



(Interdisciplinary Performance and the Liberal Arts Center at Wake Forest University)

Annual Report to the Provost

2015-2016

(July 1, 2015-June 30, 2016)

Submitted June 16, 2016

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I. INTRODUCTION

2015-2016 was in some ways an unusual year for us. I was on leave in the Spring, following executive committee member Christina Soriano's leave in the Fall. While I was gone, my executive committee split my duties, and did a terrific job. Though Theatre collaborations were somewhat more modest this year, there was renewed energy in Music, especially from Elizabeth Clendinning and Teresa Radomski, and Christina Soriano's leadership on the highly interdisciplinary [Aging Re-Imagined Symposium](#) led to an event very rich in every way. Jessie Laurita-Spanglet (Dance) also used her first year with us to do innovative performance work that she took, along with seven students, to the Kennedy Center in Washington DC with funding from IPLACe.

Our continuing relationships with Education, Romance Languages, and Classics infused our colleagues' classrooms with innovative teaching tools, and our summer faculty fellowships promise more of the same. Ongoing sponsorships like Wake up to Poetry, our innovative Counseling/Theatre collaboration, and regular post-play conversations continue to flourish, and student projects have also been strong this year. Our terrific 2015-2016 assistant, Solomon Jordan, spearheaded our student group and devised a new Wake Radio program called IPLACe Radio. Student projects, *They Wouldn't Bite*, and *The Looking Glass Self* were well-attended, as was our *Being Here: Salaam* project, which we'll detail below, in Part II, Highlights.

Altogether, we funded or helped fund **48 projects, totalling 79 separate events. 66 separate faculty members** were involved with projects we funded; **465 students** (probably with some overlap), and thousands of **audience members** were affected by our work this year (**9422 or 5781**, depending on whether you count Theatre numbers). Details are in Part VII, Impact.

Financially, we continue to work well within our \$125K annual budget. Over the course of 2013-2015, we saved about \$57K, and will be using much of that in 2017 for our largest project yet: *Collidescope*, with internationally renowned multi-media artist Ping Chong.

With our prolific, innovative, and high quality output, we continue to believe that the WFU Office of Advancement could use us as a good tool for raising money for the Scales Fine Arts Center project, perhaps as a naming possibility. We are always looking for opportunities for sustaining money, and I met with Development on two separate occasions this year, as well as staying in touch with Wade Stokes, who oversees the Scales project. The Mellon Foundation could, at the end of our funded term, potentially be a promising source, and the Doris Duke Foundation periodically does projects that might eventually be appropriate. However, as much as I look at grants (and with the exit of Julie Edelson this will be harder), I haven't yet found anything that seems quite right. I was dissuaded from trying to pursue anything with Mellon this year, quite understandably, as efforts were made to establish a new relationship with them. I understand relationship-building is especially important with them, and resulted in a nice grant for the Humanities. Perhaps, in future, there will be an opportunity for funding that seems right for us, as well.

II. HIGHLIGHTS:

As requested, we have pared down our highlights to just three projects: the Aging Reimagined Symposium, the work done by Elizabeth Clendinning (Music), and our anti-Islamaphobia project, *Being Here: Salaam*.

Aging Reimagined, March 17-18. (http://events.wfu.edu/event/aging_reimagined_symposium#.V1luPyMrI4Y)

Aging Reimagined was a collaboration between IPLACe, the Translational Science Center, the Humanities Institute, the Bioethics Center, The Elder Law clinic at the Law school, the Documentary Film Program, and The Sticht Center at the medical school. Chaired by Christina Soriano (Dance), Dany Kim Shapiro (TSC), and Christina Hugenschmidt (Sticht Center), the two day event was well-attended and extremely visible. Working with Mary Pugel, a group of us (Christina Soriano (IPLACe and TSC), Cindy Gendrich (IPLACe), and Dany Kim-Shapiro (TSC)) helped get the Voices of our Time series to bring in keynote speaker, leading demographer and longevity expert Dr. Jay Olshansky. IPLACe also funded MacArthur Award winning choreographer Liz Lerman, as well as creating, organizing, and judging the short film contest for the symposium, and of course participating in all the planning and execution for the two-day event. Finally, IPLACe student assistant, Serena Cates chaired our student committee, and while it was a small group of students involved, (only about 10), the numbers were otherwise very strong. Thanks to Dany-Kim Shapiro for the following data:

As of 3-14-16, **334 people registered.**

- ~42 from medical school, 77 from Reynolda campus, 4 from WSSU, and the rest from the community (based on email addresses).
- 274 people registered for Thursday events and 266 for Friday. Some people did not show and some people came without registering, balancing out overall. Of the 240 seats at Bridger, most were filled.
- Fifty six people filled out the survey. 42 were not part of WFU and 5 were from the Medical School. Only one student filled it out.
- On a scale of 1-5 where 1 is poor and 5 is excellent the average from the survey was 4.77. Questions about organization, location, talks by internal and external speakers, and the movie scored especially well. The worst scores were on the length of the conference – some saying it was too long and others too short.

Gamelan and Shadow Ballads, Assistant Professor Dr. Elizabeth Clendinning, Music.
October 27-29, 2015: Gamelan event; Spring: February 25-26 and April 19, 2016

Last year, the Music department agreed to acquire a Balinese Gamelan, in order that there would be a non-Western music ensemble at Wake. Dr. Clendinning arranged for a celebration, complete with traditional feast, to bless and introduce the gamelan to the university. Here is a link to a video that came from this event, explaining what a Gamelan is and what was entailed in the project:

<http://iplace.wfu.edu/portfolio/balinese-music-dance-and-culture-course-enhancement-project/Th>

This complex art form has links to Dance, Theatre, Anthropology (here, facilitated by Tina Smith, the educator at the WFU anthropology museum), and religion. Attendees: Feast: 120, Concert: 300; Total: 420

In the Spring, Elizabeth put together another project, very connected to the Winston-Salem community, and also focused on world music, called Shadow Ballads. Combining the stylized visuals of American “crankies” and Indonesian shadow puppet theatre (wayang) with Kroncong and old-time instrumentation, the Shadow Ballad project celebrated various traditions in an April 19th performance. Wake Forest students and Winston-Salem community members performed alongside professors and professionals. This project included preparatory visits February 25 and 26, with an Asian Music class, Shadow puppet demonstration, a workshop, and an assembly at Speas Elementary School. As Elizabeth said, “I was especially struck by our trips to Speas. The Wake students learned so much by going there, and the kids were so blown away by seeing the puppeteer-- they were laughing and clapping along with the music, gasping when new puppets came onstage, and asking good questions.” Elizabeth’s excellent work on both of these projects won her our annual “Dandelion” award, given each year to the person who spreads the seeds of interdisciplinary performance work far and wide. Preparatory visits February 25,26: Asian Music class (16), Shadow puppet demonstration(attendees: 40), Workshop (70) and Assembly at Speas Elementary School (500). Concert Attendees: 140. Total: 766. **Total Clendinning: 1286**

Being Here: Salaam

This was a multi-faceted project that brought photographer Todd Drake to campus with his Muslim Self-Portrait series. Conceived summer 2015 by Todd Drake and Cindy Gendrich, with support from Imam Griggs and the Hanes Gallery, and a dance collaboration with Amy Beasley (Dance), we decided to work toward a Fall photography/performance/celebration of Muslims on campus. Todd has been doing anti-islamophobic photography for many years, and here at Wake he supplemented his earlier work with photos of Imam Khalid Griggs and members of the Muslim Student Association. The photos of the students were printed on large banners with headings like, “Being Here As an Eagle Scout,” and “Being Here as a Dancer,” and were hung in public spaces all over campus for nearly a month. Photos of Imam Griggs, along with selections from Todd’s previous portfolio (curated by Katie Wolf and Paul Bright in the Hanes Gallery), were hung in the upper space in the gallery, September 21-October 9, 2015.

