

Bridge to a Reflective Orchestra - 11/30/16

Genesis

In November 2015, Stanford Thompson, Founder and Executive Director of Play On, Philly! sat down with Howard Herring, President and CEO of the New World Symphony. Aware that American professional orchestras are not addressing diversity and inclusion to their detriment, they began to explore options for changing the situation. After many years of programs, fellowships, millions of dollars spent and countless hours of effort, only 1.8% of the nation's orchestras' musicians are black and 2.5% are Hispanic. By contrast, the nation is growing increasingly diverse: in fact, in many parts of the United States, the term "minority" for populations of color is now statistically incorrect. It stands to reason that diversity on stage and on boards/administration will increase the ability to reach more communities, will expand and diversify their audiences, will potentially provide access to new funding.

In March 2016, NWS Executive Vice President and Provost John Kieser and the Musician Advancement team convened a group of students, administrators and professionals from around the country to discuss solutions. At the League of American Orchestras conference in June, a half-day working session was held that addressed five areas affecting inclusion in American orchestras. On September 21 and 22, 2016, the Knight Foundation and New World Symphony convened a meeting of musicians, administrators from best practices of programs, schools of music, orchestras and pre-college music educators. The purpose was to design a national instrumentalist mentoring and audition training initiative that was inspired by the LAO conference sessions on diversity.

At all these meetings, the issues raised could be grouped under the issue of cultural equity. Americans for the Arts describes cultural equity as embodying the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, ability, sexual orientation, gender, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources. Their "Statement on Cultural Equity" of May 23, 2016 stated, "Cultural equity is critical to the long-term viability of the arts sector."

It became clear at these convening that a solution needed to include two parallel paths. The first is teaching and mentoring the student and training and mentoring the young professional with the goal to widen the pathway for musicians of color so they can be successful in the field. In essence, building a bridge consisting of phases from pre-student to professional and establishing piers to support the span of the bridge. The second is overcoming inherent and sometimes unconscious racism in orchestras with the goal of creating a level playing field for all musicians. This paper will address both paths outlining potential concepts for discussion. And it is also a call to action – how can your organizations be one of the piers and what can you contribute?

Concepts

Shea Scruggs, an advocate and participant in all three of the above convening, created a matrix that divided the early life (or the bridge span) of a musician into five pivotal points or phases and each phase into five attributes. This matrix is appended and provides the detail and context to the concepts outlined below. It is clear that all institutions involved with the bridge and the pillars that support the span need to work as a networked consortium. The journey across the span from one institution to another is critical in widening the path for talented musicians of color (TMC).

The Pre-Student and Early Student - Phase 1 and Pillar 1 - Entry and Early Years

The first pillar is the entry point - In-School and After-School programs, El Sistema programs and community music schools – that provide exposure for the TMC to classical music and get them started. From these programs, a certain number of musicians will be identified or self-identify for the step into Phase 1. Phase 1 calls for the teaching and mentoring of the TMC by senior students or Fellows at the local conservatory or school of music. Part of the design would be hand-offs to other students to ensure there was no gap when the teacher/mentor graduated. A potential partner would be Big Brothers/Big Sisters. The BB/BS organization would provide the mechanisms, training and monitoring of the teacher/mentor and student relationship. This would be a win-win situation as the senior student or Fellow would benefit from the experience of teaching and mentoring and the TMC would benefit from the training.

Essential in the above scenario is the support of the TMC's family and mentors will be encouraged to interact with the families where possible to provide an example of music as a viable career choice. Any issue associated with working with minors will

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need to be addressed and lessons need to occur in appropriate venues. Students will have access to peer support and mentoring groups such as NWS Connect. The senior student/Fellows' sense of commitment will also have a direct effect on this scenario and must be carefully monitored.

High School/Pre-College Student – Phase 2 and Pillars 2 and 3

A pillar made up of the District/State Ensembles, private junior youth ensembles that these musicians can join to further the experiences, supports this part of the span. During this phase, there is a continuation of the program of Phase 1 with an addition of guidance for post high school and summer opportunities. During the junior year, the Senior Students/Fellows will act as advocates and references for the TMC at Conservatories/Schools of Music and will train the students for auditions. Every effort will be made to have a faculty member at a target Conservatory/School of Music teach the TMC to further chances for acceptance. The institutions of the senior students/Fellows will be encouraged to create a side-by-side experience for all TMC in the program to give them the experience of playing with a senior ensemble.

