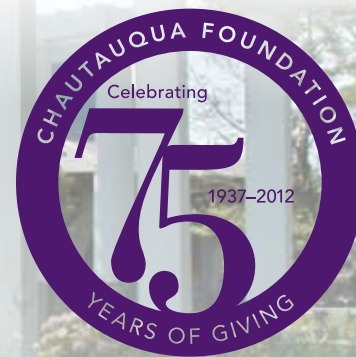


C H A U T A U Q U A PILLARS

FALL 2012

CHAUTAUQUA, NY



Of Love and Forgiveness— A NEW CHAUTAUQUA INITIATIVE

Could Chautauqua become a kind of Camp David for quiet dialogue among the world's spiritual leaders? It was a question posed and enthusiastically considered by a distinguished group of some 30 religious leaders from around the globe who gathered on the grounds of the Institution this past June. The Chautauqua Interfaith Conference titled "Expanding the Beloved Community through Love and Forgiveness" was sponsored by a grant from the Kalamazoo-based Fetzer Institute. A group of 30 Chautauquans with a particular interest in the pillar of religious programming also participated alongside the spiritual leaders.

The two-day conference grew out of religion director Joan Brown Campbell's selection to serve on the Fetzer Advisory Council on World Religions and Spiritualities. The council is charged with identifying the ways in which love and forgiveness can be transformative to individual, organizational, and community life. Campbell's group is actually one of 16 advisory bodies, each with the same task but organized by different disciplines, including business, law, NGOs, natural sciences, social sciences, humanities, healthcare, design, government, labor, engineering, the arts, education, and sports.

With its simply stated mission "to foster awareness of the power of love and forgiveness in the emerging global community," Fetzer hopes the findings from their advisory councils will inform future grantmaking to organizations whose work is exemplary of this mission. Each advisory council was required to



Joan Brown Campbell

provide a report of their findings to Fetzer at a global gathering of some 500 thought leaders, held in Assisi, Italy, this September. A video from the Chautauqua conference was shown at the summit.

Going into the June conference, Campbell was thrilled with the response. "Of all the religious leaders we asked, everyone said they wanted to come," she explained. Chautauqua was an obvious place for such a gathering. "This is a lived community," Campbell says. "Our consideration of religion is not just in dinner conversations. People of different faiths spend significant time together and really get to know each other here. That allows them to ask the kind of questions of each other they wouldn't necessarily ask in a public meeting."

Campbell hopes the conference is a beginning, a bold step toward fulfilling the mandate of the Institution's most recent strategic plan. "The trustees have said as we look toward the future, we see

Chautauqua being a place that welcomes people of every faith. Of course, as easy as that sounds," she continues, "within it, there are a lot of challenges."

Fundamentally, the challenge is maintaining Chautauqua's strong Christian heritage while creating an interfaith community that is fully accepting of all religions and absent of any proselytism. "Today," says Campbell, "when we take in new denominational houses, they have to agree that they will not proselytize, because the thing that really destroys interfaith relations is when one religion actually believes that it is superior to the others. That is the hardest part of interfaith work."

Conference Proceedings

At the opening session of the conference, held at the Athenaeum Hotel, Chautauqua president Tom Becker welcomed the participants, who included Christian, Jewish, Muslim, Hindu, Buddhist, Bahá'í, Sikh and several interfaith and academic leaders. Campbell provided background on Chautauqua—its origins as a destination for Methodist Sunday school teachers and its expansive view of adult education. She cited Lewis Miller and John Heyl Vincent's mandate that "Chautauqua will not be non-denominational, but all-denominational, and we will bow at one common altar."

Campbell was also forthright about how, in subsequent decades, each expansion of the scope of religious inquiry at Chautauqua has brought both welcoming embraces and some

tension to the community as the Institution has opened itself wider to encompass Catholicism, Judaism, and most recently Islam through the Abrahamic Initiative that was launched in 1998 during the tenure of Campbell's predecessor, Ross McKenzie. The elegant Everett Jewish Life Center, which came on line in the 2009 season, was another landmark event. And, as Campbell noted in her talk, now Hindu, Buddhist, Bahá'í and Sikh voices have become a more regular presence at the 2:00 Interfaith Lectures, while advocates for a Muslim House on the grounds continue to explore that possibility.

On the second day, the conference moved into an energetic consideration of the Fetzer platform of love and forgiveness and the critical role of these ideals in opening the way for fruitful religious dialogue, especially in the light of the perpetual human tendency toward conflict and violence committed in the name of religion. Speakers took turns commenting on the barriers and tensions inherent in dialogue across religious differences and the elements essential to interfaith harmony and engagement.

"Forgiveness does not mean approval, it does not mean condoning. It does not mean what the other person did to us is right," said Rabbi Samuel Stahl of San Antonio, Texas. "It only means that we clear our minds and souls of psychic garbage, that we get rid of the corrosive elements that are keeping us from relations with other people."

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Religious Programming in Chautauqua's Early Years

According to Chautauqua Archivist Jonathan Schmitz, early on, the Institution made some movement toward greater inclusion of religious diversity beyond its Methodist roots. "Unitarians were involved from the beginning, and, starting in the 1880s rabbis spoke here," says Schmitz. "In the next decade, the Jewish Chautauqua Society was started and administered from here. There was a Roman Catholic Mass said in

1895. In general, however, the Catholic presence was very limited. By the 1930s panels were used to discuss current moral questions, which often consisted of a Protestant minister, a Jewish rabbi and a Catholic priest—though these discussions would probably not be characterized as interfaith dialogues."

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“It is time for Chautauqua to bring together the greatest minds, the greatest practitioners, the greatest scholars to begin to not only have these conversations with great intensity, but to empower people to take actions to change the course of a world that is very much on a collision course that is defined by interreligious interference.”

—The Right Reverend
John Bryson Chane



Dr. John Cavadini, chair of the Fetzer Advisory Committee on World Religions and Spirituality, and professor of theology and director of the Institute for Church Life at the University of Notre Dame, reminded participants that “no one comes from nowhere”—that all people, religious or secular, have a perspective shaped by their culture and belief system that must be reckoned with when any interfaith discussion begins.

In her remarks, longtime Chautauquan Sister Joan Chittister stressed that only the presence of love and forgiveness—what she called “a hospitality of the heart”—will allow a dialogue to move forward.

Dr. Vasudha Narayanan, distinguished professor of religion from the University of Florida and a practicing Hindu, also pointed out that the traditional concepts of wisdom, compassion, and peace may have a stronger resonance with people of certain faiths than the Judeo-Christian values of love and forgiveness. She suggested that such sensitivities must also be taken into account when attempting to bridge our differences.

Bishop John Shelby Spong reminded the audience in his remarks that “the rising tide of secularity” is also

a large force at work in the world, one that every faith must reckon with as well.

Working in pairs and small groups in the afternoon, conferees considered the possibility of promoting Chautauqua as a meeting place and focal point where diverse religious perspectives could be shared and studied and where collaboration on some of the world’s most intractable problems might begin—problems that, as Rabbi David Saperstein suggested, might include global warming, unchecked population growth, and the struggle for equality for women, despite widely differing religious convictions around these issues.

Dena Merriam, a convener of the Global Peace Initiative of Women, reminded participants that the sharing of diverse cultures—of music, dance, theater and food—are important ways to bring people together and help them understand each other—exactly what Chautauqua already offers in its distinctive mix of annual programming.

