

## Final Project Packet: American Patchwork Quartet

### Artist Rationale

The artist I chose is American Patchwork Quartet (APQ), a group that immediately struck me with its power, clarity, and depth. Within seconds of listening, I could imagine them on the Zankel stage, an artist-centered space designed for interdisciplinary work, community connection, and transformative performance. APQ embodies these values through their blending of American folk traditions with jazz, global influences, and personal storytelling. Their multicultural identities are not simply part of their branding; they are woven intentionally into their creative practice, making them an ideal fit for Zankel's mission to support diverse, boundary-pushing artists who can engage a wide range of audiences from Skidmore and the greater Capital Region.

APQ also offers rich opportunities for academic engagement. Their work intersects with music, American studies, anthropology, sociology, religious studies, storytelling traditions, and conversations around migration and identity. They could collaborate with faculty on workshops about musical hybridity, the transformation of American folk narratives, improvisation techniques, or the cultural histories embedded in their repertoire. Their stories and musical arrangements naturally invite dialogue, making them strong facilitators for class visits, Q&A sessions, workshops, or interdisciplinary events that encourage students and community members to reflect on how music shapes and reflects cultural identity.

Artistically, APQ's layered sound is exceptionally well-suited to Zankel's 600-seat hall. The space would highlight the nuance of their arrangements while offering a listening experience for both campus and public audiences. Their instrumentation fits neatly into Zankel's existing technical resources, and their touring fee is feasible for a venue committed to both student and regional engagement.

Rather than assuming audiences might struggle with certain musical styles, I see APQ's genre-blending approach as an opportunity for learning and connection. The ensemble excels at framing their music through narrative, explaining the origins of songs, the cultural influences behind arrangements, and the personal experiences that shape their work. These storytelling moments make their performances accessible without diluting artistic integrity, inviting listeners of all backgrounds to engage more deeply with unfamiliar sounds and histories.

Overall, American Patchwork Quartet would not only deliver a powerful performance but also create meaningful connections across campus and community contexts. Their artistry, cultural breadth, and commitment to storytelling make them a strong match for Zankel's mission and a valuable addition to the cultural life of both Skidmore College and the broader region.

### Generous Offer

Dear American Patchwork Quartet,

I hope this message finds you well. My name is Sylvia Goldman, and I am writing on behalf of the Zankel Music Center at Skidmore College. I want to begin by expressing how deeply moved I was upon first hearing your music. The clarity of your storytelling, the richness of your

arrangements, and the way each member holds space for the others left an immediate and lasting impression. It would be an honor to welcome APQ to our campus and community.

We would love to invite you for a four-day residency and performance from October 1-4, 2026, centered around a Saturday evening concert in Zankel's 600-seat hall. We intend to create an experience that supports your artistry while fostering meaningful connections with students, faculty, and audiences across the Capital Region. In addition to the concert, we envision a thoughtfully paced residency that includes a workshop with our Indian Music Ensemble, an optional class visit or conversation with interested departments, and ample downtime for rest and reflection. Our goal is to structure the schedule so that each engagement feels purposeful, not overwhelming, and that you always retain agency in how you'd like to participate.

In recognition of your time, expertise, and creative labor, we are prepared to offer a \$12,000 artist fee for the residency and performance. We will also cover all travel, lodging, and hospitality, including round-trip Amtrak tickets, local ground transportation, individual hotel rooms at the Saratoga Hilton (three nights), a welcome dinner upon arrival, daily meal support, and a fully stocked private green room on the performance day. Backline (including drum kit, mics, DI boxes, and amps) will be provided by the venue unless you prefer otherwise. Our technical team will ensure a smooth and comfortable setup, and a detailed production schedule will be shared well in advance.

We are committed to providing an experience that prioritizes your needs as artists and treats your time with care. You would have a single point of contact for logistics, a clear schedule delivered ahead of time, comfortable spaces for rehearsal and rest, and full say in any collaborative elements, such as whether to incorporate a student group or shape workshop content. We welcome your preferences on hospitality, communication, accessibility needs, and anything else that would help you feel supported.

If this opportunity resonates with you, we would be thrilled to continue the conversation and tailor the residency to your vision. Please feel free to share any questions, priorities, or adjustments you would like us to consider. It means a great deal to us to host artists with the care and respect their work deserves, and we would be genuinely excited to bring American Patchwork Quartet's vibrant artistry to our community.

