# TABLE OF CONTENTS

I. INTRODUCTION ................................................................. 3

II. HIGHLIGHTS ................................................................. 4

III. GOALS and FINANCIAL PLANS .............................................. 7

IV. STRENGTHS AND WEAKNESSES ......................................... 15

V. WHAT YOUR OFFICE CAN DO TO HELP ................................. 20

VI. EFFORTS TOWARD GLOBALNESS & INCLUSIVITY .................... 23

VII. IMPACT ................................................................. 28

VIII. CONCLUSIONS ............................................................. 29

Appendix A: 2016-2017 Project and event detail ............................... 31

Appendix B: Faculty collaborators for 2016-2017 ............................... 42

Appendix C: Sample report: Brook Davis, Veteran’s Storytelling Project .... 43

Appendix D: Expenditures ........................................................ 45 plus separate attachment
I. INTRODUCTION

This was a more sedate—or maybe just more reasonable—year for IPLACe than we have had in a long while. The addition of an amazing new assistant, Chris Yon, has made our lives much calmer, and this is the first summer in five years that I haven’t had to search for and train a new assistant. Chris is a dancer/choreographer who knows an enormous amount about the contemporary performance scene, but he is also organized, trustworthy, smart, funny, and efficient. A great hire.

Despite things being less frantic, we did quite a bit this year and everything was of very good quality. We supported 33 separate projects, with a total of 72 events, reaching x number of people, and working with x number of faculty members and x number of departments, programs, offices. We brought in International theatre and music artists and award-winning scholars and musicians, and we supported both classroom projects and new initiatives that reached out to the community in significant ways.

It was also a big planning year, for two very different things:

- **Forklift:** We began, and developed a plan for the remainder of, our big project with Allison Orr’s Forklift Danceworks. This collaboration between Dance, Theatre, Music, and John Shenette’s fabulous grounds-keeping and custodial staff will likely involve over 150 Wake Forest staff, faculty, and students, and has already received two important—if not science-sized—grants: a $15K New England Foundation for the Arts grant, and the grant version of a Unicorn: an NEA grant ($25K). For some reason, NEA grants are very difficult for universities to get, and this is the first Wake has ever received to do creative work. (Jeff Holdridge broke the NEA barrier a while back for his terrific publishing work with the Irish Press.)

- **Long-term IPLACe planning.** Within the executive committee, a series of important existential/philosophical conversations about the future of IPLACe led to a ThinkTank populated by faculty from Music, Theatre, Dance, and Art—including all members of the TAP Core group. That Thinktank sets the stage for some profound changes. I will need some advice about how to proceed (more on that later), but it looks like Art will join Music, Theatre, and Dance as we look to a second round of funding, thereby making all of Scales part of this interdisciplinary initiative to permeate the campus with art. I am hopeful that this will also help TAP efforts to get some more momentum going around the Scales renovation project, and I’m excited about what new possibilities the change could bring—both for programming and for possible sustaining money via foundation grants or naming opportunities. I have been so heartened by Mike Haggis’s commitment to the arts this year, and his thoughtful and engaged presence at the Thinktank cemented my admiration for him.

In the meantime, it’s been a good year, and I am happy to share with you the fruits of our labors.
II. HIGHLIGHTS:

So much good work this year made it difficult to choose what to highlight. Elizabeth Clendinning once again created terrific projects about Indonesian music, bringing in scholar and musician Anne Rasmussen for two stimulating visits that also connected IPLACe with the ongoing Silk Road Project. Christina Soriano put together another masterful Aging Reimagined conference that we supported in three different ways. We also substantively worked with three of the four university theatre productions. I could also talk about our ongoing work with Allison Orr, of Forklift Danceworks. The NEA and NEFA grants we received for our work with her demonstrate the high regard in which she is held. However, we’ll have two more years to talk about Forklift—so more on that in next year’s report.

Classroom projects that we believe in continued to enrich students’ lives, as did their involvement in IPLACe-sponsored play readings and concerts—a number initiated by the students themselves. In fact, student planning and outreach work was so strong this year that I will put the spotlight on a few of those. First, though, I’ll focus on two initiatives spearheaded by faculty members: Louis Goldstein’s Michel van der Aa residency, and Brook Davis’s veterans’ storytelling project.

**Michel van der Aa two-day residency**
March 15-17, 2018

Music’s Louis Goldstein managed to book contemporary classical Dutch superstar composer/filmmaker/director Michel van der Aa (who was in the US working with the Dallas Opera on his 3-D multi-media opera *Sunken Garden*) for a great two-day residency in March.

van der Aa spoke with classes in Music, Film, Creative Writing, and Theatre, particularly focusing on the incorporation of film into live music/theatre/opera. The creation of new work, the use of contemporary technology in traditional forms like opera, and the creative process more broadly, made for exciting conversations with students.