As the TMC starts making their choice for post high school the need for continued communication and open dialogue with the family of the student by the senior student/Fellow is critical. All other aspects of Phase 1 still apply and in addition, instrument acquisition will become a priority. The institution of the senior student/Fellow can play a role in helping the TMC create an online campaign or a more traditional form of fundraising.

The third pillar/support of the bridge span helps the TMC prepare for college/conservatory via private teaching (potentially with faculty from the target institution, summer music camps, local advanced ensemble programs such as All-State bands and orchestras, Project Step, Atlanta Symphony Talent Development Program, Nashville Symphony's Accelerando Program.

College/Conservatory – Phase 3

The Posse Foundation provides a model for this phase. Their three goals are: to expand the pool from which top colleges and universities can recruit outstanding young leaders from diverse backgrounds; to help these institutions build more interactive campus environments so that they can be more welcoming for people from all backgrounds; and to ensure that Posse Scholars persist in their academic studies and graduate so they can take on leadership positions in the workforce. On campus, freshmen are paired with seniors who act as mentors. Each mentor meets weekly with the Posse as a team (usually 10 students) and with each Scholar individually every two weeks during the first two years in college. They have been successful in reducing the drop-out rate and increasing the quality of life on campus for these students. Higher education institutions that already participate in this program include Bard, Northwestern and Oberlin. This plan calls proposes a collaboration with this organization in similar manner of the BB/BS relationship in Phases 1 and 2. In the absence of such collaboration, the alternative would be to identify mentors in either the college or the symphony orchestra of the area. This would be made less daunting if the all institutions work as a networked consortium

Pre-Professional – Phase 4 and Pillar 4

The fourth pillar consists of various programs such as the New World Symphony, Summer Music Festivals (Tanglewood, Aspen), Manhattan School of Music Orchestral Training Program, Sphinx Connect, Chicago Civic Orchestra, Project Inclusion,

Creation of intensive audition training sessions. A few schools of Music (e.g. Manhattan School of Music and The New World Symphony) have developed a comprehensive audition preparation system. The training and mentoring students receive from faculty and staff plays a key role in the successful pursuit of jobs. The sessions will use the expertise of these institutions to work with a group of talented musicians of color who are on the verge to becoming professional musicians. The process will begin with recruitment from a variety of sources of approximately 35 musicians, who will come together to form a chamber orchestra at several locations for periods of intensive audition training. Each session would combine audition training with learning ensemble skills. The goal would be for three such periods, each three weeks long, during the academic season and located one each in Miami, Philadelphia and Detroit. Following the sessions, relations that had developed with faculty/mentors would continue and advance the work one-on-one with the participants.

Elements of the Audition training sessions:

- Audition training seminars: violins, low strings, and winds and brass with expert faculty.
- Screened mock auditions with comment and immediate follow up with a coach to work on those comments.
- Seminars, panel talks, and Q&A related to auditions with visiting faculty/mentors.

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- Global Audition training program – connection with faculty in other cities and countries via the Internet.
- Students organize and stage their own mock auditions with feedback from their colleagues.
- Visiting faculty/mentors provide lessons and coaching throughout the session and attend all ensemble rehearsals to provide insight along with the conductor.
- Lessons/coaching (in person or over the Internet) with key orchestra members of the institution that is holding the auditions
- Wellness training – performance psychology, yoga, Alexander technique, Feldenkrais, and meditation.
- Financial support on a need basis for tutoring, travel and accommodation for auditions.

As to the audition process itself, there is a need to keep these completely blind right through to the finals. During the convening of September 2016, there was compelling evidence that those orchestras that have completely blind auditions seem to award more positions to musicians of color. It was recognized that each orchestra has control over their audition process and to change that aspect would require intense lobbying. The first place to start that lobbying will be with the American Federation of Musicians and then extend to individual orchestras. This task will be made easier with the strategy for the third path as outlined below.

Young Professional – Phase 5

This is potentially the most difficult part of creating the reflective orchestra. At each convening, musicians shared their stories of the racial obstacles they had to overcome as students and young professionals. These were in addition to inherent feelings that they needed to be better in every way than their white counterparts. A mistake would count against them far greater than if a white musician had made that same mistake. Obstacles ranged from access to opportunities/socioeconomic situations to outright sabotage.

