

**Sherman's Center for Collaborative Arts and Education**

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## **I. MISSION**

**Collaborate, create, educate, innovate.**

Sherman's Center for Collaborative Arts and Education would be a base for interdisciplinary and inter-arts collaborations between musicians, artists, scholars, and their communities.

We seek to bring together a community of artists to collaborate across fields and genres on inter-disciplinary projects. The community would revitalize local culture, business, and life through performances, exhibits, outreach events, and teaching at local schools.

## **II. PHILOSOPHY**

We plan to foster a community of collaborative and experiential education. The fellows, recent graduates or established artists, would teach music and art to schoolchildren and adults in the community. In addition, they would develop hands-on learning experience through working across disciplines and genres. Rather than having teachers and students, fellows would learn by working with each other, and would be given full responsibility for creating performances and gallery exhibits. They would be encouraged to create and teach, but also to reflect on the process of creation/teaching. The fellows would also perform at schools, hospitals, churches, community centers, and businesses to help build local support. Through the creation of an artist community we would bring the necessary people and skills to one place for a collaborative inter-arts experience.

The Center recognizes that many art conservatories do not give students enough opportunities to perform and to experiment with different genres and styles of art. Not only would our fellows be given the chance to program and present their own performances, they would also learn a variety of life-skills such as teaching, minor construction jobs, cooking, and gardening.

## **III. RESIDENT ARTIST COMMUNITY at Sherman's**

### **The Site**

We would use Sherman's as a creative arts center, featuring the main halls as a lakeside performance venue, and gallery space at which to exhibit the music and art of our fellows and of local schoolchildren. The site itself would always be a work in progress. There would be a community garden taken care of by the fellows along with a farm stand set up near the parking lot. The main hall would also feature a dining hall/restaurant operated by resident culinary artists and other members of the artist community open to the public. There would be "festival weekends" full of activities during the day and concerts in the evening. We would also invite outside groups and artists to come and collaborate with the fellows on concerts and events at the lakeside venue. We plan to set up collaborations with prominent dancers, artists, scholars, and musicians.

- Community Garden
- Farm stand at Parking Lot, Area for parking.
- Carousel: art gallery space (around the perimeter of the building)
- Pavilion: outdoor performances
- Main Building: Concert hall space, arts therapy institute, dining hall/restaurant (via resident culinary artists.)

## **Residents**

Three Tiers of residents/guests:

- Fellows (Pedagogy Certificate Program candidates)
- Guest Artists/Lecturers
- Citizens of Local Communities (through Community Engagement Initiative)

Members, guest lecturers, and outreach students are all welcome to present research and pedagogy topics.

### The Fellows

Fellows would be artists and scholars intent on developing both their craft and a range of skills beyond this craft. Our fellows would be artists and scholars of the highest caliber: recent graduates or professionals interested in collaboration and experimentation across disciplinary boundaries. Fellows would be able to propose, workshop, and perform projects of their own creation. They would collaborate with visiting musicians and artists, local communities and participate in seminars held by visiting scholars.

Fellows would be given additional opportunities teaching at local schools and helping to raise money for the Arts Center through events such as weddings, dinners with concerts, and festival weekends. Fellows would be able to learn useful skills such as gardening, cooking, and house repair/construction as part of the self-sustainable community ideal.

### Artist Community will be Self-Governed

Community meetings would occur once a week. This would provide opportunities for announcements, proposals, and discussion topics to help the Center represent the vision of all members of the community (fellows, visiting artists/scholars, and local residents).

## **IV. COMMUNITY ENGAGEMENT INITIATIVE**

We will engage the surrounding communities, building partnerships with the following organizations:

One Church Street, Johnstown  
 Lexington Center, Gloversville  
 Wells Nursing Home  
 Glove Theater, Gloversville  
 SUNY-Fulton/Montgomery Community College

In addition we would hold performances and workshops at local hospitals and schools. We would also perform at local restaurants and bars.

### **Education: Schools and After School Engagement**

Community engagement and interest in the study and practice of pedagogy is essential for all fellows. Pedagogy Certificate Fellows and guest artists would participate in community outreach, inspiring others through active participation, awareness and exposure to multiple forms of art and invention.

We would establish DreamCenters where we would focus on providing lifelines for kids by taking their aspirations seriously, providing them with mentors and connections.

### **Arts and Medicine Initiative**

We would have weekly seminars held by practitioners of Alexander Technique, Feldenkrais, Body Mapping and other members of the science community. In addition to holding seminars and training fellows, the arts and medicine initiative would practice musical therapeutic remedies in local hospitals. The initiative would integrate creative ways of thinking about alternative remedies with outreach events for local patients, children, and the elderly.

