

National Instrumentalist Mentoring and Advancement Network 2019 Convening

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Cincinnati, OH**

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Welcome Letter: Jonathan Martin



Dear Colleagues

Thank you for joining us in Cincinnati to help propel the National Instrumentalist Mentorship and Advancement Network towards becoming a reality. The great showing at our convening and the collective intelligence in the room gives me optimism that NIMAN is on its way to moving the needle when it comes to offering equitable experiences for aspiring classical musicians from underrepresented ethnicities, and bringing greater inclusion to the field.

I would like to especially thank Stanford Thompson for his leadership on this effort as well as the contributions of many others. From the initial 2016 Baltimore meeting hosted by The League, to the 2019 Building Bridges Symposium at the Atlanta Symphony Orchestra, to our upcoming announcement of NIMAN this February at SphinxConnect in Detroit, it has always been and will continue to be our combined efforts that allow for our success.

As next steps commence the Cincinnati Symphony Orchestra is excited to remain at the forefront of getting NIMAN off the ground and thriving. We look forward to working with all of you and many others on this effort in the coming months and beyond. Thank you all for joining in support of this important mission.

Sincerely

A handwritten signature in blue ink that reads 'Jonathan Martin'.

Jonathan Martin
President
Cincinnati Symphony Orchestra

Music Hall | 1241 Elm Street | Cincinnati OH 45202 | T 513.621.1919

Opening Remarks: **Stanford Thompson**

So here we all are, at the beginning of an opportunity to accelerate the diversification of the field of classical music. A chance to build a foundation for a new collective movement, for which we have all made huge personal and professional commitments. We all hold a deep belief that we can provide more opportunities to underrepresented musicians and help them advance to some of the most prominent stages in our field.

We come to this occasion from different backgrounds, attitudes, and expectations to see if we can function as an effective network of affiliated organizations. The gamble of this convening is that we can come together in a way that begins to create a network that is greater than the sum of our individual diversity initiatives. It means more than leaving here with a good feeling because good feelings fade quickly given the demands we each face.

The fact that we share similar values helps us, but does not mean that we are likely to become an effective network. It is a feat rarely accomplished in our field. Network building takes time, patience, and coordinated action that endures through impatience and doubt. We begin our work here in Cincinnati. Thank you for being with us!

Our agenda begins with:

- ◆ Understanding who is in the room and what impact your organization is having on the trajectory of underrepresented musicians in classical music;
- ◆ Providing updates from our four working groups about the brainstorming they accomplished in preparation for this convening;
- ◆ Taking inventory of resources the field has and underrepresented musicians need by looking at the gaps of engagement and prioritize support that NIMAN may want to build, align and/or illuminate for musicians of color;
- ◆ Identifying who may already have those resources in order to determine how they could be enhanced, what steps we may need to take to create those opportunities, or envision the role NIMAN could play in aligning multiple organizations in and across different phases of musical development;
- ◆ Making final recommendations to the NIMAN Leadership Team about specific steps they will need to take to get this network off the ground in the new year and upcoming season.

To succeed over the next day and a half, we will require a lot of hard work, focus on the musicians we wish to serve and conversations based on what we should be doing instead of what we could be doing.



Opening Remarks

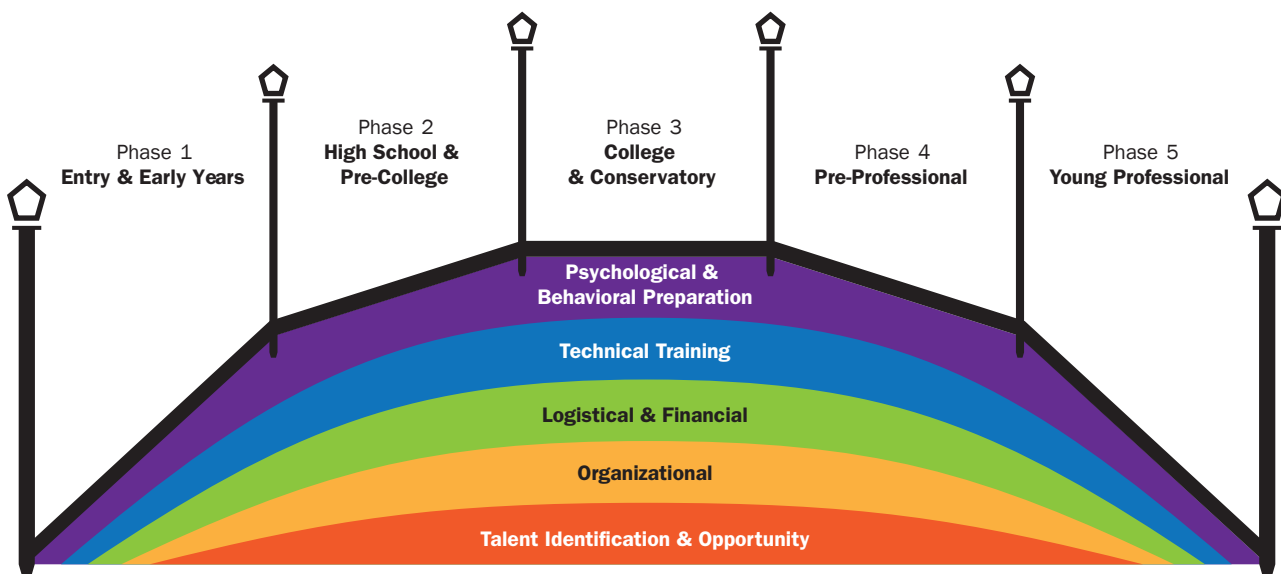
What Got Us To This Point?

In March 2016, the New World Symphony hosted the “Pathways to a Reflective Orchestra” convening that brought together professionals from all levels of music education through professional orchestras to discuss pathways for talented students that will result in orchestras becoming more culturally reflective of their communities.

In June 2016, the League of American Orchestras hosted a diversity forum at their annual conference in Baltimore called “Increasing Participation by Musicians from Underrepresented Communities”. Howard Herring (New World Symphony) and Stanford Thompson (Play On Philly) led the “Establish a Mentor Network” task force.

