Annual Report to the Provost

2016-2017

(July 1, 2016-June 30, 2017)

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Director Cindy Gendrich
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I. INTRODUCTION

What a year! 2016-2017 was busy and productive, and also a time for self-reflection. It saw the successful culmination of a number of years’ work, with three very large projects coming to fruition, several new initiatives beginning, and a continuation of projects we are devoted to. There was a good balance of Theatre, Music, and Dance projects this year—something that we strive for but sometimes have trouble achieving. Large and small projects also offset each other fairly well, and students continued to contribute ideas and projects to our overflowing docket. We will talk about several of the big ticket items in Highlights, but smaller undertakings, like this year’s large number of classroom enhancements, helped support our colleagues with innovative teaching tools. Performances and talk-backs gave our students and colleagues chances to discuss their concerns, passions, and research. And collaborations with community partners helped touch more people and make Wake more connected. It was an extraordinarily rich year.

Altogether, we funded or helped fund 45 projects, totaling 100 separate events. 29 guest artists joined us this year (though we are only counting the members of the Traditional Chinese Music and Orchestra Ensembles as 2 “artists”). Hundreds of students and 18,500 attendees, participants, or audience members enjoyed projects that IPLACe had a hand in.

Through careful budgeting, and helpful support from the Provost’s Fund, as well as contributions from collaborators, we continue to work well within our $125K annual budget. To satisfy our goal of doing some large, high impact projects, we had saved money for several years and started the AY with about $180K in “the bank.” The Ping Chong residency/Collidescope 3.0, Sound Seen, and the Mande Melody project (combined with a fairly standard set of smaller projects) brought us closer to maxing out our budget than we ever have. We are, nevertheless, pleased to report we end this AY with approximately a $2,500 surplus.

With our responsible, 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 renovation, perhaps as a naming possibility for the center. Surely there is someone who would like their name on a center that touches so many people and is so clearly aligned with Wake’s mission. We believe fervently in the importance—even the centrality—of the Arts in today’s Liberal Arts environment, and we are hopeful that with your help we might be able to get traction with Advancement, contribute to a renovation now 20 years in the offing, and make IPLACe a more visible and influential force on campus.

A couple of big questions have arisen over the past couple of years as our attempts to connect with university fundraisers have failed to generate interest. Though we are confident that what we do matters to those faculty, staff, and students with whom we work, and to audience members who enjoy our offerings, we wonder if the extraordinary amount of work that this report details is visible to the President, the Board, Advancement, or our donors. If so, and they value this work, trying to
sustain IPLACe beyond its eight-year funding seems the right thing to do. If not, we know we can return to our focused disciplinary work knowing that we have made an impact. We have made no decisions, but whether to keep going is an important question on the table. I will talk about this more in Section V—including an idea I have about returning to the original conception of the center as a hub for all interdisciplinary Arts activity on campus. I remain hopeful that this center can continue to exist, but as we round the corner into our sixth year, we at IPLACe have some big conversations ahead of us.

In the meantime, an enormous amount of wonderful work happened through IPLACe this year, and I am excited to share the details.

II. HIGHLIGHTS:

Since we were lucky to have such extraordinary guest artists this year, we are focusing here on three of those residencies. When we first began IPLACe, we described our budgeting and our programming in discrete categories (guest artists, classroom enhancements, traditional scholarly work, etc.), but if the projects below show one thing, it’s that we have become extremely adept at seeing the multiple ways that a given project can intersect with different constituencies, contribute to important interdisciplinary conversations, and support Wake Forest’s larger goals.

**Mande Melody and the Cradle of Jazz, 10/16-19/2016**

This IPLACe collaboration with The Cradle of Jazz, spearheaded by Leah Roy (Theatre), brought to Wake three world-class musicians from Mali and two seasoned guest scholars. Their residency included a concert, three class visits (Music, Anthropology, and African Studies), and a lecture and Q&A at the Museum of Anthropology. As Wake Forest works to expand our global reach, creating connections with and understanding of other people and cultures, endeavors like Mande Melody are especially important and relevant. The project brought us incredible cultural access and a wonderful disciplinary spread. We offered students and community members a chance to learn about and experience music from a culture that most of us in the US have little access to. It’s a rare opportunity to learn from, listen to, and ask questions of string musicians from the Mande culture of West Africa, and particularly a female n’goni player. Conceived by a Theatre faculty member, and created as a collaboration between Music, Anthropology, MoA, and African Studies, it was an incredible intersection of departments and programs, and the music was transcendent.
Collaborators: Leah Roy, Steve Folmar, Elizabeth Clendinning, Nate Plageman, Andrew Gurstelle, Dr. Karen Chandler (guest lecturer from College of Charleston), Cradle of Jazz Project.
Meet and Greet, Interviews, Individual lessons (2), Lecture, Museum of Anthropology: Anthropology class; Anthropology and Music class combined; IPLACe new faculty reception; Concert; Post concert reception; African Studies class.
Total Attendees: 287
Areas: Music/Anthropology/African Studies

Eleven separate events.

CollideScope 3.0/Ping Chong residency: Jan/Feb 2017

For years we have been talking about the desirability of extended residencies for guest artists on Wake Forest’s campus. In fact, this project, focused on US racial history, had been in the pipeline since late 2014. Because we had enough planning time, CollideScope 3.0: Adventures in Pre- and Post-Racial America could be part of our regular University Theatre season, and could prepare students for the kind of devised physical and developmental work that Ping is known for through a Development and Performance class (taught last spring by Sharon Andrews). The WFU design and production team for CollideScope 3.0 had also met with Ping in Raleigh in September 2016. So when Ping and his coauthor Talvin Wilks arrived for three days in November 2016, design meetings could happen in earnest, as well as casting of the play. Scripts continued to be refined, with Ping writing a North Carolina scene just for the WFU production over winter break.

While here for their five-week residency, Ping and his assistant director, Jennifer Onopa, rehearsed and reworked the play (6 days/week, four hours/day), collaborating with student actors and stage management staff, as well as both resident WFU designers (Kevin Frazier, Dahlia Al-Habieli, Tyler Wilson) and Ping’s regular designers (Kate Freer, projections and Jeffrey Dorfman, sound: also in residency for three weeks). Ping taught classes, met informally with students and faculty, and introduced our students and faculty to his highly visual, choreographic way of working. Cindy Gendrich, Sharon Andrews, and Lynn Book contributed to the acting work. Cindy oversaw some of the marketing efforts, the collaborations with other faculty, and the dramaturgical work with student Tori Spong (creating a companion booklet for the production, as well as a lobby display). We arranged a film screening about Wake’s racial history, as well as multiple pre- and post-show conversations. Our “count” on the event is strong, but perhaps the most enlivening aspect of it,
having opportunities for day-to-day interactions with world-renowned director Ping Chong, is impossible to quantify.


Students: 52 in classes; Attendees: 924 to performances, ~100 combined to the events; # of IPLACe Collaborators: 45; Number of student collaborators: 39  Total: 1260

Ten Separate events (with the play’s seven performances and five weeks of rehearsal counted as 1).

Areas: Theatre/Politics/ICE/Communication/Law/PHI/Intercultural Center/Student Affairs. Collaborations with other institutions, as well: WSPD, Catawba College, and Duke University.

SoundSeen: Cage/Braxton/Marclay. Hanes Art Gallery Feb 6-March 26, 2017;
SoundSeen: Remix: Cage/Braxton/Marclay. SECCA, March 16-May 28, 2017

This beautifully executed and well-attended collaboration was the brain child of Paul Bright, Director of the Hanes Gallery. Funded by IPLACe, SECCA, and the Hanes Gallery, SoundSeen presented the musical compositions of three artists - John Cage, Anthony Braxton, and Christian Marclay - in which drawings, diagrams and images take the place of standard musical notation. These visually engaging “graphic” scores convey ideas and guidance for performing and experiencing the music of the artists, whose works exemplify a fluid, trans-aesthetic approach to art, beyond the boundaries of single medium or sensory channel. In the midst of
these scores, Louis Goldstein performed one of John Cage’s works on January 9. And extending a collaboration that Leigh Ann Hallberg and Christina Soriano began a couple of years ago, visual artists and dancers also came to the Hanes Gallery, dancing and painting to the live improvisational music of Anthony Braxton! An amazing experience for these young painters and dancers, it was a great example of IPLACe’s work to erode disciplinary boundaries and create more connected and holistic ways of encountering art and the world.

SoundSeen was presented in two sequences: first at Wake’s Hanes Gallery, and then at SECCA. The exhibition also included presentations and talks by Anthony Braxton and Christian Marclay, along with performances of their music and that of John Cage.

Collaborators: Paul Bright, Katie Wolf, Members of Anthony Braxton’s Tricentric Foundation (Kyoko Kitamura, Taylor Ho Bynum, Carl Testa), Anthony Braxton, Louie Goldstein, Christina Soriano, Leigh Ann Hallberg, Debbie Randolph, Christian Marclay, ensemBle baBel, collaborators at UNCG and GPS, as well as the curators and staff at SECCA and the Weatherspoon Museum.


Attendees to SoundSeen REMIX at SECCA: 7,574. TOTAL: 9,441. Thirteen separate events.
III. CENTER GOALS & FINANCIAL PLANS:

All of the above projects were well underway before the 16/17 AY began, and our goals for the year largely centered around making sure Collidescope 3.0, Mande Melody, and SoundSeen succeeded, that we stayed in budget, and that our core goals were honored: I wrote the following last year, and it describes our goals now as well as it did then:

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.

