

CAROGA ARTS COLLECTIVE: COMPREHENSIVE REVIEW & PLAN

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1. FOREWORD

This project explores the origins and growth of the Caroga Arts Collective (est. 2016) and Caroga Lake Music Festival (est. 2012). As partial fulfillment for the Doctor of Musical Arts degree at University of Wisconsin-Madison, the research is largely rooted in understanding how community arts organizations manage to grow, thrive and transform local culture, business and life through creative and artistic solutions. Studying at University of Wisconsin-Madison, Cleveland Institute of Music, and various music organizations, has guided my own development of Caroga Lake Music Festival and Caroga Arts Collective as its Artistic and Executive Director. This project provides a review of the decisions that shaped the past and present of the organization, followed by a plan for its future while examining the successes of comparable organizations.

UW-Madison School of Music Article:

https://www.music.wisc.edu/2015/12/02/kyleprice_cello/

I. MISSION

Reigniting the Caroga experience through interdisciplinary and inter-arts collaborations among musicians, artists, scholars, and the community.

II. ABOUT US

Caroga Arts Collective (Caroga Arts) is a 501 c-3 not-for-profit organization based in Caroga Lake, NY. Caroga Arts acts as an umbrella for the Caroga Lake Music Festival, Your Body is Your Strad, Inter-Arts Symposium and other projects.

Caroga Arts seeks to bring together a community of artists to collaborate across fields and genres on interdisciplinary projects. Caroga Arts focuses on revitalizing local culture, business, and life by providing unique experiences through collaborative performances, exhibits, community outreach events and adult/youth education.

Inspired by the serene, beautiful lakes and inviting community, artists are dedicated to presenting innovative art in this relaxed, naturally intimate backdrop of the Adirondacks.

Caroga Arts takes pride in offering a humble and intimate artistic experience to our community, but also presenting diverse and challenging repertoire performed with precision.

While in residence, all artists are encouraged to interact and connect with the residents of our Caroga Lake community and extend our sincere appreciation for their generous contributions to Caroga Arts.

III. VISION STATEMENT

Once a bustling town in the mid 20th century, Caroga Lake was a lively community with prosperous businesses and a key destination in the Adirondacks for its magnificent lakefront amusement park. Visitors from across the U.S. traveled to spend their summers on the lake. Decades later, there was a shift in the community as Sherman's Amusement Park stopped operations and local businesses closed. With an abandoned amusement park on the lakefront, Caroga Lake became a culturally quiet town until 2012 when a group of eight musicians, all housed by the director's grandmother, came to perform concerts in the local Chapel. Six years later, the Caroga Lake Music Festival and Caroga Arts Collective continue to flourish and has become a centerpiece for reigniting the Caroga Lake experience.

Each year requests continued to grow from the local community, musical colleagues and presenters for more performances and a longer season. This demand along with the generous support of the community, who was largely unfamiliar with classical music prior to the organizations existence, supported the development of the music festival into a program featuring eighty artists over five weeks performing throughout the Northeast. Inspired to involve more artistic disciplines and new programs, in 2016, the Caroga Arts Collective (Caroga Arts) was developed.

This past season (2017), our organization was integral to supporting the re-opening of both the Historic Nick Stoner Inn and developing the groundbreaking Sherman's Revival Series held at the former Amusement Park. Additionally, in 2016, following our 501 c-3 status confirmation, a 10.5 acre former estate was donated to the Caroga Arts Collective, helping us prepare for the development of a year-round presence in Caroga Lake. The Caroga Arts Collective engagement with the former estate (previously owned by the famous American family, Schine-Crown),

historic Inn and Amusement Park present exciting possibilities for growth and further integration with town culture and business.

The growth of Caroga Arts has largely been inspired by the continued support and enthusiasm of community members and town officials whom have helped serve as board members, advisory council members and volunteers. In return, the Caroga Arts Collective has performed fundraisers for the local fire department, library and continues to prioritize keeping our events free to the public.

IV. THE BACKGROUND STORY

This is the story of multiple ideas, interests and connections converging into one lifelong project, the *Caroga Arts Collective*.

Childhood Discovery of Artistic and Entrepreneurial Interest

When thinking back to my earliest memories, I was always fascinated by the art of creating *something* from *nothing*. Perhaps unlike others, I wasn't particularly interested in Legos as a young child, but more interested in my cardboard box of odd-shaped blocks. I remember getting the biggest thrill spending my time placing these blocks into certain arrangements and creating my own imaginary cities and cultures. The best thing about the blocks was every day, when I put them back in the cardboard box, the next day I would take them out again and create a completely new city with new characters and new stories. The possibilities were endless.

Outside of the school year and staying home with my blocks- my family spent a majority of our time at my grandparents houses in Caroga Lake, NY, Southern New Jersey and Florida.

In Caroga Lake, we would spend nearly every day swimming in the water or riding the boat. We would take walks to the local Grooms Store for small groceries or VCR's that my sister and I wanted to watch that evening. We might've even picked up the mail for my grandma and on the way back glance our eyes at the activities taking place in the Sherman's Amusement Park – which was also visible from our dock.

Every day was a new day with plentiful possibilities in Caroga Lake. Sometimes, our family would golf at Nick Stoner Golf Course followed by a lunch at Nick Stoner Inn 19th hole, Vrooman's Inn or a trip to the Canada Lake Store.

Although, Caroga was small, it was seemingly rich with activities for the individual and family. It was a gateway (and getaway) to the *Adirondacks*, an area that represented for many the simplicities and unity of nature and being.

As a musical family, (with the exception of my dad who proudly will tell you that he plays the "radio") wherever we traveled, music came with us. Our car had twice as many passengers as people because each instrument was treated like its own person. We were taught the importance of not leaving the instrument in the car in hot or cold weather, and the

need to safely pack and stow our belongings in ways that wouldn't cause any stress or damage to the instruments during the trip. I recall a trip to South Jersey for my Aunt Constance Barrett's wedding of my uncle Marc Weinert, where my mom, sister and I had one last rehearsal in the car prior to our performing at the wedding, all while my dad was still driving us.

My sister and I were in the backseats and as a beginning cellist (age five), I took the cello out of its case in the car (a task in itself) and we began to play *Dorian's Dream*, a work in D Dorian Mode that my Aunt, also a cellist, composed for me to play at my mom's program the Chamber Music Connection during my first year of playing. The piece only asks of the cellist to play the four open strings, while the other players harmoniously move their notes around my resonant (and hopefully in tune) bass line.

In Caroga Lake, we would play chamber music as a family with Connie, Marc, my uncle Geoff, grandmother and also with my grandfather (an Episcopal priest and composer.) My grandparents raised my mom and her siblings on chamber music and bridge. It looked like we were following suit.

Sometimes we would even take our chamber music act on the road. We might perform for the church congregation on Sundays where my grandpa was visiting priest for the week or for friends at their houses. Whether it was singing hymns, playing cello or pumping the old organ at the church, we were always a part of the show.

Although my dad wasn't a musician, he did contribute to opening our ears and interests to many styles of music. We would listen to tapes of Whitney Houston, ACDC, Michael Jackson, Shania Twain, NSYNC and more.

His mom, Jacquie, is a gifted opera singer by hobby and with her amazing voice, she always starred with solos at her church in Cleveland and acted as the lead in musicals at her retirement park in Florida. During our spring break visits to Florida, my mother began an annual family concert held in the driveway at her mobile home. All members of the park were invited to bring their chairs and watch the Price family along with my grandma Jacquie, perform works ranging from *Mozart* to selections from the Broadway musical, *Cats*. The concerts always began with my grandpa Glenn, a WWII veteran, unveiling the American flag and our singing of the national anthem. At the close, my sister and I would have a fiddle duel with my mom on *Bile' Em Cabbage Down*. The concert was followed by a reception on our porch and a chance to greet the other members of the park that were in attendance.

Whether I was aware of it or not, these musical and life experiences in my home of Columbus, Caroga Lake, Florida and Southern New Jersey shaped my artistic and entrepreneurial vision, culminating in a unique project that has developed into the Caroga Lake Music Festival and Caroga Arts Collective.

[Concerts for the Caroga community](#)

My sister Stephanie and I first started inviting friends to come visit Caroga during our teenage years, when we began attending music festivals in the Northeast. Usually, they came for a day visit and sight read chamber music on our back porch with my mom and a few friends listening. We would follow that with some skiing, bag toss and one of my grandmother's amazing cooked dinners.

The connection to inviting these same friends to play concerts in Caroga Lake came a few years later, when Stephanie and I heard light music coming from the local Chapel (located just next to our backyard.) We went over to see close to a hundred people sitting watching a string quartet, primarily playing what would be considered, wedding gig repertoire. This gave me the itch to toss the idea around with my sister Stephanie about inviting our friends to play a concert in Caroga the following summer.

Envisioning an Arts Collective

The following summer, I completed my sophomore year at the Cleveland Institute of Music and with the idea of a Caroga summer concert fresh in my mind, I began thinking of who I may invite. Using a now admittedly, extremely laid back approach, I saved my recruiting efforts for the concert till after my summer programs were finished. I applied to attend the National Summer Cello Institute (NSCI) and Feldenkrais for Musicians (FfM) Workshop in Madison, WI, in efforts to learn more about gathering fluidity with the cello. Without knowing, my aunt Constance Barrett, also applied. I was delighted to find out that we were both admitted to study with Uri Vardi, Hagit Vardi and other incredible cellists such as Ralph

Kirshbaum, Timothy Eddy and Richard Aaron. The environment of summer life in Madison along with the learning environment facilitated by Uri and Hagit Vardi at NSCI, cultivated a personal transformation that balanced the feeling of joy that I had on vacation with the musical productivity and growth that I felt during the school year. Every day, I called my mom with new revelations and experiences that opened my awareness both personally and musically. Being able to share those thoughts with my aunt and new friends pushed me to conceptualize how this type of relaxed, productive learning environment could be produced year-round. While sitting at a late-night Gyro shop with my friend, Ben Fried, we discussed the culture of the program that allowed us to feel free, happy and productive and how conservatory environment could learn from what we were experiencing. Transfixed by the freedom, I conceptualized an idea for an artist collective that collaborated across artistic disciplines and sciences focusing on pedagogy and experiential educational. The artist collective would prioritize creating a cost-free environment where individuals strive to pursue their dream projects through self-exploration and collaborations with other members of the collective. The collective would study pedagogical developments in their perspective fields along with practicing these developments through the instruction of local adults and schoolchildren. The Collective also would prioritize the daily practice of modalities such as Feldenkrais, Yoga, or Body Mapping etc.

Creating an artist collective that supports the dreams of my friends and impacts the community around us, captivated my full attention. I researched locations for the idea, focusing on areas that were for the most part, abandoned. My hope was to allow the creative influx of these artists to help inject creative interest and economic growth in these areas supporting

their revitalization. I researched abandoned mobile home parks in Detroit, Cleveland, Miami and other areas. My aunt also suggested the Hudson Valley area of New York, as it was known to have a “magical” vibe for artist community projects. However, what I didn’t realize for some time, was that my location for this project was right in front of me, and I was already about to enact it.