In September 2016, the New World Symphony hosted the “National Instrumental Mentoring and Audition Training Initiative” convening with support from the Knight Foundation where the “Bridge Concept” was born.

The journey was rethought from a restrictive “pipeline” to a more dynamic pathway of a multi-lane “bridge.”



The journey is separated into five phases: 1) Entry and Early Years, 2) High School and Pre-College, 3) College/Conservatory, 4) Pre-Professional, and 5) Young Professional.

For each phase on the bridge, there are 5 needs that must be fulfilled in order to help propel the musician to the next phase (in no order of priority): 1) Psychological and Behavioral Preparation—to mentally prepare musicians of color to navigate obstacles that disproportionately affect them, 2) Technical Training—to ensure mastery of the fundamental building blocks of professional musicianship, 3) Logistical and Financial—family support and high costs, 4) Organizational—is there a culture of equity and alignment present in the organizations the musician of color seek in inhabit, and 5) Talent Identification and Opportunities—identifying, evaluation and recruiting musicians of color.

These ideas were put into a matrix by Shea Scruggs defining challenges present and resources needed in order for the most effective mentorship and consistent advancement (see page 8).

Between 2016-2018, the Mellon Foundation made substantial investments in diversity initiatives by funding new and existing local and national individual and collective efforts such as National Alliance for Audition Support, Philadelphia Music Alliance for Youth Artists Initiative, Nashville Symphony's Accelerando, and would later expand to fund the Atlanta Symphony Orchestra's Talent Development Program, Boston BEAM, Chicago Musical Pathways Initiative, Catalyst Fund, etc.

NIMAN conversations began with a briefing paper in the fall of 2018 and exploratory meetings in December 2018 and January 2019.

What Definitions Are We Using During the Convening?

“Underrepresented” = According to recent data from the League of American Orchestras, over a span of 34 years, the proportion of musicians from African American, Hispanic / Latino, Asian / Pacific Islander, American Indian / Alaskan Native, and other non-white backgrounds increased four-fold, from 3.4% of all musicians in 1980 to 14.2% in 2014. The largest increase of non-white musicians were Asian while Latinx musicians made some gains, African-American increased by a tenth of a percentage and all other non-white groups are hardly represented. Our priority should be focused on those underrepresented musicians who have made little to no progress in the past 40 years.

“Field” = Classical music performed at professional levels and not limited to professional American orchestras.

“Instrumentalist” = Playing standard orchestral instruments of strings (violin, viola, cello and double bass), woodwinds (oboe, flute, clarinet and bassoon), brass (horn, trumpet, trombone and tuba), and percussion (timpani, general percussion and harp). At the outset, this association will exclude vocalist, composers, conductors and pianist.

“Mentoring” = This includes teaching, coaching, advising, or directing a musician along their journey.

“Advancement” = The preparation for AND placement in the next phase of opportunity.

“Accountability” = Everyone being held accountable for 1) the training of the musicians and supporting the young professional, with the goal of widening the pathway for underrepresented musicians so they can be successful in the field, and 2) overcoming the structural inequities that are imbued in policies, practices, and systems in our organizations that prevent opportunities to be given to deserving and aspiring underrepresented musicians.

“Success” = Did we do everything we could to provide an environment where each underrepresented musician was competitive to advance to the next phase and we welcomed them with open arms?



