Securing Chautauqua’s Promise

CHAUTAUQUA ANNOUNCES CAPITAL CAMPAIGN

This month the Chautauqua Foundation kicks off the public phase of “The Promise Campaign”—a six-year fundraising initiative that began in 2011. The Chautauqua Foundation has set a total goal of $98.2 million to be raised and invested across the Institution’s programs, people, and physical plant.

To celebrate Chautauqua’s Promise and to encourage broad community participation, Chautauqua is hosting the first “Promise Day” on April 27. On that Sunday afternoon, Chautauquans will gather in private homes and other venues across the country to meet with Institution and Foundation staff and volunteers.

The Foundation has also announced that a second million-dollar bequest from the estate of Elaine Rieser is the most recent gift received for The Promise Campaign, increasing the total collected in gifts and pledges to more than $61 million.

Elaine Yawdwin Rieser was a dedicated Chautauquan who graduated from New York University and worked for the Port Authority of New York and New Jersey before her retirement. One of the most dramatic experiences of her life occurred in 1984 when Elaine, then 61 years old, was flying from St. Petersburg to Fort Lauderdale with her first husband Richard Yawdwin and their friend Mitzi Doris. When Yawdwin had a fatal heart attack, Elaine, who had no training as a pilot, managed to land the single engine Piper Cherokee after flying 120 miles to Dade Collier Airport. She made the journey through intermittent clouds with radio guidance from the Miami Air Traffic Control Center and the encouragement of pilot-friend Ken Winters, who had taught Richard to fly. Winters took off in his own plane and flew alongside the Cherokee as Elaine made her approach and bumpy landing. The recording of Elaine’s cockpit conversation with air traffic controllers provided the basis for subsequent training of tower personnel who might find themselves in a similar situation.

Elaine, then 61 years old, was flying from St. Petersburg to Fort Lauderdale with her first husband Richard Yawdwin and their friend Mitzi Doris. When Yawdwin had a fatal heart attack, Elaine, who had no training as a pilot, managed to land the single engine Piper Cherokee after flying 120 miles to Dade Collier Airport. She made the journey through intermittent clouds with radio guidance from the Miami Air Traffic Control Center and the encouragement of pilot-friend Ken Winters, who had taught Richard to fly. Winters took off in his own plane and flew alongside the Cherokee as Elaine made her approach and bumpy landing. The recording of Elaine’s cockpit conversation with air traffic controllers provided the basis for subsequent training of tower personnel who might find themselves in a similar situation.

Elaine Rieser first came to Chautauqua in the 1980s, where she would subsequently meet the man who would become her second husband, the late Richard Yawdwin. President Dan Bratton married them in the Hall of Philosophy in 1987. Elaine was an ardent supporter of Chautauqua Theater productions, CSO concerts, and morning and afternoon lectures. She was also a member of the Chautauqua Women’s Club. As a member of the Chautauqua Community.

Chautauqua Supporters Gather in Nine Cities for “Promise Day”

On April 27, in nine cities across the country, Chautauquans will host “Promise Day” — a kick-off event for The Promise Campaign. Institution Board Chair Jim Pardo and Promise Campaign Co-Chair Steve Percy will host the gathering in Washington, D.C., which will be exclusively shared via live streaming from the International Spy Museum to the other celebration sites. Campaign Co-Chair George Snyder will participate in Pittsburgh.

“Promise Day will bring together a broad segment of Chautauquans to mark the emergence of a new Chautauqua season amidst the commencement of this new initiative to share Chautauqua’s Promise with all Chautauquans,” said Foundation CEO Geof Follansbee. “This will be the first of several events over the next three years to engage the community in fulfilling the goals that have been developed over a nearly 10-year, community-wide conversation.”

Attendees at Promise Day on April 27 will watch a discussion and share thoughts and questions on foreign affairs with longtime Chautauquaan Geoffrey Kemp and Middle East expert and professor Henri Barkey. They will enjoy a performance by students of Marlena Malas, Chautauqua’s voice chair, and a new Chautauqua video narrated by Ken Burns. In addition, there will be time to socialize with friends and meet new Chautauquans.

Chautauquans are hosting events in Cleveland (Char and Chuck Fowler at Case Western Reserve University), Pittsburgh (Carolyn and Bill Byham at the August Wilson Center), Buffalo (Gary and Willow Brost at the Burchfield Penney Art Center), Sarasota (Edris and David Weis at the Art Center Sarasota), Atlanta (Jim and Barbara Brady at their home), New York City (Karen and Tim Goodell at their home with Bill and Angela James), Raleigh (John Viehe at his home), and on the Chautauqua grounds (Hugh and Marsha Butler in Bellinger Hall.) For more information, please contact foundation@ciweb.org or call 716.357.6220.

IN THIS ISSUE:

<table>
<thead>
<tr>
<th>Partners</th>
<th>First Generation</th>
<th>A Passion for the Arts</th>
<th>Chautauqua Fund</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bill Barker as Thomas Jefferson</td>
<td>Nicholas Burns on Chautauqua’s Value</td>
<td>Deborah Sunya Moore</td>
<td>Arrive and Art Scavone</td>
</tr>
<tr>
<td>Page 4</td>
<td>Page 5</td>
<td>Pages 6–7</td>
<td>Page 9</td>
</tr>
</tbody>
</table>

All photos published by the Chautauqua Foundation, Inc., Chautauqua, New York. Sales: Geoff Follansbee, Design: Raymond Downey; Photos: Donna Campbell unless otherwise noted.

For more information about The Chautauqua Foundation visit: www.chautauquafoundation.org
PROMISE from page 1

Daugherty Society, Elaine specified that her bequest be used for unrestricted endowment.

“Elaine Rieser was a spirited member of the Chautauqua community who thought deeply about the challenging topics discussed here,” says President Tom Becker. “She made a promise to Chautauqua, and her legacy gifts to the Challenge Campaign and the Promise Campaign now total well over $2 million, which will be used to continue the kind of engaging programming in education and the arts that Elaine appreciated.” Foundation CEO Geof Follansbee also commented on the gift.

“During our initial work on the campaign in what is called ‘the quiet phase,’ we have been moved time and again by the profound commitment and generosity of Chautauquans who have already stepped forward with major gifts. The line items and dollar goals in The Promise Campaign represent the careful thinking of the Board of Trustees with input from hundreds of Chautauquans who participated in work groups as the Institution’s Strategic Plan was taking shape. That plan, adopted in 2010, reflects the board’s sense of direction, and builds upon the momentum of the Institution.”

The Promise Campaign focuses on four major areas:

1. Rehabilitating the Amphitheater, the largest single undertaking in the Institution’s history, will improve the capacity of the beloved building to permit larger-scale performances (dance, opera, music and theater); to allow the use of technology by performers and other, larger-scale productions; to increase comfort, accessibility and safety for all audience members; to improve the backstage experience for performers and technicians; and to ensure the viability of the Amp and the Massey Organ well into the 21st century.