Warmly,  
Sylvia Goldman  
Zankel Music Center, Skidmore College

#### Care Addendum

##### *Summary:*

This care strategy centers American Patchwork Quartet's creative vision and wellbeing by providing humane scheduling with built-in rest, clear and fair compensation paid promptly, and comfortable private spaces for work and hospitality. We will honor their agency by inviting (not prescribing) collaboration opportunities and seeking approval on all promotional materials and recordings. Practical support includes quality lodging, reliable transportation, dietary and cultural accommodations, and a single point of contact for clear, respectful communication. Our goal is

to create conditions where APQ can share their artistry fully while feeling valued, rested, and safe throughout their time at Skidmore.

### 1. TIME: Humane Scheduling & Rest

#### Schedule:

- Thursday, Oct 2: Arrive 5:54 PM, hotel check-in, dinner at Karavalli 7:00 PM; evening free
- Friday: Workshop with Indian Music Ensemble (2-3 hours max with breaks); evening completely free
- Saturday morning: Band rehearsal (2 hours max); afternoon rest until 4:00 PM soundcheck
- Saturday 4:00 PM: Soundcheck (45-60 minutes); 7:30 PM performance (90 minutes)
- Sunday, Oct 5: Departure 1:22 PM; no obligations

#### Workload Limits:

- Maximum one major activity per day
- 30-minute breaks during sessions exceeding 90 minutes
- No early morning commitments

Actions: Provide detailed schedule 2 weeks in advance; ensure hotel rooms ready Thursday; communicate Sunday is departure-only.

### 2. PAY: Clarity, Stability, Protection

#### Fee Structure:

- Total: \$12,000 (\$2,000/performer for performance + \$500/performer for workshop)
- Travel, lodging, and meals covered separately

#### Payment Timeline:

- 50% deposit (\$6,000) within 10 business days of signed contract
- Remaining 50% (\$6,000) paid upon arrival at Skidmore

Meals: All provided (welcome dinner, campus dining, green room snacks, pre-show catering from 9 Miles East)

#### Cancellation Protection:

- Skidmore cancels within 60 days: 70% of fee
- Skidmore cancels within 30 days: 100% of fee
- Force majeure clause included

Actions: Send contract immediately; process deposit within 10 days; have final payment ready upon arrival.

### 3. SPACE: Work, Hospitality, Privacy

#### Workspace:

- Friday: Studio for Indian Music Ensemble workshop (chairs, stands, adequate space)

- Saturday morning: Private band rehearsal space
- Saturday 4:00 PM: Full Zankel stage access for soundcheck

#### Green Room:

- Private space with seating for 4+, comfortable furniture, mirror, lighting
- Stocked by 3:00 PM with water, coffee, tea, fruit, nuts, granola bars, dietary-specific items (\$50 budget)
- Pre-show catering from 9 Miles East (\$250)
- Key/code access; no intrusions without permission
- Hotel rooms available all day Saturday for rest

#### Technical Setup:

- Stage allowing clear sightlines to all 4 performers
- 2 vocal mics, DI boxes for guitar/bass amps, drum kit, 2 amps (all venue-provided)
- Color lighting for different songs

Actions: Reserve private green room; stock by 3:00 PM; provide key access; confirm backline 2 weeks ahead; conduct venue walkthrough.

#### 4. ACCESS: Mobility, Communication, Cultural Needs

Dietary: Send hospitality questionnaire 4-6 weeks ahead, asking about allergies, restrictions, and preferences; ensure Karavalli accommodates restrictions; share campus dining options (vegetarian, vegan, kosher, gluten-free, halal).

#### Transportation:

- Ground transport from train station Thursday 5:54 PM
- Transport between hotel and campus as needed
- Return to station Sunday 1:22 PM
- Share driver contact info in advance; Plan B for delays

#### Cultural Considerations:

- Confirm ASL, childcare, or scheduling accommodations needed
- Ask pronunciation of names and preferred pronouns for introductions/marketing
- Research religious/cultural observances during Oct 2-5; provide private space if needed for prayer/reflection

Actions: Send questionnaire 4-6 weeks ahead; book reliable transport; share campus dining info; confirm pronunciation/pronouns early.

#### 5. AGENCY: Choice, Co-Design, Consent

##### Artist Has Final Say Over:

- Performance setlist and song order
- Stage setup/positioning
- Whether/how to incorporate student dance group
- Spoken elements between songs

- Social media posts featuring their image/performance
- Use of recorded audio/video

#### Co-Designed Decisions:

- Invite (don't prescribe) student dance collaboration: "We'd love to explore this if it interests you. How would you envision it working?"
- Collaborative discussion about song introductions
- Shared review of promotional materials before publication
- Input on green room setup and hospitality

#### Informed Consent:

- Ask permission before photography/video during rehearsals
- Confirm recording plans and usage for performance
- Share all promotional copy before publication
- Request approval for social media posts
- Mark sessions as open/closed to observers

Communication: Single point of contact; ask preferred method (email/text/phone); check-ins at key milestones (6 weeks, 2 weeks, week of, day before) without micromanaging; 24-48 hour response time.