A solution revolved around a refined version of mentorship – identify a mentor/ombudsman in the orchestra where the audition winner is pursuing tenure. These mentors would be alumni of the institutions where the musician had studied during college and it would be the responsibility of these Schools of Music to make that connection. The mentor/ombudsman would not have to be a player of the same instrument. Her/his role would be to advise the musician on the politics and culture of the organization, design an on boarding program based on a template designed by members of the consortium. The mentor/ombudsman would also run interference for the musician in matters that could be affected by racial bias – from the treatment by stage door security to the scheduling of critical tenure meetings with the Music Director to connecting with the community at large.

Overcoming racial bias in orchestras – Pillar 5.

The stories of the musicians' obstacles have made this aspect of the pathway an imperative. The truth is that until you reach someone at the subconscious level, attitudes will not change. It is not dissimilar to the issue of global warming – if you do not believe in it, all the facts in the world will not change your opinion. But psychologists have found that if one puts forth a case with an emotionally laden story, it will resonate with the subconscious. Of course this does not happen overnight but bit-by-bit, it will accumulate and attitudes can change. The key to reaching a broad spectrum of the public is through media.

“The Black Line” is a powerful documentary about the myth that African-Americans cannot swim. In a similar way, a documentary to capture the stories heard at the convening against the backdrop of following young musicians as they work through the transition of high school to college of music would have a powerful impact on the public and by extension, professional orchestras. “Crescendo, The Power of Music” about the El Sistema movement in the United States which featured Play On Philly! and Harlem’s Harmony project started this ball rolling. “Mozart in the Jungle” is bringing orchestras to the fore. (Ironically, aside from the Music Director, the members of the “New York Symphony” are mainly white.) The time is right to move this story into the limelight.

The challenge is distribution. PBS has become a quagmire so that may be a vehicle but we should not count on it. Participant Media (<http://www.participantmedia.com>) - the group who produced “An Inconvenient Truth” and many other socially conscience films along with Elliott Kotek of Nation of Artists (<http://nationofartists.com>) would be approached to effect distribution. A compelling feature-length film could be made for \$500K. The film would be modular in construction; parts could be used on social media, as fundraising pieces, short clips for new shows, etc.

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Outputs

Refer to metrics rows in the appended bridge matrix, pages 7 to 11.

Governance

It is imperative that no one organization imbed this project into their organization. The need for impartiality is crucial. The creation of a not-for-profit organization with a Board that is representative of the consortium members would have the independence and the credibility to be effective. The mission would be built around creating pathways for talented musicians of color from student to tenured professional.

Funding

The support would be primarily from foundations, individuals and in-kind contributions from the consortium members.

Budget

Besides the funding for the documentary film, rough estimates put the operating costs of the consortium around \$1MM per year

Bridge Matrix (Summary)