2. Investing in the sustainability of the grounds will increase the endowment for the maintenance and preservation of Chautauqua’s 100 public buildings; protect natural areas; manage storm water throughout the Institution; and improve the quality of our shoreline as a barrier to lake pollution and the protection of fish habitat.

3. Endowing essential leadership positions will ensure the Institution’s ability to recruit strong artistic directors and faculty, youth and recreation leadership, and senior program staff, and continue innovative programming of the highest quality.

4. Growing the annual Chautauqua Fund by 5 percent each year will cover the gap between gate revenues and the cost of operations, while increasing our unspecified endowment will also grow the value of the Institution’s assets, providing greater security in challenging economic periods.

How Every Chautauquan Can Help Meet “The Promise”

The Promise Campaign also offers an opportunity for every Chautauquan to have an impact on the present programming and the future financial sustainability of this unique Institution, which has persevered as a national presence in the pursuit of lifelong learning since the 19th century. Gifts of every size will make a difference in The Promise Campaign, especially through the annual Chautauqua Fund and through the Amphitheater project.

Contributions to the Chautauqua Fund, which are a central objective in The Promise Campaign, will add a total of $22 million dollars to the Institution’s annual operations over the life of the campaign. The Fund helps pay for all of the annual expenditures necessary to provide the Chautauqua Experience — everything from our golf greens, to sheet music for musicians, to clay and paint and soccer balls at Boys’ and Girls’ Club, to printed programs for morning worship. Of course, Chautauqua’s children also love to do their part in raising money for the Chautauqua Fund by performing on Bestor Plaza, selling lemonade on warm days, and making other handmade items available for a donation. This year, Chautauquans who regularly contribute to the Fund are being encouraged during The Promise Campaign to re-evaluate their giving and consider increasing their annual donation. Special benefits accrue to members of the 1874 Society ($1,874 annual gift), the Bestor Society ($3,500 annual gift), and the Daugherty Society (those who make bequests to Chautauqua).

For the first time, members of the NOW Generation (comprising of Chautauquans ages 21–40) will also enjoy benefits of membership in the newly formed Lewis Miller Circle, which recognizes annual leadership gifts of $250 and above made by these Chautauquans. First time Chautauquans will also be encouraged to consider how they can support the Institution with gifts to the Chautauqua Fund each year of The Promise Campaign. The 2014 goal for the Chautauqua Fund is $3.7 million dollars. As an informed reader of PILLARS, you can help spread the word about the importance of this campaign and encourage visiting families, friends, and guests to contribute according to their means.

Another goal, the Amphitheater rehabilitation, is the largest single project in The Promise Campaign. In fact, it is the largest construction project ever undertaken at the Institution, and appropriately so, since the Amp is the heart of the Chautauqua experience, the place where the entire community gathers for spiritual ritual, artistic performances, and the extraordinary lectures that are central to the Institution. Gifts of all sizes are most welcome. In addition to the project’s construction costs, gifts are needed to build the endowment that will sustain and maintain this historic facility. Levels of giving and appropriate donor recognition for the Amp project will be announced later this season.

In addition to the pre-season campaign kick-off, this season, on June 29, the entire Chautauqua community will celebrate Promise Day on the grounds with a variety of fun family activities. If you have questions about The Promise Campaign, please contact the Foundation offices at foundation@ciweb.org or 716.357.6220. We’ll be glad to talk with you about the overall objectives and where you might find a fit for your investment in Chautauqua’s Promise.
Chautauquans take great pleasure in the distinguished speakers who come to the grounds each summer. We thrill at the stunning performances of our artistic guests and savor the hopeful presence of our students in the arts. Throughout it all, we are surrounded by beauty — the colorful plantings and magnificent trees that make the grounds picture-perfect each season. We encounter living history through the buildings that have survived from our early years as an Institution. We restore ourselves daily by moving at a gentler pace on foot or bicycle, mindful of every sunrise across the lake, calmed by the sounds of lapping water and singing birds. Does this mean giving to Chautauqua is a selfish act? For sure, Chautauqua is a nonprofit enterprise. We achieve our charitable status because as a community, we are engaged in an experience that the marketplace won’t pay for fully. Our goal is not to be successful in terms of financial earnings distributed to shareholders, but rather in giving value to a diverse community of eager learners that is built anew each season. And as the Board of Trustees, our governing body as a nonprofit, made clear in their 2010 Strategic Plan, we are keenly obliged to consider our impact beyond the time anyone may spend here.

Through all of our programming, we strive for something beyond the daily pleasures of this place. We aim to send Chautauquans back home as better-informed citizens, followers in their faith communities, and savor the hopeful presence of everyone on the grounds. These gifts also stretch out across the country by the ways in which people and principles are nourished during the season.

and able volunteers wherever there is need around the world. We also regularly ask ourselves the difficult, ethical questions that arise in the practice of business, medicine, law, scientific research and many other human pursuits. We are a community of doers who give back, back home.

Likewise, in this historic and sacred place, we aim to give our children and grandchildren an unparalleled experience of freedom and safety and a vision of the importance of lifelong learning. We offer them the opportunity to witness a model of respectful dialogue, a way of approaching disagreement that is nearly impossible to find through electronic media these days. How Chautauqua Institution can help preserve, protect, and defend civility in the exercise of free speech is our ongoing concern.

For more than a century this Institution has contributed to the cultural life of the United States by providing students with top-notch training in the arts. The impact of our programming on the community-minded individuals who come here for restoration and reflection is a bit harder to quantify, but arguably much farther reaching.

As this issue of Pillars points out, Chautauqua has made a profound difference, often in quiet ways, over the course of history, bringing together influential thinkers and opinion leaders who have formed lasting relationships on these grounds. As former U.S. Ambassador Nicholas Burns pointed out in the story on Page 5, Chautauqua quietly helped build diplomatic bridges in the 1980s as the Soviet Union was deteriorating. More recently, our current interfaith initiatives have created face-to-face conversations across religious divides that otherwise would not have happened. In the season ahead, we tackle the topics of global hunger, the crisis in Egypt, the future of Brazil, and give voice to world issues that have not received serious media attention. We will explore history with filmmaker Ken Burns and the legacy of the American West through the lenses of art, religion and politics. What does it matter? We believe it matters a lot.

As we seek to rehabilitate the heart of our Institution — the Amp — through The Promise Campaign, we are building a suitable place for the future of both dialogue and performance. As we grow our endowment to maintain the other architectural assets that define these grounds, we are also making a physical promise to future generations. As we create endowed chairs for senior artistic staff, we are securing the quality of leadership on which our arts programming depends.

So, yes, while the Chautauqua community itself is first in line to benefit from gifts to the Promise Campaign — whether in the form of cash donations to the Chautauqua Fund for operations, through bequests, capital gifts or endowment support — we are also giving more to ourselves. Our gifts to Chautauqua are returned to everyone on the grounds — newcomers and long-timers — in a multitude of intangible ways. Whether any one individual or family donates or not, these gifts also stretch out across the country by the ways in which people and principles are nourished during the season.