Actions: Present student involvement as an invitation; share PR for approval; send photo/video policy 3 weeks ahead; provide opt-out options; ask "How can we support your vision?"

#### 6. CARE: Wellness, Safety, Clarity

Lodging: Saratoga Hilton King Bedrooms (4 individual rooms, 3 nights Oct 2-5); short drive to campus or 25-minute walk.

Transportation Safety: Amtrak tickets with buffer time; pre-booked ground transport with driver info; clear directions; Plan B for delays.

Communication: Professional but warm; check-ins at milestones; not overwhelming; responsive within 24-48 hours.

#### Workload Clarity:

- Complete schedule shared 2 weeks in advance
- Tech rider/hospitality form completed early
- Clear on required vs. optional activities
- Soundcheck length confirmed (45-60 minutes)
- Load-in/setup times communicated
- Confirm production is straightforward

#### Emergency Support:

- Primary contact with name, phone, and email
- 24/7 emergency contact during residency

- Cell numbers for day-of logistics
- Single document with all schedules, venue, hotel, and contact info
- Venue tech specs and stage plot for review
- Contingency budget (\$1,600) for unexpected needs

Actions: Designate primary contact immediately; provide 24/7 emergency info; create a comprehensive residency packet; address technical concerns early.

### Budget Summary

This project proposes hosting American Patchwork Quartet (APQ) for a four-day campus and community residency, including a concert, workshop, and academic engagement. The following outlines a realistic, artist-centered cost distribution for the engagement.

Category	Subcategory	Qty	Rate	Total Cost	Notes
Artist Fee	Performance + Workshop	4 people	\$2,500/person	<b>\$12,000</b>	2k performance + 500 workshop
Travel	Amtrak tickets	4 tickets x 2 trips 2 station	\$61/ticket	\$488	NYC - Saratoga Springs
Travel	Local transport	pickups/dropoffs	\$175/ride	\$350	Cars to/from train
<b>Travel Total</b>				<b>\$838</b>	
Lodging	Hotel rooms	4 rooms x 3 nights	\$339/night	\$4,068	Saratoga Hilton
Lodging	Taxes			\$528.84	
<b>Lodging Total</b>				<b>\$4,596.84</b>	
Hospitality	Welcome dinner	6 people	\$50/person	\$300	Karavalli
Hospitality	Green room			\$125	
Hospitality	9 Miles East catering			\$250	Estimate
Hospitality	Meal tickets	4 people		\$126.70	Breakfast/lunch/dinner
<b>Hospitality Total</b>				<b>\$801.70</b>	
<b>Backline/Tech</b>	Additional equipment			<b>\$500</b>	
<b>Marketing</b>	Printed materials, ads, photographer			<b>\$1,311.56</b>	7% of budget
<b>Contingency</b>	12% of budget			<b>\$2,248.38</b>	
<b>TOTAL BUDGET COST</b>				<b>\$22,296.48</b>	

#### 1. Artist Fees & Support

The core of the budget prioritizes fair compensation and comprehensive support for the artists. APQ's fee totals \$12,000, covering performance and workshop activities. Travel support includes \$488 for round-trip Amtrak tickets and \$350 for local transportation between the Saratoga Springs station and campus. Lodging is estimated at \$4,596.84 for four individual rooms over three nights at the Saratoga Hilton. Hospitality support (including welcome dinner, green room snacks, campus dining, and catered meals) totals \$801.70, ensuring comfort and care throughout the residency.

#### 2. Production & Personnel

Zankel's existing infrastructure accommodates APQ's technical needs with minimal additional rental costs. The band's backline requirements (stand-up bass, guitar, drum kit, amps, and microphones) can be covered through in-house inventory with a small allowance of \$500 for

supplemental items or specialized support. Estimated personnel needs include audio, lighting, and a single stagehand for load-in and show operations, with staffing provided through standard Zankel crew assignments. No unusual labor hours or special effects are required, keeping production efficient and accessible.

### 3. Engagement Activities

APQ's residency includes a workshop with the Indian Music Ensemble, classroom visits, and interdisciplinary conversations connecting music, culture, and storytelling. These activities are built into the artist fee and schedule rather than treated as optional add-ons, reflecting a commitment to meaningful academic and community engagement. No separate costs are attached beyond space usage and standard staffing.