The project culminated in two October 2nd events: first, a group hug of Imam Griggs in front of Wait Chapel, and that evening a performance of dance and poetry in the Hanes Art Gallery, featuring speakers Michaëlle Browers and Imam Griggs, and followed by a lively reception. The events were well-attended, but the impact extended to campus life, with the banners present and visible all over campus, attesting to our commitment to a campus culture that is respectful and inclusive. Collaborators: Browers, Griggs, Gendrich, Amy Beasley, Solomon Jordan, Paul Bright and Katie Wolf in the Hanes gallery, as well as Todd Drake, 12 Muslim students who were interviewed and photographed for the banners, four student poetry readers, and two dancers (who, with Amy Beasley, developed a really beautiful original piece for this project) = 27. Attendees: Group hug: 19. Hanes Gallery event: 65. **Total: 110, though a case could be made that the entire campus was affected by this project, as well, since the public art piece was on display for about a month.**

A full list of our work this year is included in Appendix A, with links to more videos.

III. CENTER GOALS & FINANCIAL PLANS:

Last year, I wrote:

As part of maintaining our core mission of being responsive to our community's interests and needs, our goal is to make sure we're responding to and opening up space for conversation around emerging concerns in our community, our country, and our world. As mentioned above, through a number of projects, but particularly Clybourne Park's "Race and Real Estate" project, and the residency of MacArthur Genius grant winning choreographer Kyle Abraham, we were drawn to conversations around race, gender, and sexuality. This year's ThinkTank is focused on gleaning information about the big conversations thought leaders on campus believe we need to have. This will help guide our plans for 2015-2016 and beyond.

One big project that forwards the conversations about race is a collaboration with internationally renowned Theatre artist Ping Chong. His piece, Collidescope: Adventures in post-racial America has been approved as a part of the University Theatre's 2016-2017 mainstage season, funded primarily by IPLACe. In order to prepare for this, we are bringing in a company member from Tectonic Theatre to teach our students a contemporary physical theatre process known as "moment work" in Spring of 2016. Ping Chong will come to Wake two times (for design and casting visits) in 2016, as well, and then will be in residence at Wake in Jan/Feb of 2017. The work is interdisciplinary, racially and historically focused, and cutting edge in terms of theatre practice.

We also had a number of specific projects planned, all of which came to fruition.

Were these outcomes achieved?

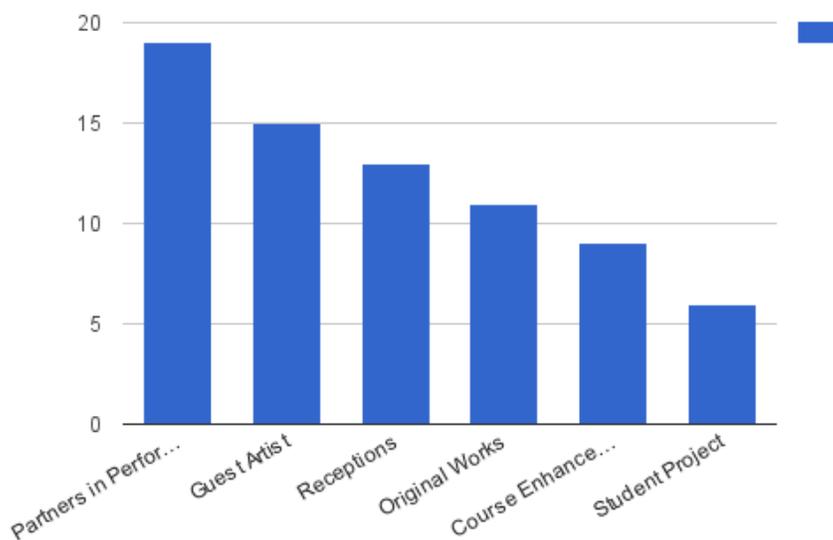
Yes. The Ping Chong visit and the Tectonic residency occurred just as planned, as did the other projects laid out in last year's report. We definitely remained responsive to our colleagues, and as a result much more happened, as well. In particular, the arrival of new faculty members Elizabeth

Clendinning and Jessie Laurita-Spanglet brought some fresh and exciting projects. Our seasoned faculty drew in fascinating figures like Will Crutchfield and put together impressive projects like the Aging Reimagined Symposium.

Our MOU states that we will do at least 4 events per semester. I think that, at this point, we would feel like utter failures if that were all we did. On the other hand, we may want to rethink the idea of supporting nearly 80 events in one year.

In Appendix C you'll find our Financial statements and a detailed chart of our expenditures for the year. You may find our organization of the data easier to follow, or you may prefer the university accounting method. I've included both.

Here is a chart that displays the balance of projects done in the past year:



Goals and Financial plans for 2016-2017

Our intention, from the beginning, has been to spread interdisciplinary performance work throughout the campus, making WFU more connected, giving people opportunities to learn from one another and to collaborate with people they might not otherwise have a chance to know. We wanted to enliven classrooms, stimulate new thinking, improve the quality of the work in Scales, and also encourage people to take notice of all the fine performance offerings on campus. We wanted to reach out to creative people throughout Wake Forest, and we committed to inviting to Wake guest artists who would inspire and teach, making our creative work better and helping us see bigger possibilities. We wanted to give non-performance people a chance to shape the offerings made in

Scales to complement the work they are doing in their own fields. And we wanted to support students in their quest to connect their many interests—especially when some of their interests were in the performing arts.

We believe we have been doing all of the above very well, and our goals for the next year have not changed. However, we on the executive committee are definitely feeling stretched, and some big conversations need to happen this year and next to ascertain what our long-term goals for the center are, and what we can do to make IPLACe a healthy, thriving unit—at least for the next four years.. Do we need more exec members? Do we need to rotate who directs the center? How can we more evenly spread out responsibilities for the collaborations initiated by colleagues outside the performing arts, so that the executive committee and a few committed performance folks don't shoulder the entire burden? One of our goals, therefore, is to answer some of these questions.

Even as we grapple with existential concerns, we are looking forward to a stimulating year in 2016/2017. We have two large projects coming up, and are looking forward to focusing much of our energy on those--both of which we hope stimulate cultural and racial understanding:

1. Leah Roy's Mande Melody String Showcase project. Bringing this group of guest artists, who play traditional string instruments from Africa, for multiple campus and community partners. <https://www.youtube.com/watch?v=QmKhDQNoFrw&feature=youtu.be> October (\$7K)
2. Our big Ping Chong *Collidescope* project (approximately \$45K from IPLACe; more from other sources, the University Theatre among them.)

Additional projects already planned are:

3. Christina Soriano: Visit by guest artist WFU alumna Allison Orr (\$3-4K)
4. Louie Goldstein's Braxton project in collaboration with SECCA's Sound Seen: Cage/Braxton/Marclay, Feb 6-March 26, 2017. Depending on who can actually come to Winston Salem, prices could range anywhere from \$5-20K. We are assuming \$20K in the budget, below.
5. Andrews, Gendrich, Davis: Collaborations with Theatre productions of *Spark* (visiting playwright Caridad Svich, directed by Sharon Andrews), *Honk!* Directed by Cindy Gendrich, in collaboration with local schools, Education, Music and Dance; and perhaps something with *Macbeth*, directed by Brook Davis, in the Spring. (Total, these will probably cost around \$6K.)
6. Our Counseling collaboration will continue (\$5K)

A few notes on the following budget:

1. We did not contribute to Secret this year. With their new, larger budget, they may not need financial help. We are not sure, but we are dropping our Secret line from \$5K to \$2K.
2. We funded more summer projects this year than in the past, because we believed it was financially possible, and because the five we did fund were very worthy. We will see if this is a trend that continues and see if our budget can handle it.
3. Our \$57K surplus will almost certainly be used up this year for *Collidescope*.