1st Summer of Chamber Music in Caroga Lake: 2012

Following the National Summer Cello Institute, I invited six friends to come stay with us at Caroga Lake for a week in late August. In addition to providing a free concert for the community at the end of the week, we were planning to share with the artists much of what we cherished growing up on the lake. This entailed a retreat-like feeling of relaxing on the water, exploring local hiking trails and enjoying food and housing provided by my generous grandmother. I contacted the Clerk from the Town of Caroga, Linda Gilbert, a family friend and she forwarded me Jack DeWeese’s information, the treasurer of the Caroga Chapel. I made a cold call to Jack in hopes he would allow my friends and I to play a concert on a Friday in late August at the Chapel. I mentioned that we intended to split donations 50/50 and make the concert free to the community. He was gracious to say yes in response and even offered to give us a key to the Chapel for the week to rehearse and allow us to keep all donations. This was especially helpful for our programming and budget. Our grandmother could be partially reimbursed for groceries and we could have access to a large enough venue to rehearse our program’s final piece, Mendelssohn’s String Octet.

All aspects of the schedule were coming together. My mother and aunt were aware of the plans and offered their suggestions for event preparations. My friends began arranging their plans for travel, and while I was creating some schemes for repertoire and searching for a couple more potential venues, we had encountered one little problem....no one had told my grandma, the owner of the house, of my plans.

My aunt accidentally spilled the news at a family dinner, by decoding our conversation about music and repertoire by saying, "wait, did anyone tell grandma?" My grandma cleverly responded, "did anyone tell grandma what?" I confessed to my plans and explained the thought process. In hindsight, it was a very backwards approach of course. But my grandma, being the amazing person she is, graciously accepted the situation and was excited to host our friends for the week.

A little over a week away from my friends coming to the lake house in Caroga, I made two more cold calls, one to the Saratoga Performing Arts Center (SPAC) and the other to Old Dutch Church in Sleepy Hollow. I researched SPAC and although we had no resume as a group, our friends were all music majors coming from quite well known conservatories and universities. Through my research, I noticed they had a "Pre-Show" before each Philadelphia Orchestra concert. I called the contact related to the Pre-Show planning and explained who I was, the group of friends I had coming to town, and our interest performing Pre-Show at SPAC. Much to my surprise, she said yes without any hesitation.

I gave her the date and she arranged comp tickets for each of our artists that night featuring Yo-Yo Ma and the Philadelphia Orchestra. My second call to Old Dutch Church was also a success and just like that the 1st summer of chamber music in Caroga Lake was officially planned. We had not engaged in any marketing process and since we were just planning a casual gathering with friends, we concluded a hand-drawn poster outside of our house plus spreading the word to my grandmother's friends would suffice! After contemplating names with my friends and family, we decided on the title, "Caroga Lake Chamber Music Festival." My mother added a loon, the bird of the Adirondacks, in the top left, and we posted the flyer outside of our driveway.

My grandma also encouraged us to play a talent show in Pine Lake to let others know of our plans for the following week as "marketing prep." We played a few pieces as a family and received compliments from new friends we met that night and told them of our concert the following week at the Chapel.

Our family was full engaged in helping the project succeed. My mom and aunt collected artist bios and made programs for the concert. My grandma made ample amounts of food including her favorite sticky-bun recipes and my sister helped us organize sheet music and production logistics.

The house was crammed with people to say the least. We had four in one bedroom, including one in a sleeping bag, another on a cot and two in the bed. We had two in another

bedroom, my grandma had her own room and I slept on the rocking chair downstairs next to my roommate from college, Aaron, who slept on the couch. Music was whistling through the house as individuals practiced and rehearsed. My mom persisted to take pictures of every moment feeling that this could be the start of a summer tradition in Caroga, although that was not initially the intention.

For me, it was a summer music fling, my chance to play with my favorite artists, who happened to be my friends, and an opportunity to spend time with them and share our family traditions.

As the first few days of rehearsals passed, we prepared for our trip to SPAC and were excited to be a part of a big event at our first public performance. We played our repertoire and were delightfully received by patrons of SPAC and enthusiastic young listeners from New York State School for the Arts, a program my mom attended when she was in high school. After a successful first night, we prepared for the next evening performance at the Caroga Chapel.

The next day following a light dinner, we walked together towards the Chapel for our concert. Much to our surprise, as we walked left at Chapel Rd. we saw numerous cars on the lawn outside the chapel and other individuals walking our direction cheering us on like an athlete approaching the arena. The Chapel had a man helping direct the parking and it seemed that our hand-drawn concert sign may have worked! In great anticipation for the concert, especially for an audience that eclipsed the amount many of the artists expected, we warmed up at the side entrances of the building until Jack DeWeese gathered the audience's attention for the start of the concert. Excited with the turn out and multitude of new friendly faces, I gave

a short speech of who we were and what we were playing. My speaking to the audience felt natural, perhaps from our driveway concerts at my Grandma Jackie's in Florida or perhaps from attending my mother's concerts when I was younger.

Similar to our driveway concerts in Florida and the concerts at my mom's program in Columbus, I strongly felt that a program of individual movements from a diverse range of repertoire would captivate a new listening audience more effectively than full works. Over time, my goal would be to stretch the boundaries of style and length, but only as the audience became more engaged and familiar with the type of chamber music we play.

Each piece was received with great enthusiasm and the favorites certainly were our Beatles singalong and Mendelssohn Octet finale movement, which concluded the concert with a standing ovation.

Following the concert, many individuals approached us exuberantly proclaiming their gratefulness and excitement for bringing something new and special to the lake. Locals began dubbing us as the next Saratoga Performing Arts Center and there was "no need to go too Saratoga when we have it in our backyard now!" We were thrilled and grateful for the responses. There was a clear feeling that music was needed and appreciated in this community. Social events were nearly non-existent locally and the feeling was that we could bring a synergy to the community that allowed them to interact outside of their family circle with individuals who shared a similar passion and reasoning for being at the lake.

Word of our first concert at the Chapel spread like wildfire throughout the town. For the artists, many of our actions from that week, later became “traditions” for the following years to come and the artists became locally famous, stopped by individuals at grocery stores and businesses. I believe the positive reception was rooted in our high level yet accessible and relaxed style of concert giving. We felt it helped break down the stereotype of classical music and the wall between performer and audience member. And with all of us attending music festivals throughout the country, it was fun to think about how to start our own traditions at legacy at this “Caroga Lake Chamber Music Festival.” On the theme of tradition, to celebrate our first Chapel Concert, later that night we had our first toast with all of the artists followed by a midnight swim in the lake.

Admittedly for the music festival, there was no superior vision or plan at the start, only the focus on making music with friends for the community and enjoying the process along the way. Luckily, that served as a special recipe for success and blueprint for the program’s future development.

The following day we traveled downstate to Sleepy Hollow, just north of Manhattan, to play at the historic Old Dutch Church. My Uncle Marc, had recently invested in recording equipment and utilized the opportunity as a great chance to lend his abilities and record our program. The concert once again was well received and thus concluded the first Caroga Lake Chamber Music Festival. Many musicians whom lived in New York City took the subway home

and the NYC area concert became a traditional way to end our festival each season (also helping reduce cost for the artists' travel.)

Before returning to school at CIM, I had my final meetings with Jack DeWeese to return the Chapel key and plan for the following year.



Photo by: Deborah Price.

2nd Season of Caroga Lake Music Festival

After my junior year at Cleveland Institute of Music, I began working on plans for the 2nd season of chamber music in Caroga Lake. Throughout the winter months as many of my friends were considering various festivals, our chamber music festival rose to the attention of their interest and the interest of mutual friends. Much to my surprise, individuals I did not know, sent me their CV's and resumes through Facebook and email. Although our organization did not

have a website or Facebook page, word was spreading fast about our chamber music festival in Upstate New York.

In efforts to accommodate the increase in interest, I asked my grandmother and family members about expanding the festival to two weeks (in order to disperse artists' attendance in one week periods.) They were supportive of the idea and I invited double the amount of artists for the 2nd season. Naturally, our number of scheduled concerts also doubled, with two at Saratoga Performing Arts Center Pre-Show, two at the Caroga Chapel and one concert at the Old Dutch Church in Sleepy Hollow. We also made a surprise visit to local Nick Stoner Inn and performed for an enthusiastic audience, many of whom, had a larger impact on the festival moving forward.

As our popularity began to spread throughout the area, word also spread about the tall task my grandma was taking on by feeding and housing all of the artists. Neighbors stepped in offering to help with meals, food supply and housing. We had fifteen in total coming this year, a bit of an increase from the previous year. Artists were sleeping all over the house including couches, chairs, air mattresses and more. All was fair game.

We again provided meals and housing to the artists along with a small honorarium (divided from concert donations) to help partially reimburse travel. This formula combined with placing the dates of the festival after other major festivals, supported the possibility of highly accomplished artists attending our festival.

In the second year, our concerts gathered close to 200 people for each Caroga Chapel show (over double from the previous year). Our marketing plan had increased from word of mouth, to a select few posters in various local stores. We focused on developing an online platform, but before doing so, we changed the name from Caroga Lake Chamber Music Festival to more simply, Caroga Lake Music Festival (CLMF). Since we were at the infancy stage of our program, we could exercise flexibility in this fashion. Clarity with the name of the festival allowed us to create a logo, which a mutual friend developed.



logo developed by: Emma Yun-Chieh Hsieh

The concerts at Caroga Chapel and SPAC's Pre-Show were successful, drawing increasing attention and crowds. There were two very memorable moments from that season coming from concerts at the Nick Stoner Inn 19th hole and Old Dutch Church in Sleepy Hollow.

The Nick Stoner Inn show was a spontaneous call to see if we could have food (my grandma was cooking nearly every meal, she was understandably exhausted) and in exchange we would play some "tunes." They were gracious to say yes and we arrived, all 15 of us, with

instruments and played selections from classical to rock to improvisation. Artists began taking requests from the audience, which led to solo performances of each artist (fondly remembered with the 'no warm-up' performance by Suliman Tekalli of Ernst's Last Rose of Summer performance, stunning artists and bar goers.) When deciding how to conclude the show altogether, we took a request for surprisingly enough: Barber Adagio for Strings.....in a bar. Unusual and potentially a mistake in most scenarios, we went for it and the audience's reaction was so empathetic and sincere. For many who hadn't experience classical music before, it created an unforgettable connection between the musician and audience member. Multiple audience members including the well-known Bill Fielding from Canada Lake Store along with former Town Supervisor Jim and Priscilla Selmsler were some of the individuals to touch base with us following the performance (both later became advisory and board members of our organization.)