Cindy Gendrich and Christina Soriano also got to meet with Michel to discuss technology and a work they’ve begun planning, based on Alan Lightman’s *Einstein’s Dreams*. He offered some good advice, and shared some great stories. Truly, every interaction with him was inspiring, enlightening, and fun.
Our “Evening with Michel van der Aa” in Brendle Recital Hall opened with an interactive piano/film performance of an early van der Aa composition, *Transit*, beautifully performed by Louis Goldstein. van der Aa followed that with an entertaining lecture, and closed with an incredible Q&A session. Senior Christian Carty later told me, “I want to BE Michel van der Aa.” A video from that evening will be on our iplace.wfu.edu website by late June 2018.

Collaborators: Louis Goldstein (Music), Joel Tauber (Art), Woodrow Hood (Com), Eric Wilson (English), Cindy Gendrich (Theatre), and Christina Soriano (Dance).

**I Was There: A Staged Reading of Veterans’ Stories,** November 18, 2017 (two performances, and, later, at Aging Reimagined, May 2018)

Brook’s inspiring work with Veterans was a standout this year, as well. Over the past few years she has become very interested in veterans’ untold stories and the potential that theatre holds for helping build community and heal the wounded. Brook partnered with Cheyenne Carter (WFU, Counseling), and Cyndi Briggs of Walden University, who has been taking oral histories from veterans for many years. She calls it, “the holiest and more significant work I’ve ever done.” Together, the three women came up with an idea for performing these stories. The next four paragraphs, which describe the project, mainly come from Brook’s report to IPLACE (which is also appended, in its entirety, as Appendix C).

Ten oral histories were selected from the collection at the New Winston Museum. Local professional actors met with the veterans to get to know one another and during each meeting, they selected a 6-7 minute portion of the oral history to convert into a script. Brook directed the actors, with rehearsals taking place throughout October 2017, and Cheyenne Carter provided information and support for the actors (i.e., understanding trauma and the emotional toll of combat). After the staged reading, the company hosted a talkback between actors and veterans, with questions from the audience.

Both shows enjoyed full houses. Admission was free, and the readings were presented in easily accessible community locations: a local library auditorium and a local church. The first show, at the library, was standing room only. There were 115 people and 70 seats. The evening reading had approximately 90 attendees. The feedback from audience, veterans, and actors was overwhelming.

Many smaller events have evolved from this project in November, 2017. Briggs, Carter and Davis presented on the work at the North Carolina Counseling Association conference in Durham in February, 2018. The company is currently recording the readings to create a podcast.
This project has continued to grow to include additional community partners in Fayetteville, NC. In November 2018, Blue Moon Theatre Company will produce a second staged reading in Fayetteville, NC in conjunction with their "Heroes Homecoming" Veterans' Day Celebration (Nov. 9-12). The theme is Centennial of Remembrance or Honor - Armistice Day. The aim is to honor veterans of all conflicts from WWI to present day. The staged reading format will include veterans across generations.

Brook has said that this work could go on indefinitely. Given the current rate of suicide among veterans, and the importance of helping vets feel seen, heard, and connected to each other, its usefulness is undeniable. Predicated on the idea that theatre can provide personal healing, but also be a community builder, this project creates the potential to help mend the cultural divide between military and non-military community members. We are proud to have helped support what Cheyenne Carter calls “this healing work,” and we will hopefully have more chances to fund it as it continues in the coming years.

Selected Student work: Back in 2013, we submitted a report to our external review board, who noted that we could be doing more to support student-initiated projects. We took that charge seriously, and over the past four years the quality and quantity of this work has grown. Theatre students did particularly strong work with us this year. Here are three:

**Eli Bradley:** *The Promise of Night* by Eli Bradley ('18) came out of a URECA-funded project on identity and pilgrimage. It yielded a new play that found a public forum at Reynolda House, in collaboration with the Frederic Church exhibit, “A Painter’s Pilgrimage.” See more in Appendix A. This was a wonderful juxtaposition with the Church exhibit, and continues our on-going relationship with Reynolda House. Eli also worked with IPLACE for his production of Tony Kushner’s difficult but rewarding play, *A Bright Room Called Day.* Eli engaged with student activists and faculty, and did his own deep research and analysis, drawing on History, Philosophy, Politics, and of course his Theatre major. I had the pleasure of mentoring him on the play, and thought it one of the best student productions of the past decade.

**Jyles Rodgers:** As she began the scenic design for the University Theatre’s production of *The Adding Machine,* junior Jyles Rodgers was inspired to create a symposium on diversity and gender bias in the American theatre—especially in scenic and lighting design. Working with faculty members, she planned a two-day visit by guest scholars, designers, and activists, and also asked our own female designers to be a part of the conversation. You can find more details are in the archives, but Jyles was justifiably proud.