FY 2016/2017

Annual budget:	\$ 125,000
Rolling over from 2015/2016	\$ 15,519
Additional funds rolled over from last two years:	\$ 57,000
Total:	\$ 197,519
Still to be paid out for summer projects:	17,308
Total available for 2016/2017:	\$ 180,211

BUDGET PLAN:

Above-referenced projects, excluding <i>Collidescope</i>	42,000
<i>Collidescope</i>	45,000
Classroom enhancement	12,000
Student projects	3,000
Receptions	5,000
Production support	10,000
Administrative assistant	16,500
Student assistants	3,000
Additional guest artists and scholars	20,000
Publicity and supplies	3,000
Secret	2,000
Documentation (videos and photography)	4,000
Summer Directorship ad comp	7,500
Summer Faculty Fellowships (FY 2016/17)	10,000
Total:	\$ 180,000

Rolling submissions: As the year progresses, we will, as always, have requests that roll in, and we approve them based on what we receive, rather than trying to force things into the budget. Because

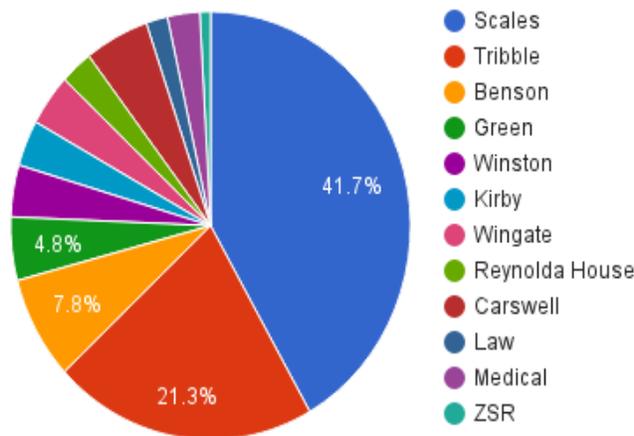
we're going to have a smaller buffer than in previous years, we will—even more than usual—need to keep a close eye on spending to make sure we do not exceed our funds.

I will watch for potential grants, and will attend meetings with any donors we identify. I do a monthly scan for appropriate grants and, if a project comes up with granting organizations' goals that fit IPLACe, I will certainly be willing to pursue that. In the meantime, as I've mentioned in all my previous reports, the current state of arts funding is not very compatible with the kind of work we do. It tends to be project-driven and require a long lead-time, which we typically don't have. The one exception was *Collidescope*, which I thought would have been easy to get grant money for. But Bruce Allardice, the Director of Ping Chong and Company, exhausted every granting organization in the country, so it's good that we planned ahead and created a reserve. In the meantime, think positive thoughts about the national election ahead and how that might affect Arts funding!

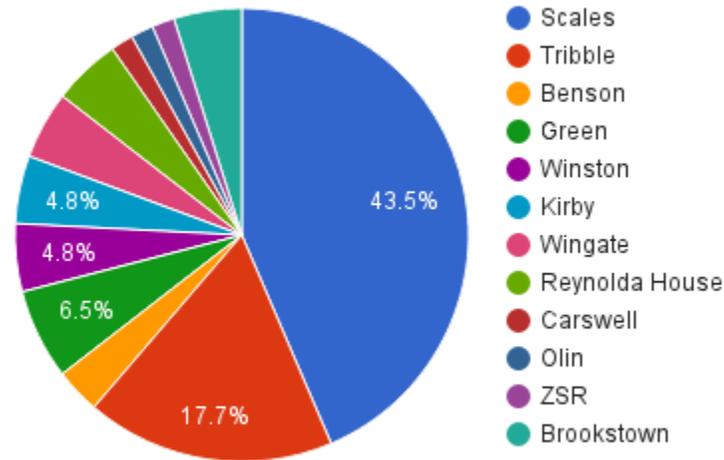
IV. IPLACe STRENGTHS AND WEAKNESSES

OVERVIEW:

We are at the halfway point in our official life as a center, so it's an important time to take stock. We have, in the past four years, done over 260 events, collaborated with over a hundred faculty and hundreds of students. We've reached tens of thousands of audience members, and we've worked with many guest artists and community partners. It has been both intense and invigorating, and there is much to be proud of. In particular, we are proud of how diverse our collaborations have been. This chart shows our faculty/staff collaborations, by building, from 2010-2015, spread throughout the university:



This chart shows the spread of our faculty/staff collaborations in 2015-2016:



When we began making these pie charts, we were surprised by the fact that our collaborators outside of Scales made up well over half of the pie. That trend continued in 2015-2016, even as collaborators moved off-campus into places like Brookstown. We're interested to see what will happen with the new Innovation Quarter faculty, staff, and students, and hope we can be a part of bringing performance work to new friends downtown.

We feel extremely grateful to have been trusted with choosing projects to fund, and we believe that aspect of who we are is a great IPLACe strength. Having a knowledgeable group of people who understand performance making decisions about what to fund has made our offerings much more consistently good than they might otherwise be. It's also our guess that most of the things you'll find in our archives would not have happened without IPLACe.

Another strength is our ability to nimbly respond to great ideas, especially by our young faculty, who are often unaccustomed to having a resource like IPLACe. For instance, Jessie Laurita-Spanglet would not have been able to do "Alongside," the project she took to the Kennedy Center this year without IPLACe. Timing would have been almost impossible because of how quickly her collaboration with violinist and composer David Schulman emerged. And Elizabeth Clendinning mentioned the other day how grateful she was to have IPLACe available for both of her projects this year. She had enough lead-time to get funds through the Provost's Fund, had that been her only option, but IPLACe made it so easy for her to plan, knowing within a week of her application that she was funded. These two examples are great resume builders for Jessie and Elizabeth, but they are also a credit to Wake Forest—something we feel very good about.

We are, however, beginning to wonder if the level of productivity we're sustaining is healthy. Impressive though it may be, we have real mixed feelings about whether it's a strength. Nearly every year we fund over 60 events (this year it was, conservatively counting, 79), sometimes with as many as ten occurring in one month. Yes, that fulfills our goal of broad reach, but it also requires an enormous amount of energy and time.

We are also wondering about our place in the university, which we feel could be stronger. We could still be more visible, better understood, and more integral to university life, including planning and fundraising. So we wonder if we should strive to beef up those elements (which require additional energy and focus) or if we should think about making a final push through 2020, when our eight-year agreement is up, and call it a job well done.

STRENGTHS AND WEAKNESSES BY CATEGORY, 2015-2016

Teaching: This was a great year for teaching projects, and we are very proud of how wide-ranging we've been as a center, yet how focused each of these projects was. You can find all of these projects detailed in Appendix A:

- Teresa Sanhueza and Linda Howe, Spanish, in multiple collaborations with Gendrich and Roy, bringing to life Spanish plays
- Guest Oscar Wilde expert Kim Stern for Melissa Jenkins (English)
- Guest Will Crutchfield for Teresa Radomski and others (Music and Journalism)
- Alan Brown, Education and Shakespeare, with Brook Davis, Leah Roy, and Woody Hood
- Ted Gellar-Goad (Classics) with Leah Roy: scene work, commission of Greek masks
- Guests Barbara McAdams and Ping Chong with Sharon Andrews (Theatre), “moment” work in preparation for *Collidescope*.
- Guest Elvia Rosa Castro Martin for Linda Howe, Joel Tauber, and Lynn Book, looking at Cuban art and artists
- Shadow Ballads and Asian Music Class, multiple fascinating connections by Elizabeth Clendinning with many others
- Brook Davis, Theatre for Youth, Paisley Middle School
- Sandeep Mazumder and Brook Davis, “Fed Challenge,” preparing Econ students for the Federal Reserve Challenge in Fall of 2016
- Counseling and Theatre (Clarke, Binkley, Andrews, and Gendrich). Actors work with counseling students as mock patients in this innovative collaboration
- “What is Love?” new play commission for Angela Kocze’s WGS class.