The Right Reverend John Bryson Chane, the retired bishop of Washington, D.C., passionately endorsed Chautauqua as the logical site for deeper interfaith

connections and called upon the Institution to step up to the task: “It is time for Chautauqua to bring together the greatest minds, the greatest practitioners, the greatest scholars to begin to not only have these conversations with great intensity, but to empower people to take actions to change the course of a world that is very much on a collision course that is defined by interreligious interference.”

As the conference drew to a close, Daisy Khan, the executive director of the American Society for Muslim Advancement, told an interviewer: “Chautauqua is critical because it has been doing this for 140 years and it has showed its commitment. It is a lived religious community. This is a community where you can see religions coexisting side by side—thriving, honoring, respecting each other here. This is a model community and it needs to be shared with the world.”

Dr. Vasudha Narayanan agreed and suggested the Camp David model. “Perhaps this is the perfect stage,” she said, “the perfect place, the promised land, where religious leaders can meet discreetly, quietly, beyond the press. It can be a place where they come to meet and walk

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Five Words

For two seasons, banners have hung on the Colonnade and the Post Office building carrying these five words: Civil, Sustainable, Innovative, Engaged, Inclusive. They are aspirational adjectives that reflect the key concepts in Chautauqua's most recent strategic planning, and as the stories in this issue of *Pillars* attest, we are boldly applying these adjectives in the life of the Institution.

Civil

As we move toward the presidential election, the tone of our national discourse is sadly rancorous and accusatory. Yet as I write this message, we are just completing the last week of the 2012 season wherein the children of two former presidents and members of our own Chautauqua family, including Nancy Gibbs and David Kozak, have brought a reasoned and balanced view of the demands of the nation's highest office to the Chautauqua platform. They have told stories of how the humanity of our presidents has trumped politics to create a close-knit community of those who have served—a heartening story that demonstrates the power and promise of civility in the life of this nation.

Sustainable

For this issue, Chautauqua CFO Seby Baggiano, trustee Ron Kilpatrick, and president Tom Becker

Ours is a time to be very proud of Chautauqua Institution's work in the world. As twenty-first century Chautauquans, it is also our job to examine the potential in all of these activities to further the mission and impact of Chautauqua.

sat down with *Pillars* to talk about how the Institution has recently tackled the multiple meanings of sustainability—for the grounds, for our physical plant, and for our program. Careful financial modeling, targeted marketing, and taking a leadership role in the rejuvenation of Chautauqua Lake are all part of our sustainability efforts. As Ron says: "If 'Chautauqua is forever,' that means every generation on these grounds must be about institution-building." Tom Becker added, "Philanthropy has to lift our game, because we are not a commodity. For Chautauquans, this place is about investing in our values, and the Institution's job is to continue to produce its best work year after year."

Innovative

Our "Backstage" story reveals the planning for an extraordinary collaboration in 2013 that will draw together the phenomenal artistic resources of Chautauqua

to premiere a new work. The "Romeo and Juliet Project" will showcase Chautauqua's schools of dance, theater, opera, music, and visual arts in an Institution-wide celebration of the most iconic and broadly interpreted work of William Shakespeare with some surprising and innovative marriages of material ranging from Prokofiev to Duke Ellington to Dire Straits.

Engaged

Several new-media partnerships brought a special dimension to the 2012 season. For the first time in the Institution's history, a lecture was delivered in the Amp via live digital streaming of video—in this instance from a distinguished speaker at work in a laboratory deep under the Atlantic Ocean. Meanwhile, two public radio hosts recorded their nationally broadcast programs on the grounds, connecting the Institution with new audiences and simultaneously

engaging our own community with the world beyond the gates.

Inclusive

And finally, our cover story describes the Department of Religion's first steps toward the disciplined inclusion of all global religions on the grounds, with the longer term goal of establishing Chautauqua as an international center for inter-religious dialogue, reflection, and action.

Ours is a time to be very proud of Chautauqua Institution's work in the world. As twenty-first century Chautauquans, it is also our job to examine the potential in all of these activities to further the mission and impact of Chautauqua. Each of us must consider our own capacities and how and where we most want to invest in the Promise of Chautauqua going forward. We welcome these conversations with each of you in the months ahead.

Pillars is a publication of the Chautauqua Foundation and is sent to selected donors. If you want to share a particular story with friends, all the past issues of *Pillars* are now available online. Please visit the Foundation's web page: <https://chautauquafoundation.org/index.php/publications>.



Deepening the Connections: THE HAUGHTON FAMILY

While Chautauquans often bemoan how contemporary careers mostly prevent working spouses from spending a whole season on the grounds as earlier generations did, John Haughton may be evidence of a new trend. He is able to telecommute, working full time from the family cottage.

It's a Sunday afternoon in mid-July. For a while it looked as if Art in the Park and the Blessing of the Animals would be a washout, as storms rumbled through the grounds this morning. However, with the first break in the clouds, Miller Park is suddenly abuzz with artists setting up their wares. Children and dogs weave through the maze of booths and tables. The Haughton family of Severna Park, Maryland, has a ringside seat on the hubbub, and they love it. They have spread themselves around their ample porch to read and watch the festivities across the lane as their Golden Doodle, Gracie, snaps at invisible insects.

John and Jenn have three daughters, fifteen-year-old twins Sammie and Maddie, and ten-year-old Lindsey. The Haughtons' 1879 house at 14 Miller Park, known as "Park Place," may have been Chautauqua's first wooden tent cottage. The pale purple two-story will be one of the featured stops on the Bird, Tree, and Garden Club Home Tour in a few days. It stands only 30 inches away from its bright yellow twin next door, "The Tionesta." Both homes were renovated in 2010.

Sammie is proud to take credit for the choice of purple paint for the cottage exterior. Jenn has planted complementary butterfly bushes, herbs, and hydrangea that seem to glow in the front yard, while hanging baskets of flourishing dwarf petunias draw hummingbirds to the porch. Lindsey is sure that one of the regular hummers came from the nest they discovered last year in one of the pots.

Remarkably, the Haughtons are only the second family to own this cottage, which was originally leased out by the Institution and then purchased in 1890 by the Russell family, who kept the property for

120 years. John Haughton's sister, Leslie Zemsky, introduced her brother's family to the Institution. Zemsky, who has owned a home across Miller Park on Simpson for 21 years, is the current board president—and first woman to serve in that capacity—at the 147-year-old Albright-Knox Art Gallery in Buffalo. An artist who has shown her work at Chautauqua's Fowler-Kellogg Art Center and elsewhere, Zemsky is an energetic booster of both Chautauqua and Buffalo. At Zemsky's urging, the Haughtons began coming one week at a time to Chautauqua, and now, since the purchase of the cottage in 2009, they've made a full summer of it.

While Chautauquans often bemoan how contemporary careers can prevent working spouses from spending a whole season on the grounds as earlier generations did, John Haughton may be evidence of a new trend. He is able to telecommute, working full time from the family cottage for Covisint, a subsidiary of Compuware Corporation. The company connects organizations and businesses with their customers, suppliers, and other partners through a cloud-based communications platform. John, who has degrees in engineering and medicine, is Chief Medical Informatics Officer for the company.

Jenn says the Internet also links their family and Chautauqua in the off season, helping their daughters stay connected to their very best Chautauqua friends from Ohio, Colorado, and Massachusetts through Facebook, texting, and Skype. These electronic bridges have actually deepened their Chautauqua friendships.