	Entry and Early Years Phase 1	High School/Pre-College Phase 2	College/Conservatory Phase 3	Pre-Professional Phase 4	Young Professional Phase 5
Psychological & Behavioral Preparation (a) To mentally prepare musicians of color to navigate obstacles that disproportionately affect them.	Challenge: It is difficult for young people of color to see themselves as professional classical musicians as compared to a professional NFL, MLB, or NBA player.	Challenge: Counselors & parents have limited pre-college knowledge of the process to become a professional musician.	Challenge: Student retention and academic support. Equipping students with the social and organizational vocabulary needed to identify the challenges they face.	Challenge: Training mentors to how to offer holistic mentorship.	Challenge: Matching musicians with the right help at the right time, properly calibrated to their unique professional situation.
	Resource: Role Models; parents, primary instrument teachers, ensemble directors, school administrators; Parent2Parent networking	Resource: Campus Visits; Scholarships; Financial Aid consultations; Application consultants; Summer Music Festivals ; Family Engagement and Support;	Resource: Early access to career planning; Reading Lists; Professional Development programs; Summer Music Festivals; Programs like Posse could be re-purposed to a classical context.	Resource: Mentor matching; placement in Fellowships; graduate programs;	Resource: Mentors; fellow musicians; Music Directors; Executive Directors; Personnel managers; sports psychologists; Professional Development programs
Technical Training (b) To ensure mastery of the fundamental building blocks of professional musicianship	Challenge: Systematically locating so many students to provide music study or supplementary music coaching (May have to limit scope to Sistema programs)	Challenge: Liability hurdles exist for bringing together High School students for coaching programs.	Challenge: Getting buy-in from all stakeholders at the institutional level (faculty, staff, administration)	Challenge: Coverage in this area is strong. Challenges are to align this Phase with phases that precede and follow it .	Challenge: The learning curve of a professional orchestral schedule is steep
	Resource: Lessons and fundamentals early on; Summer Festivals	Resource: Audition preparation; Summer Festivals and Pre-College programs	Resource: Professional audition preparation; Summer Music Festivals; Ear Training	Resource: Intensive audition preparation; 1 on 1 sessions; mock auditions, etc.	Resource: Mentors continue professional development; fellow musicians providing frequent and specific feedback
Logistical & Financial (c) Costs, Scheduling	Challenge: Financial constraints can manifest directly and indirectly (as in the form of parental involvement).	Challenge: It is costly to make college visits, attend auditions and get informed, timely consultation about on selecting a college/conservatory.	Challenge: Resources must complement--but not replace--those provided by colleges/conservatories.	Challenge: Auditions are costly in terms of time, travel expense, access to coaching/preparation resources	Challenge: Survey and Questionnaires required to determine challenges
	Resource: Funds to help with instrument purchases, Lessons, exposure to experiences.	Resource: Audition stipends; Audition by Consortium; Family Engagement and Support; Parent2Parent networking;	Resource: Support for instrument upgrades; travel resources	Resource: Travel, lodging, instrument, resume support	Resource: Mentors; Personnel Managers
Organizational (d) Is equity and alignment present in the organization the musicians of color seek to inhabit? How can those organizations be supported?	Challenge: The needs of Sistema inspired programs and school music programs vary so one size will not fit all. Preference for monetary or in-kind donations depends on the organization and context.	Challenge: Applicants of color get lost in the application process view as viable recruitment prospects from an enrollment/financial aid perspective? Offset the counterintuitive effects of tuition discounting	Challenge: Shared governance and tuition discounting complicate efforts to recruit and enroll students of color.	Challenge: The audition paradigms (unscreened finals) and overall recruitment practices in the field undermine diversity and inclusion efforts.	Challenge: Many orchestras lack a Human Resources manager. Has unconscious bias and/or inherent racism been discussed at the organizational level?
	Resource: Sistema programs; Public, private, charter schools; Funders: Large Foundations, Corporate, Private Donors, Smaller Foundations can structure gifts and grants such that organizations effectively prioritize alignment with diversity	Resource: Admissions officers; Administrators; Funders: Large Foundations, Corporate, Private Donors, Smaller Foundations can structure gifts and grants such that organizations effectively prioritize alignment with diversity	Resource: Mentors; Faculty and Administrative advisors Funders: Large Foundations, Corporate, Private Donors, Smaller Foundations can structure gifts and grants such that organizations effectively prioritize alignment with diversity	Resource: Music Directors; League of American Orchestras ; Orchestra managers, staff, Boards; Orchestra committees/CBAs;Funders	Resource: Corporate, Music Directors, Boards, Orchestra Committee/CBAs; Funders
Talent Identification & Opportunity (e) Identifying, evaluating and recruiting musicians of color	Challenge: Marketing new opportunities to large and diverse populations is challenging.	Challenge: Marketing new opportunities to large and diverse populations is challenging.	Challenges: Retention; identifying when a student is struggling. Intervention and support on a time horizon that is meaningful to the student.	Challenge: Recruitment practices are minimal industry wide—applicants come to them. Orchestras/Colleges struggle to recruit.	Challenge: Musicians who come through the pipeline must continue to help nourish it.
	Resource: Sistema programs; All-State, All-County music programs; State Music Educator Associations; Magnet Schools; Summer Music Festivals	Resource: College Fairs; High School music rosters; Sistema Programs; Sphinx Competition; NASM (National Association of Schools of Music) & ICCAM (International Consortium; Pre-College programs (Juilliard, Bard, New England, Curtis, etc...))	Resource: Faculty, Administrators; Academic advising resources	Resource: League of American Orchestras; College/Conservatory; Individual orchestras	Resource: Musicians of Color become mentors themselves

Bridge Matrix (Expanded)

Challenges:	What are the challenges at this particular phase of the bridge?
Resources:	What resources are needed in general?
Key Partners:	Which specific organizations present powerful strategic partnership opportunities?
Initiatives:	What specific actions could be adapted or initiated by organizational partners? Some are proposed for brainstorming; others are in preliminary discussions.
Metrics:	How would we measure the current landscape? How would we measure and benchmark improvements?
Documentary Segments:	If we moved forward with a documentary/media component, what scenarios related to this particular point in the Bridge does it make sense to discuss with a director? Notable films: The Black Line , Hoop Dreams , Crescendo and El Sistema