We stand on the shoulders of legions of earlier donors — people who have advocated for opera’s presence on these grounds, expanded our arts studios, made a way for various Christian denominations, Jewish movements and Islamic sects to gather and be identified here. We enjoy Chautauqua today because of the perseverance of those first fundraisers who created the Chautauqua Foundation more than 75 years ago and put the Institution on a more firm financial footing. These next three summers are our time to step into the community with our own promise to Chautauqua through pledges and gifts. Few philanthropic investments give in so many directions, including toward the futures of our own families, the generations to come. But for now, the promise of Chautauqua is ours to fulfill.

**From the CEO**

**GeoF Follansbee**

---

### Amp Update: Construction Documents Take Shape as Fundraising Continues

Progress on plans to rehabilitate Chautauqua’s Amphitheater has continued through the off-season. In response to community feedback gathered in the 2013 season, the Institution retained a preservation architect to examine the schematics for the proposed changes. In February, the Institution received the final draft of the Historic Preservation Report. Several aspects of the design were discussed in the report, including the exterior of the “back of the house,” the possible adaptive reuse of some original materials in the construction, and the final size of the columns in the main bowl.

The Amphitheater Advisory Committee and the Board of Trustees will review the report and the revised design concepts in May.

At its February meeting, the Board approved the development of construction documents. These documents and a request for proposals will be submitted to construction firms qualified to undertake such a large and complex project in the narrow time frame that will be required between seasons.

According to Chautauqua’s Director of Facilities and Administrator of Architecture & Land Use Regulations John Shedd, the construction documents and the bidding process will take most of 2014. The Institution will be inviting multiple qualified contractors — possibly from Pittsburgh, Buffalo and Cleveland, and several in the immediate region — to bid on the project. “We want a firm that has its own forces and equipment, and we anticipate working with one prime contractor,” Shedd added.

The route that construction crews will take through the grounds is now under discussion as are the possible staging areas for materials, stormwater management during construction, and the paving requirements for the duration of the project. “But no matter what,” says Shedd, “even if we have fully funded the project by the end of calendar year 2014, we cannot begin construction until after the 2015 season, given the work ahead of us.”

To date, around $18 million has been raised for the Amp rehabilitation with an additional $12 million required to complete this watershed project that will preserve and improve the environment where Chautauqua’s signature programs take place.

The Amphitheater, completed in 1893, has undergone a number of major changes over the years. The Massey Memorial Organ was installed in 1907. The Amp stage was reworked in 1921 and then, seven years later, a new organ console was installed. In 1954, a new roof, floor and a larger platform were installed and some sections backstage were renovated. The last changes to the lighting took place 36 years ago, in 1978 at which time the bleachers were added.
“Our effort is to get civics back in the classroom. And that’s important work. I don’t understand how civics has fallen away. When I was brought up it was utterly American to debate, to have a difference of opinion, to engage yourself!”

—Bill Barker

This is How I Go to Work:

Bill Barker as Thomas Jefferson

It’s pouring rain and nearly dark this July 2013 evening at Chautauqua. Thomas Jefferson has just finished dinner at the President’s Cottage and is spirited back to his quarters at Haggin-Westley House in a golf cart, just in time for his interview with PILLARS. Rain lashes at the awnings and swirls in the trees, but Thomas Jefferson is energetic and ready to discuss most anything. For a change, he is invited to talk about Bill Barker, the man who has been portraying him at Colonial Williamsburg for two decades and more recently at Chautauqua.

Tell us about your first visit to Chautauqua:

It was 2009 when Colin Campbell (the president of Colonial Williamsburg) told us about this new venture for both institutions. I remember it was late at night when I arrived at the Athenaeum Hotel and I thought, how does something like this still exist? Walking inside that vast open area in the lobby was amazing. I was born and brought up in Philadelphia, and our family used to vacation in the Thousand Islands. These kinds of hotels were legends of their time. I had no idea this was here. The next day on the grounds I was so struck by the ambiance, being able to breathe more easily, the lush vegetation, the lovely homes. Within that first 24 hours of meeting and engaging with people, I was also impressed with the open minds here and the conversations.

You worked with Jim Lehrer that year?

Yes. He is so delightful. We sat on the stage in the Amphitheater and he was so comfortable, and the Chautauqua audience is so tuned in. You just sense that. That’s the energy that helps you thrive, the first element of being on stage is the energy between audience and performer. It is electric here. And as I learned, the modus operandi of presenting at Chautauqua is collaborative. There’s such a wonderful give and take.

When I got here this season, I had no idea that Justice Anthony Kennedy would be here. He is on the board of Colonial Williamsburg. He had been working on his presentation about the pursuit of happiness, and we sat on this porch and had a wonderful discussion about the word “pursuit.”

Speaking of pursuits, how did you come to your role as Thomas Jefferson?

I didn’t set out to do it. I was always interested in history. I was a history major, and I was involved in theater work. A friend of mine, a fifth grade teacher in Philadelphia, was moonlighting as William Penn performer. It is electric here. And that’s important work. I don’t understand how civics has fallen away. When I was brought up it was utterly American to debate, to have a difference of opinion, to engage yourself! I continue to find Jefferson relevant to everything that goes on today. We are still arguing the same things. Law and debating the same things. Law versus ethics. Freedom versus equality. Private wealth versus commonwealth. More seriously, though, our effort is to get civics back in the classroom. And that’s important work. I don’t understand how civics has fallen away. When I was brought up, it was utterly American to debate, to have a difference of opinion, to engage yourself! I continue to find Jefferson relevant to everything that goes on today. We are still arguing and debating the same things. Law versus ethics. Freedom versus equality. Private wealth versus commonwealth. I never grow tired of it.
Nicholas Burns: On the Value of Chautauqua

Though Nicholas Burns was born in Buffalo, it took him 50 years to get to Chautauqua, he says with a laugh. Burns, who is the former Under Secretary of State for Political Affairs, also served as U.S. Ambassador to Greece and U.S. Ambassador to NATO among his many postings over 27 years as a diplomat. Burns finally made it to Chautauqua in 2011 as a platform speaker on the topic of U.S. diplomacy in Iran, and he has been back to the grounds every season since.

“I’d heard so much about Chautauqua and wanted to see the place where Susan B. Anthony, FDR and so many others have given important talks,” Burns continues. “Seeing the grounds for the first time was so memorable, and it is an experience I have continued to treasure.” In 2012 Burns was the final speaker during Week Five. He gave a lecture on Pakistan — its history with India, its history with the U.S. and the country’s role in the Afghanistan War. He was also Chautauqua’s 2012 Scholar in Residence, funded by the Edward L. Anderson, Jr. Foundation. The program, administered by the Chautauqua Foundation, extends the platform speaker on the topic of U.S. diplomacy worldwide. He directs the Future of Diplomacy Project at Harvard’s Kennedy School of Government and serves as faculty chair for the school’s programs on the Middle East and India and South Asia. He is also a board member of Harvard’s Belfer Center for Science and International Affairs, a think tank that focuses on the intersections among science, technology, environmental policy, and international affairs.