It was tempting to break apart the above list of goals and describe how we are doing each of those things, but then you would have had ten more pages of text to read. However, if you look at our list of projects this year (Appendix A), and at our attempts to improve inclusiveness and global reach (part VIII), you will see that our reach is wide; our collaborators are plentiful; our classroom contributions serve our colleagues well; our community partners are growing; and our students are using our resources in terrific ways. In addition, the high-quality guest artists we are bringing to campus are inspiring and teaching, creating and performing, and working with our students and colleagues in ways that are shaping both their work and the conversations we are having at Wake.

Our MOU states that we will do at least 4 events per semester, but I can’t conceive of doing that little. As mentioned in Highlights, we have become extremely good at maximizing the impact of guest artists, and we have gotten better at making sure the same four performance people are not doing all the smaller one-off course enhancements. People outside of our core group have also taken on important responsibilities this year. Hanes Gallery director Paul Bright’s work on SoundSeen was especially remarkable, and made it possible for us to support that large project, even though it was in the same semester as our huge Collidescope undertaking, and while I was on medical leave.
Despite our improved efficiency, we may still be doing too many one-off events, as seen here: More than half of our projects have only one event attached.

**Spread of Events per Project**

Projects with One Event: 27  
Projects with Two to Five Events: 14  
Projects with More Than Five Events: 4

![Number of Events within Projects](chart)

However, we did condense our efforts better this year, with more events and fewer projects.

**Projects vs. Events**

2015-2016: 48 projects, 79 events  
2016-2017: 45 projects, 100 events

![Number of Projects vs. Number of Events](chart)

Last year was plenty prolific, with 79 events and 48 projects, but this year was even better, at 100/45. This is better because once something is happening, attaching other events to it can be relatively straightforward.
These are great numbers, but none of us want another year with this many events in the foreseeable future. I will talk about this more later, but I think we are all reaching a saturation point of new projects, new events, and new initiatives. We want to contribute meaningfully to campus culture and campus conversations without unduly contributing to a noisy, overloaded world.

Goals and Financial plans for 2017-2018

I am happy to say we are looking forward to a rather quiet fall. Both Louis Goldstein and Elizabeth Clendinning are on leave then, and we will take advantage of a somewhat calmer semester to regroup. In the meantime, here is a list of things already on the docket for next year:

**Allison Orr: (forkliftdance.org) and Served.** In January 2016, multiple NEA grant recipient Allison Orr came to Wake Forest to teach and share her work in a screening of a film detailing her work on a piece called *Trash Dance*. We also gathered a small group together to discuss developing a similar project at Wake Forest. Over the next year and a half, we will continue building our collaboration with her, which we imagine as a cross-campus dance project involving service workers from Wake Forest’s Reynolda and Downtown campuses, called *Served*. Though the plans are still being worked out, Orr will definitely join us at least twice in the coming year, and the culmination of this work is currently scheduled for Fall of 2019. We anticipate four separate site visits by Allison and her composer, resulting in a very large scale public event that is, as yet, impossible to describe. VP John Shenette, members of Dance, Theatre, Music, and PHI are all excited about the creation of this new piece that will showcase the talents of people we tend to overlook: our WFU service employees. **Budget:** Still in planning, but at least $60K over the course of the next few years. Grants will probably need to supplement WFU funding.

**Michel van der Aa** (Netherlands, b. 1970) is a truly multidisciplinary figure in contemporary music, combining composition with script writing, as well as film and stage direction. Classical instruments, voices, electronic sound, actors, theatre, and video are all seamless extensions of his musical vocabulary. van der Aa will come to Wake for two days in Spring 2018. Particulars of the residency are still being worked out, but multidisciplinary options are strong. He might speak with classes of students from Music, Film, Theatre and Dance, and Computer Science, and give talks/workshops about the combination of live and recorded elements—especially the incorporation of film into live music, theatre, and dance performance. In addition, two members of the Theatre and Dance faculty have been discussing creating a work based on *Einstein's Dreams* by Alan Lightman. They anticipate that a conversation with Mr.
van der Aa would be highly motivating and inspiring. Theatre, Music, Documentary Film, and Computer Science’s Jennifer Berg are all interested in collaborating on this project.

**Time**: March 15-17, 2018 (Thursday/Friday after Spring Break).

**Budget**: Approximately $4000. Music has already committed $600.

**Anne Rasmussen Visit**: As part of the Silk Road Project (more on that below), Dr. Anne Rasmussen, a Professor and expert on gender, performance, and Islam in the Middle East and Indonesia, will hold a three-day residency at Wake Forest that includes students from her classes on Middle Eastern instruments to demonstrate and perform them. Planned events include a lecture, coaching for chamber string students, class visits to Music, Anthropology, Religion, Politics, History, Arabic, WGS, and the Div School as can be arranged, a concert, and outreach to local Middle Eastern communities. **Budget**: $3590 total; $2,000 from IPLACe

**SITI Company Collaboration with UNCSA Dance and WFU Theatre and Dance.** Working with Dean Wilcox at UNCSA, we (Cindy Gendrich, Sharon Andrews, and John Friedenberg) have developed a project involving a three-day residency with a member of the renowned SITI Company (Saratoga International Theatre Institute). She will work with WFU Theatre and Dance students, as well as UNCSA dance students to explore two important techniques bridging our disciplines: Suzuki Technique (based in Japanese Theatre Director Tadashi Suzuki’s teachings) and Viewpoints work (developed out of Mary Overlie’s choreographic work to be used with Theatre productions by acclaimed American Director Anne Bogart). **Time**: January 2018. **Budget**: $3500 total (UNCSA: $1500; WFU Theatre: $1K; IPLACe, $1K)

**WFU Theatre Season**: As usual, the University Theatre season is filled with interdisciplinary possibilities. Most of these are still in very early stages, so we have no specific budget for any of these. Typically, though, these kinds of projects tend to cost less than $500 each:

**September 2017**: *She Kills Monsters*, a feminist comedy based in role-playing games akin to Dungeons and Dragons, and directed by John E.R. Friedenberg, should have plenty of traction in WGS. We will reach out to WGS faculty this summer.

**October/November 2017**: I’ll direct Caryl Churchill’s dystopian masterpiece, *Far Away*, and collaborate with colleagues in English and perhaps Philosophy. I am engaged this summer in a URECA project with rising junior Anne Peyton Brothers, looking at *Far Away*’s dystopian roots and the ways in which it refuses certain dystopian conventions like a hyper-technological society. This research will inform production choices, and we will also invite
dystopia scholars to speak with the cast during rehearsals, and with audience members after several performances.

January/February 2018: Brook Davis will direct *The Adding Machine*, Elmer Rice’s landmark American Expressionist play, written in 1923. It is remarkably resonant with today’s money-focused culture, and she plans to collaborate with Business and the OCPD, but perhaps with other partners as well.

April 2018: The season ends with the musical *Spring Awakening*, based on the German playwright Franz Wedekind’s play about teenage sexuality and suicide. Director Sharon Andrews is already in conversation with German’s Alyssa Howards, and will likely reach out to Psychology as well as WGS.

Other projects in the works include:

Two *Reynolda House of American Art* collaborations (Gendrich/Phil Archer):

Aug/Sept 2017: Georgia O’Keefe: Sharon Andrews and Michael Huie will reprise their O’Keefe/Stieglitz piece, accompanying the Georgia O’Keefe exhibit being used to celebrate the centenary of Reynolda House.

FY 2018/2019: Dorothea Lange, Aug/Sept 2018: Guest scholar Elizabeth Osborne, and several music and theatre performers will hopefully join us for talks and performances in conjunction with this exhibition focusing on the art of the WPA in Depression-era America.

**Veterans Theatre Project:** Dr. Brook Davis (Theatre) is spearheading work with and about veterans of the war in Afghanistan. When this will come to fruition, or exactly what form it will take, is unclear, but Brook is working with a number of collaborators at Wake Forest and in the Winston Salem community to develop a theatre piece focused on recent veterans’ stories. We may try to coordinate with the Secrest Series on a partner performance that Scott Klein is considering (read about it here: https://www.nytimes.com/2017/05/26/opinion/us-veterans-use-greek-tragedy-to-tell-us-about-war.html?mwrsm=Facebook&r=0). More on this as it develops.

**Silk Road Series:** A series of events from now until 2019 that will culminate in a three-day symposium in Spring 2019, featuring lectures, performances, and a Secrest Series event by the Silk Road Ensemble. http://college.wfu.edu/silkroadsseries/ The series is still in planning. Elizabeth Clendinning (Music) is working on this with Yaohua Shi (EAL), Jeff Lerner (History), Scott Klein (English, Secrest Series), and a number of other collaborators, including the Humanities Institute and the Museum of Anthropology—and of course IPLACe. **Budget:** estimated around $10K
FINANCIAL REFLECTION AND PLANS:

As mentioned in the Introduction, we came closer than ever to spending our entire budget this year. In Appendix C you’ll find our financial statements. Individual budgets and real costs are included in Appendix A. We also wanted to look this year at the spread of our spending. Larger projects (those that we spent $5-$35K on) are rare, and tend to involve far more collaborators. These usually generate larger audience numbers, as well. Our big project with SECCA and the Hanes Gallery, which cost IPLACe around $20K, was money well-spent, with 9441 people affected in some way by SoundSeen. Most of our projects don’t cost nearly that much, with the largest group falling in the $1-3K range, and with all but four at under $5K.

Budget Size per Project

Projects < $500: 10
Projects $500-$1,000: 6
Projects $1,001-$3,000: 18
Projects $3,001-$5,000: 7
Projects $5k and above: 4
2017/2018 will return us to a budget closer to that in our 2012 Center proposal. However, we are sure that most projects will be in the $1-3K range, and only a few will exceed $5K.