**Anne Peyton Brothers, Jay Buchanan:** *Lean* was the brainchild of recent grad/now START gallery director Jay Buchanan ('17) and junior Theatre/Philosophy major Anne Peyton Brothers. The most far-reaching project we did this year, it included an extended residency by playwright Isley Lynn, and connections with 25 different Wake Forest classes and programs. Buchanan and Brothers invited Lynn, found and engaged with the faculty partners, recruited students to stage manage and help with scenic pieces and lighting. Cindy Gendrich worked as their advisor and directing mentor, but the two actors were really the directors, too. See more in the archives, Appendix A, but this was impressive work: thoughtful, emotional, well researched, and impeccably performed.
Our students are, in short, embracing the IPLACe philosophy, and are making great connections across disciplines, while also doing wonderful creative work.

III. CENTER GOALS & FINANCIAL PLANS:

As I mentioned at the start of this report, we will create a new kind of IPLACe over the coming years. The name will undoubtedly change, but many of the central goals that have guided us since our inception will remain the same:

- To spread interdisciplinary work in the arts throughout the campus, helping to make Wake more connected, and giving people opportunities to learn from one another—perhaps collaborating with people they might otherwise not even know.
- To enliven classrooms, stimulate new thinking, improve the quality of our creative work, and also to encourage people to take notice of all the fine offerings in Scales.
- To invite to Wake guest artists who would inspire and teach, driving us to make our creative work better and helping us see bigger possibilities.
- To support faculty in the performing arts in ways that strengthen them as teachers, scholars, and creators, and that connect them to the broader intellectual/creative life of the university.
- 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
- To support students in their quest to connect their many interests—especially when some of their interests are in the performing arts.

Interests in social activism, in understanding the workings of gender, race, and class, in the role of history and culture as shapers of our identities and our art are all big topics for our students and, indeed, our arts faculty. As the TAP project continues, and as we reshape the center (or will it be an Institute?) to include the visual arts, we expect and hope other topics of interest and other goals will emerge. I am personally interested in what it means to create truly transformational arts experiences. And the work on the CCRC is making me think even more about our arts curriculum—but perhaps even more about integrative learning, something that happens in IPLACe projects all the time—as is evident in my reflection, above, on student work through IPLACe. As we think about IPLACe 2.0, I believe we should look for ways to encourage and perhaps even institutionalize these connections, while still remaining as open and flexible as we have always been.

In the meantime, our plan is to continue on the current IPLACe path for the next two years, using our last years of this funding cycle to reimagine who we will be from 2020 on. I could use your advice about how to plan this—if we should think of this as functioning as a re-up, like those that other centers have done, or should we create a new proposal? I do not think that we will be that much different with Art on board, but I don’t want to shortchange the process, either.

The Forklift project will be our last big hurrah, and it’s finally starting to move from financial negotiation into the actual artistic process. That said, we are still collecting the funds we need, and I may need to write another grant to help pay for the Forklift project. We are planning on applying to various WFU funds for help with it (Provost’s fund for Academic Excellence, and perhaps others). But I may need to go outside some more, as well. We are setting aside about $17K this year for the project, and another $20K next year.
With the NEFA and NEA grants ($40K total), we will need another $35-40K. If $20K of that comes from our 2019-2020 IPLACe budget, that seems okay, but anything beyond that starts to feel like it might be cannibalizing other projects unduly. I will be on the look-out, but I’m very glad that we are able to roll over our budgets! In the meantime, if you have suggestions about where to look or who to apply to for grants, I would love to hear them.

Anticipated IPLACe-funded Events/Projects, 2018-2019

For the coming year we have a number of things in the works already:

- Christina Soriano and Jessie Laurita Spanglet’s intergenerational dance project (fill this in) ($4500)

- **Mandala:** We have funded Jeff Lerner and Yaohua Shi, in conjunction with the Silk Roads Project, to bring in some Buddhist monks to make a mandala and do a special ceremony, along with talks by scholars, in October 2018. ($8375)

- **The Cradle Will Rock.** Reynolda House/Theatre: Dorothea Lange exhibit, Aug/Sept 2018: Chris Jordan of Reynolda House and Cindy Gendrich have cooked up a fun evening in conjunction with this exhibition that focuses on the art of the WPA in Depression-era America. Gendrich will give a short lecture on the WPA’s Federal Theatre Project, and we will show Mark Blitzstein’s *The Cradle Will Rock* in the Reynolda House auditorium, with a popcorn machine, picnic fare, hot cider, blankets, and pillows. Very low-tech and fun. ($500)

- **Still.** February 25 & 26: Louie Goldstein and Jay Curley will join composer James Roming and a guest scholar for an evening of conversation about Clyfford Still, and a performance by Goldstein of Romer’s piece, “Still.” ($3500)

- **Silk Roads concert:** The big Secrest Silk Roads Project concert is happening in the Spring, as well, and we’re contributing to that, as well. ($3K)

- **More Forklift:** A good bit of the Forklift project preparation will happen this year, with several visits by members of the Forklift team—choreographers, a composer, dramaturg, and project manager. October, January, and May visits will also see us settling on who all the collaborators here in Winston will be. ($35K or so, minus $15K NEFA grant)

- **Collaborations with Theatre productions.** Sharon Andrews’s *Light Up The Sky* could have a partnership with anyone studying fame, popular culture, and post-WWI popular culture. JK Curry’s production of *The Wolves* will partner with the Women’s Soccer team, and JERF’s *Tartuffe*, in February, has an obvious connection with French. Cindy Gendrich has already contacted German re: her production of Brecht’s *The Caucasian Chalk Circle*, and will be working with musical theatre students on the music for the show. (These collaborations are all <$500, in most cases, so <$2K total.)
- **Tim Miller**, internationally renowned teacher and solo performance artist, with whom we have worked many times, is likely coming in October to do a week-long residency. Education, Dance, Theatre, and the LGBTQ center are likely partners there. (§4K)

- **Summer 2019**: Support for summer faculty projects, and internship help for students. (A total of around $10K.)