### 4. Marketing & Documentation

A marketing allocation of \$1,311.56 (approximately 7% of the project budget) supports professional promotion and documentation. This includes poster design and printing, photography, and targeted digital advertising to reach audiences both on campus and across the Capital Region. High-quality media assets also strengthen future programming efforts.

### 5. Contingency/Overhead

A contingency reserve of \$2,248.38 (12%) is included to account for unexpected expenses such as minor technical rentals, hospitality increases, or travel changes. This buffer protects the project's integrity while maintaining artist-centered support.

**Total Estimated Project Cost: \$22,296.48**

### Technical Snapshot

The proposed performance will take place in the Zankel Concert Hall, which offers the acoustics, seating capacity, and technical infrastructure needed to support APQ's high-energy, detail-rich sound. Its clear sightlines and flexible lighting options make it well-suited for a quartet whose artistry relies on audience connection and layered musical textures.

Setup needs are straightforward. APQ performs with voice, guitar, stand-up bass, and drum kit, all of which align with equipment already available in Zankel's inventory. The setup includes two vocal mics, direct inputs for guitar and bass, and a standard drum mic package. The ensemble does not require projections or video support. Lighting needs are minimal; a basic concert wash with modest color cues for dynamic contrast is sufficient. This keeps setup time reasonable and avoids additional rentals.

Staffing for the event includes one house manager for patron services, an audio engineer to handle sound check and mixing, a lighting technician, and one stagehand for load-in, transitions, and load-out. A production manager or tech director would be present in a supervisory capacity but not as a dedicated crew. Front-of-house student workers will assist with ticketing and ushering. No unusual labor hours, special effects, or additional crew are anticipated.

The schedule follows a typical single-night concert structure. Load-in begins at 12:00 PM, allowing the band and crew time to place backline, set the stage, and begin line checks. A full

soundcheck is scheduled for 4:00 PM, ensuring adequate time to adjust blend, monitors, and cues. Doors open at 7:00 PM, with the performance beginning at 7:30 PM and running approximately 90 minutes. Load-out follows immediately and is expected to be efficient given the compact instrumentation.

Hospitality logistics include providing a stocked green room with snacks, water, tea, and space for the band to relax between soundcheck and show. A welcome dinner on the night of arrival and arranged campus dining options support comfort and convenience throughout the residency. Travel timing should account for the band's Amtrak arrival, with local transportation arranged for pick-up and drop-off. No additional hospitality complexities are anticipated.

Overall, APQ's visit represents a straightforward and manageable production, well-suited to Zankel's capabilities and crew. The operational plan ensures a smooth artist experience while maintaining professional standards for performance and audience engagement.

### Reflection

Working through the process of designing an artist-centered residency for American Patchwork Quartet reshaped my thinking in ways I didn't expect. At the beginning, I approached the project mostly from the perspective of logistics—budget lines, technical needs, schedules, and feasibility. But as I dug deeper into APQ's artistry, cultural commitments, and the values embedded in Zankel's mission, I realized that creating an artist-centered relationship is not just an issue of accommodating needs; it's a process of recognizing the artistic, emotional, and cultural labor artists carry with them into every engagement. That shift required me to rethink my role as a collaborator responsible for creating conditions where artists can thrive.

Considering APQ's needs made me view decisions through multiple lenses of care, practicality, and reciprocity. For example, structuring a schedule with ample rest, clear boundaries, and no early morning commitments initially felt like a luxury. But as I learned more about the ensemble's layered musical practice, travel demands, and storytelling-based performance style, I realized those choices weren't extras. They were foundational supports that allowed artists to bring their best work forward. Balancing feasibility with care meant asking not, "What can they handle?" but "What helps them feel grounded, respected, and creatively open?" That framing made every logistical choice feel more intentional.

This process also taught me a great deal about power and co-design. Institutions often hold more structural power than the artists they invite, even when they don't mean to. Involving artists early, offering choices instead of prescriptions, and creating opportunities for them to shape workshops, collaborations, and even hospitality felt like ways of redistributing that power. I learned how meaningful it is to ask, "How do you envision this?" rather than planning for them. Co-design isn't about relinquishing responsibility; it's about recognizing artists as experts in their own practices and making room for their voice in every stage of planning.

Reciprocity was another key lesson. An artist-centered residency isn't only about what the artist gives to the campus or community; it is also about what the institution offers in return—clarity, stability, respectful communication, and genuine enthusiasm for their work. Ensuring prompt payment, safe travel, comfortable spaces, and transparent expectations are all forms of

reciprocity that signal that their time and labor matter. I came to understand that care is not sentimental; it is operational.