Right now, however, twins Sammie and Maddie are jazzed up by

the promise of their Air Band performance at the Amp with the Boys' and Girls' Club. Lindsey, who takes dance classes back home, is a big fan of the Special Studies program. Last season, she took a course in silk painting. "Most of the people in the class were grandmas," she explains, so while her classmates painted floral arrangements, Lindsey painted monsters with balloons.

"She is still good friends with those ladies," says Jenn.

This year Lindsey has also been involved in whiffle ball with players of all ages. Jenn adds: "Our girls have college-age cousins here and some of our neighbors' children are college-age, too. They come by and visit with the girls, which is just great for them. We love the intergenerational aspect of Chautauqua."

For his part, John has joined "The Slugs" softball team. "Those guys have been super welcoming to me even though some of them have been playing together for 30 years," he says.

Jenn is laughing. "When we start describing Chautauqua to our friends, they think it is a cult and ask if we are camping here or what. Other people think Chautauqua must be like the movie *Dirty Dancing*. They don't get it—how we like being so close to our neighbors and constantly visiting across these porches." Jenn says she especially appreciates getting out of her "taxi job" back home, carting the girls to school and sports and social activities. At Chautauqua, the family only uses the car about once a week. "Back home, people seem to be so caught up in local high school sports," Jenn reflects. "Here, we are meeting people who are doing such meaningful things—

COVER STORY

COVER STORY continued

together in faith and watch the cultural events going on—a place where they can forge ahead with agreements. It is the right place on the map and in spirit.”

Next Steps

In talking of next steps, participants recognized that significant resources would be required for Chautauqua to become a world center for religious dialogue and interfaith collaboration.

As Daisy Khan put it, “We are people who genuinely believe that the basis for all religions is love and forgiveness, but we have to promote it widely. Large resources have to be deployed to bring this message to ordinary people in the world who are confused. Al Qaida succeeded because they had \$350 million dollars at their disposal to spread their death and destruction. They didn’t do it with a shoestring budget.”

As Chautauqua launched the Abrahamic Initiative nearly 15 years ago, support arrived in the form of a generous grant from the late Helen Boyle, a lifelong Chautauquan, who committed \$60,000 per year to the program for eight years. The funds permitted the hiring of the Religion Department’s Assistant Director, Maureen Rovegno, and ensured that high quality

interfaith speakers could be engaged each year going forward.

Joan Brown Campbell explains, “Fetzer supported this conference, but we can’t survive on grants. We won’t be able to expand our work properly without an investment by Chautauquans. We will need proper staffing and an advisory group going forward as we did with the Abrahamic program.”

In the remaining year of Campbell’s directorship of the Department of Religion, Chautauqua’s Interfaith Initiative will be one of her main priorities. Beyond her retirement, scheduled at the end of the 2013 season, Campbell says she will gladly serve as a champion and ambassador for Chautauqua’s expansion of interfaith dialogue and programming and she will encourage her peers—other religious leaders around the world—to step up their support as the project continues to evolve.

As Daisy Khan put it at the close of the conference: “The right people have to come forward to realize this goal, not only to have a conference but having an ongoing network of people that commit to spreading this message of love and forgiveness out into the world. Because the world really needs it. The world is ready now. There’s an opening.” 📌

About The Fetzer Institute

Long associated with fostering individual and community health, the Fetzer Institute was founded by John Fetzer (1901–1991), an electrical engineer who built a multi-state cable and broadcasting empire and once owned the Detroit Tigers. He used the proceeds from the sale of his media holdings and the baseball team to endow the Institute, which aims to tackle the critical issues of our time with a blend of entrepreneurship, spiritual insight, technological savvy, and scientific inquiry.

Comments from Chautauquans who Attended the Interfaith Conference

Candy Littell and Rev. Scott Maxwell: The Interfaith Conference opened our eyes to the unique and critical role of Chautauqua—both as a model for living in interfaith community and a resource for advancing interfaith relationships far beyond the gates of the Institution. The conference gave us a glimpse of the full potential of Chautauqua, the challenges we will face as we work to embrace the world’s great religions, and the leadership and practices needed to get us there.

Khalid Khan: Chautauqua is a great place to start modeling some of these solutions, and I feel privileged to be exposed to it at this level and stage. My hope is we can take it to the next level.

Willow Brost: I hope that Fetzer and other foundations would see Chautauqua as a safe, welcoming place—a place where additional conferences such as this can be held. The impact of the conference on me was profound. I recently read a National Geographic article that quoted Black Elk: “Perhaps you have noticed that even in the lightest breeze you can hear the voice of the cottonwood tree. This we understand is its prayer to the Great Spirit, for not only men, but all things and all beings pray to Him continually in differing ways.” I reflected on that statement in the context of the Chautauqua conference. Who am I to say God calls all of humanity in one way? Who am I to say what God hears from all of his creation? If I set limits on God according to the tenets of my faith tradition, I am placing myself above the God of all—a very dangerous position for a mere mortal!

people who are changing the world.”

John nods and leans forward in his chair. Earlier this season, he says, he was struck by what Institution president Tom Becker said about how Chautauqua is the opposite of a remote control television. “Here we don’t channel surf, picking up sound bites here and there about what’s going on in the world,” he says. “Instead, we circle a topic, study all the facets. Elongating or slowing down the conversation so that we can begin to grasp an issue is what Chautauqua does best. That is the promise of Chautauqua for me.”

The week before this conversation, “Inspire. Commit. Act.” was the theme. “I welled up in lecture after lecture last week,” says Jenn, who does needlepoint outside the Hall of Philosophy while Gracie sleeps at her feet. “It was amazing to hear an imam, a rabbi, an Episcopal priest, and an atheist all talking about the importance of personal responsibility.”

The Haughtons are members of the Bestor Society, which led to Jenn’s participation in a special “green tour” of the grounds this season. She’s become increasingly interested in the development of rain gardens and the management of storm water run-off. The Haughtons’ home is on the Seven River where algae management is also an issue. “Asphalt and grass are our biggest problems,” she says. “I want to get involved in this work.”

“For me,” says John, “it’s a core belief to contribute to the community the way you can, and we are fortunate to have the financial capacity to be a part of Chautauqua and support its mission. It gives us so much.” 📌

Live Streaming: TAKES ON A DOUBLE MEANING



Sylvia Earle answers questions from Chautauqua's audience while aboard the underwater research center Aquarius Reef Base, off the coast of Key Largo, Florida.



It took every minute of the ten days leading up to the lecture to marshal the resources necessary to pull off the feat of connecting a facility more than a century old to another facility on the ocean floor.

Chautauqua's education department was putting the final pieces in place for another week-long partnership with National Geographic for the 2012 season. This year's Week Four theme, "Water Matters," was going—shall we say—swimmingly, until assistant director of education and director of Special Studies Teresa Adams got a call from the oceanographer, explorer, and author Sylvia Earle, who was scheduled to deliver the 10:45 lecture on Wednesday of that week.

The 74-year-old former chief scientist of NOAA had just been offered an opportunity to spend time as an aquanaut aboard the Aquarius Reef Base, an underwater research center off the coast of Key Largo, Florida. "It's the chance of a lifetime," Earle told Adams. She said she couldn't turn down the opportunity and was sorry that she was not going to be able to come to Chautauqua for her lecture.