Bridge Matrix

	Entry and Early Years	High School / Pre-College	College / Conservatory	Pre-Professional	Young Professional
<p>Psychological & Behavioral Preparation</p> <p>To mentally prepare musicians of color to navigate obstacles that disproportionately affect them</p>	<p>Challenge: Are there psychological components (as opposed to socio-economic) affecting participation in classical music at this phase?</p> <p>Resource: Inspiration/Role Models; Encouragement from parents, primary instrument teachers, ensemble directors, school administrators</p>	<p>Challenge: Ineffective/Unintentionally negative Guidance Counselors: Do musicians have access to pre-college advising that empowers rather than dissuades them?</p> <p>Resource: Campus Visits; Scholarships; Financial Aid Consultations; Application Consultants; Summer Music Camps</p>	<p>Challenge: Retention – Can programs like Posse be re-purposed to our context? Do young musicians have the social/organizational vocabulary needed to identify the challenges they face?</p> <p>Resource: Early access to career planning; Summer Music Festivals</p>	<p>Challenge: Will mentors themselves have the wherewithal to offer holistic mentorship?</p> <p>Resource: Mentor matching; Placement in Fellowships; Graduate programs</p>	<p>Challenge: How do we ensure that musicians get the right coaching, at the right time, properly calibrated to their unique professional situation?</p> <p>Resource: Mentors; fellow musicians; Music Directors; Executive Directors; Personnel managers; sports psychologist</p>
<p>Technical Training</p> <p>To ensure mastery of the fundamental building blocks of professional musicianship</p>	<p>Challenge: Can students outside of Sistema-inspired programs be systematically reached or would this coaching be limited to Sistema participants?</p> <p>Resource: Lessons and fundamentals early on; Summer Camps and Pre-College</p>	<p>Challenge: How can this be done efficiently? What liability hurdles exist for bringing together High School students?</p> <p>Resource: Audition preparation; Summer Camps and Pre-College programs (Encore String Camp; Curtis Summerfest; Itasca Summer Music Academy)</p>	<p>Challenge: Can we get buy-in from all stakeholders at the institutional level (faculty, staff, administration)</p> <p>Resource:professional audition preparation; Summer Music Festivals</p>	<p>Challenge: Is there new ground to cover here or are existing resources/practices enough?</p> <p>Resource: Intensive audition preparation; 1-on-1 sessions; mock auditions, etc.</p>	<p>Challenge: How will the learning curve of weekly performances be acclimated? Are there skills that can be developed earlier on the bridge?</p> <p>Resource: Mentors continue professional development; fellow musicians providing frequent and specific feedback</p>
<p>Logistical & Financial</p> <p>To support families and the high costs of pursuing a career as a professional classical musician</p>	<p>Challenge: Do we have good data on what it costs to provide musical training from Middle School through High School?</p> <p>Resource: What funds exist to help with instrument purchases? Lessons? Is there buy-in from parents?</p>	<p>Challenge: Could Admissions teams from various schools come together and audition students of color at the same time?</p> <p>Resource: Audition stipends; Audition by Consortium</p>	<p>Challenge: How can resources complement instead of replacing those provided by college/conservatory?</p> <p>Resource: Instrument support; travel resources</p>	<p>Challenge: How much does it cost to take an audition? How many on auditions on average does it take?</p> <p>Resource: Travel, lodging, instrument, resume support</p>	<p>Challenge: What, if any, additional costs or logistical support do hired musicians of color face?</p> <p>Resource: Mentors; fellow musicians; Music Directors; sports psychologists</p>
<p>Organizational</p> <p>To promote equity in, ensure alignment of and provide support to the organizations the musicians of color seek to participate in</p>	<p>Challenge: Given that these programs are the beginning of the bridge, how can we support them most effectively?</p> <p>Resource: Sistema programs; Public, private, charter schools</p>	<p>Challenge: Do college/conservatories view as viable recruitment prospects from an enrollment/financial aid perspective? Does tuition discounting disincentivize recruitment of these applicants?</p> <p>Resource: Admissions officers; Administrators</p>	<p>Challenge: Will shared governance and tuition discounting make it difficult for institutions to be responsive to musicians of color?</p> <p>Resource: Mentors; Faculty and Administrative advisors</p>	<p>Challenge: Does the audition and recruitment process undermine diversity and inclusion efforts?</p> <p>Resource: Music Directors; League of American Orchestras; Orchestra managers; staff; Boards; Orchestra committees/CBAs</p>	<p>Challenge: Are the review processes transparent enough? What proactive retention programs exist? Many orchestras lack a Human Resources manager. Has unconscious bias been discussed at the organizational level?</p> <p>Resource: Music Directors; Boards; Orchestra Committee/CBAs</p>
<p>Talent Identification & Opportunity</p> <p>Identifying, evaluating and recruiting musicians of color</p>	<p>Challenge: How do you market to/communicate with this population? How big is it? 100k-300k students?</p> <p>Resource: Sistema programs; All-State, All-County music programs; State Music Educator Associations; Magnet Schools</p>	<p>Challenge: How can we reach all of these students? Could a special college fair be organized to make recruitment more efficient?</p> <p>Resource: College Fairs; High School music rosters; Sistema Programs; Sphinx Competition; NSM & ICCAM, etc.</p>	<p>Challenges: Retention is a challenge: How do we identify when a student is struggling? Can we intervene and support on a time horizon that is meaningful to the student?</p> <p>Resource: Faculty; Administrators; Academic advising resources</p>	<p>Challenge: Recruitment practices are minimal industry wide—applicants come to them. Can diverse candidates be proactively sought?</p> <p>Resource: League; College/Conservatory; Individual orchestras</p>	<p>Challenge:How can we ensure that musicians who travel across the bridge continue to help nourish it?</p> <p>Resource: Musicians of Color become mentors themselves</p>

Panel Discussion: Exploring the Bridge

Denielle Wilson, cellist, CSO/CCM Fellow, ASOTDP alumnus

Chaz Salazar, flutist, CCM AD student

Ian Saunders, double bassist, CSO/CCM alumnus

Ahmad Mayes, facilitator

How did you get started on your instrument and what support did you have that led to you “getting the spark” to pursue music as a professional musician?

Ian Saunders: I started playing the violin in the 5th grade. For as long as I can remember, I have always wanted to play the violin. I approached my mom in kindergarten about playing, but we couldn't really afford to rent an instrument. I was lucky that my school system and local symphony had an instrument drive, and I was able to start playing in the 5th grade. By high school I knew I wanted to make this into a career. Because of my late start and lack of lessons due to financial constraints, I didn't really qualify for any violin scholarships. However, my local university was providing scholarships for bass players. I switched in order to give me a better chance at succeeding since I could have proper lessons from the beginning.

Denielle Wilson: I began playing the cello after my father decided he wanted my sister and I to continue our musical education on string instruments instead of the piano. I was almost 10 years old when I began taking private lessons. Attending a concert by the Atlanta Symphony sparked my interest in a career as a professional musician.



Panel Discussion

Chaz Salazar: I started playing the flute in the 5th grade band at my elementary school. My band director was Mr. Edward Gaona and once I reached the end of 7th grade, he recommended that I take private flute lessons (his instrument was trumpet) but as our school was comprised mainly of students who come from low-income families, he knew that my family could not afford lessons—so he recommended that I go to Rosie’s House which is an after-school music academy that provides free music lessons to under-resourced youth. My life changed after that.

Who was your most influential role model/mentor/program that helped you overcome hurdles, become motivated, and remain inspired? What made them so special?

Ian Saunders: I was fortunate enough to have several mentors. Starting the bass so late meant I need a lot of help. Fortunately, all of my primary teachers gave me a lot of attention outside normal lessons. Robert Nairn, my Penn State teacher, constantly assured me that my musical voice was special and that I needed to be secure about what I was presenting. I think he knew I needed to hear this because I wasn’t used to the hypercritical lessons you can sometimes have at a conservatory. There is a time and place for that...I suppose, but who knew I wasn’t there yet. Robert Oppelt, The Principal Bassist from The National Symphony, was very critical of my technique, but was incredibly patient. I could tell that he went home and really thought about solutions to problems I had on the bass. I always appreciated him for that attention to detail.

Of course, the CSO/CCM diversity program was amazing. I always appreciate how the orchestra made me feel like a colleague, but more than anything, it gave me a clear picture of what it takes to win an audition. I would never say that I underestimated auditions, but being in the section and playing so many mock auditions for CSO players clarified how I should prepare for auditions. Finally, my fellowship at Chautauqua gave me a chance to refine my preparation and technique over the course of the summer. I have never had the opportunity to just focus on bass during the summer because I couldn’t afford to stop working.

Denielle Wilson: My most influential mentor was my undergrad cello professor, Hans Jorgen Jensen. He helped me see and accomplish goals I didn’t originally see for myself, and gave me the tools to continue challenging myself and grow as a musician and person.