Everyone has seemed extremely pleased with the work done in and for these classes. Teresa Sanhueza has been especially effusive in her praise of—and commitment to—her IPLACe collaborations. Our Theatre/Counseling collaboration is an example for every other counseling program in the country to follow, potentially saving lives by training counselors to deal with suicidal

and drug-addicted patients before they have to help real patients with real problems. Education's Alan Brown is always thrilled to have theatre professors help his education students get comfortable with playwriting and teaching Shakespeare, and the others on this list also seem delighted to continue working with us.

With only a two exceptions it has all gone well and smoothly, but there were two things that did not. First, we had a very late payment at the end of the year, to a collaborator that Ted Gellar-Goad worked with to make Greek masks. We dropped the ball on that, as Louie let go of the financial reins and I picked them up again, but it has been resolved. Another weakness was a project we funded for Angela Kocze's class. Her husband, Janos Degi, is an actor and playwright, and while we like them both very much, the work he did for the class (a modestly funded commission by IPLACe), was, by all accounts, not very good. It is unlikely we will fund anything by him again.

Creative work: If you look at Appendix A, you will see the tremendous variety of projects we have done, and you'll note that our balance across Music, Dance, and Theatre was especially good this year (as was the quality of the work). Highlights included the Gamelan and Shadow Ballads events, the Carlos Perez Concert, Jessie Laurita-Spanglet's "In the Rift" project with David Shulman, *The Importance of Being Earnest* collaborations, and the performance work in *Being Here: Salaam*.

There were some problems associated with *Being Here: Salaam*, as several of our banners with Muslim students' photos on them disappeared after Hit the Bricks. 2 of the 3 missing banners eventually showed up and had, as we'd suspected, been taken down in error when all the Hit the Bricks paraphernalia was removed. The one banner that didn't show up had been in South Hall, and had featured the Eagle Scout in the series. We don't know what happened there, but it was troubling. Our collaborator on that project, Todd Drake, experienced some problems with getting paid, but I think most of that was on him, not Accounts Payable. Another small problem was that the talkbacks for *The Waiting Room* could have had more structure and been prepared further in advance. And I believe the payment for Kim Stern got derailed in Accounts Payable. That, too, was eventually resolved to everyone's satisfaction.

We are delighted that once again the vast majority of our creative projects were of high quality and well attended. Even the two major projects in our Student Exploration series had good scope and were well-prepared.

Research: Every year, artists do substantive research as preparation for their teaching and creative work. This year we have also supported more traditional scholarly work. The Aging Reimagined symposium is the most obvious example of this, but other, smaller efforts also fall into this category.

- Phil Clarke, Erin Binkley, and Sharon Andrews have had a paper accepted into a well-respected Counseling journal, focusing on the Theatre/Counseling collaboration.

- Christina Soriano continues her important work in Parkinsons, Alzheimers, and Dance with a publication in a neurology journal, international presentations, and a NIH grant proposal, submitted with neuroscience collaborator Christina Hugenschmidt;
- Stew Carter is traveling to China this summer on a research project on instruments in Cave Paintings;
- Mullen scholar Jay Buchanan is in London now, doing both library and live theatre research, funded mainly by Mullen and supplemented by IPLACe;
- Rising junior Cheyenne Zuck is learning ancient Greek this summer, with help from us, in order to be able to execute an interdisciplinary project translating an unfinished Greek play (and then staging it) in the coming two years;
- Graduate student and actor Serena Daya is working with Erika Brandon, in Psychology, for a study on voice, gender, and linguistics.

Service: A number of our projects this year had public school components that we are proud of. Brook Davis's Theatre and Education class worked with a group of students at Paisley Middle school, and also enlivened Theatre's annual Shakespeare Day with Forsyth County High Schools. Elizabeth Clendinning's class worked with students at Speas Elementary. And *Being Here: Salaam* was created as a service to the Chaplain's office.

I'd also point out that *all* of the work that performance faculty does for other teachers in their classrooms is service.

V. HOW YOU CAN HELP:

1. **We need help with making sure our administrative assistants feel less isolated, as well as better connecting them to other young professionals on campus.** For the last two years (and for the next) our administrative assistants have been recent WFU grads. Because they are full of ideas for IPLACe projects, because they know what we do and have great connections with current students, and because they love Wake Forest, we have felt that they are worth the effort of training and replacing each year. However, for both Molly Dunn and Solomon Jordan, the Tribble office is a mixed bag—far from us in Scales but in the thick of campus life. Mostly it feels very isolating to them because they are usually alone in the IPLACe office. I have spoken with Provost Kersh about the possibility of making them Wake Forest Fellows, but he believed that was untenable because every Center and Institute would then want one. I would love it if we could further explore the Fellow idea, but even if that is not doable, we would like to bring Admission Counselors and the like together socially with our assistant and other recent grads. Heather Sullivan, our new assistant, will be starting in July, and I will get her started on creating a group (tentatively called The Redshirts). Any help from the Provost's office (or other administrative units) in supporting the creation of this group, and perhaps modest funding for social events, would be wonderful.

2. **We would like help getting University Advancement and members of the administration even more invested in the Arts.** We continue to believe that IPLACe could be a great way to get donors interested in the Scales Project, specifically by putting our center forward as a naming opportunity. I have met with Jay Davenport and Linda Luvaas to brief them on what we do, get them enthused about us, and encourage their investment, and while I left feeling good about those meetings, I have no idea if they had any impact. In my meeting with Jay, I learned that folks in Development rarely come to arts events, though they go to sports with regularity. They take donors to sporting events all the time, and barely set foot in Scales. If people don't come to see and hear our work, how can they speak knowledgeably about us to anyone in or outside the university?

Of course not every performance project is world-class, just as our sports teams are not always winners, but in consultation with us, Development could be guided toward the especially strong work that's happening, so that they (and donors) can see the commitment and talent of students and faculty at their best. Performances are a fun and different way to spend time with donors, to get them talking about big human questions, not just the kinds of issues that arise at a football game. Anything the Provost's office can do to increase interest in the arts—including coming to our events yourselves—would be helpful. Big thanks to all of you who come to see our work already.

3. **Ping Chong: *Collidescope*:** We have been waiting for FY 2016/2017 to begin before making a proposal to the Provost's Fund for Academic Excellence. Please look for that in July. It will ask for supplemental funding for *Collidescope*, slated for Jan/Feb 2017.