## **V. PROFESSIONAL/PEDAGOGICAL DEVELOPMENT**

### **Pedagogy Certificate Program for resident fellows**

We would offer a Pedagogy Certificate available to fellows who participate for two years. They would develop a personal pedagogy through workshops with visiting scholars, hands-on teaching and performing experiences, and the experience of living amongst artists with a holistic mission for their craft. The Pedagogy Certificate program would attempt to break down barriers between “lower” and “higher” art and education, between different types of labor (skilled or un-skilled, intellectual or manual). The fellows would be taught that everyone is capable of learning, no matter what age. They would be encouraged to propose innovative projects and to work across disciplines and genres.

### **Documenting the Experience**

The Arts Center would publish online and paper journals featuring critical essays and art pieces by the fellows and visiting artists in order to document their learning process. We also have expert audio and video engineers who would publish online recordings and documentary videos. The Arts Center would establish a YouTube channel through which to share some of its projects and performances.

## **VI. POSITIVE ECONOMIC IMPACT ON LOCAL BUSINESS**

We would bring art, culture, and the creative spirit to the surrounding areas through the Arts Center. The Arts Center would collaborate with the Town to: 1) bring artists of the highest caliber from around the country to Sherman's 2) staff Sherman's throughout its open months and 3) generate revenue from events and gain national recognition.

The Caroga Lake Music Festival (founded and directed by Kyle Price) has already garnered nationwide attention and attracted outsiders to Caroga Lake impacting local business in Town of Caroga, Canada Lake, Johnstown, Gloversville and many others. As an extension of the current impact of the Caroga Lake Music Festival, the Arts Center would provide the world-class artists to the area to help lift the Town's current plan. The arts center concept has received rave reviews from musical icon Yo-Yo Ma and numerous faculty members from world prestigious universities and conservatories.

We look to develop the Arts Center into a one-of-a-kind, nationally recognized program. Similar projects such as the Banff Centre, Tanglewood Music Center and the Chautauqua Institution have sparked a wealth of business opportunities in their respective towns.

## **VII. EXTENSION OF CAROGA LAKE MUSIC FESTIVAL'S CURRENT IMPACT**

### **Details about the Caroga Lake Music Festival:**

Inspired by the serene, beautiful area and inviting community, each of the Caroga Lake Music Festival (CLMF) artists is dedicated to presenting chamber music in this relaxed, naturally intimate backdrop of the Adirondacks. A significant part of the CLMF mission is to increase the accessibility of chamber music and spread its joy throughout the Adirondack/Hudson Valley region. This past year we performed multiple concerts at Caroga Chapel, Saratoga Performing Arts Center (pre-shows), Wells Nursing Home, Vrooman's Inn, St. John's Episcopal Church - Johnstown, and St. John Divine Cathedral (NYC.) The local community and audiences from all over the country have embraced our performances and a large fan base was developed in Upstate. We have had more than 180 people attend our final concerts in the quaint Caroga Chapel.

Our artists come to us from across the country having attended and/or teach at the premiere music conservatories and music schools across the country. The young artists have appeared on NPR's *From the Top* and won various prizes at international solo and chamber music competitions. As the best kept secret in Upstate NY, CLMF has also headlined famous jazz, pop and alternative style musicians.

### **Notes from the Artistic Director, Kyle Price:**

The process of creating chamber music instills an interest to collaborate as independent thinkers, striving to understand, communicate and compromise productively through the diplomatic medium. Through this model, we can encourage individuals to conceptualize an idea with a goal for the betterment of humanity. Through my establishment of the Caroga Lake Music Festival, I have sought to construct a supportive and creative community with a focus on passion-led education and collaboration. Our artists and local connections from CLMF will become an integral part of the Sherman's Center for Collaborative Arts and Education.

carogalakemusicfestival.org  
facebook.com/carogalakemusicfestival  
carogalakemusic@gmail.com

Articles are also available online from the Leader Herald, Schenectady Gazette, Cleveland Institute of Music *Notes* and various blogs online featuring the Caroga Lake Music Festival.

### **VIII. PROJECTED SOURCES OF SUPPORT/GRANTS**

- As a non-profit organization revenue would come through grants/sponsors, advertisements, merchandise, concerts, exhibits, films, and weekend festivals. Additionally, supporters of the program would be made aware of artists projects through our website and could sponsor projects and the people within those projects for the duration and timeline of the collaboration till the finished product.

-We would have "festival weekends" full of concerts and activities during the day so that audiences can travel in and rent out cabins for the weekend. We would also have events where audience members pay a ticket for dinner and a concert. Weddings, dances, and other events at the property would help to sustain the Arts Center.