I constantly experimented with the structure and programming for each festival season. During the second week of the festival, we tried playing only as a large group for the whole concert and also performed a full work, rather than just individual movements. The thought was by keeping one large group throughout, we could minimize set-up time and maximize rehearsal and free-time simultaneously. We played Mendelssohn Op. 80 Quartet (with our own arrangement for string orchestra) and other works such as the Barber Adagio for Strings, Broadway musical selections and movements of Tchaikovsky Souvenir de Florence and Arensky Quartet. Our final concert of the season was once again at Old Dutch Church in Sleepy Hollow, NY. During the first two chords of Barber Adagio for Strings, one of the members in the front

row was visibly shaken and crying following the first two chords of Barber Adagio. It was clear this piece had a certain resonance with him. Coincidentally, sirens began to ring through the open window from the road nearby and the man's tears were accompanied with the sound of Barber's haunting counterpoint and the shrill of summer cicadas. As we completed the last chord, silence was held as tears could be seen throughout the hall. It was a moving moment, and none of the artists were sure the exact reasoning to what had spurred such emotion this time compared to other times we had performed. The silence continued and it became clear that we would continue to the next piece while the silence remained. This was a moment that cemented to me what our group of musicians could offer empathetically. After the concert, the man from the front row approached us and told us the piece had a connection to his memories of 9/11, a sensitive subject anywhere, but especially New York City. We were pleased that we could have a positive impact or bring sense of peace to this man and hopefully others at this special performance. In the efforts to end with a spirited finish, we the festival once again with the energetic and uplifting Mendelssohn Octet last movement, which sent the audience and musicians on their way smiling and abounding with joy.

In efforts to expand for the third Caroga Lake Music Festival, planning began earlier and earlier each season in order to assure a successful adjustment to its growth. I started sending artist invites in the middle of May and invited an increased variety of instrumentalists and singers. I explained the plans to my grandmother on the phone and my hopes to expand the festival to three weeks in order to accommodate more artists. She accepted with the agreement that we would find more housing and meal donors to help. This encouraged me to

reach out to the community and seek assistance through phone calls and audience-goers I had met. The Caroga Chapel also was an immense help gathering volunteers.

Once I had an understanding of the house donors available, we confirmed the attendance for thirty musicians over three weeks. In addition to violinists, violists and cellists, we also brought a clarinetist, pianist and bass player for the first time. These were the first steps to expanding our instrumentation each summer towards including programming for all instrument groups. Additionally, we invited three “guest artists” who were singers ranging in genre and style.

Our shows were held at venues including Caroga Chapel, SPAC Pre-Show, a local bar called Vrooman’s Inn and two new venues: St. John’s Church in Johnstown and the St. John the Divine Cathedral in NYC to conclude the season.



Photo by: Lila Pollack

The 3rd Caroga Lake Music Festival

Our audience numbers continued to increase in our third season, partly due to our increased presence in the press and social media. Previously unconnected community members became friends through their increased volunteer involvement, necessary to supporting the Festival's expansion.

First big feature in The Leader Herald Newspaper:

<http://www.leaderherald.com/life/living/2014/08/lakeside-classics/>

Our programming expanded in genre and style, including premiering compositions for the first time. Following the passing of my aunt, Constance E. Barrett that previous winter, I composed a piece for six cellos, bass, piano, organ and voice in her memory titled, Requiem. A cellist and educator, Connie was extremely passionate and integral to the festivals beginning. I performed the New York premiere at her church in Upstate NY, St. John's Johnstown Church, and her church in NYC, St. John the Divine Cathedral, on her cello involving artists who had connections to her, either studying or collaborating with her in past.

Proposal for Future Use of Sherman's Amusement Park

At the conclusion of the 3rd Caroga Lake Music Festival, my friend and violinist Keir GoGwilt discussed ideas for revamping the former center of town, Sherman's Amusement Park. I came to the realization through our discussions, that my dream location for the arts collective idea conceived two years' prior, was actually right in front of me, it was Caroga.

Sherman's was located in the center of Caroga, which was full of closed businesses, lacking attraction. The local economy was weak, the median age in the town was rising and the population was decreasing at alarming rates. The merging of the music festival and the idea for an artist collective was a perfect union for the future of both projects.

From that point, the Caroga Lake Music Festival went from solely existing as a summer music concert series, to an individual part of a larger whole. The Arts Collective would provide a 501 c-3 umbrella to the music festival and provide a direction for the expansion to other art forms and programs.

Thrilled about the concept, I called Caroga Town Clerk, Linda Gilbert. She connected us with the owners of Sherman's, Ruth and George Abdella. We successfully arranged a meeting with them for the following day. My mother and I went to their home across the lake to introduce our organization and explain my interest and vision for the Town of Caroga and Sherman's Amusement Park.

After a promising meeting, Keir and I developed a proposal for an artist collective and education center at Sherman's titled, "Abdella Center for Collaborative Arts and Education." We sent the proposal to the Abdella's a few weeks later and told them of our plans to visit in September. At the second meeting, they were gracious to show us inside and around the Sherman's lot. Keir practiced his violin in a few spots, testing the acoustics. His playing

astounded George, and at that point, George became convinced of the world-class talent involved with our project, helping legitimize my pitch.

After viewing the property, we took pictures and once again expressed our deep interest. George Abdella seemed optimistic about our group but hesitant to entertain the idea of us fully owning the property. We were still a young organization and later we discovered that he and Ruth had decided to give the property to someone else, but that other entity was aware that he wanted us involved with the property in future.

As winter came, Keir and I hadn't heard from the Abdella's regarding their official decision. January 1st grew closer and I reached out to George to receive an update and found that he had decided to donate the property to the Town of Caroga. I was admittedly a bit disappointed, but he assured me that he and Ruth stressed the importance of having the town allow us to use Sherman's moving forward. He provided me the information of the Town Supervisor and told me to call him in a week to discuss the next steps at Sherman's. I did so and left a voicemail for Town Supervisor Ralph Ottuso. A week later, without response, I left a second voicemail, a bit more concerned this time to whether we'd be shut out from the property altogether. Failing to hear back after the second voicemail, Keir and I wrote a letter to the Town Board for their January meeting, detailing our plans for Sherman's and our desire to cooperate with the interests of the Town and their comprehensive plan to revitalize Sherman's. The letter was read at the Town Board and well received by the community, sparking a small bit

of interest to those present. Following the initial letter, we had still not been contacted by the Town Supervisor and our concern was mounting.

A few months later, before our fourth Caroga Lake Music Festival, I received an email from an individual named Eric Manning. Eric is a local year-round resident, who expressed interest in our project and goals for Sherman's Amusement Park and the Town of Caroga. The connection with Eric led to a larger awareness of our music festival in the Canada Lake and Green Lake areas, where he resided. Eric spread our proposal to other members of the town who weren't present during the January meeting. Our proposal was gaining momentum and with the help of Eric Manning's connections, we developed new relationships with members of the press and potential donors.

Our first breakthrough came with an interview and article written in June 2015 by Kyle Adams of the *Schenectady Gazette*. He fully covered our proposal and introduced our concerts in his article on a full front-page feature. This led to multiple interviews with radio stations including *WAMC Northeast Public Radio*, *WENT Gloversville Radio* and newspapers surrounding the region.

Article covering the initial Sherman's Amusement Park proposal:

<https://dailygazette.com/article/2015/06/13/festival-organizer-offers-plan-caroga-lake-amuseme>

Preparations for 2015 Season

Once again in early May preceding the 4th Caroga Lake Music Festival, I reached out to see which artists were available for the now four-week long summer season. Many friends were completing graduate school and the necessity of developing the details and schedules of the Festival earlier each year was necessity to its livelihood. My partner, Hinano Ishii, a flute performance major at UW-Madison and President of UW Arts Enterprise at the time, began to help our marketing and planning efforts. She introduced me to the procedures of other larger, successful festivals such as Bravo! Vail and the Kennedy Center and helped our organization reach new audiences through enhanced marketing and operational strategies.

4th Caroga Lake Music Festival

The fourth season of Caroga Lake Music Festival featured nearly forty artists over four weeks of concerts. The numbers of donors and volunteers once again increased, supporting our growth. We designated a few local volunteers to various tasks in order to engage the community and free our group to play more concerts. Mary Peck, Martha Price and Trish DeWeese found housing and meal donors for all four weeks, connecting us to new individuals and future donors and in-kind donors.

Our scheduled concerts tripled in 2015 with performances at new venues in Cobleskill, Mayfield, Hawthorne Valley along with a return to favorite venues in Caroga and Johnstown. Our commitment to music education expanded for this season, holding a summer faculty and

residency position at Fulton-Montgomery Community College. Topping off our full schedule, we performed outreach concerts at local nursing home and retirement communities.

The first week featured concerts at SUNY-FMCC, the recently opened Nick Stoner Inn, the Canada Lake Store and a Caroga Town Hall meeting. The town hall meeting was specifically scheduled for the public presentation of my Sherman's Amusement Park proposal. The meeting attracted individuals from across the town, some of whom had been to our concerts, many of whom had not. I took the opportunity to intersperse my speaking with presentations of classical, pop, rock and jazz music in between. The Town Hall presentation became a defining moment for our Festival and led us to meeting many future board members and substantial donors.

Interview with PBS Northeast Public Radio:

<http://wamc.org/post/musician-hopes-transform-former-amusement-park>

At the end of the first week, we were planning to perform a unique dockside concert at the nearby Caroga Lake Marina. Unfortunately, only a week before the scheduled concert, one of the owners of the Marina, Karl, had a heart attack. We were so devastated to hear the news and then relieved to learn he had survived and was recovering. Understandably, the concert was not a possibility for that weekend and our Saturday date became open. We spoke with a few individuals including Jay and Eric Manning and they approached Bret Fielding of the Canada Lake Store to see if the store would have interest in hosting the concert. Bret called and I went with future board member, Marc Gross, to visit the property. We first visited a large boat storage that was converted into a ballroom in the summer when boats were in the water. The

space was stunning but Bret felt he had a better idea. He brought us to a wooden, pontoon plank sitting on the water behind the store. He pointed at the pontoon boat with wood flooring sticking out of its base and mentioned the possibility of us playing there. It seemed unlikely to have a concert on a less than reliable barge, but he promised they would clean it up. After a short discussion, we decided to give it a try! A few days later we arrived back and as he promised, there was a complete transformation. The wooden boat had been repaired, new carpet was placed on the open platform and flowers spread around the edges. There was a line in the water for boats to pull in, a raked beach for those bringing chairs and a multitude of neighbors sitting on docks to watch the show. The concert's unique setting and success led to an article authored by an audience member that was featured the following summer in the popular area magazine, *Adirondack Life*.

During the festival I continued to have meetings with members of the Town Board and community leaders regarding the Sherman's Property. The necessity of establishing a non-for-profit 501 c-3 status was of the utmost importance as interest was rising with donors looking to make large tax-deductible donations. I began the paperwork with lawyer Marc Gross and began to approach individuals that may have interest serving on our board.