VI. EFFORTS TO BE MORE INCLUSIVE and GLOBAL:

This year we funded many projects that were specifically designed to increase understanding across difference. This includes differences across:

- **Religion and Culture** (Elizabeth Clendinning's remarkable world music work; *Being Here: Salaam*; regular collaborations with Romance Languages--i.e. *The Opera Cleaners*--and with Classics; Carrie Preston's "Learning to Kneel for Hagoromo: Ezra Pound as Noh Student," Oktoberfest, Cherokee Summer Theatre Project);
- **Racial identity** ("Perspectives on Integration: Music at Little Rock Central High and Beyond" with Brice Evans, Development and Performance (Andrews) with guest artists Barbara McAdams and Ping Chong, and Reynolda Film Festival with Viola Davis);
- **Age groups** (Aging Reimagined, Projects at Paisley middle school and Speas Elementary);

- **Gender, class, and sexual orientation** (*The Waiting Room, Looking Glass Self, IDentity, The Importance of Being Earnest, “What is Love?”*);
- **Abilities** (*They Wouldn’t Bite, Caden*)

The arts are, of course, the perfect vehicle for stimulating understanding between people, but we are especially pleased to be encouraging that. We are also doing a fair amount that has resonance **nationally and internationally**:

- Elizabeth Clendinning’s world music projects are borne of extended study in Indonesia, and both the Gamelan project and Shadow Ballads brought international artists to Wake.
- Similarly, Pat Dixon’s strong contacts in South America brought Chilean guitarist Carlos Perez back to campus to share his talents.
- Stew Carter is studying cave paintings in China.
- Jay Buchanan is studying politics and theatre in London
- Teresa Radomski’s guest artist, Will Crutchfield, is also internationally respected, and he directly worked with dozens of Wake student musicians and singers.
- Aging Reimagined linked Wake with respected scholars and artists from all over the country.
- Our connections with Ping Chong and Tectonic Theatre link WFU to internationally renowned artists.
- Jessie Laurita-Spanglet’s Kennedy Center project took her and a group of students and professionals to an important national site for great artists and linked Wake students to acclaimed violinist David Shulman.
- Linda Howe’s guest artist, Elvia Rosa Castro Martin brought a Cuban perspective to campus; and
- Cindy Gendrich’s play, *Embers and Stars: The Story of Petr Ginz*, which was funded by IPLACe, was a finalist in the international Association for Theatre in Higher Education playwriting contest this year.

VII. IMPACT. Before looking at the numbers of people affected by our work, it might be helpful to clarify a few things you’ll find in the archives.

First, some clarification on how we’ve counted “events” and “projects.” **Projects** are the umbrella for a given collaboration and are bolded. **Events** are individual elements of those projects. For instance, *The Importance of Being Earnest* collaboration, which was preceded by meetings between Dr. Melissa Jenkins, Director Cindy Gendrich, and performer Leah Roy, included:

1) Dr. Melissa Jenkins meeting with and teaching the cast in an early rehearsal; 2) The production itself, which was informed by the collaboration with Jenkins. (We count “the production” as one “event,” though it was performed 7 times.) 3) A post-show conversation with Jenkins and UNC Wilde scholar Kim Stern; 4) A guest lecture by Stern in Jenkins’s English class; 5) A post-show

conversation by Ted Gellar-Goad and Serena Witzke (Classics), with Director Cindy Gendrich and the cast of the show. (This, too, was preceded by a meeting and emails between the two classics professors and Gendrich.) The number of individual “events” counted for this project can be found in parenthesis to the right of each archived project. For example, for this project, you’ll find (5).

In addition, **Attendees** are pulled out separately from participants, and except in the case of performances for a class in which a mixed group of people are watching and not otherwise participating, we do not count people in classes as “attendees,” but as **students**.

Our cumulative number of people affected includes everyone: attendees, guest artists, workshop attendees, faculty and student collaborators, masterclass participants--really anyone who was touched by the collaboration.

Total number of projects: 48

Total number of events: 79

Students involved as more than audience members*: **465**

Individual faculty involved:** **66**

Number of people who attended IPLACe-funded events:***

Without Theatre numbers, but including talkbacks **5251**

Including audience numbers from Theatre performances affected by IPLACe collaborations: **9422**

Cumulative total without Theatre numbers: 5781

Cumulative total including Theatre numbers: 9953

* I’m counting students who were in classes enhanced by IPLACe projects, who took masterclasses, and who participated in performances. There are certainly overlapping numbers here, with devoted students being involved in multiple things. It has been impossible to totally disentangle those, just as audience numbers no doubt include overlap.

** Faculty numbers are individual; though some people did multiple things. See Appendix B

*** We believe that theatre attendance numbers should be counted for the projects with an IPLACe connection. However, this year’s collaborations were not as thorough as in previous years—i.e. the

Documentary Film/Theatre/Religion collaboration for *Embers and Stars: The Story of Petr Ginz*. Still, the expertise of people in English, WGS, and Classics definitely enhanced our productions this year and we would like to acknowledge that.

I've replicated this information in Appendix A so that you can see how it all works together.

Video links and links to articles are also included in Appendix A.

VIII. CONCLUSION:

Half-way through our life as a center, we want to express our gratitude for the confidence and trust you have placed in us for the past four years (six, if you count our two planning years). Please feel free to share suggestions for how we can do better, and don't hesitate to ask for information not included in this report. We are happy to oblige. Please also feel free to enlist us in any conversations with Trustees, Donors, or other visitors who might find our work interesting—and, perhaps, fundable.

Appendix A

2015-2016 IPLACe Projects

Projects each have a new paragraph; **events** are described within each project, and are counted in parentheses to the right of each. In this first section, each project is counted as one “event.”

Summer 2016: Five summer faculty fellowships, four projects with and/or by students.

1. **Lynn Book:** Completion of “Derangements” in “UnReading for Future Bodies” series.
2. **Leah Roy:** Training and preparation for her Fall “Yoga for Performance” class.
3. **Christina Soriano:** Summer Music Festival dance, featuring dancers of a wide range of ages and abilities.
4. **John Friedenber**g/**Teresa Sanhueza:** Preparation for interdisciplinary course in Spanish and Theatre.
5. **Stewart Carter:** Venturing to China to study the instruments found in cave paintings.

Summer 2016: **Jay Buchanan to London:** Rising senior Jay Buchanan received a Mullen grant to study in London. We are helping fund his studies there on British theatre and politics.

Summer 2016: **Cheyenne Zuck to CUNY:** Rising junior Cheyenne Zuck attends CUNY for a summer intensive course on Greek, with the eventual goal of translating and completing an ancient Greek play.

Summer 2016: **Psychology/Linguistics/Theatre:** Erika Brandon, Serena Daya: voice, sound, and psychology study.

Summer 2016: **Anthropology/Theatre: Cherokee project continues.** Rising senior Shane Lutz pens a new play, *The Great Black Bear*, for the Cherokee language and culture camp in Robbinsville, NC. Sharon Andrews/Margaret Bender, faculty advisors.

(Summer: 9)

Spring, 2016

5/2: **WGS: What Is Love?** - Angela Kocze’s WGS 321 class performed a play, written by Hungarian playwright Janos Degi, that explores the various identities of love. Directed by student

Jay Buchanan, stage managed by student Andrea Anderson, and featuring a cast derived from the class. Leah Roy also led a workshop on physical and vocal aspects of performing gender.

Students: 13; Attendees: 30

Areas: WGS

(2)

4/29: **Ping Chong Visit and Thinktank 2016** - Ping Chong joined Wake Forest faculty, staff, and students to watch Sharon Andrews' Development & Performance class's final performance, complete with reception and post performance discussion on how next year's *Collidescope* can change and further the discussion of race on our campus. Ping also held two meetings with members of the Wake Forest Faculty to choose a space for next year's performance, plan for staffing, and make a plan for rehearsals, casting, and further budgeting.

Attendees: 50 (not counted in Tectonic Residency numbers, below.)

(3)

4/27-28: **Theatre for Youth (Course Enhancement)** - *The Seussification of Romeo and Juliet* with Brook Davis's Theatre for Youth class and Paisley Middle/High School. Directed by Heather Sullivan ('16) and Alexa Erb ('16). Final performances at Paisley and during Wake Forest's annual Shakespeare Day.