Below, please note the increase in the Administrative Assistant line. We are in the process of rewriting the job description for that position, and will be looking to hire someone to fill it at the end of July, when we are sad to see our wonderful assistant, Heather Sullivan (’16), leave for Atlanta. That she has managed to get so much done, and with a great deal of autonomy, is a testament her (as well as to the Wake Forest grads who have filled the position until now). However, we think it is time to hire someone who won’t look on it as a one-year position, and hire someone with more administrative experience. We are also increasing the number of hours this person will be asked to work; 15 hours/week is inadequate. We will miss the built-in connection to our students that having recent alums has given us, as well as having assistants who begin the job knowing a great deal about IPLACE, but we believe the payoff will be worth it. Thanks for approving this change.

**BUDGET/Estimate*, 2017/2018**

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<td>Rolling over from 2015/2016</td>
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<td><strong>Total available for 2017/2018</strong></td>
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<td>Student-initiated projects</td>
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<tr>
<td>Receptions</td>
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<td>Production support</td>
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<tr>
<td>Student assistants</td>
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<td>Guest artists and scholars</td>
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<td>Documentation (videos and photography)</td>
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<td>Summer Directorship ad comp</td>
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<td>Summer Faculty and student Fellowships (summer 2018)</td>
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<td>ThinkTank 2017-2018</td>
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<tr>
<td>Barbara Meredith</td>
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<td>Travel and research</td>
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<tr>
<td><strong>Total:</strong></td>
<td><strong>227,500</strong></td>
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* “Estimate” and 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 categories, above.
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. However, the Allison Orr project has good lead-time, and her company, Forklift Dance, has had great success with NEA funding, so, for as long as the NEA exists, we feel good about potentially receiving a grant from them. Allison, her company manager, Jane, Christina Soriano, and I will be conferencing the Monday after this report is due to talk about how to proceed with that.

IV. IPLACe STRENGTHS AND WEAKNESSES

We learned some important things this year. Not only did our strengths shine through, but the things that worry us gained more force, as well. I’ll begin with a kind of birds-eye view.

STRENGTHS:

1. **High quality guests and performance work:** One of our goals in creating IPLACe was to bring extraordinary people to Wake Forest, and all year our work has been enhanced by high quality guest artists—and by the strong engagement of student and faculty artists. Our campus was enriched by Musician Anthony Braxton and his collaborators, by Director Ping Chong, Choreographers Allison Orr and Alexandra Beller, Music Theatre composer and playwright Joel New, magician/playwright/actor Ben Whiting, and amazing musicians from China and Africa.

2. **Budgeting and planning.** We have been far-sighted in our planning and careful stewards of our budget. Rather than finding unproductive ways to spend down the money we ended up with in previous fiscal year, we recognized that by rolling over substantial sums we could try things that would normally be out of our reach.

3. **Nimbleness and efficiency.** Our rolling submission process works precisely because our executive committee is able to review submissions, suggest revisions, and approve (or deny) projects in a quick, yet careful way. We regularly turn around requests within 48 hours of submission.

4. **Reach.** In our original proposal, we expressed the desire to get our “interdisciplinary tentacles” into every nook and cranny of the campus—and beyond. The following chart shows the broad range of our collaborators (68 in total this year), and does not even include collaborators outside of Wake Forest.
Number of Faculty Collaaborators from Each Department (Each individual counted once despite involvement in multiple projects)

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. 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.

5. **A knowledgeable and convivial team.** Giving funding decisions to a knowledgeable group of people who understand performance, from the artistic side, has made our offerings much more consistently good than they might otherwise be. We are grateful for your trust in our judgment. This is also a remarkably smart, functional, and fun group of people who complement one another’s strengths and weaknesses extremely well. Reliable, kind, and supportive, our executive committee (Louis Goldstein, Christina Soriano, Leah Roy, Elizabeth Clendinning) is the main reason that IPLACe works as well as it does.
WEAKNESSES:

As with most things in life, our weaknesses mirror our strengths.

1. **Saturation/overcommitting.** We at IPLACe get excited about things and end up making more work/accepting more work for the center than is comfortable to execute. The university is oversaturated with events, and while working hard to create more—and to be visible—is what we designed to do, it also creates frustration. The “problem,” if it is one, is that our colleagues are smart and do not tend to bring us bad ideas. We have gotten better at spreading the work around, and having a large number of events with a relatively reasonable number of projects has helped make it all *feel* a little more manageable. It does not, however, solve the saturation problem.

2. **Burnout.** Related to the saturation problem is burnout, and I am beginning to worry about my team. Leah, Louie, and Christina, who have all been with me from the beginning, sometimes seem tired. We do our best to support one another, and morale within and about the group is still strong, but I will need to keep looking for ways for my executive committee to feel supported, appreciated, and encouraged to find a happy work/life balance. Painful though it will be, if they decide to rotate off the committee I will support them in that decision, too. I will probably stay on as director through our 8th year, but beyond that I am not sure. Either the center needs to change, or its leadership does, or it will grow stale.

3. **Visibility.** Despite our big numbers this year, we are also wondering about our place in the university, which we feel could be stronger. We could still be more visible, better understood, better staffed, and more integral to university life, including planning and fundraising. We have not been successful in solving this problem. More on this in Section V.

STRENGTHS AND WEAKNESSES BY CATEGORY, 2016-2017

**Creative work:** Most of our performance projects went extremely well, and I believe those “strengths” are adequately attended to in other parts of this report. However, as most of our energy and attention was, this year, focused on creative work, it is no surprise that we learned things that we could avoid or do better.

1) While the *Collidescope* project was, overall, a very satisfying experience, we learned several useful things from its shortcomings: Black History Month is actually a *bad* time to add more conversations about race to an already-busy month. The naming of the Maya Angelou dorm directly conflicted with an event we had planned months earlier, and other such things tended to overlap. Despite multiple meetings and emails (my distribution list was over 70 people), a number of people who were supposed to be our big supporters and point people (especially from IC and PHI) were under-invested in helping us or even attending the show.
Even people who participated in panels did not always come to see it, and while I was grateful to see some of our administrators there, I was underwhelmed by the overall audience numbers, and by the number of leadership folks who did attend—despite what I believe to be their very real commitment to diversity and inclusion. I do know people are busy, so I can never feel too badly about this. It was just a shame to have Ping Chong here and not have it taken advantage of. In addition, most of our talk backs and pre-show conversations were sparsely attended, and while there are sometimes unforeseen advantages to smaller turnouts, that was also a bit of a let-down. All that said, we believe Collidescope 3.0 was still an important contribution to campus culture and dialogue, as well as providing student and faculty connections to NYC theatre. One of our students, Jyles Rodgers, is in fact working with Ping this summer.

2) Marketing. Related to the above questions about attendance is the problem of marketing. We redesigned our website this year (good and bad; we have some bugs that need to get worked out now), and are doing our best to create posters, tweets, Facebook posts, and word of mouth that draw people to our events. I know you could look at our numbers and ask, “What’s the problem?” Yet I’m still sometimes surprised by how hard it is to get people’s attention, even when the things we are doing specifically relate to their interests. I still hear, “Oh, I didn’t know that was happening,” from people who I swear must have been targeted in several different ways. Kim McGrath held a recent meeting with the leaders of Theatre, Music, and Dance, in which they looked at our websites and started talking about how to make our social media presence more effective. I will make sure to join in the next such meeting and we will keep working to create clearer branding and better visibility.

3) Every year or two we have a clunker. This year it was the A Midsummer Night’s Dream and Sustainability project. We were asked to pull together a Midsummer scene to accompany a sustainability talk by William Jordan. All the faculty directors were unavailable to help, so we enlisted a talented student director, Shane Lutz (’17) and two of our strongest actors (Anne Peyton Broth and Erin Farmer). However, communication from both ends was, by all accounts, poor, and the students were not proud of how things eventually went. We learned from this project that when students are given the reins, if the interdisciplinary partner doesn’t seem to understand theatre (or music, or dance—depending on the collaboration), a faculty member should always act as mentor.

Research: Artists obviously do substantive research as preparation for their teaching and creative work. However, I have always used this category to talk about more traditional scholarly work we are supporting or have supported. I don’t see any weaknesses in this work, so I’ll just give you a quick list of these scholarly projects as evidence of our strength in this subcategory:

- With funding from IPLACe, Stew Carter (Music) traveled to China last summer to do research on musical instruments in Cave Paintings.
• IPLACe founding member Christina Soriano received an NIH grant with neuroscience collaborator Christina Hugenschmidt to continue their work on Improvisational Dance, Alzheimer’s and Parkinson’s disease. She will continue this important work over the next four years.


• Sophomore Tori Spong worked with Cindy Gendrich and Talvin Wilks on the creation of an 14-page dramaturgical booklet and accompanying lobby display for *Collidescope 3.0.*

• Junior Cheyenne Zuck’s Ancient Greek language studies at LGI in NYC, (meals and expenses IPLACe funded), allowed her to successfully translate and embellish fragments of an ancient Greek play, which was given a well-received staged reading in April 2017. Professors Gellar Goad and Roy mentored Cheyenne through this terrific project.

• Graduate student and actor Serena Daya worked with Erika Brandon, in Psychology, for a study on voice, gender, and linguistics.

• Cindy Gendrich is working this summer with rising junior Anne Peyton Brothers on a URECA funded, IPLACe-inspired study on what we are calling “Pastoral Dystopia.”

**Service:** All of the work that performance faculty does for other teachers in their classrooms is valuable service. However, a number of our projects this year also had public school components that we are proud of.