**Also anticipated:**

November: Veteran’s Storytelling Project redux, in Fayetteville

Fall: Paul Bright’s Italian fashion show performance

Fall: Soriano/Brown Dance/Education collaboration

Maybe Joel New again, for Michele Gillespie.

November: Gamelan residency (pt I) and possibly a later residency as well (pt II)

December or January: Huie’s Mme Roche/French Resistance play

Spring: Laurent Estoppey- improvisation interaction/performance (collaboration between Paul Bright, Hanes Gallery, and Jacqui Carrasco, Music)

March: Silk Road concert (§3K)

Probably Counseling troupe again (Theatre/Counseling)

**GRAPHS AND CHARTS AND STUFF**

**FINANCIAL REFLECTION AND PLANS:**

As mentioned above, we were fairly conservative in our spending this year. We began with basically no surplus, having had an enormously active and expensive year last year, with 100 separate events and several very expensive guest artist projects. Since we need a surplus for the Forklift project, we are especially conscious of building a reserve. We are also interested to see how WorkDay helps us track our expenditures in ways that more closely align with the project budgets we approve. Instead of just having to track things by category, it looks like we will also be able to code them for each project. You don’t need to hear all the details about our bookkeeping frustrations, so suffice it to say that we are pretty happy about this.
BUDGET/Estimate*, 2018/2019

Annual budget: $125,000
Rolling over from 2017/2018:
NEFA Grant (must be used in 2018) 15,000

Total available for 2018/2019:

Revisit these numbers:
Classroom enhancement 3,500
Student-initiated projects 2,500
Receptions 3,000
Administrative assistant 25,000
Student assistants 2,000
Guest artists and scholars 50,000
Publicity and supplies 2,500
Documentation (videos and photography) 8,000
Summer Directorship ad comp 7,500
Summer Faculty and student Fellowships (summer 2018) 7,500
ThinkTank 2017-2018 500
Barbara Meredith 5,000
Faculty travel and research 5,000

122,000
-NEFA grant 15,000
Subtotal: 107,000

Surplus 18,000
Plus amount rolled over 17,000

Projected surplus available in 2019: 35,000

* “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. However, this year we already have so much already pinned down—and expectations of continuing other projects—that we will likely have to say “no” to more than we have ever had before. We have also removed the line for “Production expenses” and will consider those in the same way we have everything else.

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, especially the Forklift project, I will 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, on the Forklift/Allison Orr project we do—and since it already has NEA support, grants seem more accessible for that than usual. The current political situation makes me feel a little nervous about the reliability of any government funding, but all we can do is keep moving forward—and cross our fingers that rash actions by unpredictable politicians don’t cause problems for us.

IV. IPLACe STRENGTHS AND WEAKNESSES

In previous years, I have highlighted things that remain true today: a) the strength of our committee as a convivial, high-functioning group; b) the exceptional breadth and quality of our guest artists and our faculty creative work; c) the nimbleness of our process; and d) the clarity and reliability of our communication. However, in this report I draw attention to two newly evident strengths, and also highlight two that will remain especially important in the coming years.

STRENGTHS:

1. **Openness and Flexibility:** As we consider the new interdisciplinary arts center that IPLACe will become, we are discovering how flexible we can be, and how expansive and inclusive our original proposal was. At our Thinktank this year, we left with a sense of great possibilities, and very little territoriality. Art History faculty remarked several times on the generosity of the IPLACe group to reimagine our successful operation in a way that would give them full membership, and I was proud of my performance colleagues for the open-hearted way they engaged with the possibilities and pitfalls of changing what we are doing. But the truth is that the center was conceived to include all kinds of scholarly and artistic work, so I don’t imagine the structural changes will be that difficult. We also built IPLACe as a friendly, welcoming, creative place that invites new people and fresh ideas, and we will continue to value that spirit as we move forward.

2. **Budgeting and planning.** We have been far-sighted in our planning and careful stewards of the money we’ve been entrusted with. A member of our advisory board had a great observation about this that I’ll share in Weaknesses, below. Meanwhile, though, she also noted that we are doing a lot with a little. “Given all you’re doing, I would have guessed your budget was at least twice as large.” In any case, as we work toward the very expensive Forklift project, we will need to be both creative and attentive to financial detail. And, with IPLACe 2.0, adding Studio Art and Art History to the mix, greater stress will be placed on our resources. Being careful about creating new parameters for funding, as well as anticipating budgeting and watching over spending will all be crucial. But we have been smart about money throughout, and I have faith we will continue to be.