Note: One can refer to specific cells using the Phase number and component letter. For example, "Initiative 1a" or "Key Partners 2b"

	“Entry and Early Years” Phase 1	“High School/Pre-College” Phase 2	“College/Conservatory” Phase 3	“Pre-Professional” Phase 4	“Young Professional” Phase 5
Psychological & Behavioral Preparation (a) To mentally prepare musicians of color to navigate obstacles that disproportionately affect them.	Challenge: It is difficult for young people of color to see themselves as professional classical musicians as compared to a professional NFL, MLB, or NBA player.	Challenge: Counselors & parents have limited pre-college knowledge of the process to become a professional musician.	Challenge: Student retention and academic support. Equipping students with the social and organizational vocabulary needed to identify the challenges they face.	Challenge: Training mentors to how to offer holistic mentorship.	Challenge: Matching musicians with the right help at the right time, properly calibrated to their unique professional situation.
	Resource: Inspiration from Role Models; Encouragement from parents, primary instrument teachers, ensemble directors, school administrators	Resource: Campus Visits; Scholarships; Financial Aid consultations; Application consultants; Summer Music Festivals ; Family Engagement and Support; Parent2Parent networking	Resource: Early access to career planning; Reading Lists; Professional Development programs; Summer Music Festivals; Programs like Posse could be re-purposed to a classical context.	Resource: Mentor matching; placement in Fellowships; graduate programs;	Resource: Mentors; fellow musicians; Music Directors; Executive Directors; Personnel managers; sports psychologists; Professional Development programs
	Key Partners: Sistema programs; school districts ; MTNA (early music teachers)	Key Partners: AcceptD (audition platform/coaching/consulting); Posse Foundation ; Sphinx ; Sistema ; Summer Music Festivals	Key Partners: Posse Foundation ; Individual College and Conservatories	Key Partners: Training Orchestras (New World Symphony, Chicago Civic); Individual Mentors	Key Partners: Mentors in target organization
	Metrics: Total # of students in Sistema programs; Total # students in school music programs	Metrics: Total # of students in Sistema programs; % music festival attendance; Parental Engagement via Surveys and Questionnaires	Metrics: Retention rates	Metrics: % and Total of musicians attending, advancing, winning professional auditions	Metrics: Retention and Tenure rates; salary parity
	Initiatives: Instrument donations; Performances in schools; Role models/guest-speakers; Wider distribution of existing films: Crescendo and El Sistema Performances/Tours by Sphinx Virtuosi Create a hybrid touring ensemble to be joined by guest artists Example from 2008 performance: Anthony McGill (clarinet) Weston Sprott (trombone) Billy Hunter (trumpet) Demare McGill (flute) Richard White (tuba) Shea Scruggs (oboe)	Initiatives: Provide application/audition/financial aid consulting via online platform (AcceptD); Campus visit waivers; Summer Music Festival scholarship fund; Instrument fund	Initiatives: A string quartet/Brass Quintet/woodwind quartet ‘Posse’; Summer Music Festival Scholarship Fund; Orchestra Substitute Audition Panel (Sphinx)	Initiatives: Audition and Mentorship Initiative Use platforms like AcceptD to deliver online coaching and mentorship	Initiatives: Accenture model repurposed for orchestras – New hires are assigned a mentor who is responsible for their success
	Documentary Segments: Scenes of prominent role-models speaking to groups of young students Middle School students participating in All-county/All-State programs	Documentary Segments: Students traveling and auditioning for college/conservatory; parents interviewed for their perspectives on the process	Documentary Segments: Student performances, interviews	Documentary Segments: Behind-the-scenes of the professional audition process (preparation/audition/success & failure)	Documentary Segments: Performances, rehearsals, and Interviews with musicians and their colleagues