Adams did not panic. With ten days to go, she began making calls, hoping to find another ocean expert, but as might be expected, other speakers of Earle's stature could not be booked so quickly. Soon, having exhausted all the possibilities that she and her National Geographic partners could think of, Adams began to explore the possibility of live streaming—that is, having Sylvia Earle appear on video through a high speed internet connection to the research station some 60 feet under the ocean.

Adams first went to Cindy Mando, Chautauqua's director of Information Services. She learned that there was high-speed optical fiber already laid in the Amp, but it had never yet been spliced and put to use. (Amp renovation plans call for a complete technological overhaul and the installation of the kind of state-of-the-art equipment required for virtual lectures, but they weren't really ready, Mando said.)

Meanwhile, National Geographic contacted Adams and told her that D.J. Roller, one of the most accomplished cinematographers in the world for underwater projects, would actually be on board the Aquarius Reef with Sylvia Earle. (Both were working to save the facility from shut-down after lack of federal funding had threatened the project.) Roller's documentary work includes such films as "Wild Ocean," "The Last Reef," and "Ghosts of the Abyss." He has also served as director of photography on a variety of television series, including episodes of "Nova," "Deep Sea Detectives," and "National Geographic Explorer." Roller agreed to work with Earle on shooting the video lecture if the proper connection could be made for live streaming.

DFT Communications of Fredonia, NY—Chautauqua's local telephone and high speed DSL service provider—got involved. DFT agreed to work on the project gratis, having already become a significant

contributor this year, underwriting the Tuesday Family Entertainment programs that are held in Smith-Wilkes Hall. "Grisé Audio Visual was also a huge help in suggesting software and being with us during all the tests we made to get things going," said Adams.

It took every minute of the ten days leading up to the lecture to marshal the resources necessary to pull off the feat of connecting a facility more than a century old to another facility on the ocean floor. On Monday night as "Water Matters" week opened, the technicians still didn't have the audio working, Adams explained. "By then we had National Geographic's tech people with us, and we were working around the clock."

On Tuesday night, Adams tried to reach Earle by phone but she was in the water and could not talk. The technicians on the reef agreed to contact Earle by e-mail. Meanwhile Alex Moen, a vice president at National Geographic, eventually made contact with Earle to confirm that she would in fact show some pre-recorded video of the work going on at Aquarius and that there would be a diver who appeared at the porthole as she gave her talk. New wrinkles in the plan, but Adams said she was game. Now they had a design for the presentation, but Adams also had a "Plan B."

If the video didn't work, Barton Seaver—a National Geographic

PARTNERS



fellow, conservationist, and a friend of Earle's who was on the grounds for the week—would give the lecture. He had already agreed to be on stage to interview Earle and keep the program moving smoothly in the event that technical issues got in the way.

The calls continued around the clock between New York and Florida. Audio issues remained unresolved. There was a four- to five-second delay between the underwater site and the Amp so that when Earle's lips moved on camera, the words they heard in the Amp were not matching. Chris Dahlie, the sound technician for the Amp, continued to work with the crew on the Aquarius. They got it down to a 1.5 second delay, but that lag would still not look right nor sync with the video feed. It was simply not up to Chautauqua's standards. At one

point the technician on the Aquarius declared the project impossible.

Meanwhile, there was also a glitch in having Earle be able to see the podium in the Amp. Getting the video connection to also stream in the other direction—New York to Florida—was just too much. Finally, the team abandoned this idea and settled for a special phone line dropped from the dock in Florida down to the Aquarius. Earle would wear an earpiece and could hear the questions from the podium via phone line, but she wouldn't be able to see her Amp audience or the moderator.

Finally, on Wednesday morning, after days of feverish work, it seemed the lecture was a go. Then, as Tom Becker took the stage for the morning announcements, the computer server crashed down in the Aquarius Reef.

The crew rushed to reset and reboot. Barton Seaver had not even talked to Earle in advance, but he was prepared for any scenario. When Becker finished his remarks, the image of Sylvia Earle, sitting at a desk next to her big round window on the ocean suddenly flashed up on the Amp's three big screens hung above the stage. The signal was back and the audience roared with delight. They had no idea what had just transpired with the server. Everything seemed to be delivered just as promised. Sylvia Earle cackled and waved her hands. Someone on board the research station reminded her to put on her earphone, and then Seaver asked his first question.

From the start, Earle and Seaver had a happy chemistry going and the lecture moved between deeply serious environmental concerns to droll moments of banter. Seaver, who is an accomplished chef and the author of a cook book called *For Cod and Country*, asked Earle at one point what everyday citizens could do to help protect the ocean, she quipped: "Well, Barton, you can start by eating broccoli!"

Earle went on to explain how seriously humans are depleting the ocean of so many kinds of fish that eating wild-caught seafood is no longer appropriate or necessary. Current aquaculture allows us to eat farm-raised fish instead, she said.

Earle went on to describe the scale of our ignorance about the ocean. "Less than five percent of the ocean has been seen, let alone explored

or mapped with the same degree of accuracy that we have for the moon or Mars or Jupiter," Earle said. "But now is the time. ... We are at the edge of the greatest era of exploration ever. So Barton, put on your flippers, let's go!"

As Seaver began his next question, the diver, whose appearance had been planned, suddenly rose up in a cloud of bubbles. His masked face filled the porthole beside Earle. The audience broke out in raucous laughter, interrupting Seaver's question. Earle's shoulders shook as she giggled, too. "Barton, I hope you see that guy outside," she said.

"I hope you know who he is," Seaver quipped.

"Oh yes, he's a friend," Earle deadpanned, as if she were Mr. Spock on "Star Trek."

Later, the camera tour of the Aquarius also went off without a hitch as did the pre-recorded footage. But Teresa Adams and her team didn't quite breathe until it was all over. Barton Seaver received well-wishers on the back porch of the Amp in Earle's stead and Chautauqua had thus experienced its first live streaming lecture.

Sylvia Earle later called Teresa Adams to thank her for all the effort. Earle admitted that it was her first underwater lecture "and even the fishes were impressed," she said. 🐟

RADIO PARTNERS

Two other national media partners were part of the 2012 Chautauqua season. "From the Top," a public radio program broadcast nationwide, showcases young classical music talents from across the country. Hosted by pianist Christopher O'Reilly, the broadcast was a natural for Chautauqua. Eighteen-year-old Alexandra Switala, a Chautauqua Music Festival student this summer, was one of the featured performers on the broadcast as was Chautauqua student Laura Park, who has appeared previously on the program. The Chautauqua episode will air nationally during the week of October 22, 2012.

Joanne Robinson, the senior designer and announcer for the show, described her Chautauqua experience on the show's blog: "We taped the show in the huge outdoor Amphitheater to one of the largest audiences we've ever had. What a thrill to look out into the crowd and see such a huge sea of faces. And the musicians certainly rose to the occasion; every one of the performances was top notch." Robinson also loved running into sax player Justin Moser who had appeared on the show in 2010. "He was working part-time at the Athenaeum Hotel and looking very official in his bellhop uniform."

Mounting these kinds of programs is not inexpensive, says Institution vice president Marty Merkley. In addition to the fee for bringing "From the Top" to Chautauqua, there are expenses associated with housing and meals for the cast and crew and the scheduling of a closed rehearsal in the Amp. The performers also made guest appearances at Boys' and Girls' Club as a part of the show's educational outreach component. Merkley also had to negotiate with the Chautauqua Belle, the Bell Tower, and the Fire Department to silence their whistles, chimes, and sirens during the live recording.