3. **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.
47 different departments, programs, or units worked with us. The ones that don’t have a name next to the piece of pie only had a few people involved, but the breadth of our reach was excellent. Those not named above are:

4. **Improvisation/the power of Yes.** I want to finish “Strengths” with something a bit more abstract, but that I think is crucial to who IPLACe is. So many of our projects have begun with someone (often tentatively) standing in a doorway or sipping a cup of coffee and saying, “I have this idea…” We at IPLACe have fanned the flames of those ideas, helping our collaborators think bigger and more specifically, and we have now supported over 600 events since our inception. More importantly, though, IPLACe has made a real difference in people’s creative and scholarly lives by nurturing these initial musings, and being ready to engage in a kind of creative improvisation. The most important rule in improv is to say, “Yes, AND…” You first validate the initial “offer,” and then you build on it, enrich it, add to it, and find new surprises, possibilities, and connections along the way. IPLACe has been doing that well (often in a seemingly effortless way) for the better part of a decade. It’s not the only place where this happens. Wake Forest is full of people encouraging each other’s ideas. However, it is certainly a central part of our identity, and one of our great strengths.

**WEAKNESSES:**

1. **Budgeting human time as well as we budget money.** In previous reports, I have referred to the problems of burnout, over-commitment, and oversaturation. Those faculty who do a lot of IPLACe
work have all, at one time or another, felt worn down, underpaid, and underappreciated. They have
therefore had to moderate their own commitments, say “no” to things, and set limits. Our advisory
board member from Princeton, Stacy Wolf, reflected that for all we are doing to take care of our
money well, we might want to think about how to budget our people time as thoughtfully. This
might mean people do less, that they are compensated more, that they get release time for big
projects, that we have more staff to cover things faculty are currently doing, and/or other solutions.
In any case, this way of thinking about our resources, and how to value people’s time as much as (or
more than) we do our dollars is something I’m really taking to heart. Definitely something to ponder
as we head into IPLACe 2.0. In the meantime, who is doing this well? Who might be good
models for this kind of planning/thinking? I’d love your insight.

2. Finding explicit ways to recognize the integrative work students are doing with IPLACe. As
more students find ways to work with us, it’s evident to me how much they are doing the very things
we on the Curriculum Committee—especially those of us working on integrative and applied
learning—want them to do. They are taking their arts interests and weaving them together with
passions for philosophy, WGS, history, math, education, Spanish, English, psychology, biology,
physics, HES, and more. So how do we a) get them to reflect on this in ways that could be good for
them and inspiring to other students? b) publicize this student work so that their peers more often
see it? and c) institutionalize the reflections on this work (and other creative/integrative
connections)—i.e. through a student speaker series or senior forums?

I also wonder if this is IPLACe’s responsibility. Is this something our curriculum committee needs to think
about? If we think work through the centers (not just IPLACe) could be desirable/a part of the new
curriculum, how do we resource it? A lot of very brave, risk-taking, practical, intellectual,
collaborative, socially conscious student work is passing through IPLACe, and I’d love to generate
some ideas for how to notice, acknowledge, and reward it.

3. Tracking faculty contributions: If we are to notice, acknowledge, and reward students, how do we
do that with faculty work, as well? Our current merit evaluation system at Wake asks each faculty
member to identify a few things of particular importance that they did each year. Though IPLACe
projects might stretch over years (as Sharon Andrews’s and Phil Clarke’s work in
Counseling/Theatre has, or as Teresa Sanhueza’s ongoing Spanish/Theatre work has, or as the
Collidescope project did for me), few of those collaborations fit neatly into the kinds of categories that
the university typically rewards. Other centers help push publications and research within faculty’s
individual fields, even if the centers are interdisciplinary, so the reward system is more
straightforward. If an article comes out of involvement in a center, that might be big enough to get
onto the end-of-the-year report. Many IPLACe projects are not. I do understand that cluttering self-
reports with all kinds of minutiae is probably really awful for anyone trying to decide about merit
evaluations. Yet all the little stuff that happens around here can certainly add up to much more work
and bigger contributions to the university than an article I write that maybe 10 people read. So how
do we demonstrate our support for working with IPLACe? We give out a Dandelion Award each
year, but it hardly seems enough to single out one person a year when so many people give so much.
What do you think? How can I reward IPLACe collaborators? Should I write a letter to each person and cc their chair and the Dean? That’s a lot of letters, but I could do it if I thought it would make a difference. I often send handwritten thank you notes to faculty who have collaborated with us, but maybe something more formal would be better. What else can I do? What can Wake do to show their support? Should we fund an award to be given at Convocation each year? (Again, problematic because it would be just one person.) As I celebrated in #4, above, we at IPLACe say “yes” and help people do really interesting work, but if that work is pulling them away from what the university really cares about (disciplinary work, publishing articles and books), then is IPLACe really just a distraction? If so, that would be very good for us to know before we go any further. I would love to hear your thoughts.