Each day brought more delights, challenges and surprises. We were attracting and successfully managing to facilitate beyond capacity crowds to performances in houses, boat shops, garages, concert halls, churches and bars. Observing the rise in popularity, individuals began to approach with ideas of other potential properties for our group, if Sherman's did not

work out. One meeting in particular spurred a new possibility and vision for our future in Caroga.

Jim Selmsler, former Town Supervisor of Caroga, asked me to join him for a meeting with a man named Bruce Veghte. Bruce's brother Richard, I had already met from a concert at Caroga Chapel. Richard was a music enthusiast who had met many musical greats such as Copland, Hindemith and Bernstein. Bruce meanwhile, was a successful businessman from Florida where he served as CFO of Clearwater Marine Aquarium. During our meeting, Bruce mentioned a property that was under his ownership but previously owned by his friends, the Schine-Crown family. He explained the historical connection of the property to the Schine-Crown family and his process of obtaining the land through auction, after the Schine family abandoned the Estate. Today, the estate is quite decrepit, but it once boasted a movie theater, tennis court, pool, horse barn, main house and Japanese garden. Stories told by locals include seeing iconic legends arriving in limousines to the property including musicians Elvis Presley and Irving Berlin.

Bruce discussed his ideas for the Estate and raved about our proposal. He mentioned that pending our organization receiving our IRS 501©(3) tax-deductible status, he and Richard would consider donating the Estate to us. Ecstatic, we scheduled another meeting with the Bruce, Richard and Jim at the Estate the following week. Upon arriving to the Estate, I was amazed by the beauty of the grounds and the properties potential. The Estate was only a 15-minute walk from my grandmother's house and a 5-minute walk from Sherman's Amusement

Park. It was a perfect complement to Sherman's Amusement Park, and became the focus for the Artist Residency component of our proposal. This alleviated environmental concerns of artists living next to the water and allowed Sherman's to stay more open for larger performances, events and conferences.

Decision to become a non-for-profit

A few months after the 4th Caroga Lake Music Festival concluded, Marc Gross and my mother Deborah, helped guide me through the paperwork and steps necessary for obtaining our status with the IRS. I had received confirmation from perspective Board members and all that was needed was a name for the organization. After a few weeks of tossing names around, I decided on the Caroga Arts Collective (Caroga Arts for short.) The Caroga Arts Collective acted as an umbrella to the Caroga Lake Music Festival and future programs that may develop including the proposed project at Sherman's. Searching for a mission, I initially wrote that Caroga Arts will exist as an "inter-arts collective working together to transform art through the community and community through the arts." Later the mission was changed to, "Reigniting the Caroga experience through interdisciplinary and inter-arts collaborations among musicians, artists, scholars, and their communities."

After completing the first steps of paperwork, I traveled from Madison, Wisconsin to Caroga for another Town Hall presentation. At the meeting, I provided updates to the Town on our organizations developments and how Sherman's fits into our new situation. The town members were receptive to the idea but delayed any concrete talk of permissible activities at the Park.

The winter came and left, and our paperwork was complete thanks to the hard work of Marc Gross, Bruce Veghte and Patricia Lowry. Per the IRS timeline, we were bound to wait a number of months to hear the results from the government and in the meantime we began scheduling Board and Advisory Council meetings.

At our first Board and Advisory meetings, the discussion was focused on establishing a bank account and fundraising for the 2016 summer season. We chose a local bank and deposited our 2016 start-up money (held over from the previous two seasons) to jumpstart the process. The board members discussed avenues to raise additional funds and develop contacts for our organizational growth. A member of our board, Patricia Lowry, suggested the idea of hosting the first Caroga Arts Collective Gala at her house. She and her husband underwrote the event and each board member invited their friends. Planning continued and in total, almost 100 people RSVP'd for the event.

Caroga Arts Receives a Home

A few weeks after our first Caroga Arts Collective meeting, Bruce Veghte called to inform us that he and Richard decided to officially donate the former Schine Estate to our organization. Before transferring the property, Bruce and Richard invested to cut down the dead trees and demolish the main house (for chemical and structural reasons) in order to give us a clean slate.

We planned an event to formally announce the donation and recognize their kind gift. Rick Ruby, future Chair of the Board, coordinated an extraordinary volunteer effort to help clean the property in preparation for the formal introduction, with only a week's notice. Around 150 people attended the announcement. Many were curious about our organization and others were eager to see the property otherwise known as the "MyHil Estate" for the first time. Barbara Lee developed a press release for the announcement, leading to a nice article in the local newspaper. Caroga Lake Music Festival artists performed on the old tennis court for everyone's enjoyment and next to the music was a table with refreshments, merchandise and information about our organizational history and goals. After the last musical selection, we began to make our welcome speeches. Just following the introduction of Bruce and his brother, a vicious rainstorm dropped and high winds blew in. Buckets of water, hail and furious lightning bombarded us. People in attendance scrambled for cover running to the Carriage House and bundling under the tennis court tent or jumping into their cars. It was a bit of a disappointment timing wise for such an important event, but when the storm stopped, we continued with our introduction of the Veghte brothers and speeches were given by them and fellow board members.

Leader Herald Newspaper article on Property Donation:

<http://www.leaderherald.com/news/local-news/2016/07/brothers-donate-land-to-caroga-arts/>

5th Caroga Lake Music Festival

The Schine Estate announcement event was followed by the 1st Caroga Arts Collective Gala, hosted by Patricia Lowry and Jim Hopkins residents of West Canada Lake. The music was

world class, the cocktails, open bar and food were second to none and our benefactors had gone above all expectations to make this event one of the most memorable events in the history of our organization and frankly in the history of the Caroga area. It elevated our donation numbers overnight by five times the amount of what we had raised the whole previous season. The group effort and generosity of Pat Lowry and Jim Hopkins allowed us to take a giant leap overnight towards our goals.

After the Caroga Arts Collective Gala concluded, we continued with a four week-long festival that featured over fifty performing artists. Keeping with our trend of adding a larger concert schedule, we performed concerts Thursday to Sunday of each week and held two educational camps at SUNY-FMCC and the newly opened Paul Nigra Creative Arts Center in Mayfield, NY. The festival remained at four weeks that summer due to my sister and Caroga Lake Music Festival violist Stephanie Price, marrying fellow artist, David Wong in Johnstown, NY, just after the festivals conclusion.

Documentary on Caroga Lake Music Festival by Evan Daniels:
<https://www.youtube.com/watch?v=l9uzL6aifHg>

Revised Sherman's Proposal and Off-Season Plans

Entering the offseason, we continued board meetings on a monthly basis. My focus turned towards developing a revised proposal for Sherman's under the criteria developed by a newly appointed Sherman's Committee, chaired by community leader, Kent Kirch. The

Committee was comprised of well-known individuals from the region to review and nominate a proposal to the Town Board.

Eager to develop momentum at Sherman's, I developed a separate proposal for a concert series at Sherman's for 2017, known as the "Sherman's Revival Series". The Series focused on presenting a wide variety of genres and artists to help the revival of Sherman's Amusement Park through free concerts for the community. We covered the town as an additional insured for the event along with agreeing to provide portable restrooms. I met with most town board members including then Town Supervisor Beth Morris, who seemed in favor of the event. The series was eventually approved after multiple revisions spanning several months. This marked the first concerts held at Sherman's in nearly a decade. After being granted permission to run the Revival Series, I was invited to give a live, public presentation of the Sherman's Park for Arts and Collaborative Education (SPACE) proposal. Following the presentation, the proposal was unanimously selected and recommended to the Town Board for future use of Sherman's by the Sherman's Committee.

Sherman's Revival Series article:

<http://www.leaderherald.com/news/local-news/2016/12/shermans-amusement-park-to-host-revival-concert-series/>

In addition to preparing for the Sherman's Revival Series, we decided to increase the Caroga Lake Music Festival to five weeks and add the National Summer Cello Institute, Feldenkrais for Performers Workshop and MyHil Film Festival. The number of artists for the

music festival climbed from 53 to 81 musicians. The other programs figured to have close to thirty people each in attendance as well. To accommodate the larger numbers, our Advisor, Bill Fielding, reached out to Becky and Charlie Ward, friends and managers of a restaurant in Gloversville to see if they would have interest in re-opening the Nick Stoner Inn, which could help house our new programs. They agreed and we developed a partnership to help allow us to use the middle levels for rehearsals and concerts along with the top floor for lodging. To support the rapid growth, we established a staff that included my partner, Hinano Ishii as Operations Director and my mother, Deborah Price as Assistant to the Executive Director, to sufficiently distribute administrative efforts.

International Tour

In May, our organization shifted focus to finish preparations for our first ever international tour. Caroga Arts supporters, Catherine Bouvier and Dave Graves, invited us to their town in Switzerland for a two-week long residency. The residency included a collaboration with Nyon Conservatory of Music and performances in Begnins, Nyon, Geneva and Lausanne. Staff members Hinano and Deborah, were huge helps in planning this tour with the guidance of Catherine Graves, Marie-Helene Piotet (Director, Nyon Conservatory of Music) and Antoine Nicholas, mayor of Begnins, Switzerland. Adding another dimension to the trip, we collaborated as faculty and mentors to my mother's youth chamber music program, Chamber Music Connection, who all joined us for the second week of the festival.

Planning an international trip was challenging, and I learned executing the details smoothly, was even harder. The trip was full of surprises and learning experiences, but the artistic and cultural experience was unforgettable and inspiring. We performed for sold-out audiences and brought our slice of Caroga to Lac Lemans. The trip helped bring awareness of our efforts in Caroga and connect us with individuals from across the world. Some of these individuals included world-renowned maestro Luc Baghdassarian and violinist, Florence von Burg, who traveled a month later to the United States for their debut in July 2017 at the Caroga Lake Music Festival.

Interview from Nyon Regional Television:

https://www.youtube.com/watch?v=uOao3rmx_ds

1st InterArts Symposium

After returning from Switzerland in June, we had one scheduled free day before arrivals began for the 1st InterArts Symposium. We had ten artists and five guest lecturers to present, collaborate and perform over the course of five days. Insightful topics were discussed ranging from math, environmental science, to Pilates and Chinese medicine. We performed at a local school, Wheelerville Union Free School, along with final presentations at Pleasant Lake Inn and the newly renovated Nick Stoner Inn. These performances were untraditional and a change for our audience, which had become accustomed to our chamber music concerts. These concerts explored interactive possibilities with the audience members and performers. We colorfully intermixed audience engagement through dance, visual art, poetry and music. The result was positive and the audience was receptive to the artist's experimental programming.