The Chautauqua Religion Department also played host this season to the American Public Media program "On Being" with host Krista Tippett, who recorded her interviews with various guests at the Interfaith Lecture series during Week Three. The theme "Inspire. Commit. Act." included a conversation with Chautauquan and filmmaker Dan Karlake whose work was the initial inspiration for the week's focus. Karlake is the producer of the documentaries "For the Bible Tells Me So" and the forthcoming "Every Three Seconds." Though the interviews are yet to be scheduled for broadcast, Tippett's program, formerly called "Speaking of Faith," is heard on some 240 stations in the U.S. and internationally via web and podcast.

Appreciation That Grows: KATHY AND JIM PENDER

On Family Entertainment night in Chautauqua's Amphitheater, the Pender family and friends fill up four rows near the stage. It is a grand celebration for this passionate, philanthropically minded family. For a number of years the Penders—Kathy and Jim, working through a fund established in memory of their son, Michael—sponsored the free Tuesday evening Family Entertainment Series in Smith Wilkes Hall. Now, the Penders are underwriting the two larger performances in the Amp, which are priced to ensure that Chautauqua County residents can enjoy what are known as “Community Appreciation Nights.” As Kathy explains: “It is important to us to be able to have all families included in these performances in Michael’s memory. He loved theater and music, and this is the perfect way to remember him.”

Appreciation is a fundamental value with the Penders. Jim, who was a history major at Yale, says: “This institution has been part of my life in my thirties, forties, fifties, and now even later in life. As life changes with each decade, Chautauqua makes more sense to me.” Kathy and Jim believe Chautauqua has helped them gain an appreciation of new ideas and concepts throughout the years. For example, Jim has found a newfound pleasure in listening to Jared Jacobsen’s Massey organ concerts. “In my forties I would not have known that was happening.” He grins. “And then there are the world class speakers. The quality of Chautauqua seems to get better and better, and it’s great to see our children and grandchildren gaining so much from this experience.”

Kathy has grown to love the writing and literature classes and the dance programs. “There is something for every age at Chautauqua. That is the beauty of this place,” she adds.

Kathy is a licensed therapist and clinical counselor who has always had an interest in children and families with special needs. The Penders’ son, Michael, injured as a youngster in an accident, lived bravely for 11 years with severe medical disabilities. Following his death at the age of 19, the Penders established a fund in his memory. “Our family mission involves children and families, usually those with special needs,” Kathy says. “This was also Michael’s wish.”

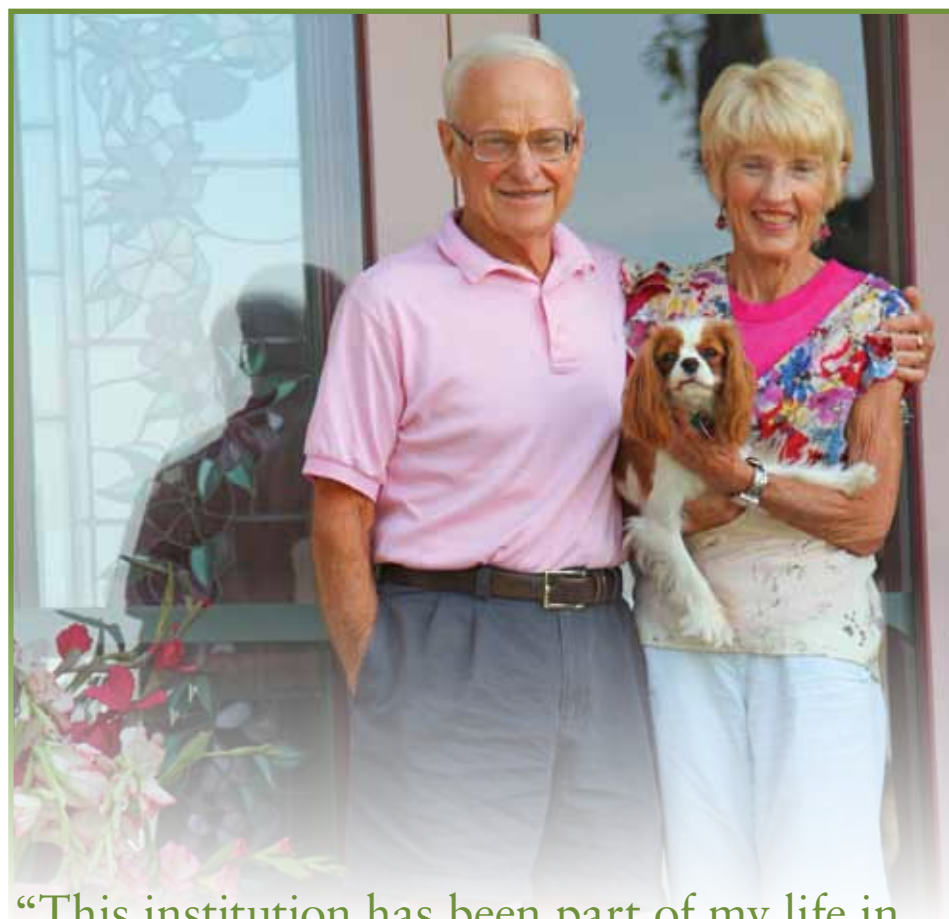
Kathy’s volunteer work started when she was a teenager. She began at a center that treated chronically

ill children with life threatening illnesses and disabilities. At 20 she volunteered at Beech Brook, a residential and day treatment center for troubled children and their families. She continued her work there as an intern during her graduate studies and is still involved as a member of the board. Kathy was honored in May with the 2012 Crain’s Business Health Hero Award as a result of her work at Beech Brook and many other organizations such as Hospice of the Western Reserve, The Gathering Place (for families dealing with cancer), and Magnolia Clubhouse (for the mentally ill). She also serves on the Advisory Board to the Psychiatry Department at University Hospitals, the Leadership Council for Children’s Hospital at the Cleveland Clinic, and the Leadership Board for Rainbow Babies and Children’s Hospital. It was at Rainbow that Kathy worked with the Pediatric Intensive Care team to set up family-centered facilities and programs. Kathy and Jim also created The Michael Pender Quiet Room at Rainbow, where families in medical crisis may gather for respite.

Jim is also deeply involved in the Cleveland community. After running a well-respected insurance brokerage in Cleveland for more than 50 years, he now serves as secretary of the board for the Cleveland Sports Hall of Fame and is on the Leadership Council at Ahuja, a new hospital in the University Hospital system.

Most recently, Jim has launched a new venture, matching disabled U.S. veterans returning from Iraq and Afghanistan with jobs in the insurance industry. Disabled Veterans Insurance Careers (DVIC) is a nonprofit organization that trains and prepares veterans for service careers in the property/casualty insurance field. Distance learning classes are being delivered online, and graduates of the program, once placed in jobs, will be able to work from home using phone and internet connections, avoiding the travel complications posed by their disabilities. Jim and his long-time business partner have formed this new nonprofit. Both men had family members who had to deal with disabilities.

Kathy and Jim also give their time and talents to Chautauqua where they have been coming since the early 1960s. Jim is a lecture evaluator and attends almost every 10:45 session in the Amp. Kathy is a member of the CLSC and



“This institution has been part of my life in my thirties, forties, fifties, and now even later in life. As life changes with each decade, Chautauqua makes more sense to me.”