VI. EFFORTS TO BE MORE INCLUSIVE and GLOBAL:

The performing arts have always been engaged with the big social questions of their time. Here’s a breakdown of the ways IPLACe has funded efforts to be more inclusive and global.

A. INCLUSIVITY

1. Intergenerational work:

Patsy Project: August 12, 2017

An intergenerational dance and music event featuring choreography by Christina Soriano to music by Patsy Cline performed by Martha Bassett and her 6 piece band. There were 25 dancers aged 4 to 75. It was presented at Brendle Recital Hall as part of the annual Music Carolina Summer Music Festival.

The Veteran’s Project: I Was There: A Staged Reading of Veterans’ Stories,
November 18, 2017

See above, in highlights. Actors of varying ages—from 16 to 60, interviewed and performed the stories of veterans from WWII, as well as wars in Vietnam and Korea. Dr. Brook Davis, Dr. Cyndi Briggs – Walden University, Dr. Cheyenne Carter, Blue Moon Theatre Company, ten veterans.

Aging Re-Imagined
May 3-4, 2018

Aging Reimagined attracted over 300 attendees, and Christina Soriano engaged IPLACe to support three separate performance events:
• **Donovan Livingston’s spoken word poetry:** We commissioned Donovan Livingston to write several spoken word poems on conference themes. He gave an absolutely electric performance of these pieces, which focused on memory and family.

• **The Seniorchestra:** Members of the WFU Music faculty (John Beck, Brandon Robinson, Jacqui Carrasco, Louis Goldstein, Bryon Grohman) engaged the entire group of conference participants in a fun music-making experience that Soriano dubbed the seniorchestra.” A lively, interactive, and fun moment in the second day of the conference.

• **I Was There:** Following introductions to the project by Brook Davis, Cheyenne Carter, and Cyndi Briggs, Michael Huie and Michael Kamtman gave stunning performances of two pieces from the Veteran’s Storytelling project. These were prefaced by audio of the veterans they met and interviewed for the monologues. A 20 minute conversation afterward could have gone on for another hour.

2. Gender and sexual orientation

*The Abominable Crime*, October 2017

*The Abominable Crime* is a documentary that explores the culture of homophobia in Jamaica through the eyes of gay Jamaicans, who, after their sexual orientations are exposed, are forced to choose between their homeland and their lives.

Through our NewsArts sponsorship, we held a showing on the Wake campus, as well as the downtown version that happened with “Out at the Movies.” Screenings and class visits by the filmmakers also happened at Forsyth Tech, Winston Salem State, Reynolds High School, West Forsyth, and the Arts Based Elementary. At Wake, a post-screening panel at the Byrum Welcome Center featured the film’s director, Micah Fink, and the film’s subject, Maurice Tomlinson, and was moderated by Wanda Balzano.

**Student Exploration Series: Diversity and Gender Bias in American Professional Scenic Design.** Ring Theatre, February 22-23, 2018

Proposed and organized by Junior Theatre Major Jyles Rodgers, this afternoon symposium and panel discussion focused on the issues of access to employment in the traditionally male domain of scenic design. It featured female guest designers who have grappled with these issues, along with members of the Theatre and Dance and WGS Departments. The wide-ranging conversation facilitated by Ms. Rodgers, spilled into the lobby reception, and even into the intermission of the show, which all the panelists attended. The following day, the
guest designers and scholar Christin Essin taught a master class for student designers and aspiring theatre professionals.

**Lean, April 2018**

See above, in highlights. Jay Buchanan ('17) and junior Anne Peyton Brothers created a production of Isley Lynn’s play about a male anorexic and his estranged wife. Gender is one of many important components in this play about grief, control, and forgiveness.

**Eunuchus staged reading:** March 28, 2018, 7 p.m., Ring Theatre

A staged reading of Ted Gellar-Goad’s new translation of Terence’s play, *Eunuchus*, that revolves around a premeditated rape. Cindy Gendrich directed, trying to understand how to treat the comedy in such a play. What should the style, and therefore our relationship with the characters, be? The actors’ relationship with the characters and their values? The rhythm and control of the jokes and the language? Where should the serious qualities emerge? How can we undercut or make visible the misogyny? Ted came to the first rehearsal and spent time on context, the play’s challenges, pronunciation, and more. He also prefaced the performance with a short lecture that gave the audience similar contextual clues. A surprisingly funny (and also upsetting) performance, beautifully performed by the student actors, was followed by a lively discussion.

**Spring Awakening,** April 6-15, 2018, Tedford Theatre

Director Sharon Andrews worked with Music, Dance, Classics, and German to inform this University Theatre production. A play loved by students for its exploration of emerging sexuality (and repression), it treats questions of gender, sexual orientation, generational communication, and more—providing a historical window into these issues, within the excitement of a contemporary rock musical. Four specific IPLACe-funded requests enhanced the show: a dramaturgical display, supplementary funding for NY choreographer Alexandra Beller, and two events with songwriter Duncan Sheik: a masterclass and a post-show conversation.