Chaz Salazar: I’ve been lucky to have many influential figures in my life, but the one most influential mentor would be Judy Conrad, my former flute teacher at Rosie’s House. She is special because when I told her that my goal is to be the Principal Flutist of the New York Philharmonic, she simply and encouragingly answered, “Let’s get to work.”



Exploring the Bridge

What types of challenges did you encounter in college that you weren't prepared for? Looking back, what opportunities provided contributed to your current success?



Ian Saunders: The main challenge was balancing everything. I couldn't rely on my parents to help with school, so I worked multiple jobs throughout my undergrad. Balancing classes, practice, and work was difficult. Opportunities that helped me were chances to play in per service orchestras. Learning rep quickly and performing at a high level in short order taught me a lot. Also, believe it or not, teaching helped me immensely. Even though I started late, having to explain concepts to other individuals forced me to really what I needed to do in my own playing.

Denielle Wilson: I wasn't prepared for the multiple, small financial costs that added up (instrument upkeep, accompanist fees, etc.). Thankfully, I was able to find work that helped cover those costs. I also needed to get used to the culture of being in a college-level music program. There were students who had already

begun their performance careers, others were on the "competition track", and some were taking professional auditions. They were already familiar with the pressure and amount of work it took to get to the next level after graduation, while I was being newly introduced to all of it.

Chaz Salazar: I'm a first generation college graduate so that was a challenge within itself, including the application/audition process. When I got to college some of the musical challenges I faced were proficiency in theory and piano—I didn't have any, no piano or theory before college. Money was and has been an issue for me in my studies. And college-preparedness. The opportunities that contributed to my current success included scholarships/fellowships and the funding therein.

How does your experience with the CSO program differ than your college experience? Who has been the most helpful in your transition to Cincinnati and how?

Ian Saunders: As mentioned before, being treated like a colleague is the biggest difference. My opinions and ideas are valued equally. In chamber rehearsals with CSO players they respect my opinion. It makes me feel like I am truly a professional. Not a semi-professional or a student/professional. I feel like I have what it takes to be at this level. Ahmad, Carol, and Owen Lee (Principal Bassist of CSO) have been incredible. I have a wife and young son. The transition for them wasn't easy, but they went out of their way to make them feel comfortable, which in turn helps me to feel good about the decision.

Denielle Wilson: The biggest difference is the opportunity to play in a professional ensemble. There is more of a focus and guidance for where I want to be at the end of the program, than I had in undergrad. So far my cello professor (Alan Rafferty) and CSO mentor (Hiro Matsuo) have been most helpful in my transition to this program. Playing with and for them has allowed me to access much needed advice and criticism.



Panel Discussion

Chaz Salazar: I'm not a CCM/CSO Diversity Fellow (as the program is currently not open to wind players), but the organization that has been extremely helpful for me post college has been the Sphinx Organization and their NAAS program. I have been the recipient of numerous audition grants to take professional orchestral auditions as well as a participant at the NAAS Audition Intensives at the New World Center in Miami, and a SOPA Fellow at the SphinxConnect conference.

What are you looking for in your next step and how might professional orchestras/ensembles better engage with you at this point?



Ian Saunders: I took an unusual path to get to where I am today, but my initial curiosity and desire to play isn't uncommon. My friends want to play and enjoyed participating in orchestra. Unfortunately, people have to drop out due to finances, lack of representation, or simply not seeing how this will help. Where I come from, getting out of the neighborhood is considered successful. Some simply don't see how playing an instrument will do that for them, and we have to assess how much a student's life circumstances affect their trajectory if you want to see more diversity. I would like to be engaged in this endeavor, and I feel that being in a professional ensemble could serve as a keystone between adjacent, but sometimes (unfortunately) disparate communities.

Denielle Wilson: I am looking to reach another level in my musicianship. By the end of this program, I want to be prepared to take an audition for a professional orchestra, and be confident that I am truly qualified for that position.

Chaz Salazar: My plan is to secure a seat in a major orchestra and orchestras can be more proactive in inviting musicians of color to audition.

When you think about the organizations you've been associated with (orchestras, universities, training orchestras, summer festivals, etc.), do you see any missed opportunities for them to create cultures that better support inclusion and belonging for musicians who are from backgrounds that are underrepresented in the field?

Denielle Wilson: In the cases of training organizations—fostering an environment that challenges and rewards all students for hard work, as opposed to catering (almost exclusively) to the ones that are “most talented” or well connected.

Chaz Salazar: Of course. Given the statistics on how many musicians of color are in professional orchestras and conservatories, I think all of these institutions can boost their efforts to diversify all parts of their organizations/communities so that musicians of color are present; that's the first step. Once we have a seat at the table (ensemble), there can be more efforts created to help musicians from underrepresented backgrounds feel welcome.

Exploring the Bridge

What is one specific way an organization like NIMAN could be most helpful to you now and you of the past 8 years ago? And I want to frame this question around the collective and collaborative strengths of the NIMAN concept. What are the things we can do better together that would not be as easy to do alone?

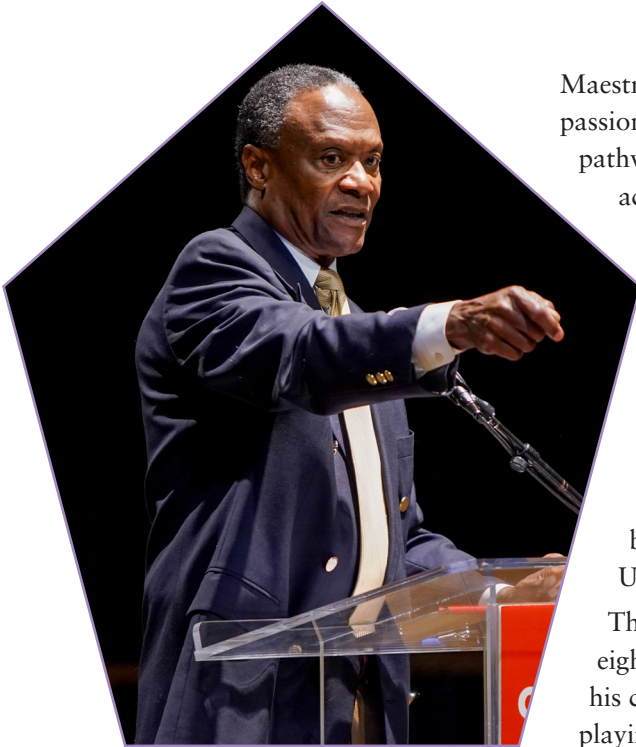
Denielle Wilson: Accountability system, especially among leadership. Be a vehicle for connecting up-and-coming musicians to professionals in the field. For example, one of the volunteers who grew close to my family while I was in the ASO's Talent Development Program had gone to school with one of the top administrators at the Bienen School of Music. This volunteer put me in contact with this administrator, and just having that connection made my transition to college easier.