—Jim Pender

the Writers’ Center. The Penders’ daughter, Katie, and her children come to the grounds for seven or eight weeks during the summer, and their son-in-law, Jeremy, commutes from Cleveland. While the children have been busy with Boys’ and Girls’ Club this summer, Katie, who was a competitive gymnast, has been a regular at dance performances and exercise classes. She also teaches dance and movement to pre-school children at Chautauqua. “Hopefully by the time I’m 70, I’ll understand the lectures,” she says, picking up on her father’s theme.

Jim laughs. Art appreciation also runs in the family. The synergy among the performing arts at Chautauqua was an inspiration for the Penders’ involvement in Playhouse Square in Cleveland, the largest performing arts center outside of New York City, where arts education for young people is a critical component in its music, opera, theater and dance programming. The foundation set up in memory of Michael also supports many of the Playhouse Square’s education programs for children.

To further their commitment to the mission of Chautauqua this year, Jim

and Kathy organized a mini-reunion of Jim’s Yale classmates and their spouses during the final week of the season—people who had never been to Chautauqua before.

“We are proud of this unique place,” says Jim. “The way Chautauqua will make its mark on society is through maintaining its quality and through people like us sharing this place with others. All of us have to do our part. It takes leadership and financial support. If the quality is kept up, the rest will take care of itself.”

Over the years the Penders have also hosted teachers from Gilmour Academy outside of Cleveland, the school that their son Michael attended and which is now where their grandchildren are enrolled. “We have selected lectures or a theme that might be of interest and beneficial to the faculty and brought them here,” Kathy explains.

“Look how much better known Chautauqua is today!” Jim says. “Chautauqua has a rich history and a bright future, and we know that the younger generation will be part of that. They are our future,” Jim says with a nod to his daughter and grandchildren, who are listening intently. ■

What light through yonder window breaks?

A NEW ARTISTIC COLLABORATION AT CHAUTAUQUA

Few, if any, summer arts programs have the scope and talent that Chautauqua brings to the grounds each season. The schools of dance, music, and visual art, the Music School Festival Orchestra and the Chautauqua Symphony Orchestra, the Chautauqua Opera Company and its youth program, the Chautauqua Theater Company and Conservatory Program, the North Carolina Dance Theatre and the Writers' Center all create a rich artistic stew for students, instructors, performers, and audiences. But what if all of these constituencies figured a way to combine forces to create new, interdisciplinary work that would be uniquely Chautauqua's and potentially replicable elsewhere?

Tom Becker floated the question with Chautauqua's artistic directors. The Board of Trustees, through its strategic planning process, had already voiced an interest in "re-imagining the mix" at Chautauqua, that is, finding fresh and innovative ways to capitalize on the lively combination of arts disciplines at the Institution.

There are a few precedents already established. In 2008 the Chautauqua Symphony Orchestra and the Chautauqua Theater Company collaborated to stage Tom Stoppard's play *Every Good Boy Deserves Favor* with its full symphonic score by André Previn. Then, in 2010, Peter Shaffer's play *Amadeus* was adapted to incorporate performances by the Chautauqua Symphony and voice students from the School of Music. That production, directed by Vivienne Benesch, was later reprised with the same actors and singers on the stage of Artpark in Buffalo, with the Buffalo Philharmonic Orchestra and at the Virginia Arts Festival in Norfolk, with maestro JoAnn Falletta conducting. Falletta, who conducts the Virginia Symphony and the Buffalo Philharmonic, had first suggested the idea to Benesch and worked closely with her to trim the play and add the extended musical elements.

Now Vivienne Benesch has agreed to lead the first major collaboration among all the arts programs in Chautauqua's 2013 season. "When Tom first suggested this idea, I was inspired to look for a project like *Amadeus*, a known play with the possibility of adding incomparable music," says Benesch. But after scouting around, Benesch says she "hatched this brainchild of tackling something from Shakespeare." After all, she says, his work is at the heart of so much music and ballet.

"I want to explode the story in style as well as in form. That's the experimental part of this—to draw on the classical roots and contemporary interpretations to retell the world's most inspiring love story."

—Vivienne Benesch

"So the question was..." Benesch draws out the suspense, "what is a universally loved title?" She answers her own question, smiling. "There is no more iconic story than *Romeo and Juliet*, and among all of Shakespeare's plays, none has been adapted more often for stage, screen, orchestra, ballet—you name it."

Benesch's idea landed well with Chautauqua vice president and director of programming Marty Merkley, another mastermind behind this initiative. "*Romeo and Juliet* picks up the intergenerational theme that is at the heart of Chautauqua," he says. "So we hope some of the content from this collaboration among the arts disciplines might also spill into the lecture platform, Boys' and Girls' Club, and the 2:00 Interfaith Lecture. Not that this project will take the place of a theme week," Merkley continues, "what we imagine is that throughout the season, each department will take on some aspect of the theme or themes from the play—family conflict, generational issues. Each artistic director knows very well what has been written for his or her discipline, and they will also add a piece that connects to the story in their summer repertoire."

Thus the "Romeo and Juliet Project" will serve as a *leitmotif* throughout the summer of 2013.



Vivienne Benesch



Marty Merkley

"Chautauquans who come for only a week will get a taste of it, no matter when they're here," Merkley says.

Vivienne Benesch has also taken on the development of a one-time production in the Amp—"not a collage, but a new piece of art that will bring in as many talents as possible from across the Institution," she says. "The idea is that we will tell the whole story through dance, opera, orchestral music, Shakespeare's words and possibly others," she says. "I want to explode the story in style as well as in form. That's the experimental part of this—to draw on the classical roots and the contemporary interpretations to retell the world's most inspiring love story."

Benesch and an assistant gathered source material over the summer—films, recordings and scripts—including the opera by Gounod, and music that ranges from Prokofiev, Berlioz, Bernstein, and Sondheim to Duke Ellington and Dire Straits.

Benesch says she'd also love to use video and other digital media in the production, but she's realistic about the demands of such an undertaking, especially at Chautauqua. Each department in the arts has as its primary mission the rigorous training of students and the fulfillment of its demanding performance/exhibition schedules. In addition, nearly all of Chautauqua's department heads and their primary staff members have other jobs in the off-season. Even finding a time to schedule such a piece in the Amphitheater is a challenge.

"It's all about time, space, and money," Benesch admits. "And it's

a little crazy. We know we can only have one piano rehearsal, one Amp rehearsal, and probably one tech rehearsal which will be conducted overnight without the performers."

Regarding the financial aspect, Marty Merkley says the plan is to seek philanthropic support for no fewer than three years of these kinds of Institution-wide collaborations. A 2014 production that embraces themes from the American West is under consideration, as is a reprise in 2015 of Carl Orff's much beloved *Carmina Burana*, which Merkley produced some years back. "It's a full evening that uses chorus, dance, actors, symphony, the works," he says.

"*This is what happens here*," says Benesch, sitting cross-legged and almost levitating above the couch in her office. Her enthusiasm for the challenge is palpable. "I feel there is a calling for such collaborations, because the arts all across this country are relying on each other more and more in these difficult times. At the same time, we will be exposing audiences to this great mash up! It will be of Chautauqua, for Chautauqua. It is an example of what Chautauqua does that people need to know about." 📱

Becker, Baggiano and Kilpatrick ON SUSTAINABILITY AND CHAUTAUQUA

Trustee Ron Kilpatrick chairs the Asset Policy Committee working closely with Institution CFO Sebby Baggiano and President Tom Becker.