• Education’s Alan Brown and Adam Dovico worked with Cindy Gendrich to bring over 300 first, second, and third graders from underserved Forsyth County Public schools to see a matinee of *Honk!* We gave all of the kids small rubber ducks and cast-signed copies of a bilingual version of *The Ugly Duckling.* One of the highlights of my year! Brook Davis also worked with Adam and Alan to invite high school students to daytime performances of *Macbeth,* though IPLACe was not specifically involved in that collaboration.
• Megan Cramer (’99) worked with Wake Forest students to improve the Paisley Middle School Drama group with playwriting workshops and mentorship.

• Brook Davis’s Dr. Seuss carnival with Ashley Elementary kindergarteners used performance to engage Ashley students in the material they learned throughout the semester.

V. HOW YOU CAN HELP:

1. Mentorship to help us envision our future.

I mentioned in the introduction that we need to answer a number of big questions as we try to figure out what we can do to make IPLACe a healthy, thriving unit—at least for the next three years. We have an extraordinarily convivial relationship within our executive committee, and secured Elizabeth Clendinning (Music) as our fourth Executive Committee member this year. Her imagination, intelligence, and energy have been a wonderful addition to the group. We have also just asked Paul Bright, from the Hanes Gallery, to join us, since he has been such a valuable link to the visual Arts community. He just accepted our invitation—and will join us in the Fall. Even with these great additions to our group, we remain concerned about the time commitment IPLACe requires, especially since it doesn’t always directly supplement faculty members’ own creative, scholarly, or teaching work. Our departments are relatively small and very busy even without IPLACe, so time, not to mention that pesky need for a life outside of work—is still a concern.

Some of these questions are ours to answer: Is interdisciplinary work good for our art? Is our disciplinary work suffering because of interdisciplinarity or improving because of it? Where does it help and where hurt? Is it worth our time and effort to do this work, or would it be better to refocus on our art-making and scholarship, and let the center fade away? However, we could use your help answering other questions:

a) Is interdisciplinary work what the university wants us to spend our time on, or is there an inherent institutional distrust of work that appears, at least from the outside, more diffuse than, say, a typical scientific model?

b) If our work is valued, how can we get more traction with Development/University Advancement to foreground IPLACe and thereby help with the Scales project? We have created something really unique and special, and we truly want to help solve the problems in our Arts spaces. Raising money through IPLACe seems an obvious way to help with that, yet our money people don’t know the details of what we are doing, so there is no way for them to “sell” us. How can we market IPLACe, talk about IPLACe,
foreground IPLACe in such a way that makes us a more visible presence and a more valued asset to the university? Would a Wake Forest Magazine spread help? Would it help to invite Jay Davenport, or whoever is head of the Scales project fundraising now, to a comprehensive Arts meeting, and talk about branding? Is there some magical way to get Advancement people to come to the theatre for a play or a concert? Is there a mechanism already in place that allows WFU to foreground certain projects so that everyone will end up talking about Scales? How do we make IPLACe and all the Arts at Wake Forest the hot topic so that the Scales project can move forward?

c) Are there things we can do to better educate people about the differences between our work and that of other centers? (More on that in a minute.)

d) In a related vein, merit raises are a complicated issue when it comes to IPLACe. If someone works with the Humanities Institute and generates scholarship from that, it is typically within their own field and generates publications or presentations, which are easy to reward within the normal evaluation/merit system. The same is true of work in most of the other centers. But IPLACe sometimes asks people to step away from their own scholarship/creative work to help other scholars and artists, or to provide events to the community that they believe are valuable but might not be easy to value departmentally.

For instance, Leah Roy invested enormous time and energy into Mande Melody this year. She is a djembe player and believed deeply in the project, which she brought to successful completion with great skill and impeccable organization. Leah’s musicianship is certainly of value as a voice and movement teacher, but quantifying how Mande Melody reflected or informed that is difficult. And Mande Melody was not assigned to her or part of her teaching or service load. So how does our chair fit her work on this into a merit evaluation? I imagine it simply ends up being invisible, and that, I’m afraid, is the problem. People’s time on many IPLACe projects becomes invisible and unrewarded, and that means that IPLACe is in danger of being viewed (especially outside the performing arts) as a time-sucker instead of a valued institution doing important work. I’ve been talking about this for several years now, but I think we really have to figure out how to “count” work with IPLACe (and with other centers, if they have similar problems) to reward both artists and those who work with us from outside the arts. I’m happy to be in a brainstorming conversation about this any time.

Such things will be important for us to discuss, but we would be very grateful for guidance on/answers to any of these questions, for help in raising people’s awareness of our work, and for help guiding us toward more efficient use of time.
2. **Can you give us input on an idea?** I hesitate to mention this because I have only mentioned it to a few people, and have had no time to discuss the merits and drawbacks of it. I offer it now because it might solve some of the Arts’ visibility problems, mitigate some of IPLACe’s overwork problems, and perhaps be a big enough move to grab donors’ attention. What if we reconsidered our basic organizational structure? As the Scales departments consider how to spend the $300K gift we have been given, is there a way that this center can help with “rebranding” and reinvigorating the Arts at Wake? **Should we return to my original idea for the center, broaden our artistic focus, and invite Art, the Museum of Anthropology, the Hanes Gallery, and perhaps other WFU constituencies like Documentary Film to be a part of a truly consolidated group of Arts departments who work together on a center that we all benefit from?** This center, which I envision as an expansion of IPLACe, would need to be renamed, of course. We might consider turning us into an Institute for a further visibility bump. Consolidating us could certainly feel like a big deal, if properly marketed.

In some ways this is an exciting proposition to me. It would return us to the original, inclusive idea, and give us a broader footprint in the cultural landscape. It would unify Scales and give our museums, theatres, and galleries more institutional presence. The structure would get us to talk to each other, thereby accessing the creative minds of a broader group, and we would have tentacles into even more cultural institutions around town and around the world. We might even figure out how to pull in a donor for the Scales renovation!

In other ways this idea worries me. Would this make us too diffuse, minimize what makes us special, and too severely constrain our budget, even as it spreads the work around? Would it also be bad for the IPLACe culture? Art was very resistant to joining us when we first began planning the center, and various meetings in which we have tried to bridge the values and focus of all Arts constituencies—especially when combined with ICE, or when meeting with former Dean Jacque Fetrow—have often been prickly and strangely political. I would want to make sure we maintained the cheerful atmosphere that currently exists in our executive committee—an atmosphere that we have carefully cultivated and that is bolstered by the fact that performance people are usually collaborators. Perhaps my worries are unjustified, though. Paul Bright, Jay Curley, Morna O’Neill, and Leigh Ann Halberg have all been involved with IPLACe projects and have been wonderful partners. Perhaps, by retaining the right to invite specific people as representatives from other Arts units, we might keep our supportive environment, even as we create a broader and more interesting organization.

Again, this is just the germ of an idea that I haven’t had time to unpack with colleagues very much. If we move forward, we will want to be careful about how it unfolds.

3. **We want to be “In the Room Where it Happens.”** Over the years, many of us have wished for a designated person to advocate for, or at least represent, Arts interests in the
Dean’s or the Provost’s office. David Levy might have filled that role for the time he was in the Dean’s office, but whether or not he did, we were happy to hear that Christina Soriano will be taking on a part time position in the Provost’s office this coming year. She will be of great help with some of the thinking around the Arts/Science initiatives, and hopefully will also be given the chance to advocate for the Arts during Provost-level conversations. The Arts’ odd timing and space needs are sometimes at odds with the needs and timing of every other unit on campus (as demonstrated by our need to continually fight the CAA on calendar issues), so having someone in important meetings who can broadly understand and articulate the needs of people in the Arts cheers us. We have no idea of what a real seat at the table looks like, but with a regular presence at high-level discussions, we believe the needs of the Arts at Wake Forest will be better understood, remembered, and attended to. Other schools have varying ways of solving this problem, but perhaps seeing how Christina’s voice contributes this year will help gauge how useful such a presence could be.

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:

A. Racial identity

- 1/5-2/15: Collidescope 3.0 and Ping Chong Residency - Ping Chong joined the Wake Forest Theatre in January and February to direct a new iteration of his piece Collidescope: Adventures in Pre- and Post- Racial America. He also guest lectured in four classes in Theatre, Music, and Politics. Five IPLACe events engaged the Wake Forest community in the show’s themes: 1) a post-show talkback with the entire creative team; 2) a panel featuring faculty of color on Wake Forest’s racial history; 3) a film screening of the documentary “I’m Not My Brother’s Keeper”, 4) a post-show panel on student activism featuring Wake Forest students, and 5) a pre-show discussion on diversity and inclusion on college campuses featuring representatives from several NC colleges and the Winston-Salem community.

- 4/15-19: Chinese Music and Art Collaboration - Haiqiong Deng, a professional Chinese guzheng player, and Nan Liu, a classically-trained Chinese artist, held a residency at Wake that included workshops with the Chinese Ensemble students, several class visits to Art and Music classes, and a final concert with Haiqiong Deng performing, Nan Liu painting, and a pre-show talk by Stew Carter.

- 9/21-24: Caridad Svich Residency - Caridad Svich, OBIE-Award winning Latina playwright of WFU Theatre’s production Spark, came to campus for a four-day residency that included guest lecturing the playwriting class, hosting a playwriting
workshop, engaging the audiences of Spark with a panel discussion and audience Q&A, and attending a Spark rehearsal.

- **9/24: Traditional Chinese Music and Opera Ensemble** - The Chinese Instruments Symphony Orchestra of NC and the NC Peking Opera Society performed an evening of traditional Chinese music and opera followed by an opportunity for the audience to meet the artists and examine their instruments.

- Summer 2016: **Anthropology/Theatre: Cherokee project continues.** Shane Lutz ('17) wrote a new play, *The Great Black Bear*, for the Cherokee language and culture camp in Robbinsville, NC. Sharon Andrews/Margaret Bender, faculty advisors.