Another way an organization like NIMAN can be helpful is to incorporate accountability in its early stages. From the perspective of a young musician who is currently receiving support and mentorship, it is not always easy to approach leadership with concerns regarding the source of my assistance. There have been quite a few times I wished to express worries about discrepancies between expectations from certain programs and what was actually transpiring, but there were many reasons I felt it wasn't my place to speak up. If leaders hold each other accountable, I think there would be less of those types of concerns keeping someone like me from communicating honestly with leaders.

Chaz Salazar: 8 years ago, NIMAN could have provided me with a mentor who is a musician of color. It could've also provided funding for a professional instrument (I've never purchased any of my instruments on my own after my very first flute; I've had 2 flutes after that and my piccolo—all of which were purchased on scholarship or donated to me). Now for me, NIMAN can serve as a facilitator between musical organizations who are hiring and me (and all other musicians of color). I think NIMAN can be a central system that facilitates all DEI efforts across the entire Bridge and the different organizations/institutions involved so that there is communication.



Keynote Address: **Thomas Wilkins**



Maestro Thomas Wilkins opened the convening with a passionate and stirring keynote address highlighting his pathway from Norfolk, VA to one of the most respected and accomplished orchestral conductors in the United States.

Currently, Mr. Wilkins serves as the Music Director of the Omaha Symphony; a position he has held since 2005.

Additionally, he is Principal Conductor of the Hollywood Bowl Orchestra, the Boston Symphony's Artistic Advisor, Education and Community Engagement, and holds Indiana University's Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of that University's "Matching the Promise Campaign."

Thomas' story took us back to the time when he was eight years old and attended a family orchestra concert in his community. The strokes and sounds of a percussionist playing a snare drum caught his attention and sparked a lifelong love of orchestral music.

"I was a poor kid — single mother, welfare, living in a housing project," he said. "I went to hear the Norfolk Symphony Orchestra [now the Virginia Symphony Orchestra], and my life was changed. All those critical choices that a kid has to make, especially when you are growing up in the 'hood: Do I go to college? What is the quality of my friends? What do I do when there is no adult supervision? [All of them] were answered for me because I had fallen in love with music."

Because of what music did for him at an early age, Thomas reminded us that music is having a life-altering impact on musicians at all levels, even if they don't turn to music as a career. For those who develop a desire to pursue music professionally, they will need an advocate who will help them make the transitions between each phase of their musical development. "Taking the next step to greener pastures will help propel them forward," he said. "However, the grass is greener where you water it and aspiring musicians at all levels need careful and consistent nourishment."

Maestro Wilkins concluded his remarks with appreciation for all of the leaders in the room, and throughout our field, who are deeply committed to working together to increase the amount of opportunities given to talented underrepresented classical musicians and decrease the amount of structural inequities that are imbued in policies, practices, and systems in our organizations.

Working Group Reports

Meeting minutes available at www.NIMAN.org

Program Working Group: Building upon ideas vetted in previous meetings, this group identified initiatives that can be pursued in the pilot year(s).

Hilary Dow Ward (leader) – Sewanee Summer Music Festival

Kimberly McLemore – Nashville Symphony, Accelerando

Angelica Durrell – INTEMPO

James Hall – Chicago Musical Pathways Initiative

Ahmad Mayes – Cincinnati Symphony Orchestra

Jerrod Price – Cleveland Institute of Music



Program Group Report

What is NIMAN?

- ◆ NIMAN is a collection of organizations across the United States who are committed to various local and national DEI projects that are aimed at mentoring classical musicians of color and helping advance their careers. NIMAN will encourage the development of new programs that member organizations wish to create and find ways to connect existing initiatives to a national cohort of students. Where it makes sense for NIMAN to lead an initiative, the association will serve as a national convener.

Bridge Visits

- ◆ Bridge visits—“NIMAN Bridge Visits” connecting and empowering faculty, parents, students and alumni with one another in order to share information about summer programs, schools of music and conservatories.
- ◆ Establishing a “Point of Contact”
- ◆ Summer programs (in addition to academic year programs)
- ◆ While it is unlikely that a student will go visit a summer program before attending. It is not unheard of.
- ◆ Kimberly brought Accelerando students, they attended SSMF the next year.

Database Design

What happens when the student joins?

- ◆ This is a repeat question to be asked with each element of this program design.
 - ◆ Application (personal information) Approximately 40 potential questions as of last week.
 - ◆ Recordings
 - ◆ References
 - ◆ Progress tracker (videos over time)



Working Group Reports

- ◆ This database would serve both institutions and summer programs
- ◆ We looked at other existing database options such as Slate, Acceptd, Embark to name a few for reference.
- ◆ The Posse Foundation as a model we should consider emulating

NIMAN Parent/Guardian Support Group

- ◆ Giving parents/guardians a guidelines for what is appropriate when visiting universities/conservatory/summer programs.
- ◆ How to prepare for college trips (what to do and what not to do).
- ◆ Webinars as a possibility with a preference for face to face when possible.
- ◆ This is another opportunity to share this “teaching opportunity” with the sending organization.
- ◆ It is possible for parents to travel with students, but it would be good for students to have this opportunity on their own.

By-Laws Working Group: Draft mission, vision and values statements and by-laws for the new association.