Drama Club Members: 15

Students in Brook's Class: 9

Attendees at Paisley: 55

Attendees at Shakespeare Day: 16 WFU Students, 60 HS students, 12 HS teachers, 15 Paisley students, 12 WFU faculty, 100 audience members = 215 total

Areas: Theatre/Education

(2)

4/25: **Fed Challenge** - The first of a handful of rehearsals for Sandeep Mazumder's Economics class as they prepare for the Federal Reserve Challenge. Coached by Theatre professor Brook Davis, the rehearsals will continue into Fall 2016.

6 students and 4 judges

Areas: Economics/Theatre

(1)

4/23: **"Alongside," Jessie Laurita-Spanglet performance at the Millenium Stage, Kennedy Center, Washington D.C.**, featuring 3 of her original duets and a piece called "In the Rift."

Professional dancers, and 8 student dancers. Students: Desirae Stanes, Caroline Citarella, Brianna Hill, Courtney Inseson, Ariana Sheeks, Lauren Boures, Addie Folk, Zhijun Wang. Professional choreographer/dancers: Choreographer/Performers Meredith Bove, Matthew Cumbie, Sarah Beth Oppenheim, Jessie Laurita-Spanglet. "In the Rift," was created here at Wake Forest, composed and played live with Composer/musician David Schulman, both at WFU and at the Millenium stage. (12 dancers, 8 of them students, 4 professionals; one musician.)

Attendees: 250

Areas: Dance, Music.

(1)

4/22: **Staged Reading of Hispanic Plays (Course Enhancement)** - Professor Leah Roy joined Teresa Sanhueza's Spanish 347 class for four classes, culminating in a staged reading of plays with students. Rising senior Theatre major Jay Buchanan assisted in scene preparation.

Students: 35 in the class, plus Mr. Buchanan.

Areas: Spanish/Theatre (1)

4/21: **JERF to *Collidescope* at UMass Amherst:** John E.R. Friedenber (Theatre) traveled to see Ping Chong's *Collidescope* at UMass Amherst, in preparation for next year's production here. He came away impressed with both performance and high-quality production values.

Areas: Theatre/Sociology/American Ethnic Studies. (1)

4/19: **Shadow Ballads** (Course Enhancement/Performance) – Elizabeth Clendinning with Susan Borwick (Music) Jacqui Carrasco (Music), Lynn Book (Theater and Dance), Steven Folmar (Anthropology), Paul Thacker (Anthropology), Jarrod Whitaker (Religion), Pieterella VanDoornHarder (Religion) Staff of the Wake Forest Museum of Anthropology.

Combining the stylized visuals of American “crankies” and Indonesian shadow puppet theatre (wayang) with Kroncong and old-time instrumentation, the Shadow Ballad project celebrated various traditions in an April 19th performances. Wake Forest students and Winston-Salem community members performed alongside professors and professionals. Included preparatory visits February 25,26: Asian Music class (16), Shadow puppet demonstration(attendees: 40), Workshop (70) and Assembly at Speas Elementary School (500).

Concert Attendees: 140; Total involved: 766

Areas: World Music/Anthropology/Religion/East Asian Studies/American Folk Traditions (5)

4/9: **Wake Up to Poetry:** IPLACe again was the chief funder for the annual Wake Up to Poetry event, organized by Amanda Keith, in which students submit poetry and, after the winners are selected, read their poems. An open mic is also provided for more poetry reading.

Attendees: 50

Areas: English, Creative Writing, Theatre (1)

4/5-6: ***They Wouldn't Bite* (Student Exploration Series)** - *They Wouldn't Bite*, a devised piece focused on inclusion and belonging, class, and other aspects of identity, featured a cast that covered a spectrum of intellectual abilities, directed and written by senior Theatre major Sarah Fine. The play was developed over the course of two months, with a script derived from interviews with the cast members. In the Fall IPLACe funded a trip to St. Louis for Sarah to visit the disAbility Project, which does this kind of work. 10 students involved in the making of the work.

Attendees: 150 opening night, 60 closing night. Total; 210.

Areas: Theatre/Sociology (2: performance + talkback and reception, Ms Fine's trip to St. Louis)

4/2: **Reynolda Film Festival:** Featuring keynote speaker Viola Davis, the Reynolda Film Festival brought together a panel of industry professionals including producer Chris Donahue (TNT), UNCUSA Dean of Film Susan Ruskin and screenwriter Patrik-Ian Polk to discuss film as both artistic medium and business. IPLACe funded Donahue's transportation and hotel, while also funding a large post-panel reception after the discussion.

Involved: Faculty Advisor Stokes Piercy, 2 students and 3 panelists = 6

Attendees: 300

Areas: WGS, Theatre, Communication, Sociology (1)

April 2016: *A Funny Thing Happened on the Way to the Forum.* Guest director Michael Baron worked with Classics professor Ted Gellar-Goad on the Plautine and Terentian background to the play. Serena Witzke and Gellar-Goad then held a post-show conversation on this topic.

Attendees at *Funny Thing*: 1873 (25 at talkback)

Areas: Classics, Theatre (2)

3/17 and 3/18: ***Aging Reimagined Symposium*** - Conceived of and chaired by Christina Soriano (IPLACe, TSC), with co-chairs Dany Kim Shapiro (TSC) and Christina Hugenschmidt (TSC, Sticht Center). Designed to determine what we are doing as a society to improve aging and to highlight the multi-disciplinary research happening at Wake Forest in this field, *Aging Reimagined* featured four speakers from outside Wake Forest, including Voices of Our Time speaker, Jay Olshansky, and interdisciplinary choreographer Liz Lerman, whose invitation was spearheaded by IPLACe. The four speakers are experts in the field and from diverse backgrounds (science, art, humanities, and policy). IPLACe (Gendrich) also worked with the Documentary Film program at WFU to organize, judge, and award a prize for a short film competition.

Attendees: 334 registered (10 students)

Areas: IPLACe, the Translational Science Center, the Humanities Institute, the Bioethics Center, The Elder Law clinic at the Law school, Documentary Film, and The Sticht Center at the medical school.

(2: Symposium and film competition)

3/16: **Elvia Rosa Castro Martin** - Linda Howe (Spanish) brought in Cuban video artist, curator and critic Elvia Rosa Castro Martin to help Wake students establish connections with artists abroad. Prominently featured video art in the March 16th performance.

Course visits with Joel Tauber (10 students) and Lynn Book (12 students) = 22 students

Attendees at main event in Green Hall: 300.

Total: 322

Areas: Romance Languages/Video Art/Art History (3)

2/16: **Perspectives on Integration: Music at Little Rock Central High and Beyond** - This symposium featured Brice Evans, current Director of Bands at Little Rock's Central High School,

and drew heavily on Brandon Robinson's Ph.D. dissertation, "The Band at Little Rock Central High School Before, During, and After Integration in 1957–1958."

Attendees: 25

Areas: Music/History/Sociology (1)

2/12-2/21: **The Waiting Room:** In early February, Tectonic Theatre guest artist Barbara McAdams worked with *The Waiting Room* cast. Two talk backs, organized by rising senior Jay Buchanan, following the February 18-21 performances of *The Waiting Room*. 13 cast members, plus Jay Buchanan are counted in our student numbers (14). A collaboration between John Friedenbergl and Women and Gender Studies students, the talkbacks explored the play's themes of gender, body modification and medicine.

2/18: Featured guests Stephanie Koscak (History) and Elizabeth Way (WGS)

2/21: Guests Adam Kadlak (Philosophy) and Paige Meltzer (Women's Center Director)

Early February: Barbara McAdams (counted in her residency, below)

Attendees: 2/18 - 34, 2/21 - 20

Attendees of *The Waiting Room*: **1213**. (2)

2/12: **The Looking Glass Self (Student Exploration)** - Senior Kim Korzen created this project that involved 14 students and combined slam poets from WFU's Can-I-Poet? with dancers to craft personal poetic narratives. The dancers and poets employed mirrors in their performances to explore their own identities and how they feel others view them in the Lower Dance Studio of Scales Fine Arts Center, Feb 12.