**B. Age groups**

- **5/2: Dr. Seuss Carnival for Theatre in Education Students** - The Theatre in Education class’s end-of-year carnival for their students at Ashley Elementary incorporated elements of performance and interactive activities to engage the students in the material they’d learned throughout the semester.

- **5/3: Aging Reimagined, 1.5** - This cross-disciplinary symposium on aging capitalized on last year’s successful Aging Reimagined conference. It featured Jennie Smith Peers, Director of the National Center for Creative Aging, whose work focuses on the research and public policies to support arts in aging, and Nil Barzilai, MD, Director of the Institute for Aging Research at the Albert Einstein College of Medicine, a leading scientist studying methods to extend healthspan. The speaker were introduced by T. Lee Covington, Director of Senior Services, who presented new data on the aging-friendliness of Forsyth County.

- **9/9: Carolina Summer Music Festival, Brendle Hall** - This intergenerational dance and music event featuring J.S. Bach’s Goldberg Variations, performed by WFU faculty pianist, Peter Kairoff, and Christina Soriano’s choreography. Her pieces united 31 child, community, and professional dancers from throughout the Triad, including dancers from Soriano’s community class for people living with PD, older adults from WFU’s lifelong learning program and children in WFU’s community ballet program. This was Soriano’s 4th year presenting work in the CSM festival.

- **9/9-10: Paisley Magnet Drama School Playwriting Workshop** - Megan Cramer ('99), led a two day playwriting workshop for Paisley’s Drama program, run by Tracy Wegner ('18) and Stephanie Moore ('18). Megan’s long association with the 52nd Street Project, a model of community-based theatre work with at-risk children,
makes her someone we have turned to several times to help our education-oriented Theatre students make the most of their work in local schools.

- **11/10: Honk! for WSFC Public Schools** - WFU Theatre’s Honk! was performed for WSFC first, second, and third graders, who received bilingual copies of *The Ugly Duckling*, signed by the cast, rubber duckies, and content prompts to discuss the show in their home classrooms.

**C. Gender and sexual orientation**

- **9/21-24: the Spark/Caridad Svich project** also dealt with gender and class issues, and those were highlighted in the IPLACe panel, in a discussion about women in traditionally male contexts, like the military and boxing.

- **2/25-26: The Vagina Monologues** - *The Vagina Monologues* was performed in the Hanes Art Gallery followed by a discussion of feminist activism and inclusion.

- **3/19-21: Sick** – *Sick*, a one-act play by Bekah Brunstetter, was performed as part of Theatre’s second Studio Series and explored gender and sexuality in a provocative way. It ran in conjunction with another sexuality-focused play, *The Tiny Closet* by William Inge. Directors Heather Sullivan, ’16, and Jay Buchanan, ’17 partnered with Student Health services to promote their free STD testing services, and both plays were discussed in a remarkably lively and well-attended post-show panel featuring representatives from WGS and the medical community.

- **3/24: Women’s Leadership Symposium** - Meagan Hooper ’04, founder of bsmartguide.com, and Melissa Jones Briggs ’04, instructor in organizational behavior at Stanford University's Graduate Business School, offered complementary workshops rooted in the skills they built as students involved in theatre. Meagan's session related acting to emotional intelligence and leadership skills needed in the business workplace and Melissa's session used theatre to expand participants' behavioral toolkit to maximize their effectiveness. This month's *Wake Forest Magazine* features a substantial spread on Meagan and her bsmartguide.

**D. Abilities**

- **Fall/Spring Semester: Counseling Troupe** - Ongoing collaboration in which actors play clients for WFU Masters students in Counseling, coached by Sharon Andrews (Theatre), serving classes taught by Dr. Phil Clarke on substance abuse, suicide,
intimate partner violence, and other mental health concerns. This is our sixth consecutive year on the project.

- **9/9: Carolina Summer Music Festival in Brendle Hall** - This intergenerational performance united 31 child, community, and professional dancers, including people with varying abilities, from throughout the Triad.

**E. Class**

- **1/25-28: Allison Orr Residency** - Allison Orr (alum and dance artist) held a residency at Wake that included guest teaching several dance classes, visiting with the WGS class “Women Artists”, screening her award-winning documentary *Trash Dance*, and planning for a future project, *Served*.

The Arts are, of course, the perfect vehicle for stimulating understanding between people, but we are also supporting a fair amount of work with **national and international connections**:

- **Allison Orr, Joel New, Alexandra Beller, Christian Marclay, Anthony Braxton, Ping Chong, and Caridad Svizh** are some of this year’s talented guest artists with a national reputation.

- **2/15: The World of Overtone Singing** - Overtone/throat singing is a special technique that has arisen independently throughout the world. Master *kboomei* (Tuvan throat singing) performer Narisu greeted visitors, answered questions about Mongolian music, and demonstrated *kboomei*. Students from the WFU course “Introduction to the Music of World Cultures” also presented a mini-exhibit of their research on several traditions of overtone singing.

- **2/20-22: Evan Mitchell Residency** - Mask and movement expert Evan Mitchell held a residency at Wake that included a performance of his one-man mask performance *Masked* in English and Spanish and three class workshops.

- **4/15-19: Chinese Music and Art Collaboration** - Haiqiong Deng, a professional Chinese guzheng player, and Nan Liu, a classically-trained Chinese artist, held a residency at Wake that included workshops with the Chinese Ensemble students, several class visits to Art and Music classes, and a final concert with Haiqiong Deng performing, Nan Liu painting, and a pre-show talk by Stew Carter.

• 9/24: **Traditional Chinese Music and Opera Ensemble** - The Chinese Instruments Symphony Orchestra of NC and the NC Peking Opera Society performed an evening of traditional Chinese music and opera followed by an opportunity for the audience to meet the artists and examine their instruments. One of several Chinese connections that Elizabeth Clendinning has spearheaded.

• 10/16-19: **Mande Melody** - The Cradle of Jazz Project brought 3 world-class musicians from Mali and two guest scholars to Wake. Their residency included a concert, three class visits to Music, Anthropology, and African Studies classes, and a lecture and Q&A at the Museum of Anthropology.

• 10/24-27: **Scott Anderson Residency and Pulitzer Center Collaboration** - IPLACe partnered with the Pulitzer Center to bring journalist Scott Anderson to visit Wake. His visit included several classroom visits, a meeting with AAP to discuss potential theatrical collaborations with his work, and a lecture open to the public about his most recent work featured in the New York Times *Fractured Lands*.

• 10/30: **Oktoberfest** - The Katzenjammer Allstars performed live German Music to the many attendees of the annual Oktoberfest celebration, where participants learn about the importance of folk music and folk art in German culture.

• 11/9: **Marathon Reading of Der Genius** - A marathon reading of *Der Genius* read by student and faculty aloud over a ten-hour period in Campus Grounds.

• 11/9: **Screening of Eugene Onegin** - A screening of Stage Russia’s presentation of *Eugene Onegin* performed by the Vakhtangov Theatre, free and open to the public. “The rescheduled date was...the day after election day.

• 12/6: **WFU Campus Capoeira Workshop** - Dr. Ugo Edu, Anthropology professor and experienced instructor of Capoeira, and her collaborator Sergio Ferreira, visited Wake to provide a social, political, and historical account of Capoeira to Dr. Harrington’s class on Race & Politics in Brazil as well as hold a workshop in the practice of Capoeira open to the broader campus.

• Summer 2016: **John Friedenberg/Teresa Sanhueza**: Preparation for interdisciplinary course in Spanish and Theatre.
VII. IMPACT.

Before looking at the numbers of people affected by our work, it might be helpful to clarify things you’ll find in the archives. First, “events” v. “projects.” Projects are the umbrella for a given collaboration and are bolded. Events are individual elements of those projects. The final number of events is in parenthesis to the lower right of the section on each project—i.e. (5).

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 touched by the collaboration.

2016-2017 IPLACe projects:

These are all separate categories; don’t attempt to add them together to get the total!

Total number of projects: 45

Total number of events: 100

WFU Students involved as more than audience members*: 1065

Winston Salem Students 416

Individual faculty involved** 68

Cumulative total for IPLACe-funded events:***

Including only Collidescope, Sick, and the Honk! matinee in Theatre numbers: 15,317

Cumulative total, including all University Theatre productions with an IPLACe connection: 18,500

* 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

*** Attendance numbers are variable, depending on how you want to count. *Collidescope*, *Sick*, and the *Honk!* matinee were projects we initiated and funded, so those numbers are indisputable. Similarly, the *SoundSeen* Cage/Braxton/Marclay project at SECCA would not have happened without our support, so we believe that should be counted. Other collaborations were less intensive—like *Spark*, and *Macbeth*. Still, the expertise of people in other WFU units definitely enhanced the University Theatre productions this year; IPLA Ce was involved with each mainstage production in some useful way, so it is also logical to include those numbers.

VIII. CONCLUSION:

Five years as a funded center have passed in a flash, and we are so grateful for the ways your support has allowed us to enrich Wake Forest. We believe we are changing the way the performing arts are viewed on our campus, as well as the way Wake Forest’s performing arts are viewed in our community. Colleagues at conferences, and local acquaintances from UNCSA, UNCG, Catawba College, and UNCC have all demonstrated knowledge about and admiration for IPLA C e. And with over 350 events under our belts in the 5 years of our existence (most of them excellent), we are proud of what we have accomplished.

In our fractious world it is crucial to give people space, time, and reasons to talk with each other about the things they care about. Indeed, the ways that the Arts feed people in often ineffable ways, how they connect us to each other, and what they do to create empathy, deepen feeling, enliven thought, and remind us of our thirst for beauty, are needed more now than they have ever been. If IPLA Ce can help feed and water those impulses, can help recruit creative students, and can enrich the lives of people in our community, we feel we are doing important work. As must be evident in the above report, we are also wrestling with how to continue to do it in sustainable ways.