Charles Grode (leader) – Merit Music School

Carol Dunevant – Cincinnati Symphony Orchestra

Jazmin Morales – Colburn School

Weston Sprott – The Juilliard School



By-Laws Group Report

- ◆ This group’s charge was to draft mission, vision and values statements and by-laws for the new association.
- ◆ With support from Stanford Thompson, Emily Wren Baxter, and Patty Delany, group participants: Weston Sprott of Juilliard, Jazmin Morales of The Colburn School, and Carol Dunevant of the Cincinnati Symphony Orchestra. Thanks to each of them for their participation and contributions in this process.
- ◆ The Action Items/Recommendations addressed by this group:
 - ◆ We removed references to “young musicians” and “children,” instead referring to “aspiring musicians” to include all developmental stages in the pathway prior to achieving professional status.
 - ◆ We began by reviewing the proposed name: National Instrumentalist Mentoring and Advancement Network. We asked ourselves if it was inclusive enough (e.g., of vocalists, too), and asked how much of a focus on the network will have on mentoring. With clear historical precedent, in our revised draft we recommend adopting National Association for the Advancement of Musicians of Color. [Note: Recommendation reflects input from the NIMAN Convening.]

Working Group Reports

- ◆ We reviewed the purpose statement, which had several bullet points and included what we found to be “deficit language.” In our revised purpose statement, we sought a more aspirational tone, while synthesizing several ideas and eliminating others to reduce the number of bullet points from 11 to 5. Within those five we wanted to give a clear sense of “first things first.”
 - ◆ For our top three, we began with increasing the collective impact of services delivered by constituent members and promoting shared standards of operational performance and creating opportunities for learning and evaluation, followed by creating vehicles for shared action as well as shared advocacy.
- ◆ We reviewed mission and vision, including what was proposed in the draft as well as the several suggestions provided from SphinxConnect 2019. For the sake of clarity and brevity, we chose to condense two statements into a single, multi-part mission statement.
 - ◆ To begin with, we felt it was critical for this network to be student-focused in order to diversify the classical music field. In the second part of our proposed mission statement, we put forth the premise that, for something to be excellent, it must be diverse and inclusive. This grew out of a comment by Weston, who urged us to think about excellence as more than the technically accomplished and beautiful, growing to include relevance.
- ◆ In reviewing membership classification, we debated the benefits and effectiveness of having three different tiers of membership (active programs, supporting organizations, and friends), and recommend a two-tier structure, focusing on active programs and supporting organizations/individuals.
- ◆ We spent a good deal of time on the number and composition of the network’s board of directors, suggesting a range of 17 to 22 members (similar in size to the board for El Sistema USA and the National Guild). For the purpose of flexibility, we suggest percentages of core directors and honorary directors, rather than specifying a number for each.
 - ◆ When considering the makeup of the board and its need for depth and breadth of experience and perspective, we recommend in the draft bylaws that the board be representative in four key ways: 1) representative of the various kinds of organizations who make up the network’s membership; 2) representative of each of the major steps in the musical developmental pathway (introductory, refinement, mastery, and professional); representative of the field we hope to create in terms of race, sex, creed, age, color, marital status, sexual orientation, disability, and national origin; and, representative of the major geographic regions of the United States.
 - ◆ With respect to how Core directors are elected, beyond the broad geographic representation already mentioned, we recommend that up to five of those director roles should be reserved to ensure proportional representation from regions with the greatest number of aspiring musicians.
- ◆ For the Term of Office section, we endorse the proposal of staggering board director terms such that one-third of the total number of Directors’ terms shall expire annually.
- ◆ While we did review Articles IV through VIII, we did not spend time discussing their substantive content, with the understanding that any next steps will include review by legal counsel, which we felt would be sufficient for these sections.
- ◆ Finally, the area where our recommendations are perhaps most open for debate is under Election of Officers and the methodology for selecting them with respect to geographic representation.

Working Group Reports

Ratification Working Group: Draft definitions of membership, membership dues structure, profile of an Executive Director, and also processes by which members would vote to ratify the by-laws, elect board members and board composition.

Toni Paz (leader) – Independent Fundraising Professional

Garrett Lefkowitz – Detroit Symphony Orchestra

Hilary Dow Ward – Sewanee Summer Music Festival

Quanice Floyd – Arts Education in Maryland Schools



Ratification Group Report

Ratification Committee Objectives:

- ◆ Outline values for members to discuss; prioritize as a group at the November convening with the group
- ◆ Outline types of memberships/names/levels
- ◆ Establish membership dues and dues structure
- ◆ Determine what information should be captured on application
- ◆ Establish membership application

Note: Until membership titles and levels are formally established, the ratification committee is using terms defined in the group’s initial planning documents. These include CORE MEMBERS and AUXILIARY MEMBERS. In this context, the association would have as its core members the organizations/individuals that are doing comparable work (i.e. mentoring and training musicians from underrepresented ethnicities) and would largely be governed and “owned” by these organizations/individuals. At this time, the ratification committee is working under the assumption that membership would be open to individual memberships as well as organizational membership.

FOUNDING MEMBERS is also a category of membership up for consideration. Criteria and a selection process would need to be established for this type of membership.

The goals of membership are to:

- ◆ Gather resources (financial & human) to pursue the goals that NIMAN’s determine are its priorities
- ◆ Link like-minded orgs/individuals with same goals & creating efficiencies
- ◆ Create new resources for NIMAN
- ◆ Provide potential leadership for NIMAN
- ◆ Unify advocates for cultural equity
- ◆ Connect potential funders

Working Group Reports

For discussion at the Cincinnati convening:

- ◆ Regarding Values:
 - ◆ Is there agreement on the values outlined and/or additional values to consider adding?
 - ◆ Should NIMAN request proof that prospective membership share our values with their application, and should we outline a verification process?
- ◆ Regarding Memberships:
 - ◆ What are key distinguishing qualities between core members and auxiliary members?
 - ◆ Should NIMAN have Founding Members? If so, should Founding Members have different benefits?
- ◆ Regarding Dues:
 - ◆ What is the maximum amount any organization present pays for membership?
 - ◆ Is the group open to based on a sliding scale according to budget? What about smaller programs that are part of larger institutions—whose budget is used?
 - ◆ Is the group open to different membership fee structures for individuals vs. organizations?
- ◆ Regarding Membership Benefits:
 - ◆ What behaviors does NIMAN want to encourage from its members—and therefore consider making “free”—with membership?