As director of the Aspen Strategy Group within the Aspen Institute, Burns helps to conduct a bipartisan forum that is, he says, similar in some respects to Chautauqua, at least in the spirit of reasoned debate and civil dialogue that informs their work. “Of course Aspen does not bring as many people to the table,” he says, “and the people who are invited tend to be specialists in the topic under discussion. With Chautauqua, the idea is more about every day citizens gathering to become better informed about the issues of the day.” Burns suggests that in the era of social media, such face-to-face gatherings for debate and talk are increasingly important. “I’m not a Luddite,” he says, “I embrace social media and I’m on Twitter, but there is a certain anonymity and isolation built into social media. By contrast, I find Chautauqua to be a glorious place to share ideas and conversations. There is something about having 4,000 people together in one place, all listening to the same talk. It is so much more vibrant.” Burns says such gatherings are essential to democracy. He is quick to cite the role Chautauqua played in 1985 when President Reagan’s senior arms control adviser, Ambassador Paul Nitze, and Dr. Pavel Podlesny, leader of the Russian delegation to the Chautauqua Conference on United States-Soviet Relations, met on the Chautauqua platform, while American and Russian poets and other artists performed together in the evenings.

“There is so much bridge-building that can happen on the common ground of Chautauqua,” says Burns. “And in these times, we need more of that kind of safe ground in our own country as we try to deal with the red-blue divide. We need it in Washington, and we need it overseas.” Burns, who has worked extensively in the Muslim world during his career, also suggests Chautauqua’s interfaith initiative is critically important. “We need the kind of conversations that Chautauqua manages, not more arguments on cable TV,” he says.

More personally, Burns says he is particularly appreciative of the opportunities he’s had to meet composers, authors and other speakers on the porch of Hagen-Wenley House. “I don’t normally meet people outside my field in that way,” he explains. “Listening to classical music in the Amp and to the afternoon speakers in the Hall of Philosophy are also thrilling. There is no other place like it in America.”

As a frequent speaker about difficult issues and seemingly intractable international problems, Burns says he has lately been inspired to be more deliberate in delivering a message balanced by what he sees as positive developments on the world stage. He energetically lists three items: “First, we’re seeing great advances in public health with the imminent eradication of polio worldwide and the success of Bill and Melinda Gates and others who are working on HIV/AIDS, malaria, river blindness and guinea worm. Secondly, we are witnessing a massive improvement in the effort to diminish the ranks of the global poor. And the third blessing is that the great powers of the world are at peace in 2014. As we observe the centennial of the First World War, there is no global conflict that remotely compares to the tremendous loss in that war.”

In his talks and his regular column for The Boston Globe, Burns often argues for ongoing U.S. diplomacy rather than isolationism. He is also passionate about the need to elevate the role of science in persuading global leaders and citizens to understand the urgent threat of climate change, what he considers to be “the greatest transnational problem we face in that it affects every single human.”

“Having places like Chautauqua and Harvard,” he says, “where leaders and citizens can gather to together to consider these issues, is vital. We need Chautauqua not because of its history but because of its mission going forward.”

“There is so much bridge-building that can happen on the common ground of Chautauqua. And in these times, we need more of that kind of safe ground in our own country as we try to deal with the red-blue divide. We need it in Washington, and we need it overseas.”

—Nicholas Burns, Former U.S. Ambassador
For a few months this fall, Marty Merkley had a new shadow — a talented, energetic arts educator and percussionist. Deborah Sunya Moore was named Associate Director of Programming at Chautauqua at the end of the 2013 season and began her work by literally sharing a desk with Merkley, Vice President and Director of Programming.

“From September to December we sat side by side, using the same phone,” Moore says. “Working so closely made the transition easy, and I am comfortable with a lot to do.” Moore was already familiar with Chautauqua Institution, having first been hired by Merkley to perform in the Amp in the late 1990s with “Tales & Scales,” an Evansville, Indiana-based touring chamber ensemble that blends music, movement, theater and story to engage young people in imaginative lessons delivered through multidisciplinary arts.

That performance date in the Amp coincided with Moore’s 33rd birthday, which also turned out to be the night that she would first meet Brian Kushmaul, a percussionist with the Chautauqua Symphony Orchestra. Remarkably, Kushmaul was also based at the time in Evansville, Indiana. He was professor of percussion at the university there and principal percussionist with the Evansville Philharmonic.

“The percussion world is pretty small,” Moore explains. “I already knew his name, of course, and we decided at that first meeting on the grounds that we would get together back home and do a percussion recital at the university. Things blossomed from there.”

The couple married in 2003, and they soon moved on to the Louisville Orchestra, just across the Ohio River in Kentucky. They both served as percussionists and Moore took on the role of Director of Education and Community Engagement. Since 1999 she has also served as a regular extra percussionist with the CSO. The couple owns a house in Mayville, and they have two daughters. Lydia Sunya is 8 and Eve Elizabeth is 4.

When they found out the second baby’s due date would be in July, Brian suggested to Deborah that they would have to miss the first half of the season at Chautauqua. “I told him we can’t miss the season!” she says, laughing now. “We’ll just go to New York early and have the baby there.” They found a midwife in Erie, Pa., and drove to Chautauqua that June to meet with her.

“Eve was born a little after 8 p.m. at concert time on a Tuesday evening in July,” Deborah continues. “And when she was two days old, she came to her first CSO concert to see her daddy perform a trio percussion concerto. We’re pretty sure she might be the youngest audience member on record.” Both girls are now veterans of Chautauqua’s programming for youth, which they adore.

That fall, the family also signed up for a far-flung musical assignment. A member of CSO and her husband encouraged Brian and Deborah to consider joining them at the University of Trinidad and Tobago to help launch the island nation’s first bachelor of fine arts program and philharmonic orchestra.

“Our friends called and said that the university needed a timpanist and a percussionist/arts education specialist, and they immediately thought of us,” Deborah explains. Caitlyn Kamminga, a double bassist, and her husband, Aidan Chamberlain, a trombonist, had already been hired for the University of Trinidad and Tobago. Brian and Deborah were interested. The opportunity had added appeal because Kamminga and Chamberlain have two sons close in age to Lydia and Eve. Once they sailed through the interview process and were hired, the family moved south, arriving during Carnival in February of 2010.

“It was the most incredible experience,” Moore says. “Trinidad has the ethnic diversity I hoped my children could experience. So many different cultures and kinds of music find expression there, and they celebrate 23 national holidays a year! I know at least my older daughter will never forget that broad sense of tolerance and celebration of all kinds of peoples. Caitlyn and Aidan continue to do incredible work there, and we’ll go back to join them on a project in May. They are like family, and my closest student calls herself our brown baby.”