	“Entry and Early Years” Phase 1	“High School/Pre-College” Phase 2	“College/Conservatory” Phase 3	“Pre-Professional” Phase 4	“Young Professional” Phase 5
Technical Training (b) <i>To ensure mastery of the fundamental building blocks of professional musicianship</i>	Challenge: Systematically locating so many students to provide music study or supplementary music coaching (May have to limit scope to Sistema programs)	Challenge: Liability hurdles exist for bringing together High School students for coaching programs.	Challenge: Getting buy-in from all stakeholders at the institutional level (faculty, staff, administration)	Challenge: Coverage in this area is strong. Challenges are to align this Phase with phases that precede and follow it and determine reasons why some players ‘drop out’ of audition circuit	Challenge: The learning curve of a professional orchestral schedule is steep
	Resource: Lessons and fundamentals early on; Summer Festivals	Resource: Audition preparation; Summer Festivals and Pre-College programs	Resource: Professional audition preparation; Summer Music Festivals; Ear Training	Resource: Intensive audition preparation; 1 on 1 sessions; mock auditions, etc.	Resource: Mentors continue professional development; fellow musicians providing frequent and specific feedback
	Key Partners: Sistema programs; school districts ; MTNA (early music teachers); specific summer music festivals	Key Partners: Encore Orchestra Camp ; Curtis Summerfest ; Tangelwood Institute AcceptD (coaching and consultation service)	Key Partners: Studio teachers; National Repertory Orchestra ; National Orchestral Institute ; Aspen Music Festival ; Tangelwood Institute	Key Partners: Training orchestras (New World Symphony , Civic Orchestra of Chicago) Individual mentors; Audition Initiatives (New York Philharmonic , Sphinx) Fellowship Programs (see League study Fort ye ars of)	Key Partners: Mentor who is responsible for success in target orchestra Mentor in peer orchestras for insight on rigors/learning curve of professional ensemble
	Metrics: Progression rate through Sistema programs	Metrics: College/Conservatory admission rate Scholarship Offers (as % of Cost-of-Attendance) All-State and All-County participation Participation in Competitions	Metrics: GPA; Jury performances; written evaluations from faculty; evaluations from Student survey and questionnaires of efficacy of career services	Metrics: Audition results and feedback Total # and % of musicians in orchestras	Metrics: Tenure rates Student survey and questionnaires of
	Initiatives: Increase the number and reach of Sistema programs	Initiatives: College Audition Preparation Bootcamp Get Sistema students on AcceptD platform (helps students become visible to and recruited by multiple colleges/conservatories)	Initiatives: Connect students to peers and professional mentors outside of home institution	Initiatives: Partnership/Resources from National Center for Faculty Development and Diversity ; Advisory with Penn Center for Minority Serving Institutions (See articles from Marybeth Gasman)	Initiatives: Connect musicians with mentors in Peer Orchestras for professional development on rigors of professional demands
	Documentary Segments: Student practice rooms, performances Parental support and involvement in practicing (varies from family to family and this dynamic may be interesting to viewers)	Documentary Segments: Interviews with seasoned professionals and faculty on Audition Preparation Tips	Documentary Segments: Student practice rooms, performances	Documentary Segments: Behind-the-scenes of the professional audition process (preparation/audition/success & failure)	Documentary Segments: Performances, rehearsals, and Interviews with musicians and their colleagues

	“Entry and Early Years” Phase 1	“High School/Pre-College” Phase 2	“College/Conservatory” Phase 3	“Pre-Professional” Phase 4	“Young Professional” Phase 5
Logistical & Financial (c) Costs, Scheduling	Challenge: Financial constraints can manifest directly and indirectly (as in the form of parental involvement). It’s a challenge to calibrate assistance for students and parents.	Challenge: It is costly to make college visits, attend auditions and get informed, timely consultation about on selecting a college/conservatory.	Challenge: Resources must complement--but not replace--those provided by colleges/conservatories.	Challenge: Auditions are costly in terms of time, travel expense, access to coaching/preparation resources. It is rare that an uncoached student will succeed.	Challenge: Survey and Questionnaires required to determine challenges
	Resource: Funds to help with instrument purchases, Lessons, exposure to experiences.	Resource: Audition stipends; Audition by Consortium; Family Engagement and Support; Parent2Parent networking; Corporate Social Responsibility opportunities	Resource: Support for instrument upgrades; travel resources	Resource: Travel, lodging, instrument, resume support	Resource: Mentors; Personnel Managers
	Key Partners: Woodwind-Brasswind, Yamaha, Conn, Bundy, etc. (Instrument and Music equipment supply companies)	Key Partners: Colleges/conservatories (for audition fee waivers for and college visit/overnight host programs) Funders: Foundations (Knight, Mellon), corporations, individuals via Audition and Mentorship channels	Key Partners: High-end instrument manufacturers Funders: Foundations (Knight, Mellon), corporations, Private donors via Audition and Mentorship channels	Key Partners: Audition and Mentorship Support organizations	Key Partners: Audition and Mentorship Support organizations
	Metrics: Attendance and Accessibility of Sistema programs	Metrics: Total # of College/Conservatory visits % students with All-State and All-County participation % participating in summer music festivals	Metrics: % participating in Summer Music Festivals % traveling to professional auditions while still in school	Metrics: Student Survey and Questionnaire to review desired resources Total # and % traveling to at least 3 auditions/per year	Metrics: Survey and Questionnaires required to determine appropriate metrics
	Initiatives: Survey and Questionnaires needed to determine logistical and financial support. Different programs will have different needs.	Initiatives: Admissions teams from various schools come together and audition students of color at the same time (A consortium of conservatories uses this model to recruit talented students from Asia) Funding for Admissions consultations	Initiatives: Students and young professionals could attend satellite ‘Qualifying Auditions’ for sub-lists (see SphinxConnect)	Initiatives: Students and young professionals could attend satellite ‘Qualifying Auditions’ for sub-lists (see SphinxConnect)	Initiative: Connect musicians who have successfully ‘crossed the bridge’ with musicians at earlier Phases
	Documentary Segments: Conversations, interviews with families facing significant financial constraints	Documentary Segments: Conversations, interviews with parents as they discover classical music shortly before (or after) their children do	Documentary Segments: Process of traveling to auditions and balancing school work; excruciating decision of which school to attend	Documentary Segments: Auditioning: life on the road and in the practice room. Hotels, transportation and the grind of the process	Documentary Segments: Getting used to life on the road

