkable.

Lena Waithe '06 won the trifecta.

Waithe made history when she became the first African-American woman to win an Emmy for outstanding writing in a comedy series, *Master of None*. The episode “Thanksgiving” chronicled her coming-out story.

“The things that make us different, those are our superpowers,” Waithe said in her acceptance speech. “Every day, when you walk out the door, put on your imaginary cape and go out there and conquer the world—because the world would not be as beautiful as it is if we weren’t in it.”

Named *OUT Magazine’s* “Artist of the Year,” Waithe said of her Emmy win: “If I wasn’t a queer black woman, I don’t know

if I would have been standing on that stage. I hoped that they could see through me that when you tell your story, when you live your authentic life, only good things will come from it.”

Her Showtime series, *The Chi*, a drama focusing on the lives of African-Americans living on the South Side of Chicago, premiered to critical acclaim in early 2018. “My mission is to show these young black men are not born with a gun in their hand,” Waithe told *The New York Times*. “These are kids who come out with all the promise and hope that any other kid does.”

The 2017 Emmy awards had a distinctive Columbia flavor. In addition to Waithe, three other alums—Tiffany S. Griffith '92, Heather Gross '97, and Dan Kenyon '10—won awards for sound editing, and former faculty member Ashley Nicole Black won an award for writing. Three other alums—Julie Altus '01, Daniel Kibblesmith '05, and John Zuiker '05—earned nominations.

“My mission is to show these young black men are not born with a gun in their hand.” – Lena Waithe '06



Tonika Johnson '03, who takes photographs to create new narratives of Englewood and other Chicago neighborhoods through art-making, was named one of *Chicago Magazine’s* “Chicago-ans of the Year.” The magazine described Johnson, who studied journalism and photojournalism at Columbia, as “Englewood’s Everyday Archivist.”



Akito Tsuda '93, an alumnus of Columbia’s Photography Department, returned to Chicago after nearly a quarter-century. His documentary-style images captured the cultural diversity and history of the Pilsen community from more than two decades ago and are compiled in his new book, *Pilsen Days*.



Nadine Velazquez '01, television and film actress, spoke movingly to prospective students and their families at Open House in November about the impact that her Columbia education had on her life and career. “I chose Columbia because I felt like an artist. I had creativity within me that I needed to tap into.”



Keanon Kyles '10 earned his first lead operatic role in 2017, performing in *Rigoletto* at Scotland’s Clyde Opera Group. He trained intensively with his vocal coach, and Opera Scotland praised Kyles’ performance. “You don’t usually see this role done by a 29-year-old,” he said. “It’s a big role, and very challenging.”



Elissa Hamid Efroymsen, Lori Efroymsen-Aguilera, and Jeremy Efroymsen MFA '98.
Photo: John Bragg.

Efroymsen Family Fund Awards \$1 Million Challenge Grant

A \$1 million challenge grant from the Efroymsen Family Fund supports Columbia's initiatives centered around student success. The challenge grant is intended to engage and inspire alumni, trustees, and friends of the college to match the \$1 million donation.

The grant is a giving challenge for two initiatives: the Student Center (please see pages 14–15) and gifts from Columbia alumni to the program of their choice. The Student Center, the first

of its kind in Columbia's history, which is slated to open in 2019, will serve as a creative incubator, hub, and collaborative space for Columbia's students.

"We are very grateful to the Efroymsen Family Fund for their generous and imaginatively structured gift, which will have a positive impact on our students for years to come," said Kwang-Wu Kim, president and CEO. "The Efroymsen Family Fund exemplifies and inspires philanthropic leadership in support of all that we are seeking to accomplish at Columbia College Chicago."