Caroga Lake Music Festival continued in July and August but before that began, musicians from the festival continued to collaborate across the country together. The newly developed KASA Quartet, comprised of CLMF Artists Aaron Schwartz, Stephanie Price-Wong, Andy Liang and I, spent our summer participating at programs including the new Dorset Chamber Music Residency run by Alix Raspe, a CLMF Artist and future Director of Development for Caroga Arts. Attending Dorset was an enjoyable and inspiring experience. It was wonderful to see “homemade” music festivals with similar formats to Caroga being developed by friends across the country. I learned so much from the experience and felt that the residency helped me prepare for a larger-than-ever 6th Caroga Lake Music Festival.

InterArts Symposium description:

<http://carogaarts.org/interarts/>

6th Caroga Lake Music Festival

Returning to old trends, the 6th season of the Caroga Lake Music Festival grew to five weeks and featured over eighty artists. The list of concert venues included well-known series' in New York (Proctor's Theater) and in Maine (LL Bean Summer Concert Series). We presented new concert series including the Town approved Sherman's Revival Series, Encore! Jazz Sessions and Open House Orchestra, featuring local musicians performing with Caroga artists. Patricia Lowry and Jim Hopkins once again hosted a Gala at their home during the first week of the festival. The second gala exceeded numbers in attendance and donations from the 1st gala and once again helped us jumpstart our funds into a remarkable summer season.

2017 guest artists included David Cook (music director, Taylor Swift), Geoff Saunders (O'Connor Band), J-Music Ensemble, Chris Jamison (NBC's the Voice) and Madison, WI based singer/songwriter Lo Marie. The resident classical artists featured professional, touring musicians from across the world from fifteen countries. Following our first programming experiments with un-conducted concerts in 2016 with the Copland Clarinet Concerto, Vivaldi Four Seasons and Piazzolla Four Seasons, we featured a different concerto soloist each week in 2017. This included performances of great works such as Haydn Trumpet Concerto, Britten Les Illuminations and my original compositions for voice and orchestra.

Articles featuring 2017 Artist Lineup:

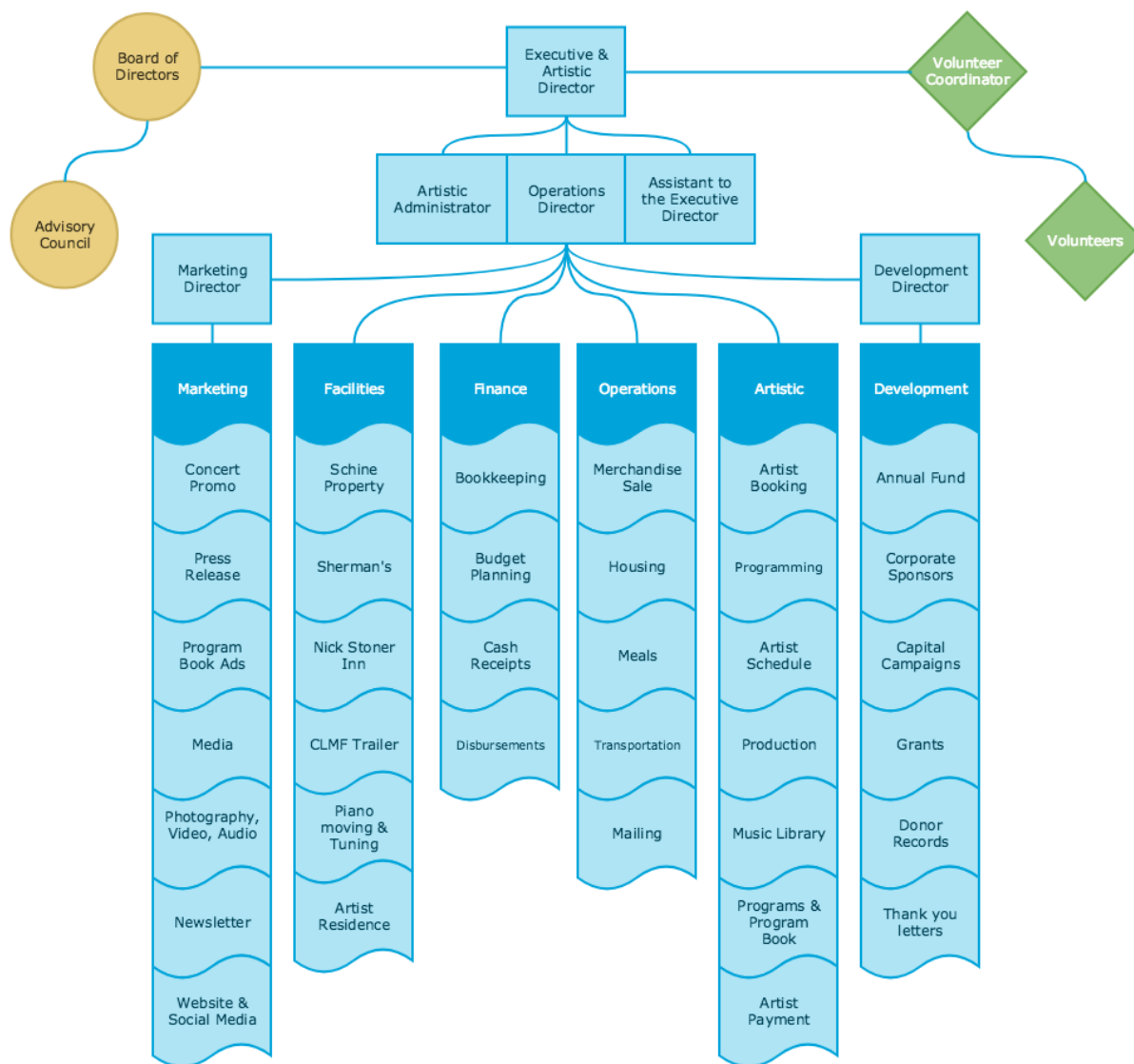
<https://dailygazette.com/article/2017/07/13/caroga-lake-music-festival>

<http://wamc.org/post/caroga-lake-music-festival-returns-sixth-season>

Restructuring the Organization

Following the 6th season in Caroga Lake, I returned to school for my final year at UW-Madison. The year-round preparation for Caroga projects was mounting and we began restructuring the branding of the organization in early September along with developing a handbook and organizational chart. I met with our strategic planning committee: Bruce Veghte, Jim Selmsler, Rick Ruby, Bill Fielding and Steve Smith, to discuss the future of Caroga Arts Collective. Following the meeting, we developed a five-year vision statement. Additional changes for the 2018 season included expanding the amount of staff members, interns and artists. Hinano Ishii, our Director of Operations, helped us develop a master spreadsheet with all donor contact information, budget items and program timelines for the season ahead. Our

newsletter, website and funding also received upgrades thanks to our staff including new members, Director of Development, Alix Raspe and Director of Marketing, Kathy Esposito.



Preparations for 2018

The Caroga Arts summer season announcement is scheduled for April 15, 2018 and plans for the first Fall Residency are underway. Joining the Caroga Lake Music Festival and InterArts Symposium programs are new programs; MyHil Film Showcase, National Summer Cello Institute and Feldenkrais for Performers Workshop directed by Uri and Hagit Vardi. Following our summer performances in Caroga, the Caroga Arts Collective will be performing as guest artists in Lake Luzerne, Woodstock, Dorset and Chicago through fall 2018.

<http://carogaarts.org/events>



photo by: Gene Centi

2012-2017 by the numbers:

Year	2012	2013	2014	2015	2016	2017	2018 projection
Artists	8	15	31	38	53	85	120
Duration	1 week	2 weeks	3 weeks	4 weeks	4 weeks	8 weeks	10 weeks
Performances	3	6	9	16	21	42	50

V. CAROGA ARTS FIVE YEAR PLAN

2017 in review:

1. 6th Annual Caroga Lake Music Festival
 - 5 week summer residency
 - 30 concerts
 - 85 musicians
 - 2nd Annual Gala
 - New Sherman's Revival Series
 - New Encore! Jazz Series
 - 2 week tour & residency in Switzerland
2. Inter-Arts Symposium
 - 1 week
 - 10 artists
 - 3 multidisciplinary performances
3. Leasing of Nick Stoner Inn for Music Festival and Inter-Arts Symposium
4. Beginning of grounds renovation at MyHil Estate
5. Sherman's Park for Arts and Collaborative Education (SPACE) Proposal Recommended
 - Caroga Arts Collective's Proposal chosen unanimously by Sherman's Committee
 - http://www.carogalakeny.com/index_htm_files/Shermans2017.pdf

*Year based on fiscal year (Jan – Sept 2018) (Oct 2018 – Sept 2019 etc.)**

Year 1 (2018):

Programs & Events:

- 7th annual Caroga Lake Music Festival (July 16-August 19, 2018)
 - Education outreach at Wheelerville School, Fulton Montgomery Community College Summer Camp, Paul Nigra Center for the Arts, Fulton and Schoharie Counties.
 - *WAMC Northeast Public Radio Coverage*
- 2nd annual Inter-Arts Symposium (July 9-14, 2018)
- *NEW: National Summer Cello Institute & Feldenkrais for Performers Workshop (June 2-17, 2018)*
- *NEW: MyHil Film Showcase*
- *Caroga Arts' Management*
- *Taste of Caroga*
- *Caroga Arts Podcast (thru Authentic City Records)*

Sherman's Developments:

- Grounds renovations
- Pavilion
- Carousel

MyHil Estate Development:

- Grounds renovations

Year 2 (2018-2019):**New Programs & Events:**

- 2 week Fall, Winter and Spring Residencies
 - Resident artists will focus on developing their artistry while conducting after-school and community classes at the MyHil Estate and locations in the Mohawk Valley, Adirondack Region. In addition, resident artists will showcase their work to the community.
- Caroga Lake Music Festival
 - Symphony Week
 - Switzerland Tour
- Sherman's Park for Arts and Collaborative Education (SPACE)
- Sherman's Farmers Market
- CAP Program
- Instrument Inventors Conference
- Caroga Arts Alumni Database

Sherman's Developments:

- Pavilion

- Carousel
- Ferris Wheel

MyHil Estate Development:

- Carriage House
- Outdoor performance space
- MyHil and SPACE rental

Year 3 (2019-2020):

New Programs & Events:

- 3 week Fall, Winter and Spring Residencies
- 1 week Florida residency
- Caroga Lake Music Festival
 - Opera Week
 - Brew Tour
 - England Tour
- Caroga Arts Youth Collective
- Healing Arts Institute (in partnership with NLH)
- Music Composition Seminar

Sherman's Developments:

- Main building

MyHil Estate Development:

- Artist Cabins
- Music Library

Year 4 (2020-2021):

New Programs & Events:

- 3 week Fall, Winter and Spring Residencies
 - Healing Arts Initiative - partnership between resident arts therapists and Nathan Littauer Hospital.
- Caroga Lake Music Festival
- Asia Tour
- Caroga Young Artists Program
- Arts and Athletics Symposium
- World Music Weekend

Sherman's Developments:

- Main Building

MyHil Estate Development:

- Artist Cabins
- Recording Studio
- Café

Year 5 (2021-2022):

New Programs & Events:

- 4 week Fall, Winter and Spring Residencies
- Your Body is Your Strad
- Collaboration with Feldenkrais Institute of NY
- Caroga Arts Collective Alumni and Guest Artist Programs
- Dream Center - program making arts education accessible to underprivileged youth in Fulton County.
- Caroga Arts Pedagogy Certificate Program

Sherman's Developments:

- Boardwalk
- Main Building

MyHil Estate Development:

- Main Building
- Indoor Concert Hall and Classrooms

VI. PROGRAM DESCRIPTIONS

Existing Programs/Partnerships:

- **Caroga Lake Music Festival (est. 2012)** – <http://carogaarts.org/clmf/>

Sherman's Revival Series

Jazz Encore! Sessions
 Concerts for the Youth
 Symphony Week
 Opera Week
 Caroga Arts Collective Ensemble– National and International Tours

- **Authentic City Records (ACR) (est. 2013)**

Founded by Marc Weinert and Kyle Price, ACR focuses on recapturing the authenticity and popularity of live recordings through independent projects and recording Caroga Arts programs while directing the Caroga Arts Podcast.