Ron Kilpatrick



Tom Becker



Sebby Baggiano

“We want to be an institution that deserves national and international interest. Philanthropy has to lift our game, because we are not a commodity. For Chautauquans, this place is about investing in our values, and the Institution’s job is to continue to produce its best work year after year. In the coming years, the active participation of all Chautauquans will be the key to fulfilling this promise...”

—Tom Becker

Chautauqua has sometimes been compared to Brigadoon, the Scottish village in the Lerner and Lowe musical that appears out of the mists once every hundred years. Like that elusive village, though appearing much more frequently, Chautauqua emerges full blown at the end of June and runs full bore for nine weeks every year. A new community is fashioned from young, old, and in between. Famous entertainers take the stage. Extraordinary speakers challenge and thrill the intellectually curious. Sonorous music rolls across the Amp and out into the night air. Bats swoop and swirl above. By day, the scent of linseed oil and the cacophonous songs of children blend together where the Arts Quad and Children’s School stand shoulder to shoulder. A chromatic scale wafts from an oboe in a practice shack. The sweet scents of lilies ambush pedestrians. Each hour is punctuated by the bell tower and, some days, claps of thunder are louder than appreciative audiences. For those who fall under its spell, Chautauqua is the stuff of winter daydreams, of myth and magic.

No wonder, then, that certain common myths and stories have come to be told about the place. Among them:

- 1) You can’t explain Chautauqua. You have to be there.
- 2) We do so many things, it is not really possible to do any one thing exceptionally well. Anyway, it’s The Mix that matters.
- 3) How much can you expect from seasonal employees?
- 4) People don’t come for the food.
- 5) People don’t stay for weeks at a time anymore.

For Institution president Tom Becker, chief financial officer Sebby Baggiano, and Chautauquan Ron Kilpatrick of Bonita Springs, Florida, these myths must be challenged. The Institution can strive for the best, they contend—in financial modeling, marketing, programming, and customer service. The triumvirate sat down with Pillars to talk about the issues of sustainability and quality, a matter of hard numbers and fact-based analysis, not myth.

“Chautauqua has built up a lot of stories about how this place operates,” says president Tom Becker. “But now we have put a number of years into being a fact-based organization.”

In the first decade of the new century, Chautauqua’s Board of Trustees began to wrestle with the fact that Chautauqua’s growth in expenses had become unsustainable. “The financial modeling undertaken by the Institution in preparation for the Trustees’ 2010 strategic plan clearly showed an unsustainable model. Revenues were growing less rapidly than expenses and our physical plant was not being maintained as required,” Baggiano explains. The trustees understood that new measures would be required to ensure that annual revenue from all sources (including gifts) exceeded expenses while also addressing deferred maintenance on facilities.

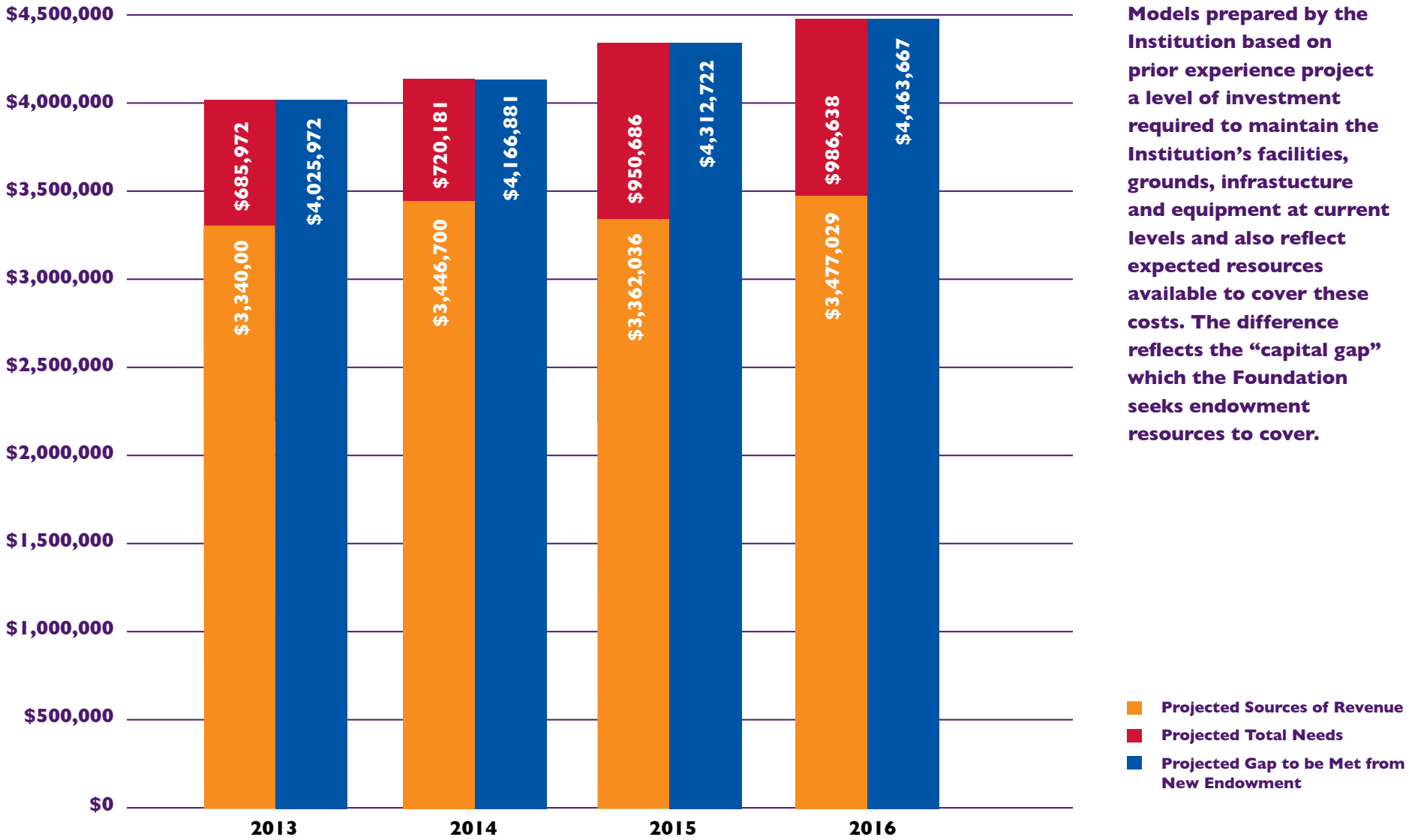
The board reaffirmed its commitment to sustainability, “which means every generation on these grounds must be about institution-building,” says Ron Kilpatrick, who chairs the Asset Policy Committee of the Board of Trustees. “We must have first rate programming, keep our buildings and sidewalks in repair, and undertake new structures and the

rehabilitation of iconic structures with philanthropic dollars.”

Even before the economic slide of 2008, Chautauqua was putting its house in order, based on rigorous financial modeling. “We reduced our annual expenses by \$1.7 million. We looked at all 100 public buildings here,” Kilpatrick continues, “and realized that we were only putting aside half of what was needed to keep them sound, so we are now trying to fill that gap. We completed the construction on Strohl, Fowler-Kellogg, and Hagen-Wensley with philanthropic dollars, including endowment for replacement and upkeep—realizing a total of \$16 million in gifts for buildings over the last four years. But we have many more buildings that require us to build up reserves for ongoing maintenance.”