-Possible other sources of funding include crowd fundraising online and alumni networks at Harvard and the Cleveland Institute of Music. We would also apply for grants from the following organizations:

NYSCA  
Chamber Music America  
National Endowment for the Arts  
FUSION Foundation  
Fulton-Montgomery Arts Grants  
From the Top Organization

## **IX. REFERENCE PROGRAMS AND MODEL PROGRAMS**

National Summer Cello Institute and Feldenkrais for Musicians Workshop

Chamber Music Connection

Linworth Alternative Program

Alkion Center for Adult Education

Arts and Medicine Institute at Cleveland Clinic

Suzuki Program

Community Works

Music Haven

<http://cmconnection.org/>

<http://www.linworth.org/>

<http://www.redeye.org/>

<http://www.stjohnsjohnstown.org/> (One Church Street Program)

<http://carogalakemusicfestival.org/>

<http://alkioncenter.org/>

## **X. WHAT'S AT STAKE?**

While the Sherman's Center for Collaborative Arts and Education would have a local community focus, its implications for music and arts education could be far-reaching. In traditional art conservatories, a student's education is largely entrusted to one master-teacher. The repertoire that students are expected to learn is largely the same, based on teachers, auditions, and competitions. This traditional system of education has fallen out of touch with changing demands of the professional world, in which artists are rewarded for experimenting with many genres and styles, arranging or composing their own pieces and collaborating with artists in other mediums. The Center would allow students to learn a variety of skills ranging from audio engineering and film editing to jazz improvisation. Rather than having faculty and students, we would invite a diverse set of fellows and visiting artists, each of whom would have something to teach. In this way, education would become a personal initiative rather than a standardized requirement. Unlike traditional conservatories, the Center would value experimentation and collaboration, rather than competition and standardization.

One of the primary purposes of the Center would be to teach teachers. In our outreach programs, we would constantly challenge ourselves to think about music on a variety of levels. We would ask fellows to critically reflect on their teaching experiences. Teaching, even at a basic level, is a complex and sophisticated task. Treating teaching and outreach as a serious and engaging emotional and intellectual task, rather than as an ancillary activity, would also set us apart from traditional conservatories, art schools, and artist retreats.

It is our belief that the local activities at the Sherman's Center for Collaborative Arts and Education would provide a model for other arts centers and schools. To us and to many others, it is clear that the most talented young artists should experiment with their craft and use their creative energies to make an impact on local communities. We strongly believe that the Sherman's Center for Collaborative Arts and Education would make such an impact.

## **The Co-Directors**

**Kyle Price**, artistic director and founder of the Caroga Lake Music Festival (CLMF), is a recent summa cum laude graduate from the Cleveland Institute of Music receiving a Bachelor of Music degree in cello performance under the tutelage of Merry Peckham of the Cavani String Quartet. Kyle has studied chamber music since kindergarten at the Chamber Music Connection, based in Columbus, Ohio, through which he has performed in master classes and side-by-side performances with members of the Cavani, Emerson, Jupiter, Ying, St. Lawrence, Guarneri, and Cleveland Quartets, and among others and through which he has performed around the country and Europe. Music festivals he has attended include Perlman Music Program, St. Lawrence String Quartet Seminar, Madeline Island Music Camp, Banff International Cello Masterclasses, National Summer Cello Institute, Bowdoin International Music Festival, and the Quartet Program. A medalist in the Saint Paul String Quartet Competition, Kyle has been featured on NPR's From the Top! radio show as a member of Octet Abbraccio. He has recorded with Disney star Alyson Stoner for her single, *Almost Home*, and can be seen playing cello in the 2007 Terry George film, *Reservation Road*. As a composer, Kyle has received acclaim for his composition *Requiem* in memory of his aunt, cellist Constance E. Barrett. The *Requiem* was premiered at the Cleveland Institute of Music and was also featured at the National Summer Cello Institute and the 2014 Caroga Lake Music Festival. Kyle currently attends the University of Wisconsin-Madison as a Collins Fellow pursuing a Master of Music in cello performance under the mentorship of Uri Vardi.

**Keir GoGwilt** was born in Edinburgh, Scotland and grew up in New York City. He has performed as a soloist with Tan Dun and the Chinese National Symphony, Matthew Aucoin and the Encounters Ensemble, and with the Bach Society Orchestra of Harvard and the Bowdoin International Music Festival Orchestra. As a recitalist he has played at the Spoleto Festival in Italy, Miller Theatre, and the Richard Bradshaw Amphitheatre. He has collaborated with Robert Levin on the world premiere of Levin's completion of a Mozart piano trio at the Sarasota Opera House, served as acting associate concert master of the Canadian Opera Company, and recorded Tobias Picker's violin and chamber music for Tzadik records.

Keir graduated from Harvard University with high honors in 2013 and was awarded the Louis Sudler Prize in the Arts. Devoted to showing the manner in which the practice of music performance has relevance in a inter-disciplinary discourse, he continues to program and perform events combining music, poetry, and critical theory at venues such as the Scottish Poetry Library, the Peabody Essex Museum, and Fordham University.

Keir has attended music festivals including Taos and Sarasota, and has studied with Lewis Kaplan, Christian Tetzlaff, Ute Hasenauer, Benjamín Ramírez, Helen Vendler, Jorie Graham, Chris Hasty, and John Hamilton among others.