Working Group Reports

Discussions Fall 2019 NIMAN Ratification Committee Membership

What are the key values NIMAN's core members share?

- ◆ A commitment to training musicians from underrepresented ethnicities
- ◆ A commitment to removing barriers to access for musicians from underrepresented ethnicities
- ◆ A focus on training/teaching musicians from underrepresented ethnicities for conservatory-level auditions
- ◆ A focus on training/teaching musicians from underrepresented ethnicities
- ◆ Trade or other organizations that support musicians from underrepresented ethnicities
- ◆ Organizations/individuals that consider diversity, inclusion, and/ or equity in the field of classical music, especially for musicians from underrepresented ethnicities, a priority
- ◆ Organizations/individuals that have demonstrated a commitment to cultural equity* (as defined by Americans for the Arts May 2018)

Is there a level of organizational commitment we prefer in our core members? If so, at which level(s) does NIMAN want those values represented?

- ◆ At the mission/vision/values level
- ◆ As a board-approved strategic plan imperative
- ◆ As flagship program with dedicated financial and human resources
- ◆ As a project, concept, initiative or goal with associated budgeted expenses
- ◆ As a project, concept, initiative or goal at any level with dedicated resources, such as internships/fellowships
- ◆ A personal commitment to removing barriers to access for musicians from underrepresented ethnicities, diversity & inclusion or equity, or a commitment to cultural equity*



***CULTURAL EQUITY:**
defined by Americans for the Arts on May 23, 2016 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..."critical to the long-term viability of the arts sector."

Working Group Reports

The Ratification Committee recommends including, as part of the application, a form committing the organization/ individual to the objectives below in the spirit of creating a level playing field for all musicians:

- ◆ To embrace, with conviction, that overcoming inherent bias and unconscious racism is essential in order to create equitable opportunities for musicians from underrepresented ethnicities to thrive throughout their pathway to success.
- ◆ To regard the advancement of a musician from an underrepresented ethnicity as a success—regardless of which summer program, university or studio the individual decides to attend.
- ◆ To be open to sharing best practices, sharing information, capacity building ideas and other opportunities that may lead to furthering equitable practices.
- ◆ To provide a supportive network in the pre-collegiate environment for families and help those families to see and value the process of becoming a professional musician.

Implementation Working Group: Draft how the new association would get itself open, hire staff, raise money, and begin to serve our members.

Carol Dunevant (leader) – Cincinnati Symphony Orchestra

Andrew Lee – DC Strings Workshop

Ciyadh Wells – Margins Guitar Collective

Richard Scerbo – National Orchestral Institute

Maria Mathieson – Peabody Preparatory, Peabody Institute of The Johns Hopkins University



Implementation Group Report

Charter

- ◆ Draft how the new association would get itself open, hire staff, raise money, and begin to serve our members

Action Items

- ◆ Incubator Organization
 - ◆ What criteria would we want for a preferred incubator
 - ◆ What organizations might we contact to see if they are interested
- ◆ Executive Director Profile
 - ◆ What types of traits and skills do we need in a leader of NIMAN
- ◆ Marketing and Communications Plan
 - ◆ What types of activities could help inform the field of our work and begin to tell the story of our mission and vision to a wider audience



Working Group Reports

Incubator Organization

We focused on the needs from the incubator organization. The organization should be able to provide:

- ◆ Physical space (utilities)
- ◆ Administrative assistance and back-office support (supplies, accounting, billing, insurance, purchasing)
- ◆ Computer systems, including IT support
- ◆ Marketing
- ◆ Guidance and mentorship with fundraising
- ◆ An on-site point person
- ◆ Cash-flow / credit line
- ◆ Community support and partnership assisting with networking and making key introductions

The First Hire

Our second item of focus was the first hire. We discussed the types of traits and skills needed in the first leader of the organization. We landed on the title of Managing Director. The early stages of this organization will require someone with the ability to do a lot of heavy lifting. The traits of the Managing Director should include:

- ◆ Entrepreneurial experience
- ◆ An established network within the field
- ◆ Knowledge of music education training (at all levels)



Working Group Reports

- ◆ An established reputation
- ◆ Previous fiscal management experience
- ◆ Demonstrated effective negotiating and collaboration skills
- ◆ Works within the standards of ethical business practice
- ◆ Shows evidence of support of the policies and mission
- ◆ A professional and positive demeanor
- ◆ Excellent oral and written communication skills

We also took some time to discuss funding. It is the consensus of the group that a threshold of \$250,000 minimum is needed to launch the network. It should achieve enough additional funding that in year two (2), a FTE support position be added. Using the National Guild of Community Arts Education as a guide, their annual expenses for their most recent 990 was \$1.7 million.

The Implementation Group took some time to answer the question “Why would people want to join?”—You can find 8 points in the minutes from our October 11th meeting.

There will be a lot of work and discussion during this convening that will certainly help provide direction and clarity. In looking over our minutes and reflecting on the conversations, there are a couple of recommendations for this body to consider as work begins.

- ◆ When looking for an incubator organization, feel free to think outside a single organization.
- ◆ There may be a way to share responsibility for the needs of the new organization.
- ◆ The Managing Director is seen as a 3-year position, at which point the Board would determine the need to transition to an Executive Director.



Resource Ratings

Participants reviewed the Bridge Matrix and took inventory of the resources underrepresented musicians have articulated needing in order to become a professional musician. As this new association plans to serve the organizations engaging musicians from all backgrounds, ages and abilities, we took time to identify the resource gaps that NIMAN may want to create, coordinate, or communicate for the field.