Says Becker: “We also now have data on how long people are here. We know there are property owners in their forties and fifties who are buying season tickets and are coming and going all season long. Because this community can now connect virtually back to their other obligations, many can actually stay longer on the grounds. We also have a clear-eyed, sober ability to control and manage our expenses. In 2008 when the market went down, we were prepared for it. We reduced the year-round employee pool by ten percent and cut every program with the participation of managers. And all the while, we’ve done some of the best work we’ve ever done in terms of programming. The weekly themes are not unconnected year by year. We are creating a body of work, sequencing themes without a set curriculum. We are investing in lifelong learning in the context of citizenship and identifying

MAINTAINING CHAUTAUQUA'S CURRENT PUBLIC SPACES: THE NEED FOR ENDOWMENT



collaborations and partnerships that deepen that context.”

Becker is also pleased with the new role of marketing at the Institution. “We now know that we have unused capacity. In any given season, we have five to seven weeks in which we can and should have more people on the grounds experiencing Chautauqua. This situation creates both lost revenue and a dilution of our impact. We can explain Chautauqua to people in an appealing way,” he says, “and we want to project our message to the people who are most ready to hear it.”

The goal of having more Chautauquans on the grounds and making sure they come back in subsequent years depends in part on excellent customer service. Baggiano has taken the lead on this aspect of operations—especially with seasonal staff. “To me, it involves hiring the right people and training the year round staff to lead by example,” he

says. “At Chautauqua we are all learners, doers, and teachers. Our staff is engaged in lifelong learning, too. The experience of employment at Chautauqua should be valuable to all of us.” Baggiano and chief marketing officer George Murphy have both emphasized the guest experience and “making sure we are running on all cylinders,” as Baggiano puts it.

Restructuring the management of the hotel and food services was a new addition this year, and all three leaders at the table are emphatic that doing food service well is simply critical. “We used to give ourselves excuses,” says Becker, “about how impossible it is to feed so many people in an hour and a half and then get them to the next program. Not acceptable. We want excellence in every area.”

The group at the table also gave great credit to board chair George Snyder, a fifth-generation

Chautauquan who has opened up a process of collaboration with the community. “His tenure has been a steady parade of study groups. We no longer speculate on the reality of people’s experience here. The discussions have improved,” says Kilpatrick.

Of course there is work yet to be done, including significant dollars to be raised, primarily in the form of endowment to undergird sustainability. Work continues on rejuvenation of the lake, the rehabilitation of the Amp, the protection of trees, enhancing customer service, and identifying new markets, and raising the level of awareness of Chautauqua as a voice in the national dialogue on matters related to the pillars of education, religion, health and fitness, and the arts for people of all ages. “The voice of this place is profound for people who are here, and we want to find ways to share this experience

more broadly,” Becker says. “We want to be an institution that deserves national and international interest. Philanthropy has to lift our game, because we are not a commodity. For Chautauquans, this place is about investing in our values, and the Institution’s job is to continue to produce its best work year after year. In the coming years, the active participation of all Chautauquans will be the key to fulfilling this promise, and we will continue to share our analysis and hard data with the community.”

For more information on Chautauqua’s goals for filling the gap, you may request a copy of Meeting the Promise of Chautauqua, an overview of the Foundation’s upcoming fundraising initiatives, by calling the Foundation office at 716.357.6220 or sending an email to lloomis@ciweb.org. 📧

Amp Rehabilitation:

SHAVING COSTS AND MAINTAINING THE FAMILIAR

Design and construction

At the end of July, Chautauqua's Capital Projects Manager, John Shedd, was finalizing the schematic plans for the rehabilitation of the Amphitheater. The creation of the schematics was funded by a generous donor earlier this year. Meantime, a third party estimator had been "building the project in his head," as Shedd put it, imagining all the steps necessary to complete the rehabilitation of the building at the heart of Chautauqua, including road construction to bring heavy equipment into the grounds without causing damage, creating staging areas for materials, and determining how the project can be completed in a timely fashion—preferably in the off-season of a single year, rather than two years, as had been originally conceived.

"We have been designing the project a little differently so that it can be built more efficiently," says Shedd, who sat down with program director Marty Merkley to determine ways to combine some spaces backstage and reduce the overall footprint of the building that was presented in the original design drawings.

Preserving the Massey Organ Chamber while construction is going on has been a major consideration, Shedd says, as has a new plan to remove every other column in the present building to improve sight lines, while also realizing significant overall cost savings.

Other new features include a roof that will extend farther out, creating a wider bowl, so that getting to the seats will be safer for audience members and not nearly be so steep.

Steps and handrails will further improve navigation, and the creation of 118 handicapped seats will increase access at all levels in the building.

Chautauqua's trademark benches will still be a part of the Amp, but they will be constructed at an angle more friendly to the human back. (The placards on the backs of benches will be retained and incorporated into the project, as will previously donated bricks that honor families and the memory of friends.)

A new vertically moveable section at the front of the stage can be lowered to serve as an orchestra pit, rest at ground level to make room for extra seating up front, or raised up to enlarge the stage. "The first few rows of seating will be mobile and can be rolled under the stage," Shedd explained.

"The building will still feel familiar to Chautauquans with the preservation of the roof line and structure. The roof over the stage will be raised, however, to help us fly scenery and screens out as needed." New audiovisual technology and live streaming capacity will round out the stage enhancements.

Cornell wildlife biologist and professor of veterinary science John Hermanson came to Chautauqua this June to assess Chautauqua's bat population and to offer suggestions on how best to preserve the bat environment and organize the construction process so that it will not harm the mammals.

As part of its overall sustainability initiative, the Institution is looking to improve the number of trees

Chautauqua's trademark benches will still be a part of the Amp, but they will be constructed at an angle more friendly to the human back.

that will cover the grounds over the next 100 years, since many are endangered and are reaching the end of their life expectancy. The rehabilitation of the Amp calls for a number of trees on the back and sides of the current building to be removed to open up the space. The brick walk area at the back of the Amp where CDs of lectures are currently sold in the pavilion will be transformed into a park-like setting where families with young children or pets can still see and hear performances and lectures and come and go without disrupting the events.

The capacity of the Amp will increase from just at 4,000 to 4,400, and the Institution will seek LEED designation (Leadership in Energy and Environmental Design), a green building certification process that the project's lead architect Marty Serena helped to pioneer.

Funding

As the detailed planning and cost estimating has moved forward, Chautauqua Foundation CEO Geof Follansbee now has a mandate to secure the entire amount of funding that will be required for the Amp rehabilitation. As instructed by the Board of Trustees, the funds must be in hand before construction

can begin, as is now required for all construction projects at the Institution. With new cost estimates of approximately \$26 million and an additional \$5 million endowment for upkeep and replacement costs (also part of the Institution's self-imposed requirement for sustainability) Follansbee is seeking seven-figure gifts.

Presuming the Foundation is successful in its fundraising, the board would then give its go-ahead in the early spring. "The construction manager believes the project can be begun at the end of the 2013 season and completed by the beginning of the 2014 season," Follansbee reports, noting that original plans called for completion of the rehabilitation over two years. "Rehabilitation over two years would add significant costs to the project, as would delaying the project until 2014," he says. "If we wait until 2014 to begin, it would cost us three to four percent more overall—a big number in a project of this scale." ■

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