- **National Summer Cello Institute and Feldenkrais for Performers Workshop (moving to Caroga in 2018) - <http://www.yourbodyisyourstrad.com/>**
- **InterArts Symposium (est. 2017) - <http://carogaarts.org/interarts/>**

Future Programs/Partnerships:

January-October 2018:

- **MyHil Film Showcase-**

Showcasing a variety of films accompanied by a public Q&A with a featured actor/director.

- **Caroga Talks Podcast–**

Podcast features activities at Caroga Arts Collective by providing monthly broadcast throughout the year and weekly broadcast during the summer season.

- **Taste of Caroga–**

Inspired from Madison, WI Food Day, this event would run at Sherman's, and feature music and food including \$5 and under "samplers" from various local restaurants that have stands. Promotes local business and attraction to the area.

- **Caroga Arts Collective Seasonal Residencies (est. fall 2018) –**

Starting this year with the help of a Saratoga Arts Council grant and private funding, we hope to further our presence in the town by developing an inaugural two-week Fall, Winter and Spring Residency Program.

Historically, The Town of Caroga's year-round population drops in half due to summer residents leaving for their winter homes. Those who live year-round, including my grandmother, experience a lack in activity around the town, creating a lull for business and culture. Our Caroga Arts Collective Residency Program will bring an influx of visitors to Caroga during year-round helping improve culture and business for the Caroga area beyond the summer months. We plan to utilize our collective artistry as a transformative tool for community connection and growth. In return we strive to better understand our role as community members and artists focused on civil purpose and integration.

Who participates in the residencies?

Professional artists from around the world; including but not limited to:

- 8 musicians
 - 2 culinary artists
 - 2 writer/poets
 - 1 visual artist/sculpture artist
 - 1 photographer
 - 1 filmmaker
 - 1 actor
 - 1 dancer
 - 1 carpenter/woodworker
 - 1 structural/mechanic engineer
 - 1 graphic designer
 - 1 computer programmer
 - 1 architect
 - 1 massage therapist
 - 1 magician
 - 1 philosopher
 - 1 mathematician
 - 1 yoga instructor
 - 1 athletic rehabilitation specialist
 - 1 Feldenkrais practitioner
 - 1 psychologist
 - 1 fashion/interior designer
 - 1 alternative medicine specialist
 - 1 agriculture scientist
 - 1 aquatic science/environmental scientist
 - 1 historian/librarian
 - 1 astrologist/astronomer.
- 36 in total.

Review of Caroga Arts Collective Residency Goals:

- Exploration of independent projects.
- Exploration of collaborative projects with other members of the Collective.
- Pedagogic and somatic modality training.
- Facilitating growth and long-term integrity of Caroga Arts Collective identity.
- Assist with creative plans for Caroga Arts campus relating to artistic, administrative and facility development.
- Engage with the community through education outreach.
- Develop unique and creative solutions to town issues and developments.
- Create a self-governing and self-sustaining residency program.

- **Caroga Artists Management–**

Act as the manager for Caroga Arts concerts, tours abroad and visiting residencies.

2018-2019

- **Caroga Arts Pod Program (CAP)–**

Online resource for schools/organizations to participate in selecting a “custom collection” of Caroga Artists’ to visit their school/organization.

-The CAP program also prioritizes regular visits to local elementary schools in addition to accepting requests for visits from outside the Fulton County region.

- **Instrument Inventors Showcase Conference–**

A 2-day conference geared toward providing a platform for instrument inventors to display and feature their creation to audiences and other inventors.

- **Property Rentals for Special Events –**

The Caroga Arts Collective and their property becomes open for rentals and provides special discount packages for weddings, conferences and special events.

2019-2020

- **Caroga Arts Youth Collective –**

Developed as an after school program for those aged 19 and under, the Youth Collective models the original Caroga Arts Collective. The Youth Collective is mentored by members of the Caroga Arts Collective artists-in-residence.

- **Healing Arts Institute (partnership between Caroga Arts and Nathan Littauer Hospital)**

Partnership developed between Caroga Arts Collective members and Nathan Littauer Hospital to bring members of the Caroga Arts Collective to perform and interact with staff and patients.

Caroga Artists' would also engage with experiments and developments in the scientific fields while inviting members of NLH to present at Caroga.

- **Music Composition Seminar –**

This seminar focuses on bringing composers for a week long project to compose new music while in residence and have the composition performed at the end of the week by musicians in residence from the Collective.

2020-2021

- **World Music Weekend –**

A program at the SPACE designed as a world fair for music, this features a 3-day conference and display of multiple musicians from different countries sharing their music and collaborating with others.

- **Arts and Athletics Symposium (after school summer program) –**

This program is specific to helping middle school to college aged students pursuing careers or interests in the arts and athletics to gain a balanced training and world-class experience in both fields.

- **Caroga Young Artists Program –**

Caroga Young Artists Program features students from nearby counties participating in a self-conducted group with a coach that meets twice a week during residency for chamber music, lesson, and chamber orchestra rehearsal.

2021-2022

- **Caroga Arts Pedagogy Certificate Program–**

This program supports individuals interested in committing and participating in each Caroga Arts Collective residency over a two-year period, helping develop the pedagogy for teachers through the interactions with fellow artists and local schoolchildren.

- **Caroga Arts' Dream Center–**

The Dream Center is based in downtown Gloversville or Johnstown and focuses on reaching out to high school aged students by providing advice and tools to pursue the dreams of their choice. This could also include a collaboration with One Church Street in Johnstown.

- **Caroga Arts Guest Artist Programs–**

During open and available weeks, members and alumni of the program can propose a program to develop and direct, hosted by the Caroga Arts Collective.

VII. CAROGA ARTS CAMPUS OUTLINE

- **Campus Area 1: The Hil** – Artist Residencies
- **Campus Area 2: The SPACE** – Education Area and Large Performance venue

Caroga Arts Collective



Rendering by: Julia Gallagher

Logistics of connecting the two properties:

Parking –

Parking will be primarily at Sherman's with smaller shuttle to Schine property for events at the Schine Property. The Schine Property will be able to hold 50 cars on property at the max in addition to space for service vehicles.

Town of Caroga Shuttle Service –

Shuttle service for Caroga Arts events will make four to five stops at local restaurants and destinations before and after events on Thursday, Friday, Saturday and Sundays.

CAMPUS AREA 1

The Hil – MyHil Artist Residencies



Rendering by: Martina Muller, Julian Muller and David Wong

Property Use:

Year-round campus hosting performances, exhibits, films, and conferences. Features an administrative office, meeting room, music library, small historical exhibit, classroom, small cafe, culinary garden, zen garden along with artist cabins and small to medium size performance venues.

The “Hil” has four main areas:

1. **Carriage House/Japanese Garden:** meeting and rehearsal space, administrative office, dance floor, residence, art gallery, video projector



2. **Tennis Court/General Grounds:** Recreational space, outdoor concert venue, poetry –in-the-round venue, walking trails, meditation ponds.
3. **Artist Residencies:** 10-15 tiny homes, practice and rehearsal rooms.
4. **Main Building:** Multi-purpose space, classrooms, performance and rehearsal space, laundry, large kitchen and lounge area, small café, Caroga Arts library.

MyHill Estate



KEY

- 1. Welcome Booth
- 2. Carriage House - Performance / Administrative
- 3. Cafe / Admin Housing
- 4. Japanese Garden / Vegetable Garden
- 5. Performance / Viewing Deck
- 6. Raised Performance Deck
- 7. Central Gathering
- 8. Recreation / Performance Tent - Existing Tennis
- 9. Integrated Sustainable Components
- 10. Tiny House Clusters and Pathway
- 11. Main Building
- 12. Reserve Ponds
- 13. Parking Options



Rendering by: Julia Gallagher

CAMPUS AREA 2

The SPACE- Sherman's Park for Arts and Collaborative Education

Proposal from recent January 22, 2018 submission to Town Board of Caroga*

Sherman's Park for Arts and Collaborative Education
(SPACE)



Rendering by: Julia Gallagher

What are the plans for Caroga Arts' use of Sherman's?

- As a community park for arts and collaborative education, Sherman's will be used to host unique performances, classes, events and community space.
- Caroga Arts events at Sherman's include Caroga Lake Music Festival, MyHil Film Series, Farmer's Market, InterArts Symposium, Your Body Is Your Strad, and Caroga Arts classes.
- Caroga Arts plans to initiate a year-round residency program with resident artists from various artistic backgrounds.
- Additionally, Caroga Arts will administer inquiries and offer rental space for other organizations and individuals to host events, conferences and educational programs.
- In contrast to for-profit companies, Caroga Arts is eligible to apply for grants as a 501 c-3 non-profit organization to further develop the grounds and programs at Sherman's.
- Through the support of Caroga Arts' local board members, advisors, staff and volunteers, Caroga Arts will maintain the upkeep of Sherman's throughout the year.

How the Park will be used:

Functioning as an interactive, creative arts and education park open to the public, Sherman's will transform the following aspects of the property in the long-term:

Bumper Car Pavilion: Designed to become a lakeside, amphitheater style performance venue.



A **Carousel** featuring an art gallery on the inside walls along with eventual operational use of the carousel.



Informational Booth used for general information regarding the town, the Adirondacks, the Caroga Arts Collective, ticketed events, donation box, parking attendant seat and/or storage.



Main Building as a space for indoor performances, conferences, town functions and bar/café.



Can we trust Caroga Arts to follow through with their plans at the SPACE?