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Organizational (d) Is equity and alignment present in the organization the musicians of color seek to inhabit? How can those organizations be supported?	Challenge: The needs of Sistema inspired programs and school music programs vary so one size will not fit all. Preference for monetary or in-kind donations depends on the organization and context.	Challenge: Applicants of color get lost in the application process view as viable recruitment prospects from an enrollment/financial aid perspective? Offset the counterintuitive effects of tuition discounting	Challenge: Shared governance and tuition discounting complicate efforts to recruit and enroll students of color.	Challenge: The audition paradigms (unscreened finals) and overall recruitment practices (informal to non-existent) in the field undermine diversity and inclusion efforts.	Challenge: Are the review processes transparent enough? What proactive retention programs exist? Many orchestras lack a Human Resources manager. Has unconscious bias and/or inherent racism been discussed at the organizational level?
	Resource: Sistema programs; Public, private, charter schools; Funders: Large Foundations, Corporate, Private Donors, Smaller Foundations can structure gifts and grants such that organizations effectively prioritize alignment with diversity	Resource: Admissions officers; Administrators Funders: Large Foundations, Corporate, Private Donors, Smaller Foundations can structure gifts and grants such that organizations effectively prioritize alignment with diversity	Resource: Mentors; Faculty and Administrative advisors Funders: Large Foundations, Corporate, Private Donors, Smaller Foundations can structure gifts and grants such that organizations effectively prioritize alignment with diversity	Resource: Music Directors; League of American Orchestra ; Orchestra managers, staff, Boards; Orchestra committees/CBAs Funders	Resource: Corporate, Music Directors, Boards, Orchestra Committee/CBAs Funders
	Key Partners: Sistema programs, Knight Foundation, Mellon Foundation, Ford Foundation, Parents	Key Partners: Sistema programs, Knight Foundation, Mellon Foundation, Ford Foundation, Parents	Key Partners: Sistema programs, Knight Foundation, Mellon Foundation, Ford Foundation	Key Partners: Chicago Sinfonietta , (a leader in diversity and inclusion) ICSOM, ROPA	Key Partners: Chicago Sinfonietta , (a leader in diversity and inclusion)
	Metrics: Total # of Sistema programs; Expenditure \$ per student; Student to Teacher ratio	Metrics: Average # of schools applied, Parental engagement metrics	Metrics: % of Applicants/Accepted/Enrolled = students of color Retention rate, job placement (Colleges/ Conservatories accountable for matriculation and audition success)	Metrics: % of orchestras holding fully blind auditions; Total # musicians holding permanent positions professional orchestras Total # of musicians auditioning for a given ensemble (i.e. is the orchestra actively recruiting them?)	Metrics: % of hired musicians who receive tenure; % of hired musicians reporting satisfaction with diversity and inclusion profile of their orchestra
	Initiative: Get Sistema students engaged on AcceptD as early as possible to connect them with Music Festival opportunities and give them an early start thinking about college.	Initiative: Get Sistema students engaged on AcceptD . This audition platform would consolidate applicants of color, connects them to hundreds of programs and allows colleges/conservatories to discover them. This platform also allows for coaching and admissions consulting, which could be provided efficiently and at competitive cost (AcceptD)	Initiative: Efficiently connect current students of color to prospective students of color using AcceptD platform.	Initiative: Partnership/Resources from National Center for Faculty Development and Diversity Advisory with Penn Center for Minority Serving Institutions (See articles from Marybeth Gasman)	Initiative: Solicit in-kind donations in the form of workshops with corporations that have successfully aligned diversity with their core business (Accenture, Human Resources)
	Documentary Segments: Interviews with League of American Orchestra, ICSOM, ROPA representatives; Funders, Executive Directors; Best practitioners from outside classical music	Documentary Segments: Interviews with League of American Orchestra, ICSOM, ROPA representatives; Funders, Executive Directors; Best practitioners from outside classical music	Documentary Segments: Interviews with League of American Orchestra, ICSOM, ROPA representatives; Funders, Executive Directors; Best practitioners from outside classical music	Documentary Segments: Interviews with League of American Orchestra, ICSOM, ROPA representatives; Funders, Executive Directors; Best practitioners from outside classical music	Documentary Segments: Interviews with League of American Orchestra, ICSOM, ROPA representatives; Funders, Executive Directors; Best practitioners from outside classical music