Please feel free to enlist us in future conversations with Trustees, Donors, prospective students and their families, or other visitors who might find our work interesting. And please don’t hesitate to share suggestions for how we can do better, and/or to ask for information not included in this report. We are happy to oblige.
Appendix A (Archives)

2016-2017 IPLACe Projects

Projects each have a new paragraph; events are counted in parentheses to the right of each project or section. Multiple iterations of the same thing are only counted once (i.e. Spark was performed 7 times, but counts as 1; actors visited counseling classes multiple times, but we only count that as 1, etc.) Collaborators tend to be counted individually, except in the instance of large groups like an orchestra or large ensemble.

TOTALS: 45 projects, 100 events; Attendees, including only Collidescope, Sick, and the Honk! matinee in Theatre numbers: 15,317;
Including all UT productions with an IPLACe connection: 18,500

Spring 2017 (48)

1/25-28: Allison Orr Residency - Allison Orr (alum and dance artist) held a residency at Wake that included guest teaching several dance classes, visiting with the WGS class “Women Artists”, screening her award-winning documentary Trash Dance, and planning for a future project, Served. Collaborators: Christina Soriano (Dance), Allison Orr ('93), Steve Boyd (Religion), Maria Henson, Cindy Gendrich Shelly Sizemore, Melissa Harris-Perry (Politics), Rogan Kersh
Budget Approved: $3,800; Budget Used: $4,033.01
Attendees: 40 at screening, 57 total in classes visited = 97 total
Areas: Dance/Film/Journalism/WGS/PHI/Theatre

1/5-2/15: Collidescope 3.0 and Ping Chong Residency - Ping Chong, recipient of the 2015 National Medal of Arts, joined the Wake Forest Theatre in January and February to direct a new iteration of his piece Collidescope: Adventures in Pre- and Post- Racial America. During his time on campus, Chong spend the majority of time in rehearsal directing Collidescope 3.0 along with an assistant, Jennifer Onopa. He guest lectured in four classes in Theatre, Music, and Politics. IPLACe planned five events around the performances to engage the audiences and Wake Forest community in the important themes of the show. These included: 1) a post-show talkback with Chong and the creative team behind Collidescope; 2) a panel featuring faculty of color on Wake Forest’s racial history; 3) a film screening of the documentary “I’m Not My Brother’s Keeper”, 4) a post-show panel on student activism featuring Wake Forest students, and 5) a pre-show discussion on diversity and inclusion on college campuses, featuring representatives from several NC colleges and the Winston-Salem community.
Collaborators: Cindy Gendrich, John Friedenberg, Ping Chong, Bruce Allardice, Talvin Wilks, Jennifer Onopa, Dahlia Al-Habieli, Kevin Frazier, Tyler Wilson, Matt Clifford, Amy Mohan, Sherri

Budget Approved: $43,790; Budget Used: $30,328.56
Attendees: 924 to performances, 100 combined to the events, 52 students in classes

# of IPLACe Collaborators: 45; Number of student collaborators: 39 Total: 1260

Areas: Theatre/Politics/ICE/Communication/Law/PHI/Intercultural Center/Student Affairs/; collaborations across institutions, as well: WSPD, Duke University, Catawba College.

2/15: The World of Overtone Singing - Overtone/throat singing is a special technique of manipulating the vocal tract that has arisen independently throughout the world. Master khoomei (Tuvan throat singing) performer Narisu greeted visitors, answered questions about Mongolian music, and demonstrated khoomei. Students from the WFU course “Introduction to the Music of World Cultures” presented a mini-exhibit of their research on several traditions of overtone singing.
Collaborators: Elizabeth Clendinning, Sara Cromwell
Budget Approved: $75; Budget Used: $75
Attendees: 45
Areas: Music/Anthropology

2/20-22: Evan Mitchell Residency - Mask and movement expert Evan Mitchell held a residency at Wake that included a performance of his one-man mask performance Marked in English and Spanish and three workshops with various classes.
Collaborators: Evan Mitchell, Jay Buchanan (‘17), Teresa Sanhueza, Monique O'Connell, John Friedenberg, Jane Albrecht, Michael Kamtman, Lynn Book
Budget Approved: $2,155; Budget Used: $1,920.37
Attendees: 150 to performances, 32 in classes = 182
Areas: Theatre/Spanish/History

2/25-26: The Vagina Monologues - The Vagina Monologues was performed in the Hanes Art Gallery followed by a discussion of feminist activism and inclusion.
Collaborators: Jay Buchanan (‘17), Heather Sullivan (‘16), Charles Cicchino (‘19), Cat Mizzi (‘20), Angela Mazaris, Kristina Gupta, Paul Bright, Katie Wolf
Budget Approved: $165; Budget Used: $175
Attendees: 125 at performances, 15 at post-show discussion = 140 total
Areas: Theatre/Art/WGS
2/6-3/26: **SoundSeen: Cage/Braxton/Marclay** - *SoundSeen* presents the musical compositions of three artists - John Cage, Anthony Braxton, and Christian Marclay - in which drawings, diagrams and images take the place of standard musical notation. These visually engaging “graphic” scores convey ideas and guidance for performing and experiencing the music of the artists, whose works exemplify a fluid, trans-aesthetic approach to art, beyond the boundaries of single medium or sensory channel. *SoundSeen* was presented in two sequences; first at Wake Forest University’s Hanes Gallery, and then at SECCA. The exhibition also included presentations and talks by Anthony Braxton and Christian Marclay, along with performances of their music and that of John Cage.

Collaborators: Paul Bright, Katie Wolf, Members of Anthony Braxton’s Tricentric Foundation (Kyoko Kitamura, Taylor Ho Bynum, Carl Testa), Anthony Braxton, Louie Goldstein, Christina Soriano, Leigh Ann Hallberg, Debbie Randolph, Christian Marclay, ensemble baBel

Budget Approved: $18,860 for first part, $1,500 for second

Budget Used: $18,139.92, $1,500


Attendees to SoundSeen REMIX at SECCA: 7,574 TOTAL: 9,441

Areas: Music/Art/Dance

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3/16: **Pop Stars Coaching** - Cindy Gendrich provided acting coaching to students in a class on Pop Music as they prepared to emulate several of the stars they studied in class for Music and Fashion Day.

Collaborators: Cindy Gendrich, Elizabeth Clendinning

Budget Approved: $74.99; Budget Used: $74.99

Students: 28

Areas: Music/Theatre

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3/19-21: **Sick** - *Sick* was performed as part of the second Studio Series and explored gender and sexuality in a provocative way. The show partnered with Student Health services to promote their free STD testing services. It was performed in conjunction with *The Tiny Closet*, and both plays were discussed in a post-show panel featuring representatives from the WGS Department and the medical community.

Collaborators: Heather Sullivan, Jay Buchanan('17), Cindy Gendrich, Kristina Gupta, Joanne Clinch, Lakecia Owens, Ella Andrew('18), Trey Sutton('19), Cat Mizzi('20), Connor Sagerman ('17), Anna Hibbert ('19)

Budget Approved: $650; Budget Used: $534.84

Attendees: 127 to performances, 25 to post-show panel = 152 total

Areas: Theatre/WGS/Student Health
3/24: **Women's Leadership Symposium** - Meagan Hooper '04, founder of bsmartguide.com, and Melissa Jones Briggs '04, instructor in organizational behavior at Stanford University's Graduate Business School, offered complementary workshops rooted in the skills they built as students involved in theater. Meagan's session related acting to emotional intelligence and leadership skills needed in the business workplace and Melissa's session used theater to expand participants' behavioral toolkit to maximize their effectiveness.

Collaborators: Cindy Gendrich, Meagan Hooper ('04), Melissa Briggs ('04), Paige Meltzer

Budget Approved: $200; Budget Used: $200

Attendees: 70

Areas: Theatre/Business/WGS

(1)

4/2-4: **Ben Whiting Residency** - Ben Whiting, Wake Theatre alum and acclaimed magician, visited Wake to perform a magic show and lecture a Neuroscience class.

Collaborators: Ben Whiting ('06), Cindy Gendrich, Wayne Silver

Budget Approved: $4,530; Budget Used: $4,252

Attendees: 35 to performance, 30 in class = 65 total

Areas: Theatre/Neuroscience

(2)

4/7: **Tragedies of Character: Leadership Lessons from Macbeth** - A discussion following a performance of *Macbeth* on leadership, ambition, power, war, and politics as seen in the play and today's society, featuring the director Brook Davis, Lillie Burrow and Philip Kayser, Lady Macbeth and Macbeth respectively, and Michael Lamb, University Scholar in Residence and Fellow in the OPCD.

Collaborators: Brook Davis, Michael Lamb, Lillie Burrow ('18), Philip Kayser ('17)

Budget Approved: Absorbed by OPCD, Budget Used: absorbed by OPCD

Students: 24 to discussion, Performances: 1,628 TOTAL: 1,652

Areas: Business/Theatre

(1)

4/15-19: **Chinese Music and Art Collaboration** - Haiqiong Deng, a professional Chinese guzheng player, and Nan Liu, a classically-trained Chinese artist, held a residency at Wake that included workshops with the Chinese Ensemble students, several class visits to Art and Music classes, and a final concert with Haiqiong Deng performing, Nan Liu painting, and a pre-show talk by Stew Carter.