3. **Racial identity** (I’m including national origin as a form of racial othering here, too)

**ECAR Recital:** January 21, 2018, Brendle Recital Hall

Working with the Middle East and South Asias Studies Program (MESAS), Michaelle Browers and Phoebe Zerwick approached IPLACe to fund a free concert featuring Sarah Love Taylor and Radha Upton, to benefit Every Campus a Refuge (ECAR).

“The Sociodramatic experiment: Performing non-violence in the Civil Rights Era

**Dr. Paige McGinley,** February 13, 2018, Hanes Gallery
As part of the Re-Thinking Community Initiative, Christina Soriano invited award-winning scholar Paige McGinley back to campus. Paige previously came to Wake through IPLACe to talk about her first book on women blues singers. This time she gave a compelling lecture about the the performative practices embedded in the Civil Rights struggle of the 1960s.

4. Class, power, mental health, underserved populations, other ways of “othering”

Counseling Troupe

An 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 seventh consecutive year on the project.

Forklift Danceworks and Allison Orr, residency #2: March 21-24

Forklift Danceworks does work that celebrates the unseen work of people in our culture. Issues of class, race, and power are embedded in this work. Multiple-NEA recipient, Forklift Artistic Director, Allison Orr (WFU ’93) came back to Wake for another three days in March, as we began to make connections and decisions about the October 2019 project between Dance, Theatre, Music, and Facilities and Campus services. During this visit, Allison gave a presentation of her work during a Town Hall Meeting with John Shenette’s crew, met with people from the WFU service community, potential faculty/staff/student collaborating partners, and taught classes. We also scouted sites and made some preliminary decisions about where and when this crazy thing might happen.

B. NATIONAL AND INTERNATIONAL CONNECTIONS

Our attempts to help make Wake more nationally and internationally connected continue.

Brunch with Ben Brantley, Sept. 17, 2017, 12:30 p.m., Ring Theatre

A conversation with chief theatre critic for the New York Times, Ben Brantley, and IPLACe Director, Cindy Gendrich. Brantley, a Winston-Salem native and Wake alum, generously shared his early experiences as writer and as a witness to most of the theatre happening in New York over the last few decades. Brantley also attended an event at Reynolds High School, where he spoke with high school students and parents.


Though this doesn’t involve an international guest, it does focus on helping our students connect to
a culture other than their own. As in previous years, IPLACe funded the musical part of the German and Russian Department’s annual “Oktoberfest”—the Katzenjammer Allstars. Live music always makes a huge difference in the feel of the event, and complements the other cultural components of the festival. Oktoberfest is also an important way to raise the profile of the German and Russian department. In her proposal to us, Alyssa Howards noted, “More importantly for us, Oktoberfest is the most fun of our many strategies to try and make sure that the national trend of shrinking German enrollments does not hit our campus. We hope that the visibility of this event puts us on students’ radar when they think about possible language classes to take.”

**Performa Biennial: Jay Buchanan and Lynn Book:** November 16-20, 2017

Jay Buchanan, START Gallery Director, traveled to New York under the guidance of Lynn Book (Theatre) to experience contemporary performance work and art in exhibition at the Performa Biennial, connect with international arts professionals, and learn about approaches to the documentation and distribution of live art. Though only two people seem affected by this trip, Jay has had a great year at START, and reflected on how much he learned from this trip—so arguably everyone who came to START this year was potentially affected by this. A deeply international undertaking, the Performa biennial reflects performance art from all over the world.

[http://performa-arts.org/performa-presents/biennial](http://performa-arts.org/performa-presents/biennial)

**Songwriting with Joel New, redux, course enhancement and masterclass**

November 19-20, 2017

IPLACe once again brought New York songwriter Joel New to campus. We hosted a songwriting workshop open to all, attended by a mix of theatre and music students. Mr. New then visited Dean Michele Gillespie’s first year seminar on Thomas Jefferson to work with students writing their own songs based on historical narratives. For our theatre and music students who aspire to careers in the arts, meeting a sweet, down-to-earth guy like Joel, who is making a career in musical theatre, can relieve some of the fear of pursuing something similar themselves.

**Suzuki/Viewpoints Workshop with SITI company member Stephen Webber**

January 13, 14, and 15, 2018.

Funded and organized in collaboration with Dale Wilcox at UNCSA, this project brought to campus actor and teacher Stephen Webber, who has been a member of the internationally renowned SITI company for over 20 years. SITI specializes in Suzuki and Viewpoints training, and productions made out of that context and training. This work, born out of international training in the US and Japan, has had a huge impact on contemporary theatre artists in the US, Japan, and Europe, changing how we think about theatrical space, time, and movement. It was a rare chance for students from both WFU and UNCSA to be involved in this intensive work with someone absolutely immersed in the training. And it was fun for Wake and UNCSA students to be in the studio with each other.