	“Entry and Early Years” Phase 1	“High School/Pre-College” Phase 2	“College/Conservatory” Phase 3	“Pre-Professional” Phase 4	“Young Professional” Phase 5
Talent Identification & Opportunity (e) Identifying, evaluating and recruiting musicians of color	Challenge: Marketing new opportunities to large and diverse populations is challenging.	Challenge: Marketing new opportunities to large and diverse populations is challenging.	Challenges: Retention; identifying when a student is struggling. Intervention and support on a time horizon that is meaningful to the student.	Challenge: Recruitment practices are minimal industry wide—applicants come to them. Orchestras/Colleges struggle to recruit.	Challenge: Musicians who come through the pipeline must continue to help nourish it.
	Resource: Sistema programs; All-State, All-County music programs; State Music Educator Associations; Magnet Schools; Summer Music Festivals	Resource: College Fairs; High School music rosters; Sistema Programs; Sphinx Competition; NASM (National Association of Schools of Music) & ICCAM (International Consortium; Pre-College programs (Juilliard, Bard, New England, Curtis, etc...))	Resource: Faculty, Administrators; Academic advising resources	Resource: League of American Orchestras; College/Conservatory; Individual orchestras	Resource: Musicians of Color become mentors themselves
	Key Partners: Sistema programs, Sphinx; Specific summer music programs	Key Partners: Sistema programs, Sphinx, state Music Educator Associations, school districts Evaluating applicants on AcceptD platform	Key Partners: Faculty, Administrators; Academic advising resources at specific participating institutions	Key Partners: League of American Orchestras; Participating colleges/conservatories; Individual orchestras; ICSCOM, ROPA	Key Partners: Musicians of Color become mentors themselves
	Metrics: Total # of new students enrolled in Sistema programs	Metrics: % of applicants whose applications have been evaluated by an admissions consultant	Metrics: Graduation rates, Grade Point Averages, Studio teacher evaluations; Student survey and Questionnaires (so students can communicate any needs we have not anticipated)	Metrics: Total # of applicants invited to audition (the ensemble must actively recruit them); Mock Audition scores (can devise a scoring rubric)	Metrics: % of musicians who choose to become mentors Total # of mentors (mentors do not have to be musicians of color)
	Initiative: Engage students on application platforms like AcceptD for entrance to summer music festivals	Initiative: Special college recruitment fair for students of color to meet Admissions representatives Engage students on application platforms like AcceptD for feedback on audition prospects and help selecting a college that fits interests	Initiative: SphinxConnect Qualifying Audition to connect musicians of color to substitute work with Partner Orchestras	Initiative: SphinxConnect Qualifying Audition to connect musicians of color to substitute work with Partner Orchestras	Initiative: Mentor Training Workshop: How to be an effective mentor (Accenture ; Big Brothers , Big Sisters of America)
	Documentary Segments: Students selecting an instrument for the first time	Documentary Segments: Students getting feedback on their college pre-screen recordings	Documentary Segments: Students being invited to substitute with a professional orchestra for the first time	Documentary Segments: Orchestra managers sourcing candidates and substitute players	Documentary Segments: Mentors giving back, the process coming full circle