Collaborators: Elizabeth Clendinning, Stew Carter, Haiqiong Deng, Nan Liu, Nick Albertson

Budget Approved: $3,365; Budget Used: $3,620.66

Attendees: 150 at concert, 45 in classes/workshops = 195 total

Areas: Music/East Asian Languages

(4)

4/22: **Reading of Myrmidons** - In the summer of 2016, IPLACe provided funds for Cheyenne Zuck to study Ancient Greek at the Latin/Greek Institute (LGI) to go towards the translation and completion of a fragmented tragedy. She translated *Myrmidons* by Aeschylus, and a reading of her translation took place in the Ring Theatre.
Collaborators: Ted Gellar-Goad, Leah Roy, Amy Lather, Cheyenne Zuck ('18), Caleb Cabiness ('19), Jay Buchanan ('17), Michael Brown ('17), John Cooper ('19)
Budget Approved: $4,000; Budget Used: $4,000
Attendees: 5 readers + 5 attendees = 10 total
Areas: Greek/Theatre

5/2: **Dr. Seuss Carnival for Theatre in Education Students** - The Theatre in Education class planned an end-of-year carnival for their students at Ashley Elementary. The carnival incorporated elements of performance and interactive activities to engage the students in the material they’d learned throughout the semester.
Collaborators: Brook Davis, Hope Peterson ('17), Julianna Miller ('17), Dani Holloway ('20), Cat Mizzi ('20), Tracy Wegner ('18), Raven McCorkle ('20), Charles Cicchino ('19), Anna Ulyaschenko ('19), Hanna Lee ('17)
Budget Approved: $415; Budget Used: $59.47
Attendees: 80 Ashley students, 11 WFU representatives = 91 total
Areas: Theatre/Education

5/3: **Aging Reimagined, 1.5** - This cross-disciplinary symposium on aging capitalized on last year’s successful Aging Reimagined conference. It featured Jennie Smith Peers, Director of the National Center for Creative Aging, whose work focuses on the research and public policies to support arts in aging, and Nir Barzilai, MD, Director of the Institute for Aging Research at the Albert Einstein College of Medicine, a leading scientist studying methods to extend healthspan. The speaker were introduced by T. Lee Covington, Director of Senior Services, who presented new data on the aging-friendliness of Forsyth County.
Collaborators: Christina Soriano and guests
Budget Approved: $1,000; Budget Used: $1,000
Attendees: 175
Areas: Physics/Dance/Biology

5/29-6/2: **Alexandra Beller Laban Workshop** - Certified Laban specialist Alexandra Beller hosted a 4-day Laban refresher course open to Theatre and Dance faculty at Wake Forest and UNCSA.
Collaborators: Alexandra Beller, Christina Soriano
Budget Approved: $3,500
Budget Used: $3,436.48
Attendees: 14, from all over North Carolina
Areas: Dance/Theatre: WFU, UNCSA, UNCG, Salem, UNC Charlotte

Spring Semester: **Counseling Troupe** - Ongoing collaboration in which actors play clients for WFU Masters students in Counseling, coached by Sharon Andrews (Theatre), serving classes taught by Dr. Phil Clarke on substance abuse, suicide, intimate partner violence, and other mental health concerns.
This is our sixth consecutive year on the project.
Collaborators: Sharon Andrews, Phil Clarke, Heather Sullivan ('16), Jay Buchanan ('17), Branden Cook ('17), Hope Peterson ('17), Eli Bradley ('18), Anne Peyton Brothers ('19), Caleb Cabiness ('19), Victoria Hargett ('20)
Budget Approved: $950; Budget Used: $875
Attendees: 16 counseling students, 8 acting students, 2 professors = 26 total
Areas: Counseling/Theatre

**Summer-Fall 2016 (52)**

**9/9: Carolina Summer Music Festival** - This intergenerational dance and music event featured J.S. Bach's Goldberg Variations, performed by WFU faculty pianist, Peter Kairoff. The piece featured Christina Soriano's choreography, which united 31 child, community, and professional dancers from throughout the Triad, including dancers from Soriano’s community class for people living with PD, older adults from WFU’s lifelong learning program and children in WFU’s community ballet program. The performance was featured in the Carolina Summer Music Festival, Soriano’s 4th year presenting work in that festival. IPLACe funded this project through IPLACe’s summer fellowship.
Attendees: 175 people

**9/9-10: Paisley Magnet Drama School Playwriting Workshop** - Megan Cramer ('99), led a two day playwriting workshop for Paisley’s Drama program, run by Tracy Wegner ('18) and Stephanie Moore ('18). It helped students with writing, acting, and directing skills, and brought structure and discipline to this WFU student-led theatre program.
Collaborators: Megan Cramer ('99), Tracy Wegner, Stephanie Moore, Mr. Marvelli (Paisley English Department Head)
Budget Approved: $2,050; Budget Used: $1,778.49
Paisley Student Attendees: 30; Wake Forest Student Attendees: 7 = Total: 37
Areas: Theatre/Education

**9/16-18: Alexandra Beller Residency** - Alexandra Beller, NYC dance artist, hosted a three-day residency that involved guest classes geared to Dance and Theatre students, rehearsal work with Christina Soriano and Jessie Laurita-Spanglet, and a Q&A session and lecture about her creative practices. In addition, everyone who attended the Fall Dance Concert enjoyed the collaboration between Beller, Soriano, and Laurita-Spanglet.
Collaborators: Christina Soriano, Jessie Laurita-Spanglet, Alexandra Beller
Budget Approved: $1,653; Budget Used: $1,660.09
Attendees in Guest Classes: 22 on Friday, 18 on Saturday
Attendees to Lecture/Q&A: 35
Attendees to Open Rehearsals: 8
Attendees at Fall Dance Concert: 790 = Total: 873
Areas: Dance/Theatre
9/21-24: **Caridad Svich Residency** - Caridad Svich, OBIE-Award winning, Latina playwright and playwright of WFU Theatre’s production *Spark*, came to campus for a four-day residency that included guest lecturing the playwriting class, hosting a playwriting workshop, engaging the audiences of *Spark* with a panel discussion and audience Q&A, and attending a *Spark* rehearsal. Collaborators: Caridad Svich, Sharon Andrews, LTC Adriana Laboy, Phoebe Zerwick
Budget Approved: $3,786.20; Budget Used: $3,257.72
Attendees: 616 to all performances of *Spark*, 12 to playwriting workshop, 24 in classes
Areas: Theatre/English/ROTC/Journalism (4)

9/24: **Traditional Chinese Music and Opera Ensemble** - The Chinese Instruments Symphony Orchestra of NC and the NC Peking Opera Society performed an evening of traditional Chinese music and opera followed by an opportunity for the audience to meet the artists and examine their instruments.
Collaborators: Fengyan Hu
Budget Approved: $2,300; Budget Used: $2,294.36
Attendees: 200
Areas: East Asian Languages/Music (1)

10/3-4: **Christopher Lowell Residency** - Ben Franklin impersonator and scholar Christopher Lowell visited Michele Gillespie’s FYS on Thomas Jefferson (as Ben Franklin), gave a public performance “A Conversation with Benjamin Franklin” followed by a panel discussion with Chris in character as Ben. He also visited a French class, a directing class, and gave a talk after the Anthony Aston Players’ weekly meeting in Theatre.
Collaborators: Sharon Andrews, Christopher Lowell, Michele Gillespie, David Coates, Dean Suzanne Reynolds
Budget Approved: $6,390; Budget Used: $6,488.29
Attendees: 35 at performance, 16 in Michele’s class, 10 in Directing class, 13 in Acting class, 20 in French class, 15 at AAP talk = Total 109
Areas: Theatre/Politics and International Affairs/History/French/Law (6)

10/5: **Fed Challenge** - The final rehearsal for Sandeep Mazumder’s Economics class as they prepare for the Federal Reserve Challenge. Coached by Theatre professor Brook Davis, the rehearsals also took place throughout Spring 2016.
Collaborators: Brook Davis, Sandeep Mazumder
Budget Approved: $600; Budget Used: $600
Attendees: 6 students and 4 judges = Total 10
Areas: Economics/Theatre (1)

10/12: **William Jordan Talk and Midsummer Performance** - Students Anne Peyton Brothers and Erin Farmer performed a scene from *A Midsummer Night’s Dream* directed by Shane Lutz to accompany a talk by William Jordan the III on sustainability.
Collaborators: Lucas Johnston, William Jordan III, Shane Lutz ('17), Anne Peyton Brothers ('19), Erin Farmer ('18)
Budget Approved: $225; Budget Used: $225
Attendees: 60
Areas: Religion/Sustainability/Theatre

10/16-19: **Mande Melody** - The Cradle of Jazz Project brought 3 world-class musicians from Mali and two guest scholars to Wake. Their residency included a concert, three class visits to Music, Anthropology, and African Studies classes, and a lecture and Q&A at the Museum of Anthropology.
Collaborators: Leah Roy, Steve Folmar, Elizabeth Clendinning, Nate Plageman, Andrew Gurstelle, Dr. Karen Chandler (College of Charleston), Cradle of Jazz Project
Budget Approved: $7,650; Budget Used (after approval for increase): $9,840.12
Attendees: 21 to Meet & Greet, 6 to interviews, 2 to individual lessons, 34 to MoA lecture, 32 to ANT class, 42 to ANT and MUS class, 8 to pre-show soundcheck, 12 to IPLACe new faculty reception, 80 to concert, 25 to post-concert reception, 25 to AFS class = 287
Areas: Music/Anthropology/African Studies