- Since January of 2015, Caroga Arts has been proposing the use of the Sherman's property.
- The most recent proposal was unanimously supported and recommended by the Sherman's Committee to the Town Board in June of 2017.
- In the 2017 season, Caroga Arts presented the inaugural **Sherman's Revival Series** consisting of **four performances, free and open to the public.**



Photos by: Ken Kubota

- Sherman's Revival Series was approved by the Town Board and the Caroga Arts Collective team of volunteers, board members, advisory council members and artists prepared Sherman's for these events by supplying portable restrooms, building a stage, and improving the grounds.
- In addition, Caroga Arts provided property insurance for the events and paid the Town of Caroga for usage of the grounds.
- Internationally acclaimed artists performed at the 2017 Sherman's Revival Series including Chris Jamison (from NBC's *The Voice*), Mike Block (from Yo-Yo Ma's Silk Road Ensemble), Geoff Saunders (from Grammy-Award winning O'Connor Band), Lo Marie, J-Music Ensemble and Caroga Lake Music Festival Artists.
- Caroga Arts successfully brought crowds of **over 400 people** of all ages from across the Northeast region to each Sherman's Revival Series concert.
- Caroga Arts has been developing a strong following and continues to grow its regional and international recognition through media coverage and social platforms.
- Through the generous contributions of supporters, Caroga Arts has been able to present performances and events free and open to the public.

How does/will Caroga Arts' presence at Sherman's help revitalize the community?

- Caroga Arts seeks to work together with the Town towards a mutual long-term goal to benefit the community.

- The family-friendly programming brings interest to Sherman's for audiences of all ages.
- Local restaurants, including The Boathouse, experienced an increase in business each night of the Sherman's Revival Series.
- Caroga Arts was an integral part to the re-opening of Nick Stoner Inn and 19th Hole, which continues to thrive.
- The increase in local businesses led to a feature of Caroga Lake Music Festival by WKTV-NEWS Channel 2.
- Caroga Arts hopes to create a refreshed identity for Sherman's: spur activity, interest and property value through exhibiting a space that is open, safe, accessible and attractive to members of the community through increased presence and care by Caroga Arts and town volunteers.
- This will create an opportunity to address and find clarity on matters related to septic, environmental concerns and building codes at the Sherman's property.



Photos by Kyle Price and Ken Kubota

What could a Terms of Use Agreement with Caroga Arts Collective look like?

In partnership with the Town of Caroga, Caroga Arts would like to propose a Terms of Use Agreement for the lease of Sherman's property to include the following:

- The Town agrees to lease Sherman's property to Caroga Arts over 15 years (2018 – 2033).
- By the end of the 15 year-lease, Caroga Arts will have paid the Town a total of \$80,000.
- Payment will be due at the beginning of each yearly lease cycle: \$2,000 in Year 1, \$3,000 in Year 2, \$4,000 in Year 3, \$5,000 in Year 4 followed by 3% yearly increase.
- Caroga Arts will have final decision-making authority over artistic programming and events at Sherman's during its lease. The Town will not be responsible for any event planning and will receive priority to use Sherman's for Town Hall or town related events with written request to Caroga Arts at least 4 months prior to the event.
- Caroga Arts will be given first option to renew the lease or purchase the property after the 15-year lease is complete.

- Caroga Arts has the option to review, renew, adjust or opt-out of the lease agreement at the end of each yearly lease cycle.



Photos by Ron Rosenberg

VIII. COMPARABLE EXAMPLES



GLEN ECHO PARK

Glen Echo Park Partnership for Arts and Culture

Glen Echo Park in Maryland, was originally founded in 1891 by the National Chautauqua Assembly and after one year of existence, the Park was transformed into the Glen Echo Amusement Park. The Amusement Park featured a carousel, pavilion, and main building similar to Sherman's. Glen Echo Park served as the premiere amusement park in its area until the late

1960's. In the early 1970's, the Federal Government obtained the land and the park was maintained by the National Park Service. Fifteen years ago, after sporadic use of the park, a grass-roots effort catapulted the property back into the spotlight as a popular and revered venue focused on presenting arts, culture and education programs. The grass-roots effort was assembled by the Glen Echo Partnership for Arts and Culture, Inc. Founded in 2002, the non-profit organization acts as the manager for Glen Echo Park. The Partnership's mission is to "present vibrant artistic, cultural and educational offerings at the Park and to promote the Park as a unique destination for the region's diverse population."¹

The Glen Echo Park Partnership signifies a symbiotic and collaborative relationship among Montgomery County (MD), the National Park Services and resident arts organizations. The Partnership "develops distinctive programming; operate(s) the historic Dentzel Carousel and the Spanish Ballroom; presents an extensive social dance program; produces festivals and special events; conducts fundraising and marketing; and manages and maintains all facilities."² Their annual report from 2014 (12th year of the partnership) brought in over 400,000 visitors. Katey Boerner, Executive Director of the non-profit tells of the success: "Since 2002, The Partnership has maintained a strong track record of growth in our arts programs and expanded preservation efforts as well as continued financial stability. Recent accomplishments include a major renovation of the Hall of Mirrors Dance Studio and organizing a New House tour

¹ "Glen Echo Park Partnership for Arts and Culture, Inc. | Glen Echo Park." <https://glenechopark.org/glen-echo-park-partnership-arts-and-culture-inc> (accessed December 14, 2016).

² "Glen Echo Park Partnership for Arts and Culture, Inc. | Glen Echo Park." <https://glenechopark.org/glen-echo-park-partnership-arts-and-culture-inc> (accessed December 14, 2016).

fundraiser that we hope will become an annual event.”³

The annual report of 2014 suggests the Park had 54,100 attend social dance events, 32,000 attend the free summer concert series, 62,000 ride the carousel, 6,500 enrolled in classes and 116,000 attend children’s theater productions over the course of the year. These events along with other park functions led to a revenue of \$1,890,534 and expenses totaling \$1,815,233. The revenue represents a composite of grants, rental income, education programs, dances and events, contributions, carousel rides, and utility reimbursements; whereas expenses were attributed for program services, management and marketing.

The Glen Echo Park Partnership hosts fourteen artist residency programs and 16 other collaborating programs using the property on a part-time basis.

Known as “one of the finest cultural resources in Montgomery County,”⁴ the Park keeps the grounds open to the public, free of charge, further embodying a community mission for arts and culture while sharing the beautiful and historic scenery of the area. Recent renovation projects, such as the dance studio, was enacted via grants by government funding and other arts organizations.

Glen Echo provides a fantastic blueprint for the utilization of Sherman’s with repurposing of the Bumper Car Pavilion, Arcade Building, Carousel, and picnic/playground area.

³ "Glen Echo Park Partnership for Arts and Culture, Inc. | Glen Echo Park." Annual Report 2014. https://glenechopark.org/sites/default/files/Annual_Report_2014_FINAL_REV.pdf (accessed December 14, 2016).

⁴ "Glen Echo Park Partnership for Arts and Culture, Inc. | Glen Echo Park." Annual Report 2014. https://glenechopark.org/sites/default/files/Annual_Report_2014_FINAL_REV.pdf (accessed December 14, 2016).

This example shows a successful transition from former amusement park to arts and education park. This type of transformation for Sherman's is possible through coordinated, local efforts and support.



The **Torpedo Factory Art Center** in Alexandria, Virginia, experienced rebirth more than 40 years ago. The Art Center was the product of an abandoned World War II Torpedo Factory that underwent transformations resulting in an interactive art and education space. Founded in 1974, the Torpedo Factory Art Center has helped bring life and business back to the Potomac River waterfront through creativity and community ideals. Today, the Torpedo Factory remains as one of the main cultural attractions of Alexandria, VA in part due to its relationship with the City of Alexandria and the Art League of Alexandria. The Art League of Alexandria is the non-profit organization responsible for initiating the revitalization of the Torpedo Factory.

The story of the Art League and its relationship with the Torpedo Factory inspired a member and co-founder of the Torpedo Factory Art Center, Marian Van Landingham, to author the book, *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. The book revisits the inception of the Torpedo Factory, providing parallels remarkably comparable to that of Sherman's Amusement Park, Caroga Arts Collective and the Town of Caroga.

In 1973, as the Town's bicentennial approached, Marian Van Landingham, was scoping out new locations for the Alexandria Art League. As she struggled to find an accommodating space, Town council member Jim Coldsmith, suggested "Why not consider the Torpedo Plant? The city doesn't know what to do with it."⁵ He elaborated, mentioning the Town had bought the factory from the Federal Government in 1969 with the agreement that the Federal Government would be given five years to remove all materials. Though there was no definitive plan for the waterfront complex, it was believed the plant would be demolished to create green space near the river. Especially as the building, full of old storage, was considered a nuisance to the town. Luckily, a Bicentennial Commission granted by Jim Coldsmith to the Art League, provided a platform for Marian to plan a town bicentennial event at the Factory.

Marian not only had an event in mind, but a larger concept for a Bicentennial Art Center that would encompass the Alexandria Art League and more in future. She spoke of the project

⁵ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. Marian Van Landingham, 1999. 1.

as a “three-year bicentennial experiment that the city could ultimately retain, modify, or eliminate. The project would be a temporary, low-cost renovation.”⁶ The Commission gave support and the three-year experiment was enacted. The Mayor showed support citing the improvement of ambience that could benefit the rebirth of Alexandria. The project was quite an undertaking. General Services Department of Alexandria thought the artists were crazy for adopting such a site. Alas they complied and develop an estimate of \$140,000 for a minimal renovation. Marian visited the next town board meeting with a bulletin of good-faith checks for proof of public support and development of the Bicentennial Art Center.

Marian invited all those who expressed doubts about the project to meet with her and take a walking tour of the building, so she could explain her plans to them. This communication led to more understanding and acceptance. Marian assured the Center would focus on providing an exciting, public space for citizens to visit and explore. Furthermore, “Access to the waterfront would also be provided by opening the waterfront sidewalk behind the torpedo plant which opens onto King Street.”⁷

The Art League agreed to reimburse the town following the three-year experiment with the Town retaining the option to evaluate the center’s contribution and either continue, modify or eliminate the effort. As certain concerns from individuals persisted, the Town sought an estimate for price of demolition to the factory. This number turned to be \$500,000 because of

⁶ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. Marian Van Landingham, 1999. 2.

⁷ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. Marian Van Landingham, 1999. 11.

the thick walls. The number presented a much greater risk for the town than a small budget renovation with reimbursement and chance for development. Town councilmember, Mildred Councilor, said "I hate those buildings, but for the first time there is a proposal that they be used for a community effort and I'm for it."⁸ One month later, the Town Board officially commenced the Torpedo Factory Art Center. The artists worked with townspeople in volunteer efforts to clean the property and opened the center in time for the town's bicentennial celebration. The opening was a massive success drawing large crowds and interest from all those in Alexandria who were enjoying the waterfront again for the first time. Three years later following the grand-opening success, the Art Center continued to draw visitors interested in watching artists first-hand, interacting with the space. The Art Center attracted businesses to King Street and a waterfront district began developing.