Attendees: 75

Areas: Dance, Creative Writing (1)

2/10: **Carlos Perez and Poetry** - (Dixon, Gendrich, Rodriguez-Pastor). Under the leadership of Pat Dixon, Music, renowned Guitarist Carlos Perez returned to Wake Forest University for a performance in the Byrum Welcome Center. In addition to Perez's internationally acclaimed guitar work, the performance featured readings of Spanish poetry with English translations provided in the program. Cindy Gendrich worked with Romance Language assistant professor Enrique Rodriguez Pastor on performing the poetry.

Attendees: 65

Areas: Music, Spanish, Theatre (1)

2/9: **Will Crutchfield:** Professor Teresa Radomski organized this visit, which was kicked off with a talk to Music and Journalism classes, entitled, "Romantic Music: Do We Know What We're Doing?" by Will Crutchfield, the internationally acclaimed conductor, musicologist, author, journalist, and director of the Caramoor International Music Festival. Mr. Crutchfield also conducted an orchestra rehearsal, held an open discussion during "Brown Bag Lunch," and conducted an extended master

class for Wake Forest students. Faculty involved: Stewart Carter, David Levy (music history class visits), Louis Goldstein, Peter Kairoff (student accompanist preparation), David Hagy (student orchestra preparation), and Richard Heard (voice student preparation). Journalism faculty participants are Justin Catanoso and Mary Martin Niepold

Attendees: 50-Romantic Music; Participants: 25-Brown Bag Lunch; 50-master class; 45-Orchestra rehearsal = 170 students.

Areas: Music, Journalism (4)

2/4: **Course Enhancement (Spanish)** – Leah Roy, along with students Jay Buchanan and Serena Daya, guest taught Teresa Sanhueza’s Spanish class. They presented two contrasting interpretations of a scene from *Saverio el Cruel* and lead a discussion on how performance affects audience “reading.” 11 students + 3 presenters

Areas: Spanish, Theatre (1)

Course Enhancement (Greek and Roman Comedy): Leah Roy directed/rehearsed a scene for Ted Gellar-Goad's Greek and Roman Comedy class. Eli Bradley, Eric Bray and Isabella Bassco presented two contrasting interpretations of a scene from *Pseudolus*. (IPLACe also funded the commission of 6 authentic Greek masks for use in Dr. Gellar-Goad’s classes.)

25 students + 4 presenters

Areas: Classics, Theatre (1)

January 12-March 5, 2016. Tectonic Theatre Guest Artist Residency and course enhancement: Barbara McAdams, Sharon Andrews/Cindy Gendrich, in preparation for multi-disciplinary *Collidescope* project, Barbara McAdams of the renowned American company, Tectonic Theatre, was in residence for 7 weeks. She co-taught Sharon Andrews’s Development and Performance class, introducing them to Tectonic’s signature technique, “Moment work.” Students developed a 40 minute long piece, composed of a series of individual “moments,” that was presented as part of their final examination. McAdams also met with students outside of class, worked with the UT production of *The Waiting Room*, and collaborated with a dance improvisation class five times during her stay. We’re counting each responsibility as one “event,” though she was present on campus every day for nearly two months.

Class members: 12; cast members in *The Waiting Room*: 13; Dance improvisation class: 8

Total official student contact: 33 (3)

2/20: **Caden. Ruby Slipper Festival, Winston Salem.** Senior Serena Cates worked through IPLACe to create a short play called *Caden*, in 2014-2015. She expanded the play, which is about an autistic girl named Caden, and had the full-length version accepted for Winston Salem’s Ruby Slipper festival, celebrating women artists, in 2016. A well-rehearsed staged reading of the play was performed with nine Wake Forest faculty and students.

Attendees: 120; Participants: 9

Areas: Theatre/Psychology (1)

IPLACe Radio - A weekly radio show featuring performing arts groups at Wake Forest. Thursdays at 9 p.m. on Wake Radio. Solomon Jordan hosts. Guests included AAP, Can-I-Poet, Wake Forest Tap Club, professor Elizabeth Clendinning, members of *The Importance of Being Earnest* cast, the Reynolda Film Festival exec board, the director and production staff of student shows *They Wouldn't Bite* and *Most Massive Woman Wins*, cast members of *The Waiting Room*, members of Momentum Crew, and others. Each show was separate preparation, so though we could count it as 12 separate events, we will be restrained and count this as one.

Listenership: Typically 5-10 listeners. (Counting 80 for the year)

Areas: Wake Radio and (depending on the guest) Theatre, Anthropology, Dance, English, Creative Writing, Music, Communication. (Approximately 40 participants over the course of the year.)

Approximate total involvement for the year: 120 (1)

Theatre/Counseling - Ongoing collaboration in which actors play clients for WFU Masters students in Counseling, coached by theatre faculty Cindy Gendrich and Sharon Andrews, serving classes taught by Dr. Erin Binkley and Dr. Phil Clarke on substance abuse, suicide, intimate partner violence, and other mental health concerns. This is our fifth consecutive year on the project.

Participants: 6 student actors (Heather Sullivan, Jay Buchanan, Clarielle Marsh, Tracy Wegner, James Ward, Eric Bray) and 28 counseling students: 14 in the Fall and 14 in the Spring (total involvement: 2 theatre faculty, 2 counseling faculty, 28 counseling students, and 6 theatre students = 38.)

Areas: Theatre, Counseling.

(2: 1 each semester)

Fall 2015

11/16-11/21: **Guest Artist residency by composer and electronic violinist David Shulman**, working with Jessie Laurita Spanglet (Dance). Shulman collaborated with Jessie and dancers in her Fall dance piece to create a new improvisational dance work featured in the Fall dance concert, 11/19-11/21. This collaboration then lead to the Kennedy Center project, described above; collaborators are counted there.

Attendees at Fall Dance Concert: 953 (2: Residency and concert)

11/3 & 5: **Learning to Kneel for Hagoromo: Ezra Pound as Noh Student** - Guest Carrie Preston, associate professor at Boston University and director of the Women's, Gender, and Sexuality Studies Program, is a literature and dance/performance scholar whose research and teaching interests include modernist literature, performance and dance, feminist and queer theory, and transnational and postcolonial studies. She discussed her book, *Modernism's Mythic Pose: Gender, Genre, Solo Performance* with faculty, staff and students in a pair of lectures.

Lecture/demonstration attendees: 45; faculty conversation: 7; total 52.

(2)

11/3: ***The Opera Cleaners*** and lecture by guest scholar **Adam Versenyi**. November 13, 2015. Green Hall, 5:00 p.m. Staged reading directed by Cindy Gendrich of Versenyi's translation of *The Opera Cleaners*, and lecture by Adam Versenyi, for Teresa Sanhueza and Linda Howe's Spanish classes and theatre students. Actors: Hope Peterson, Tori Spong, Jasmine Cook, Tracy Wegner, Philip Kayser, Eric Bray. Faculty: Gendrich/Sanhueza/Howe. (Student actors: 6)
Attendees: 90 (Counted as an audience, since it had a mixture of Spanish and theatre students.)
Areas: Spanish, Theatre.

(1)

The Importance of Being Earnest, produced by the WFU Theatre. Director Cindy Gendrich and Leah Roy, who played Lady Bracknell, worked with Dr. Melissa Jenkins (English) on dramaturgy for the show, with some additional input from professors Gellar-Goad and Witzke in Classics. Jenkins also worked briefly with the cast, and IPLACe hosted two post-show community conversations and the 2016 New Faculty Reception.