Moore has a musical speaking voice that is pleasing and resonant. It rises and falls with enthusiasm. “You know,” she says contemplatively, “in a way that same experience of diversity is what Chautauqua is all about. You have people with different beliefs that purposefully come into conversation here. I hope that’s the kind of conversation my children have already started to have on these grounds.”

She continues: “Tom [Becker] always starts the year saying to members of the CSO that we are Chautauquans too. You spend your summers here and you raise your family here, he tells us. I have always had a huge admiration for his attitude of inclusivity — how we worker bees and the patrons all make up the Chautauqua community.”

Now having braved her orientation with Merkley and her first “radical winter” on the grounds — the family bought sleds and silk underwear in anticipation of the cold — Moore is fully immersed in her programming duties, most notably serving as supervising producer for Go West!: The Mythology of American Expansion, the Institution’s second inter-arts collaboration. (See sidebar.)

“My interest is not only to encourage our creative capacity in this area, but also to broaden our reach and impact by seeking other partners and communities that might emulate our interdisciplinary efforts,” she says. Moore is also beginning to work on new initiatives that will allow...
**Chautauqua Inter-arts Collaboration Demonstrates Chautauqua’s Promise**

Andrew Borba is excited. Under his directorship the second Chautauqua Inter-arts Collaboration is taking shape. This year’s production, *Go West! The Mythology of American Expansion*, will not only involve last year’s departmental collaborators on *The Romeo & Juliet Project* (symphony, dance, theater, voice and opera under the direction of Vivienne Benesch), but will expand to include Chautauqua’s visual arts program. “American expansion, and our perception of it, is bold and imagistic and I knew very early in the process that the addition of the visual arts must be a central part of the project,” Don Kimes is curating a series of paintings and photographs — projectionist Christopher Ash is one of my key collaborators — and we are thrilled to be presenting important visual representations of the period in a very modern way that the Amp has never seen.

“Because this is a completely original piece,” Borba says, “we’ve had the freedom to engage even more varied forms, artistic, and poetic viewpoints than in Romeo & Juliet.”

*Go West!* will include a movement from a string quartet by Chautauquan Christian Woehr titled *Missouri Nights*. The work of New York composer Ricky Ian Gordon, who has been in residence at Chautauqua several times in recent years to work with voice students, will also be featured in two selections from *The Grapes of Wrath*, his opera based on the 1939 novel by John Steinbeck. The Piano Program will play a Scott Joplin duet, and renowned Native American flutist Dan Hill will be a guest soloist in the production as well.

With a great deal of intention, we are aware of some big shoes. “I have worked for Chautauqua since 1987. To have done that for more than 20 years. To have done that for Chautauqua is a great respect for how Marty has grown the programming over more than 20 years. To have done that and also nurtured the relationship between the administration and all of the arts programs is extremely special and quite unusual in the arts industry these days. I’m sure everyone has read about the demise of some orchestras and how the economy has hurt arts programming nationwide. In the midst of these struggles, what gets broken most often are the relationships.”

Moore pauses. “To see someone as capable as Marty not just holding it together administratively but also holding the personal relationships as something sacred — that takes a special person. He always likes to tell the orchestra members that we are family. We’re all in it together. We might be a little dysfunctional at times.” She smiles. “I like that he has a sense of humor. Marty really emulates what Chautauqua is about. For me, working with Marty is a way of exploring the best in human values.”

Though she is a first-generation Chautauquan, Moore has a family connection to the Institution. Her parents grew up in Middletown, N.Y. Her grandmother had come to Chautauqua as a child and visited again at the age of 93. “The one thing she wanted to do was sit on the Athenaeum porch,” Deborah says. Asked about her own dreams for the future, she is quick to answer. “I hope we can develop national and international relationships in arts education and multidisciplinary work,” she says. “As a child, lectures did not do it for me. I needed kinesthetic learning. I hope we can grow our arts education program for children and teachers year-round, and that we can nurture the art forms individually and in how they relate to each other. In fact, I’d love to bring my amazing students here from Trinidad. Can you imagine that music on the grounds, the drumming and dancing?”

Now in her own office space, Deborah Sunya Moore is practically levitating out of her seat on the second floor of the Colonnade.
Near the end of the 2012 season, John Morefield asked Chautauqua President Tom Becker and Foundation CEO Geof Follansbee to pay him a visit at his home on the grounds. “He asked us to come over and talk about the Amp project,” Becker recalls. “We knew he’d been struggling with some health issues, but he seemed quite good at that meeting.”

Morefield proceeded to question Becker and Follansbee about the construction strategies and engineering challenges in preserving and rehabilitating the century-old centerpiece of the Institution. “Our discussion of the details was lively and probing,” says Becker. “Though John Morefield had a demeanor that was rather stoic and deliberate, we could see that he was really excited about the complexity of accomplishing the project during one off-season.”

At this juncture, the Institution had not made any formal requests for donations to the Amp project, though some funds had been raised for the planning phase. “As the conversation came to an end, John said he would like to make a substantial gift toward the project,” says Becker. “I was bowled over by his generosity, and clearly John took great pleasure in that moment. He was beaming.”

John Morefield, like a number of Chautauquans, had his favorite bench in the Amp where he always sat. “People knew where to find us,” his wife Mary Anne explains. “In the PBS documentary from a few years ago, there’s a quick scene of John sitting in his seat! He was there for every morning lecture and nearly every evening performance.”

Sadly, Morefield died in November 2012, just a few months after his visit with Becker and Follansbee. Though he didn’t get to see the three-dimensional model that was on display in the Smith Memorial Library this past season, Mary Anne says her husband would be as excited as she is about the upcoming project, with its new sight lines and improved safety and comfort. “It’s still going to be the Amp and look like the Amp, but some things will be much better than it’s been,” she says. In particular, she cites the planned improvements to the back of the house where the performers and technical crews will prepare for presentations and performances. “A lot of the improvements are things we don’t really see in the audience,” Mary Anne says. “Making use of new technology is another important part of this project.”

John Morefield’s interest in the technical challenges of the rehab and his readiness to get involved were typical of his character, his wife explains. “He was sometimes a leader and sometimes a follower, but he was always fascinated by the inner workings of organizations and their projects,” she says.

Professionally, Morefield was president and later chairman of the board of Morefield Communications, a business established by his father in Camp Hill, Pa. He grew the business from sales of telephone systems to the development of complex data networks and the installation of high-end multimedia equipment.

As a volunteer, John Morefield served on the boards of nonprofit organizations large and small, including the Harrisburg Symphony, the Central Pennsylvania Youth Ballet and the Carlisle Regional Performing Arts Center. He was a dedicated member of Rotary and a township supervisor in Silver Spring, Pa. “John believed that wherever your community is, you get involved in it. That’s just how he did life!” Mary Anne says. “He was a kind and generous guy who wanted to be part of everything.”