10/24-27: **Scott Anderson Residency and Pulitzer Center Collaboration** - IPLACe partnered with the Pulitzer Center to bring Scott Anderson to visit Wake. His visit included several classroom visits, a meeting with AAP to discuss potential theatrical collaborations with his work, and a lecture open to the public about his most recent work featured in the New York Times *Fractured Lands*. The budget below reflects a larger partnership with the Pulitzer Center, which we anticipate working with to develop projects over the next several years.
Collaborators: Scott Anderson, Cindy Gendrich, Jon Sawyer, Justin Catanoso, Michaelle Browers, Darlene May
Budget Approved: $4,000; Budget Used: $4,210
Attendees: 350 audience members at lecture, 30 students at AAP, 32 in classes
Areas: Journalism/English/Middle East and South Asia Studies/Theatre

10/30: **Oktoberfest** - The Katzenjammer Allstars performed live German Music to the many attendees of the annual Oktoberfest celebration, where participants learn about the importance of folk music and folk art in German culture.
Collaborators: Alyssa Howards, Katzenjammer Allstars (Stewart Carter, Eileen Young, Matt Ransom, Barbara Trautwein, and Ken Wilmot)
Budget Approved: $750; Budget Used: $750
Attendees: 450
Areas: German and Russian/Music

11/4: **DADA 100!** - DADA 100! celebrated 100 years of DADA, discussing its historical context and embracing its legacy. The huge event took place in ZSR and involved a mixture of performances and interactive activities for participants.
Collaborators: Lynn Book, Tom Frank, Joanna Ruocco, Dean Wilcox, Jay Buchanan ('17), Paul Bright. Budget Approved: $2,700; Budget Used: $1,452.92
Attendees: 175
Areas: Theatre/History/Dance/Art/English/Music/WGS/ICE/ESE/UNCSA (1)

11/8-10: **English Methods Class Visits** - Three WFU professors visited Alan Brown’s English Methods class to help future teachers with engaging their students in the performing arts and, specifically, Shakespeare.
Collaborators: Alan Brown, Brook Davis, Woody Hood, Leah Roy
Budget Approved: $150; Budget Used: $150
Students: 4 students. Areas: English/Theatre (2)

11/9: **Marathon Reading of Der Genius** - A marathon reading of *Der Genius* read by student and faculty aloud over a ten-hour period in Campus Grounds.
Collaborators: Rory Bradley, Alyssa Howards, many student readers
Budget Approved: $250; Budget Used: $95.90
Attendees: 50
Areas: German/Russian/Theatre (1)

11/9: **Screening of Eugene Onegin** - A screening of Stage Russia’s presentation of *Eugene Onegin* performed by the Vakhtangov Theatre, free and open to the public. “The rescheduled date was...the day after election day. Most people were not up for watching a long Russian movie, but those that did show up said that exposure to some real art revived them beautifully, so it did have a wonderful healing effect!”
Collaborators: Elena Pedigo Clark, John Friedenberg
Budget Approved: $350; Budget Used: $350
Attendees: 10
Areas: Russian/German/Theatre (1)

11/10: **Honk! Performance and Gift for WSFC Public Schools** - WFU Theatre’s *Honk!* was performed for WSFC first graders, who received copies of *The Ugly Duckling*, signed by the cast, rubber duckies, and content prompts to discuss the show in their home classrooms.
Collaborators: Cindy Gendrich, Brook Davis, John Friedenberg, Alan Brown, Adam Dovico, first-grade teachers from Mineral Springs, Diggs-Latham, and Brunson elementary schools
Budget Approved: $937; Budget Used: $939.73
Attendees: 306 (special matinee), 939 to all other performances = Total: 1245
Areas: Theatre/Education; *Honk!* Was also a collaboration with the Rose Theatre in Omaha, where the initial staging of this production took place, and work with educators and artists there helped develop a focus that would speak to kids. (1)
11/28-29: **Joel New Residency** - New York-based songwriter Joel New held a two-day residency at Wake that included a songwriting workshop with aspiring musical theatre writers, and a visit to Michele Gillespie’s FYS on Thomas Jefferson to help students write *Hamilton*-inspired music. Collaborators: Michele Gillespie, Cindy Gendrich, assisted by alum Matt Mundy
Budget Approved: $1,225; Budget Used: $1,523.71
Attendees: 7 to songwriting workshop, 16 in Michele’s class = Total: 23
Areas: History/Theatre/Music/FYS program

12/6: **WFU Campus Capoeira Workshop** - Dr. Ugo Edu, Anthropology professor and experienced instructor of Capoeira, and her collaborator Sergio Ferreira visited Wake to provide a social, political, and historical account of Capoeira to Dr. Harrington’s class on Race & Politics in Brazil as well as hold a workshop in the practice of Capoeira open to the broader campus.
Collaborators: Jaira Harrington, Ugo Edu, Sergio Ferreira
Budget Approved: $2,362; Budget Used: $2,432.98
Attendees: 20 in Dr. Harrington’s class, 30 at Capoeira workshop = Total 50
Areas: Dance/Politics & International Affairs/Latin American Studies

Fall Semester: **Counseling Troupe** - Ongoing collaboration in which actors play clients for WFU Masters students in Counseling, coached by theatre faculty Sharon Andrews, serving classes taught by Dr. Phil Clarke on substance abuse, suicide, intimate partner violence, and other mental health concerns. This is our sixth consecutive year on the project.
Collaborators: Sharon Andrews, Phil Clarke, Eric Bray (‘16), Heather Sullivan (‘16), Jay Buchanan (‘17), Hope Peterson (‘17), Eli Bradley (‘18), Anne Peyton Brothers (‘19), Willis Landon (‘20), Victoria Hargett (‘20)
Budget Approved: $2,550; Budget Used: $2,060.56
Attendees: 16 counseling students, 8 acting students, 2 professors = Total: 26
Areas: Counseling/Theatre

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

- **Lynn Book**: Work on “Derangements” in “UnReading for Future Bodies” series.
- **Leah Roy**: Training and preparation for her Fall “Yoga for Performance” class.
- **Christina Soriano**: Carolina Summer Music Festival dance, featuring dancers of a wide range of ages and abilities.
- **John Friedenberg/Teresa Sanhueza**: Preparation for interdisciplinary course in Spanish and Theatre.
- **Stewart Carter**: Trip to China to study the instruments found in cave paintings.

Summer 2016: **Jay Buchanan to Mullen**: Rising senior Jay Buchanan received a Mullen grant to study in London. We helped fund his studies there on British theatre and politics. **Cheyenne Zuck to NYC**: Rising junior Cheyenne Zuck attended a summer intensive course on Greek, with the
eventual goal of translating and completing Aeschylus’s *Myrmidons*. Erika Brandon, **Serena Daya** (’16, ’17): voice, sound, and psychology study. **Psychology/Linguistics/Theatre.**

**Anthropology/Theatre: Cherokee project continues.** Shane Lutz (’17) wrote a new play, *The Great Black Bear*, for the Cherokee language and culture camp in Robbinsville, NC. Sharon Andrews/Margaret Bender, faculty advisors.

Summer 2016: (9)
Appendix B

List of Collaborators, 2016-2017

1. Soriano, Dance
2. Boyd, Religion
3. Gendrich, Theatre
4. Henson, Journalism
5. Harris-Perry, Politics/PHI/AJC
6. Kersh, Provost’s Office
7. Friedenberg, Theatre
8. Al-Habi, Theatre
9. Frazier, Theatre
10. Wilson, Theatre
11. Clifford, Dean’s Office
12. Mohan, Dean’s Office
13. Williams, Comm/AJC Center
14. McElderry, Intercultural Center
15. Zaluski, Doc Film
16. Andrews, Theatre
17. Kamtman, Theatre
18. Dalton, Comm
19. Lucas, Dance
20. Goldstein, Dean’s Office
21. Parent, History
22. Lawson, Univ Police
23. Gulamali, Pro Humanitate Institute
24. Book, Entrepreneurship/Theatre
25. Harrington, Politics
26. Clendinning, Music
27. Cromwell, Museum of Anthropology
28. Sanhueza, Spanish
29. O’Connell, History
30. Albrecht, Spanish
31. Mazaris, WGS
32. Gupta, WGS
33. Bright, Art
34. Goldstein, Music
35. Hallberg, Art
36. Clinch, Student Health Services
37. Meltzer, WGS
38. Silver, Neuroscience
39. Lamb, Business
40. Carter, Music
41. Albertson, Japanese
42. Roy, Theatre
43. Lather, Classics
44. Gellar-Goad, Classics
45. Davis, Theatre
46. Clarke, Counseling
47. Kairoff, Music
48. Laurita-Spanglet, Dance
49. Zerwick, English
50. Fengyan Hu, Chinese
51. Gillespie, Dean’s Office/History
52. Coates, Politics
53. Reynolds, Law
54. Mazumder, Economics
55. Johnston, Religion
56. Folmar, Anthropology
57. Plageman, African Studies
58. Gurstelle, Anthropology
59. Catanoso, Journalism
60. Browsers, Middle East and South Asia Studies
61. May, Middle East and South Asia Studies
62. Howards, German
63. Ruocco, English
64. Brown, Education
65. Hood, Comm
66. Bradley, German
67. Clark, Russian
68. Dovico, Education
Appendix C

Attached you will find our May Cognos summary. It's likely you will receive our end of the year reports, as well, but if you don’t, let me know. Here are the loose ends from June that we will subtract from the $6299 left in our account at the end of May.

**IPLACe End-of-Year Budget Info**

Available to Spend at the End of May: $6,298.93

**June Costs (approximate)**

- Alexandra Beller Reimbursements $92.58
- Sharon Andrews Counseling Troupe Payment $700.00
- Heather Sullivan P-card Spending $16.00
- Cynthia Gendrich P-card Spending $200.00
- Marclay Invoices $1,500.00
- Heather Sullivan June Salary $1,200.00

**Approximate TOTAL LEFT:** $2,590.35