By issuing a challenge grant, the Efroymsen Family Fund invites Columbia's alumni network, trustees, and friends to match the donation. Jeremy Efroymsen MFA '98, vice president of the Efroymsen Family Fund, recommended the challenge grant to catalyze Columbia's fundraising efforts. Efroymsen, who joined Columbia's Board of Trustees in 2013, is currently serving on the Student Center ad hoc committee, among others. As an artist, philanthropist, art activist, and advocate for numerous causes, Efroymsen has been instrumental in advising and supporting organizations that contribute to arts and culture.

"When I attended Columbia, there wasn't a dedicated gathering space for students," said Efroymsen. "The new Center will be transformational for the students and the campus. As an alumnus and trustee, I feel it's important to support the institution and the future of Columbia."

MoCP Awarded \$1 Million for Impact Fund for Photography

The Museum of Contemporary Photography (MoCP) will receive a \$1 million gift from The David C. and Sarajeana Ruttenberg Arts Foundation to endow The David C. and Sarajeana Ruttenberg Impact Fund for Photography. Awarded by brothers David W. "Buzz" Ruttenberg and Roger F. "Biff" Ruttenberg, in honor of their parents, the gift will support the museum in its continued acquisition and exhibition of contemporary photography. This is the largest cash donation to the MoCP in the history of the museum.

"It is our pleasure to continue to support the MoCP, an institution that was very important to our parents," the brothers said in a statement. "This gift will allow the MoCP to enhance its activities, and honor and memorialize our parents' commitment to the museum."

For nearly 40 years, the Ruttenbergs have been significant benefactors of the MoCP, and their contributions have shaped the founding mission and continued growth of the museum over time. David C. Ruttenberg was a seminal founder of the MoCP as well as a member of the MoCP's first iteration of the Museum Advisory Board in 1980. His first donations to the museum included works by Robert Frank and Ansel Adams, which set a precedent for the quality of the museum's then-burgeoning collection. Since 1980, 271 works in the MoCP permanent collection have been donated or purchased by the Ruttenbergs.

"The Ruttenberg family's generosity has been instrumental in shaping the MoCP and our mission as the Midwest's dedicated institution for thought-provoking con-



David W. "Buzz" Ruttenberg and Roger F. "Biff" Ruttenberg. Photo: Jonathan Castillo.

temporary photography," noted Natasha Egan, executive director of the MoCP.

"This generous gift is an investment in and endorsement of Columbia College Chicago's mission and commitment to artistic excellence, and to MoCP, one of Chicago's cultural treasures," said Shawn Wax, Columbia's vice president of Development and Alumni Relations.