Morefield maintained his proficiency as a musician throughout his life. His early training included both trumpet and piano. He played trumpet in the MIT symphony and kept a piano handy in the conference room at company headquarters in case the urge to play overtook him. And like most Chautauquans, Morefield had a taste for ice cream — a regular indulgence.

Born in Philadelphia in 1934, Morefield attended Mercersburg Academy (a private prep school in Pennsylvania) and went on to study engineering at MIT. He was a track and field standout in those years and was an alternate hammer thrower for the U.S. Olympic Team in 1956. His dedication to MIT continued throughout his life. He served as national president of the alumni association, a position that involved frequent travel on behalf of the Institute.

Early in their marriage, Mary Anne introduced her husband to Chautauqua, and the couple spent 39 seasons on the grounds. Morefield threw himself into fundraising for the Institution and worked closely with the Chautauqua Center for the Visual Arts. Like their parents, the Morefields’ grown children — David, Elizabeth, and James — are all dedicated Chautauquans.

The couple divided their time among their homes — in Chautauqua, Scottsdale, Ariz., and their farm in Mechanicsburg, Pa., where they kept horses, sheep, goats, chickens, rabbits and various pets. “Is this a working farm?” people would ask, and John would answer, “Is there any other kind?”

Morefield’s $500,000 gift to the Amphitheater project has been followed by pledges and gifts from a number of other dedicated families. “Our hope,” says Chautauqua Foundation CEO Geof Follansbee, “is that every Chautauquan will consider making a gift — large or small — to this central project in The Promise Campaign. If John Morefield were here with us, he’d surely be at his seat in the Amp encouraging others to do as he did.”
As a young lawyer, Art Scavone had been hearing about Chautauqua for years from his girlfriend Anne Hoyt, who first came to Chautauqua as a college student in the early 1980s to spend time on the grounds with her father, Robert Hoyt, and stepmother, Mig Boyle. Tim Goodell, Scavone’s colleague at the New York City law firm White & Case, was also full of Chautauqua stories. (Goodell is the son of stalwart Chautauquaans, the late U.S. Senator Charles Goodell and Jean Rice Goodell.) But it wasn’t until Tim’s 1989 wedding to Karen Jackson in the Hall of Philosophy that Art Scavone had his first Chautauqua experience. Or what he thought was Chautauqua.

“Tim had talked the place up so much, Art had really high expectations,” his wife Anne explains. “He traveled all day from meetings in Richmond, Va., to get there for the wedding.”

“We weren’t married yet,” Art continues, “and Anne was coming to the ceremony with another couple, so I was driving in from the airport by myself. Somehow I completely missed the gates,” Art says, laughing. When Scavone finally saw a big sign with the word “Chautauqua” on it, he turned in the driveway and got out of his car. “It was Camp Chautauqua,” he says, “I thought, Gee this is nice, but it’s not quite what I imagined.”

Art and Anne Scavone married in 1991. Scavone and Goodell have been best friends for some 30 years now, and their families continue their Chautauqua traditions every summer. Like many young couples, the Scavones started with short stays on the grounds when their children were little. Now Anne, A.J., who is 13, and Claire, who is 11, come for four or five weeks each season. Art joins them for long weekends.

“If this kind of conversation and dialogue could be replicated on a larger scale, that would be fabulous. It was the founders’ mission to travel this idea. I appreciate that new projects like The Chautauqua Prize provide fresh ways to take our message outside the gates and bring attention to the Institution and expand our diversity.”

—Anne Hoyt Scavone
The mother of nine children, Thurman, William Sloane Coffin McCann was more fundamentally influential in setting his life’s course than his maternal grandmother, Martha McCann.

The mother of nine children, McCann was part of the great 20th-century migration of African-Americans out of the Jim Crow South to points north and west. “She left Clarksdale, Miss., that great seedbed of blues and gospel music and Southern cuisine, and moved to the south side of Chicago around the time of the Great Depression,” Franklin explains.

In the 1950s, as a young married couple, Franklin’s parents moved in with McCann. Franklin’s father, Robert Michael Franklin Sr., managed a laboratory testing new products for the Campbell Soup Company. “He always brought home a new kind of soup or Swanson TV dinner for the family to try,” Franklin smiles. His mother, Lee Ethel McCann Franklin, would have four boys, Robert being the eldest. Grandmother McCann kept the household on its toes.

“She was head of the missions board at her church,” Franklin explains, “and while the congregation had a male pastor, people really looked to her as the moral leader of the community. That exposed a troubling dimension of church patriarchy.” Franklin’s grandmother would work for hours in her kitchen and then load up the car with all the grandchildren to help her deliver pots of collard greens and other food and clothing to residents of Chicago’s most wretched tenement housing.

“Helping to alleviate urban misery while exposing us to a life of service was my grandmother’s work. I felt that she wanted me to understand that this is the life Jesus models for all his believers.”

—Robert Franklin

In the 1950s, as a young married couple, Franklin’s parents moved in with McCann. Franklin’s father, Robert Michael Franklin Sr., managed a laboratory testing new products for the Campbell Soup Company. “He always brought home a new kind of soup or Swanson TV dinner for the family to try,” Franklin smiles. His mother, Lee Ethel McCann Franklin, would have four boys, Robert being the eldest. Grandmother McCann kept the household on its toes.

“She was head of the missions board at her church,” Franklin explains, “and while the congregation had a male pastor, people really looked to her as the moral leader of the community. That exposed a troubling dimension of church patriarchy.” Franklin’s grandmother would work for hours in her kitchen and then load up the car with all the grandchildren to help her deliver pots of collard greens and other food and clothing to residents of Chicago’s most wretched tenement housing.

“Helping to alleviate urban misery while exposing us to a life of service was her work,” Franklin says. “I felt that she wanted me to understand that this is the life Jesus models for all his believers.”

When he was about 10 or 11 years old, Franklin was frightened one afternoon when a volatile situation erupted outside their house. Two street gangs were in the midst of an escalating confrontation. Dressed in her apron, Franklin’s grandmother raced from the kitchen and outside beyond the side yard where she grew tomatoes, corn and greens. Once in the street, she positioned herself directly between the warring factions.

“I know your mothers, and I have fed most of you,” Mrs. McCann told the young men. “And I know about getting a call that a son has been shot. My son was a soldier and was shot in Italy during the war. No mother wants to get that call.” The gang members looked down at their feet and soon dispersed.

“That was my model of leadership in the public square,” Franklin declares proudly. Though his grandmother’s social values were seared into his heart, Franklin also admits that he didn’t fully subscribe to the rigid dogma of her denomination, the Church of God in Christ. He had also experienced the levying influence of his father’s faith tradition — United Methodist. His father’s brother served St. Matthew United Methodist Church on the west side of Chicago.

“From time to time, my father would take us to hear the great pastors preach at the University of Chicago,” he says.

The variety of theological perspectives that Franklin experienced as a youth was further broadened with his matriculation at Morehouse College in Atlanta — the nation’s largest all-male, historically black, liberal arts institution, which was originally grounded in the American Baptist Church.