The success of the Torpedo Factory inspired a beautification to the town's waterfront. The Town sought to develop other parts of the nearby area, creating a more suitable area to spread large-crowds. The plan commenced and represented a symbiotic relationship between the Art Center and surrounding businesses. Following the three-year partnership between the Art League and the Town, the Town of Alexandria developed a strong appreciation for the Art League efforts and planned to continue with them as a part of their permanent long-term solution to the Town's waterfront district. A year later, the town then expressed new ideas about the use of the property. The attraction of the art center created new found interests in the property from other businesses. They were considering moving the art center in place of

⁸ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. Marian Van Landingham, 1999. 11.

other businesses, however this led to public outpour in support of the Torpedo Factory Art Center. An editorial from the Washington Post stated, “It’s a familiar tale: a city has some run-down warehouses or lofts that no one knows how to revive. Then come some artists who want large spaces with low rents. They set up studios and shops. Then come the shoppers. Then come the developers-and the artists wind up being squeezed out.”⁹ The whole process then reverts to its beginnings. The editorial continued, “All this has helped spur the city’s plans for redeveloping the torpedo-plant complex as a whole. But some city officials have drawn the wrong conclusion from the Art Center’s success. Instead of seeing it as a great asset to be featured, they have decided that the key building along King Street would draw even more people and profits if it were converted to offices and stores. Besides, they argue, selling or leasing the space could provide funds for renovating the area into which the artists would be squeezed. Such arguments may be seductive, but the city council should resist. Partly because it provides a respite from bars and boutiques, the Art Center is more of an asset on King Street than any more commerce could be. The best thing the city could give is a longer-term lease.”¹⁰

The Town continued its ambiguous stance with the Art Center until the early 80’s when the State of Virginia recognized the Torpedo Factory Art Center as the “state’s outstanding example of community development.”¹¹ The award was accepted by the town mayor and city manager. The efforts were noted for “more than a decade of cooperative public and private community development.”¹² The committee of the award liked the “adaptive reuse of the the

⁹ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center’s First 25 Years*. Marian Van Landingham, 1999. 85.

¹⁰ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center’s First 25 Years*. Marian Van Landingham, 1999. 94.

¹¹ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center’s First 25 Years*. Marian Van Landingham, 1999. 118.

¹² Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center’s First 25 Years*. Marian Van Landingham, 1999. 118.

Torpedo Plant into a major city cultural asset and a source of inspiration to other localities in Virginia and around the county.”¹³ Two years later the City was chosen to receive the “All-American City Award given jointly by the Citizens Forum and USA Today.”¹⁴ Following the success and recognition by many, the Torpedo Factory Art Center remains as the cultural hub for the Town of Alexandria. Financially, council members boasted about the Art Center’s 700 percent return in tax dollars (based from an annual \$250,000 investment.) Now, forty-two years following the ‘experiment’ the factory continues to bring a multitude of artists and visitors and enlightens the popular waterfront, the bustling King Street and the **City** of Alexandria.



Ravinia Festival in Illinois, has become one of the top international venues and destinations for artists and concertgoers. Bringing in around 600,000 audience members a summer to the oldest outdoor-venue in America, the Ravinia Festival features world-class music in a serene 36-acre wooded setting. Founded in 1904, Ravinia Park was first developed as an amusement park by the A.C. Frost Company. The Company owned the Chicago Milwaukee

¹³ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. Marian Van Landingham, 1999. 118.

¹⁴ Van Landingham, Marian. *On Target: Stories of the Torpedo Factory Art Center's First 25 Years*. Marian Van Landingham, 1999. 126.

Electric Railroad and saw the venture as a way to create a destination to attract people to utilize the train system. Lisa Temkin, a Ravinia history enthusiast explained to the *Chicago Tribune* that prior to Ravinia “Nobody was taking the train, because there was no place to take the train to.”¹⁵ Ravinia was advertised as “the most beautiful and complete amusement place in the West.”¹⁶ The *Chicago Tribune* elaborates, “as just a sampling of the attractions, the ad promised railroad riders high-class vaudeville, band concerts, baseball games, and electric fountain displays after evening performances.”¹⁷

The Railroad Company soon collapsed and the park went into bankruptcy. A few years later in 1911, a group of local residents worked together with philanthropist and opera enthusiast, Louis Eckstein, to purchase the property and begin the Ravinia Company, an acclaimed summer opera company. Following Eckstein’s passing, the property was donated and the Ravinia Company was re-established under the name, Ravinia Festival Association. In 1936 after a five-year hiatus the park re-opened and maintained a devotion to classical music as wished by the Eckstein family. To solidify their strong artistry, the Ravinia Festival began a make-over of the main outdoor venue (the Pavilion.) The renovation helped pave way to better suit large symphony orchestras and visiting ensembles such as the New York Philharmonic and Chicago Symphony Orchestra, whom became frequent visitors. Over a hundred years after the home-grown efforts to repurpose the park, Ravinia consistently brings international attraction to Highland Park every year and maintains a legacy as one of the most sought-after historic

¹⁵ Berkowitz, Karen. “Historic Ravinia organizers see tourism potential in storied past.” *Chicago Tribune*, October, 5, 2015.

¹⁶ Berkowitz, Karen. “Historic Ravinia organizers see tourism potential in storied past.” *Chicago Tribune*, October, 5, 2015.

¹⁷ Berkowitz, Karen. “Historic Ravinia organizers see tourism potential in storied past.” *Chicago Tribune*, October, 5, 2015.

venues and programs in the world. Historically known for performance, The Chicago Symphony Orchestra has made Ravinia Festival their summer home.

As a non-profit organization, the Ravinia Festival has a primary focus throughout the year on educational programs including the Steans Music Institute, a residency program for aspiring young professional artists, and Reach*Teach*Play that engages over 75,000 kids a year, providing arts programming to Chicago-based public and private schools.



BANFF
CENTRE
FOR ARTS AND
CREATIVITY

The **Banff Centre for Arts and Creativity** “exists to inspire artists and leaders to make their unique contribution to society. (We) aspire to be the global leader in the arts, culture and

creativity.”¹⁸ Their vision includes being a “catalyst for knowledge and creativity through the power of our unique environment.”¹⁹

The Centre was founded in 1933 by the University of Alberta Department of Extension, with a United States based grant from the Carnegie Foundation. The first summer featured one drama course, two-weeks in length. Following continuation of the successful drama course, other topics were added and the institution was renamed as the, Banff School of Fine Arts. In 1946, The Banff School was experiencing wider recognition for their various programs and acquired their first site with an initial 42-year lease at the annual rate of \$1. “Students and faculty attend a picnic on the undeveloped site to discuss plans. The evening becomes known as the birth night of the Banff School.”²⁰ One year later, the first structure was built, now recognized in current-day as Vinci Hall. Another year later, two small dance studios were built and the School began to take flight as an important facet of Banff culture.

The School was renamed in 1970 by the Alberta government to the Centre for Continuing Education. In the late 1970’s, government grants helped the Banff Centre begin plans to develop programming and housing year-round. Successful grant support from various foundations including local and regional government, propelled Banff into becoming an internationally recognized venue. In 2004, The Province of Alberta accentuated their support by

¹⁸ “Banff Centre for Arts and Creativity.” History of Banff Centre for Arts and Creativity. <https://www.banffcentre.ca/history-banff-centre-arts-and-creativity> (accessed December 14, 2016).

¹⁹ “Banff Centre for Arts and Creativity.” History of Banff Centre for Arts and Creativity. <https://www.banffcentre.ca/history-banff-centre-arts-and-creativity> (accessed December 14, 2016).

²⁰ “Banff Centre for Arts and Creativity.” History of Banff Centre for Arts and Creativity. <https://www.banffcentre.ca/history-banff-centre-arts-and-creativity> (accessed December 14, 2016).

providing \$20,000,000 to fund major redevelopments to the Banff Centre Campus. The Banff Centre for Arts and Creativity Campus now features a stunning display of artistic collaboration that inspires artistic innovation and community growth. The Centre has contributed to the summer transformation for the Town of Banff (population 8,000) due to its reputation and visiting audiences.

IX. CONCLUSION

This project has pushed me to investigate the transpirations in Caroga and plans for its future. Evaluating the path an organization such as Caroga Arts Collective has taken and whether that matches the direction I desire for its future, is a revealing and ongoing process. My experiences at University of Wisconsin-Madison has contributed to equipping my interests with practical skills and tools, helping transfer imaginative ideas to physical reality. The connections include learning more of “Wisconsin Idea”, leading to my creation of the Caroga “Experience”. Meeting with Sherry Wagner-Henry of the Bolz Center for arts business advice or working on my artistry as a cellist and composer with Uri Vardi and Les Thimmig, or reviewing Town proposals with Professor David Crook, the mentorship has provided me with a clearer picture of starting small, dreaming big and taking legitimate steps towards a larger vision and community mission.

X. AUDIO LINK DESCRIPTIONS

Recorded by Marc Weinert, Produced by Authentic City Records

AUDIO SAMPLE COLLECTION 1:

01. GRAPPELLI These Foolish Things (6:12)
Aaron Schwartz, Andy Liang, violins, Ken Kubota, cello
02. TURINA La oración del torero, Op. 34/KASA Quartet (8:39)
Andy Liang, Aaron Schwartz, violins, Stephanie Price-Wong, viola, Kyle Price, cello
03. DEBUSSY String Quartet in G minor, IV. Très modéré (8:13)
Lauren Roth, Andy Liang, violins, Stephanie Price-Wong, viola, Ken Kubota, cello
04. PIAZZOLLA Canto de Octubre (4:43)
Kyle Price and CLMF Cello/Bass Section
05. HAYDN Trumpet Concerto in Eb major I. Allegro (6:42)
Alex Mayon, trumpet, Luc Baghdassarian, conductor, CLMF Orchestra
06. MOZART Queen of the Night from The Magic Flute (5:08)
Nicole Heinen, soprano, Luc Baghdassarian, conductor, CLMF Orchestra
07. MOZART Flute Quartet in D major, I. Allegro (5:34)
Seung Jeon, flute, Miran Kim, violin, Jonah Poplove, viola, Julian Muller, cello
08. PIAZZOLLA Four Seasons IV. Winter arr. for cello choir (8:10)
Ray Kim, Kyle Price and CLMF Cello/Bass Section
09. BRUNO MARS Uptown Funk (4:19)
Arranged and performed by David Wong, violin, Stephanie Price-Wong, viola, Kyle Price, cello

AUDIO SAMPLE COLLECTION 2:

01. – 05. KYLE PRICE Requiem, in memory of Constance E. Barrett
Performance: Johnstown, NY (August, 2016)
Performers: Kyle Price, Ray Kim, Julian Muller, Daniel Lim, Ken Kubota, Ryan Louie, cellos, Jon Borden, bass, Jeannie Im, soprano, Michael Tsang piano/organ, Mayumi Tsuchida, piano

01. Prayer (09:21)
02. Recitative-Meditation (06:58)
03. Transition (05:00)

04. Fugue (02:01)

05. Departure-Arrival (10:19)

XI. ACKNOWLEDGEMENTS:

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