11/1: Featured guest Wilde scholar Dr. Kim Stern and Dr. Melissa Jenkins,

11/2: guest lecture by Dr. Stern for Dr. Jenkins

11/6: **New Faculty Reception**, + Classics professors Ted Gellar-Goad and Serena Witzke, with director Cindy Gendrich (Theatre).

All 10 cast members of *The Importance of Being Earnest* were on hand for both talk-backs.

Attendees:

11/1: Stern and Jenkins, post-show conversation: 27

11/2: Guest lecture in Jenkins's class: 16

11/6: 75 (new faculty and spouses). Talkback that evening 25

Total at *The Importance of Being Earnest*: 1216

Areas: English/Theatre/Classics.

(5)

10/27-29: **Gamelan** - The creation of a new Gamelan group was celebrated on October 27-29, 2015, complete with feast, blessing, and concert on October 29th.

Attendees: Feast: 120, Concert: 300 = 420

Areas: Music/Theatre/Dance/Sociology/Religion

(2)

10/23: **(ID)entity** - Dance alum Chris Gonzalez returned to campus to reprise his 2014 dance piece "(ID)entity" at the LGBTQ Center's Rising Voices conference.

Attendees: 40

Areas: Dance, WGS

(1)

Oktoberfest 2015: A traditional German band was funded to play during Wake Forest's annual Oktoberfest event.

Attendees: approximately 300

Areas: German, Music

(1)

10/14 and 10/: **Dining Dilemma: Pat Lord, Brook Davis.** Pat Lord's pre-medical group took 50 WFU students to see Triad Stage's production of *Wit*, then debriefed with Theatre professor Brook Davis for a "Dining Dilemma" conversation about mortality and medical ethics.

Video link: <http://college.wfu.edu/biolab/diningdilemmas/>

Areas: Theatre, pre-Med program (2)

Course Enhancement: Alan Brown - For the fourth consecutive year, Dr. Alan Brown collaborated with professors from the Department of Theatre and Dance to help English education pre-service teachers consider enriching, learner-centered methods for engaging high school students in dramatic performances. The first class (Woodrow Hood) was a writing workshop; the second workshop, led by Brook Davis and Leah Roy, focused on moving Shakespeare's plays from the page to the stage through a variety of reading- and performance-based activities.

15 students and 4 professors

Areas: Education, English, Theatre, Dance (2)

9/28-10/9: **Being Here: Salaam**, (<http://provost.wfu.edu/2015/09/being-here-salaam-series-of-events-underway-on-campus/>) This project began with an idea for a Muslim Self-Portrait photo gallery featuring stills of WFU Imam Khalid Griggs by photographer Todd Drake, and a number of self-portraits of North Carolina Muslims. Banners featuring Muslim students were hung all over campus, culminating in two October 2nd events: first, a group hug of Imam Griggs, and that evening a performance of dance and poetry in the Hanes Art Gallery, featuring speakers Michaelle Browers and Imam Griggs, and followed by a lively reception. Collaborators: Browers, Griggs, Gendrich, Amy Beasley, Solomon Jordan, Paul Bright and Katie Wolf in the Hanes gallery, as well as Todd Drake, twelve Muslim students photographed and interviewed for the banners, four student poetry readers, and two dancers = 26.

Attendees: Group hug: 19. Hanes Gallery event: 65.

Areas: The Chaplain's office, The Hanes Gallery, Political Science, English, Dance, Religion, Visual Art, Can-I-Poet.

Total: 110, though a case could be made that the entire campus was affected by this project, as well, since the public art piece was on display for about a month.

(4: 2 events on 10/2; plus Hanes Gallery show and public art piece)

August 2015: **Dance/Music/Carolina Summer Music Festival.** Christina Soriano, Louie Goldstein, Peter Kairoff, and Amy Beasley created new dance pieces with live music--one piece newly composed by Dr. Goldstein.

Attendees: 80 and 100 = 180 total

Areas: Dance, Music, Winston Salem community (1)

7/15: 2015 IPLACe ThinkTank, with 28 faculty and student attendees from various departments.

(1)

July, 2015: **Cherokee Summer Theatre Project.** Student Hayes McAllister worked with Cherokee students to create a play that included Cherokee language and myth. Margaret Bender (Anthropology), Sharon Andrews (Theatre). /<http://purpleyourhayes.tumblr.com/>
 Approximately 19 Cherokee students and the Cherokee residents of Robbinsville, NC.
 Total direct involvement: 22 (we're counting these as "attendees," and there were many more audience members. We have not been able to get those numbers).

(1)

Total number of projects: 48

Total number of events: 79

Students involved as more than audience members*: **465**

Individual faculty involved**: **66**

Audiences for IPLACe events***:

Without Theatre numbers, but including talkbacks **5251**

Including audience numbers from Theatre performances affected by IPLACe collaborations: **9422**

Total without Theatre numbers: 5781

Total including Theatre numbers: 9953

* I'm counting various course enhancements, masterclasses, and participation in performances, where appropriate because of direct influence of the project. There are certainly overlapping numbers here, with very involved students being involved in multiple things. It has been impossible to totally disentangle those, just as audience numbers no doubt include overlap.

** Faculty numbers are individual. Every effort has been made not to count anyone twice. See Appendix B

*** We believe that theatre attendance numbers should be counted for the projects with an IPLACe connection. However, this year's collaborations were not as thorough as in previous collaborations—i.e. the Documentary Film/Theatre/Religion collaboration for *Embers and Stars: The Story of Petr Ginz*. Still, the expertise of people in English, WGS, and Classics definitely enhanced our productions this year and we would like to acknowledge that.

Appendix B

List of collaborators, 2015-2016:

Each person on this list was involved in some way with an IPLACe funded project. We have not included everyone on the Aging Symposium committee—only the chairs. Otherwise, we've tried to be inclusive, but we have not counted anyone twice. Apologies for lack of order.

1. Roy, theatre
2. Andrews, theatre
3. JERF, theatre
4. Book, entrepreneurship and theatre
5. Soriano, dance
6. Carter, music
7. Keith, creative writing
8. Bender, anthropology
9. Kocze, sociology
10. Davis, theatre
11. Tedford, library
12. Huie, theatre
13. Curry, theatre
14. Kamptmann, theatre
15. Mazumder, econ
16. Laurita Spanglet, dance
17. Robinson, music,
18. Koscak, history
19. Way, WGS
20. Griggs, Chaplain's office
21. Hood, comm
22. Brown, Education
23. Lord, bio
24. Beasley, dance
25. Browsers, politics
26. Bright, Hanes gallery
27. Wolf, Hanes gallery
28. Kadlak, philosophy
29. Meltzer, Women's center
30. Dixon, music
31. Gendrich, theatre
32. Rodriguez-Pastor, Spanish
33. Radomski, Music
34. Levy, Music
35. Goldstein, Music,
36. Kairoff, Music
37. Hagy, Music
38. Heard, Music
39. Catanoso, Journalism
40. Niepold, Journalism
41. Sanhueza, Spanish
42. Gellar-Goad, Classics
43. Witzke, Classics
44. Eastman-Mullins, Theatre
45. Howe, Spanish
46. Jenkins, English
47. Clendinning, Music
48. Mazaris, LGBTQ
49. Howards, German
50. Binkley, Counseling
51. Clarke, Counseling
52. Brandon, psychology
53. Klein, English
54. Piercey, Film
55. Hill, Doc film
56. Dickson, Doc film
57. Gilbert, Doc film
58. Kim Shapiro, TLC, physics
59. Hugenschmidt, Sticht Center
60. Pugel, Pres office
61. Tauger, Art
62. Van doorn Harder, Religion
63. Whitaker, Religion
64. Carrasco, Music
65. Thacker, Anthropology
66. Folmar, Anthropology