Franklin arrived as a freshman only a few years after the assassination of the Rev. Martin Luther King Jr., a Morehouse alumnus. The King Chapel on the campus commemorates the precocious Atlanta native who entered Morehouse before even finishing high school, at the age of 15.

In the 1950s, as a young married couple, Franklin’s parents moved in with McCann. Franklin’s father, Robert Michael Franklin Sr., managed a laboratory testing new products for the Campbell Soup Company. “He always brought home a new kind of soup or Swanson TV dinner for the family to try,” Franklin smiles. His mother, Lee Ethel McCann Franklin, would have four boys, Robert being the eldest. Grandmother McCann kept the household on its toes.

“She was head of the missions board at her church,” Franklin explains, “and while the congregation had a male pastor, people really looked to her as the moral leader of the community. That exposed a troubling dimension of church patriarchy.” Franklin’s grandmother would work for hours in her kitchen and then load up the car with all the grandchildren to help her deliver pots of collard greens and other food and clothing to residents of Chicago’s most wretched tenement housing.

“Helping to alleviate urban misery while exposing us to a life of service was her work,” Franklin says. “I felt that she wanted me to understand that this is the life Jesus models for all his believers.”

When he was about 10 or 11 years old, Franklin was frightened one afternoon when a volatile situation erupted outside their house. Two street gangs were in the midst of an escalating confrontation. Dressed in her apron, Franklin’s grandmother raced from the kitchen and outside beyond the side yard where she grew tomatoes, corn and greens. Once in the street, she positioned herself directly between the warring factions.

“I know your mothers, and I have fed most of you,” Mrs. McCann told the young men. “And I know about getting a call that a son has been shot. My son was a soldier and was shot in Italy during the war. No mother wants to get that call.” The gang members looked down at their feet and soon dispersed.

“That was my model of leadership in the public square,” Franklin declares proudly. Though his grandmother’s social values were seared into his heart, Franklin also admits that he didn’t fully subscribe to the rigid dogma of her denomination, the Church of God in Christ. He had also experienced the levying influence of his father’s faith tradition — United Methodist. His father’s brother served St. Matthew United Methodist Church on the west side of Chicago.

“From time to time, my father would take us to hear the great pastors preach at the University of Chicago,” he says.

The variety of theological perspectives that Franklin experienced as a youth was further broadened with his matriculation at Morehouse College in Atlanta — the nation’s largest all-male, historically black, liberal arts institution, which was originally grounded in the American Baptist Church.

Franklin arrived as a freshman only a few years after the assassination of the Rev. Martin Luther King Jr., a Morehouse alumnus. The King Chapel on the campus commemorates the precocious Atlanta native who entered Morehouse before even finishing high school, at the age of 15.

Generations of alumni in addition to King — theologian Howard Thurman, NAACP leader Julian Bond and former Atlanta mayor Maynard Jackson — all under the tutelage of longtime Morehouse president Benjamin Mays, had set the bar high for Morehouse students coming in during that heady time.

During his undergraduate years, with student activism still very much in the forefront, Franklin double-majored in political science and religion and was elected student-body representative to the Morehouse board of trustees. He graduated Phi Beta Kappa in 1975. Three decades later, during his tenure as the 10th president of Morehouse, Franklin would proudly display in his office a framed letter that he’d written as a freshman. The letter was both a passionate protest and reasoned request to the college administration for the resolution of a problem with the food in the school cafeteria. Franklin felt that the school should do everything possible to enable students to concentrate on the life of the mind rather than standing in long lines for food. The matter was resolved later that semester.

During his junior year at Morehouse, Franklin headed abroad to the University of Durham, England. He
traveled in North Africa and the Soviet Union before coming back to the U.S. to graduate from Morehouse and enter the nondenominational Harvard Divinity School, where he would earn a master’s degree in Christian social ethics and pastoral care in 1978. Later, he also served as assistant director of ministry education at Harvard.

In the intervening years while serving in various positions as a pastor and chaplain, Franklin completed his doctorate at Chicago in 1985, and the next year he married Dr. Cheryl Goffney, a graduate of Stanford (B.A.), Columbia University School of Public Health (M.P.H.), and Harvard Medical School (M.D.). Today she is a practicing gynecologist and medical director of Morehouse Medical Associates in Atlanta.

It was also during the mid-1980s that Franklin first heard about Chautauqua as he sat in a dentist’s chair in Rochester, N.Y. Franklin had recently joined the faculty at Colgate Rochester Crozer Divinity School, and during a regular check-up, his dentist lit into the topic.

“I remember he told me what a great, animated, and creative preacher Rev. James Forbes had been that season,” says Franklin. “Since my dentist was Jewish, I was particularly intrigued to learn about a place that reached across religious boundaries.”

Later, in the mid-1990s, Franklin would meet Joan Brown Campbell, then general secretary of the National Council of Churches. By this time Franklin was serving as a program officer in the Human Rights and Social Justice Division at the Ford Foundation. He and

During his tenure as the 10th president of Morehouse, Franklin proudly displayed in his office a framed letter that he’d written as a freshman at the college. The letter was both a passionate protest and reasoned request to the college administration for the resolution of a problem with the food in the school cafeteria.

Campbell worked together on the Burned Churches Fund — a project to support the restoration of houses of worship, mostly African-American churches in the South, that had been subjected to an epidemic of fire-bombings and attempted arson during that era.

Campbell became a mentor, and when she left the Council of Churches to direct the Religion Department at Chautauqua, Franklin once again realized he needed to find out more about the place. Campbell would see to that soon enough.

“Right around 2000 I received my first invitation to come preach at Chautauqua,” Franklin says, and soon he was invited back to serve as a 10:45 a.m. lecturer on “Our Incomplete Assignment: America’s Truth and Reconciliation Project” in which he contrasted the South African effort led by Desmond Tutu to heal the wounds of apartheid with Bill Clinton’s Race Commission headed by historian John Hope Franklin.

Five years later, Franklin served as Theologian in Residence at Chautauqua, and his wife and children came to spend time on the grounds. That summer would also give him a chance to get acquainted with Mayville, Westfield and Jamestown. “Of course, I had lived in Rochester and knew something about the difficult economic challenges in this part of the state. I also had experienced the hopeful stubbornness of the people who live here,” he says.

In his new position at Chautauqua today, Franklin’s awareness and concern for the local community surrounding the Institution echoes his grandmother’s influence, a legacy that he also put into practice at Morehouse. As president, Franklin helped to rebrand the college and challenged students to a higher code of appearance, manners and comportment. He urged them to become “Renaisssance men with a social conscience and a global perspective.” Leading by example, Franklin himself worked to deepen ties with the economically challenged Atlanta neighborhoods surrounding Morehouse and encouraged students to dive into a greater engagement beyond campus.