BOARD OF TRUSTEES

CHAIR

William E. Wolf

VICE CHAIRS

Chester T. Kamin

Hugh C. Williams

Andrew Alexander

Len Amato '75, HDR '15

Robert J. Buford

Madeleine Moore Burrell

Jimmy Chamberlin

Luis de la Parra '95

Terry Diamond

Susan V. Downing P '99

Jeremy Daniel Efroymson MFA '98

John R. Gehron P '95, P '09

Judith A. Gold

Devin A. Gross

John McClain Holmes

Nedra A. Kalish P '95

Kwang-Wu Kim, *ex officio*

Jay Leib '95

Averill Leviton

SECRETARY

Sharon Dalenberg

TREASURER

Barry M. Sabloff

Frederick C. Lowinger

Arlen D. Rubin

Asha L.I. Spencer

Andreas Waldburg-Wolfegg

Sona Wang

Allison Grant Williams

Robert A. Wislow

Michael Wojcik '96, *ex officio*

EMERITUS

Samuel E. Pfeffer

Victor Skrebneski HDR '95

Helena Chapellin Wilson '76

HONORARY

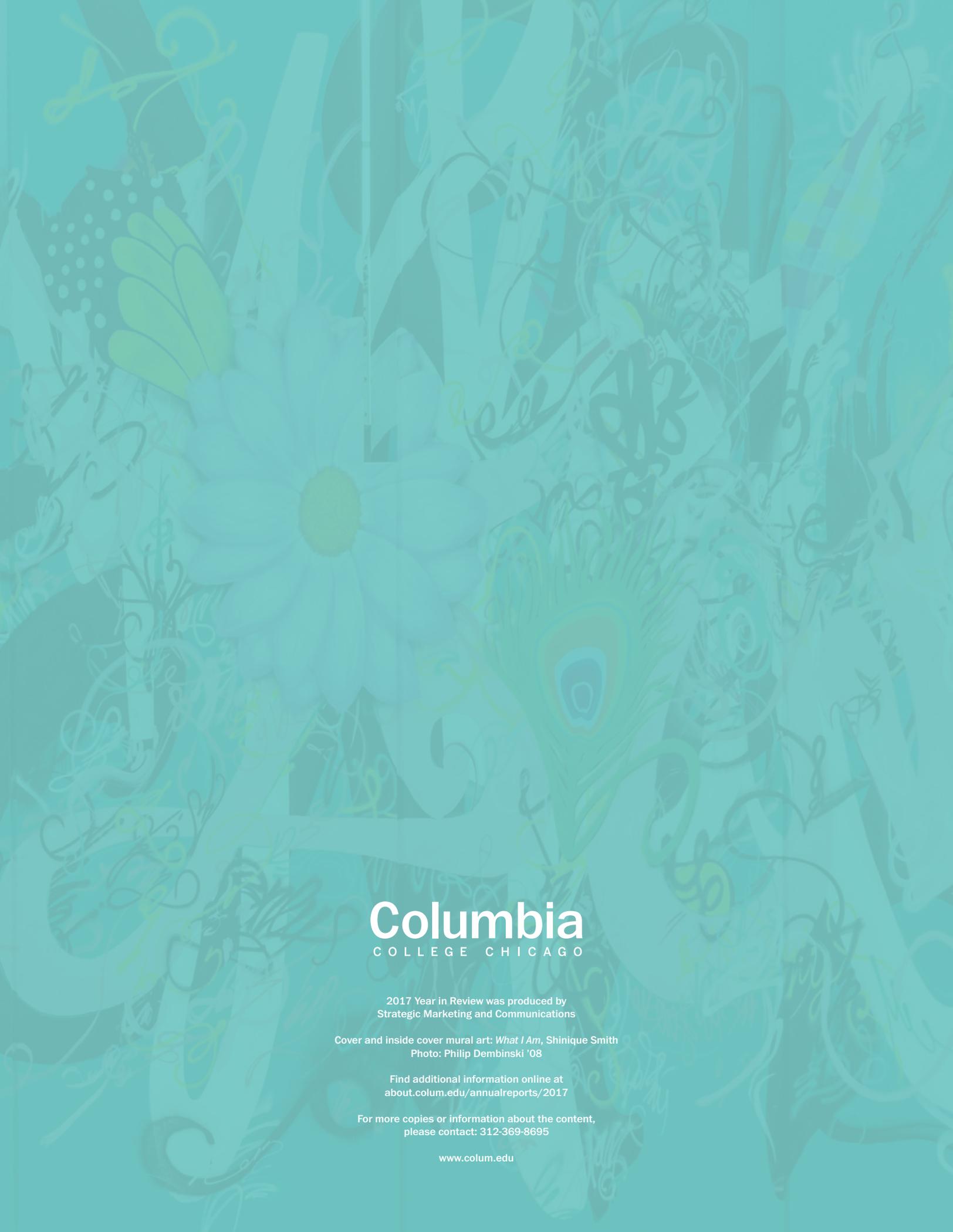
Bill Kurtis

Allen M. Turner HDR '13

Key:

P - Parent of an alum

HDR - Honorary Degree Recipient



Columbia

COLLEGE CHICAGO

2017 Year in Review was produced by
Strategic Marketing and Communications

Cover and inside cover mural art: *What I Am*, Shinique Smith
Photo: Philip Dembinski '08

Find additional information online at
about.colum.edu/annualreports/2017

For more copies or information about the content,
please contact: 312-369-8695

www.colum.edu