**Ethnomusicologist Dr. Anne Rasmussen:** 2/25-2/27 and March 12-13
Dr. Anne Rasmussen, a Professor and expert on gender, performance, and Islam in the Middle East and Indonesia, held a three-day residency at Wake Forest that included students from her classes on Middle Eastern instruments, who came to demonstrate and perform them. Events included a lecture, coaching for chamber string students, class visits to Music, Anthropology, Religion, Politics, History, Arabic, WGS, and the Div School, as well as a concert, and outreach to local Middle Eastern communities.

**Michel van der Aa two-day residency, March 15-17, 2018**

Music’s Louis Goldstein managed to book contemporary classical Dutch superstar composer/filmmaker/director Michel van der Aa for a great two-day residency in March. van der Aa’s work is especially well-known in Europe, but recent productions and press about him have made him well-known in contemporary classical music circles. We were lucky to get him—and if I may engage in a tiny bit of snark, he turned down a Julliard gig for us, and told Louie and me, “I’d rather talk with smart Wake Forest students than neurotic Julliard ones.” I think he had as good a time with us as we had with him.

**Duncan Sheik and Alexandra Beller, Spring Awakening visits, Spring 2018**

New York based choreographer, Alexandra Beller, and composer/songwriter Duncan Sheik engaged with the University Theatre’s production of *Spring Awakening*. Alexandra, who is choreographing in regional theatres around the country, as well as in NYC, did extended residencies setting choreography for the show. Sheik came for a day and held a masterclass, saw the show, and did a talk-back with the audience, accompanied by Sharon, Alexandra, and the actors, after the Saturday night performance.

**Romilio Orellana Classical Guitar Concert “Music of Chile and Latin America.” March 24, 2018. Brendle Recital Hall**

Patricia Dixon’s final IPLACe project, a master class and concert by internationally renowned guitarist Romilio Orellana. Spanish students were encouraged to attend,

**John Friedenberg/Teresa Sanhueza: Reading, Seeing, Doing, Creating: Spring 2018**

In support of a “reading, seeing, doing, and creating theater” unit in Teresa Sanhueza’s class entitled, “*Contemporary Theater in Spain and Spanish America,*” we provided modest funding for John Friedenburg to teach a series of classes and mentor directing and acting students (3 total) in the presentation of a scene. We also agreed to pay for airfare and accommodations for a visiting playwright Roberto Garcia de Mesa; and to support the class as they concluded the semester with a performance open to the public.

**Commission: Andre Roche/ Mme Roche project**
Out of the veterans’ storytelling project came a second IPLACe-funded idea—a play focusing on the life of the wife of Andre Roche, the veteran Michael Huie met through *I Was There*. Michael came to us with the incredible story of Mme. Roche, who was a member of the French Resistance. We have commissioned him to write a play based on her life, and funded Sally Barbour’s translation of Mme Roche’s diary to make that possible. A reading of the play is set for ‘18/’19.

**Summer:** Two summer projects also embrace international study and creative work.

**Paul Bright** will be going to Italy this summer for a showing of some of his new work, as well as an intriguing and funny performance art piece, which he will perform along with Italian models and artists.  

**Habby Olusesi (’20)** is in London this summer, supported by a half-dozen WFU constituencies, working on Disney’s *Fantasia*. She is learning about stage management and producing, and will share what she learns about immersive theatre technology with Cindy Gendrich and Christina Soriano, as they simultaneously learn this summer about contemporary technologies for immersive work.

**VII. IMPACT.**

Before looking at the numbers of people affected by our work, a quick reminder about terms and how we count everything:

First, “events” v. “projects.” **Projects** are the umbrella for a given collaboration. **Events** are individual elements of those projects. It is sometimes hard to decide how to count these events. For instance, the counseling troupe involved 17 separate actor visits, but we only count these as one “event.” In general, we have erred on the side of being conservative in our counting, but if, in future, you would prefer us to count more liberally, we certainly can.

**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.

**IPLACe 2017-2018:**

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

**Total number of projects:**

**Total number of events:**
WFU Students involved as more than audience members*:

Individual faculty involved**

Cumulative total for IPLACe-funded events:***

* 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

 *** Again, this is everyone touched by our events.

VIII. CONCLUSION:

I know 2018 has been rough for a lot of people at Wake Forest, but IPLACe (and I) have overall had a good year. We supported a very robust group of projects, and we helped make them happen successfully, efficiently, and without enormous stress. We managed to secure a couple of helpful grants for upcoming projects, and we have finally found an administrative assistant who not only gets what we do but makes every interaction pleasant and productive.

As we look forward to our last couple of years in this funding cycle, we do so with confidence and excitement. We are in good shape financially; we are in a stable, happy place in the IPLACe executive committee; and we feel positive about what we have planned, while also being open to the other things that will come our way.

Thank you for all the positive energy and support—not only for IPLACe, but for the TAP initiative. As we work toward a more adventurous and creative campus, I hope you know you can rely on us to keep dreaming and planning about how to help that happen.
Appendix A (Archives)