When he stepped down from the 10th presidency in 2017, Franklin was invited back to serve as a scholar-in-residence at Stanford University’s Martin Luther King Jr. Institute. He will continue to serve on a number of boards, both nationally and in Atlanta, while also maintaining an affiliation with Emory University where he is teaching a course on moral leadership and serving as senior advisor for community and diversity. He very much lives and leads in the public square, and his words and works are followed in many quarters. Franklin’s frequent posts on Twitter are a mix of commentary, teaching, ethical critique and encouragement. In a recent post he writes:

Respect & love to all my former students. You are the pride of your village, hope of the nation & light of the world. Lift as you climb!

In Chautauqua’s Department of Religion, Franklin brings together his multiple identities as educator, pastor, preacher, writer and ethicist. His enthusiasm for the work is self-evident.

“The best investment we can make is in the next generation, especially its spiritual and community leaders,” Franklin says. “We are fortunate that last fall, under Joan’s leadership, Chautauqua received two grants from two national foundations to bolster the New Clergy Program in the Department of Religion and to launch a second program focused on community improvement and public leadership skills for clergy.”

“We hope that through both of these programs clergy will leave Chautauqua with a sense of greater possibility for the work they can do in the world as advocates for lifelong learning, the arts, social justice, and a good and balanced life.”

Franklin also has a keen interest in Chautauqua’s youth programs and the NOW Generation group in their 20s and 30s. “We need to listen more carefully to youth voices and work to understand better the spiritual

“The best investment we can make is in the next generation, especially its spiritual and community leaders.”

—Robert Franklin

see FRANKLIN on page 12
life of the millennial generation,” says Franklin, while also noting the importance of “those Chautauquans who may characterize themselves as spiritual but not religious. All of these groups must feel comfortable speaking in their own voices here. And some may benefit from adding a bit of religion to their spirituality.” He smiles.

The expansion of Chautauqua’s interfaith initiatives is now under Franklin’s watch, and he is looking forward to honoring and embracing Hindu and Buddhist traditions more fully in the Religion Department. “We will walk humbly into that conversation,” he says, noting that religious cooperation and dialogue create the most productive path toward greater peace and stability in the world.

“Chautauqua brings together some of the best intellectual capital in the world, and I really want to respect who may characterize themselves as spiritual but not religious. All of these groups must feel comfortable speaking in their own voices here. And some may benefit from adding a bit of religion to their spirituality.” He smiles.

FRANKLIN from page 11

Increasing the socioeconomic diversity of Chautauqua’s summer population is also a priority. “This is not just a place for America’s elite,” Franklin says. “We have to reckon with poverty in this country and help give voice to the voiceless. There are leaders in poor communities from around here and in the world at large who ought to be here for the kinds of conversations we are having at Chautauqua. We are resourceful. We can figure out how to bring them here.” Continuing Chautauqua’s reconciliation work around issues of race and other forms of difference in America and improving the diversity profile of the Institution are also central to Franklin’s work, he says. Franklin is looking forward to sharing the Chautauqua experience with his children as they find their way to the grounds at different times during the coming season. All three of Franklin’s offspring did not fall far from the tree. His 30-year-old son, the Rev. Julian DeShazier, is pastor of the University Church in Chicago. He graduated summa cum laude from Morehouse and went on to the University of Chicago Divinity School. DeShazier is also popularly known as J Kwest, a “holy hip-hop artist” who raps for social justice. He is also the father of Franklin’s first grandchild, Dana. Daughter Imani Renee Franklin, a recent graduate of Stanford University, is a Tom Ford Fellow in Philanthropy at the Ford Foundation, and Robert Michael Franklin III, a junior at Stanford studying political science and journalism, is presently working as an intern at National Public Radio.

In December, in joyful preparation for his role at Chautauqua, Franklin was given the Rites of Ordination at the Historic Ebenezer Baptist Church, the home church of Dr. Martin Luther King Jr. in Atlanta. Joan Brown Campbell presented the Certificate of Ordination and presided over the Laying on of Hands. “It was a joy to be formally affirmed by the American Baptist Churches USA which has been for some time a comfortable home for my theological outlook, social ethical agenda and demographic vision of the wonderful diversity of God’s expanding family,” says Franklin.

The Department of Religion has also recently received a grant of $35,000 for its work with Young Clergy. Fifteen pastors will be selected this spring to participate in six seminar sessions to be conducted at Chautauqua over two years, during the regular season and on weekends in the off-season. Digitally mediated study and discussions will also take place between seminars. According to the terms of the grant, the program is designed to create “a network of demographically, ecumenically and theologically diverse, early-career clergy who envision themselves as ‘public pastors,’ responsible to their local congregations while also exercising leadership in their larger communities.”

Says Religion Department Director Robert Franklin, “We are grateful to the Lilly Endowment for inviting us to join in their nationwide effort to create this network of clergy who share a common language and understanding of the practice of leadership and a strong commitment to think, pray, speak and lead church and community renewal.” The seminars will focus on the skills and knowledge needed for pastors who want to have an impact on local public policy and the welfare of the broader communities in which their congregations operate. The curriculum will be built, in part, on the theme weeks at Chautauqua during which the clergy will be on the grounds.

National Foundations Recognize Chautauqua’s Work with Young Clergy

Chautauqua’s Department of Religion has been awarded a $500,000 grant from the Lilly Endowment over five years to launch a new leadership development program for Christian clergy who have five to 10 years experience in ministry. Fifteen pastors will be selected this spring to participate in six seminar sessions to be conducted at Chautauqua over two years, during the regular season and on weekends in the off-season. Digitally mediated study and discussions will also take place between seminars. According to the terms of the grant, the program is designed to create “a network of demographically, ecumenically and theologically diverse, early-career clergy who envision themselves as ‘public pastors,’ responsible to their local congregations while also exercising leadership in their larger communities.”

Says Religion Department Director Robert Franklin, “We are grateful to the Lilly Endowment for inviting us to join in their nationwide effort to create this network of clergy who share a common language and understanding of the practice of leadership and a strong commitment to think, pray, speak and lead church and community renewal.” The seminars will focus on the skills and knowledge needed for pastors who want to have an impact on local public policy and the welfare of the broader communities in which their congregations operate. The curriculum will be built, in part, on the theme weeks at Chautauqua during which the clergy will be on the grounds.

The Department of Religion has also recently received a grant of $35,000 from the Henry Luce Foundation’s Theology Program in support of Chautauqua’s interfaith New Clergy Program for 2014. The Luce Foundation awards grants “in support of new models of theological education to prepare leaders for service in a religiously plural world.” Chautauqua’s interfaith New Clergy Program welcomes applications from clergy in Christian, Jewish and Islamic faith communities with up to seven years experience in ministry. Successful applicants come to the grounds with their spouses to participate one of two one-week conferences during the regular Chautauqua season. They share meals and meet daily with program staff, faculty and the chaplains and lecturers who present in the Amp and Hall of Philosophy. The clergy discuss issues relevant to their growth and renewal in ministry across the Abrahamic traditions. The program is made possible by a variety of grants, including the longtime support of the Robertson Foundation and Alex Robertson.