- ✓ = Resources that the majority of convening participants recognized as important
- ✓ = Resources that received unanimous recognition as priorities for NIMAN to focus on
- ✗ = Resources NIMAN should not be involved in

	Create	Coordinate	Communicate	None
Entry and Early Years				
Inspiration/Role Models		✓	✓	
Encouragement from parents, primary instrument teachers, ensemble directors, and school administrators	✓	✓		
Lessons and theory early on			✓	
Summer camps and Pre-College		✓		
Funds to help with instrument purchases and upgrades		✓		
Funds to help pay for lessons		✓		
Parental support and education to help create buy-in	✓			
Advocacy of entry-level music education			✓	
Programs Administered by Private Organizations			✓	
Public Music Education Programs (school-based, All-State, All-County music programs)				✗
State Music Educator Associations				✗
High School and Pre-College				
Campus Visits	✓			
Scholarships	✓			
Financial Aid Consultations		✓		
Application Consultants		✓		
Summer Music Camps		✓	✓	
Audition preparation		✓		
Pre-College programs			✓	
Audition stipends	✓			
Coordinated Group Audition visits	✓			
Admissions counselors		✓		
College Fairs			✓	
High School music rosters				✗
Youth enrichment ensembles				✗
Programs Administered by Private Organizations			✓	

Resource Ratings

	Create	Coordinate	Communicate	None
Public Music Education Programs (school-based, All-State, All-County music programs)				X
Competitions			✓	
College and Conservatory				
Career planning	✓			
Summer Music Festivals		✓		
Professional audition preparation	✓	✓		
Instrument purchasing support	✓			
Travel resources	✓			
Mentors / Counselors (academic advisement)	✓	✓		
Faculty				X
Administrators				X
Competitions			✓	
Pre-Professional				
Mentor matching	✓	✓		
Placement in Fellowships		✓		
Graduate Programs			✓	
Intensive audition preparation / mock auditions		✓		
Audition travel & accommodations		✓		
Invitations to auditions		✓		
Obtaining High-Quality Instruments (for auditions)	✓			
Resumé support for auditions	✓			
League of American Orchestras		✓		
Orchestra/Personnel Managers		✓		
Administrative Staff				X
Board of Directors (Trustees)				X
Orchestra Committee / Collective Bargaining Agreements				X
Young Professional				
Career and musical coaches / mentors	✓	✓		
Fellow musicians		✓		
Executive Directors		✓		
Orchestra/Personnel Managers				X
Psychological Training		✓		
Music Directors		✓		
Board of Directors (Trustees)		✓		
Orchestra Committee / Collective Bargaining Agreements				X
Musicians of Color become mentors themselves	✓			
All Phases				
Inspiration/Role Models	✓			
Comprehensive database of musicians	✓			
Advocacy	✓			

Resource Ratings

Proposed NIMAN Mission, Vision, and Goal

Drafted the by By-Laws Working Group

Mission: The National Instrumentalist Mentoring and Advancement Network (NIMAN) is committed to building a musician-centric ecosystem that increases diversity, equity, and inclusion in the professional music field by empowering underrepresented musicians in their pursuit of career opportunities and musical excellence.

Vision: NIMAN seeks to create a professional music community where diversity and inclusion are essential components of the definition of excellence.

Goal: NIMAN takes a multi-dimensional approach to impacting outcomes for aspiring musicians of color. The first is training and mentoring the aspiring professional so they are prepared, both technically and psychologically, for success in the field. The second is working to change the systemic inequities and biases that have historically affected musicians of color.

Reflecting on the proposed NIMAN mission, vision and goal statements, convening participants were split into four groups to review the resource ratings and which action categories they were recommended (create, coordinate, and/or communicate) with these three questions in mind:

1. Would pursuing this activity help us advance our mission?
2. If yes, how will we accomplish that?
3. Can we measure this work in an accountable way?

Charlie Grode—Group Leader/Reporter

Discussion 1

- ◆ Focused exclusively on entry/early years
- ◆ We found value in consolidating some resources
- ◆ We affirmed the items
- ◆ Online portal for reporting what resources are available, as well as tracking who is accessing those resources
- ◆ Parent encouragement and engagement
- ◆ The life cycle—growth phase, maturity phase (we don't need to talk about the decline phase)
 - ◆ How do each of these resources, in importance, fit into this life cycle
- ◆ Practicalities
 - ◆ Auditions and group auditions
 - ◆ Our group felt strongly that we shouldn't create that, but rather it falls into coordination.
 - ◆ Let's limit what we need to create and focus on our ability to coordinate what already exists.

- ◆ NIMAN Good Housekeeping Seal of Approval
 - ◆ Whether you are a sending organization or a receiving organization, you are making sure to advocating for equity in order to participate
 - ◆ We are thinking about what it means to say you are an advocate in order to get that accreditation—the accreditation process can be onerous.
 - ◆ “We are cool with being onerous.”

Discussion 2

- ◆ For this discussion, we took the opposite approach and started with the end, and still only managed to talk about one category—we delved in deeply.
- ◆ We focused on the efforts and resources that cross over all the groups.
 - ◆ Database
 - ◆ Formative Years—many group members said we should absolutely build this, and other members said we shouldn’t touch this.
 - ◆ What is the real purpose of this database and what information are we collecting?
 - ◆ This is sensitive information
 - ◆ How can we carefully and ethically treat this information?
 - ◆ This is a 360 degree resource—for students, organizations, and teachers.
 - ◆ Role Models
 - ◆ We need to hold up musicians of color as role models
 - ◆ We need them to become mentors
 - ◆ Using luminary artists
 - ◆ A huge possible resource
 - ◆ Finding buy-in from the beginning
 - ◆ Advocacy
 - ◆ We all agree advocacy is important, but it is also hard to define.
 - ◆ We talked about internal and external advocacy.
 - ◆ We discussed faculty, administrative, and audition advocacy.
 - ◆ To what degree are they all accountable for pushing and/or requiring diversity?
 - ◆ NIMAN can share those best practices about how to push forward in the field (creating diverse student bodies, matriculation).
 - ◆ The intent to diversify doesn’t always lead to diversification.
 - ◆ Accountability
 - ◆ Is this a bridge to nowhere?
 - ◆ How can NIMAN help each of our organizations think about who are the advocates for newness? What does that look like?
 - ◆ How much hope do we have that legacy organizations will change?
 - ◆ Do you want the kids or do you want the music? We want BOTH.
 - ◆ We know what we are asking for underrepresented musicians to change about themselves to assimilate into these legacy institutions.
 - ◆ What are these organizations willing to change in order to accept them?

Resource Ratings

Carol Dunevant—Group Leader/Reporter

Discussion 1

- ◆ Came away with more questions than answers
- ◆ Based most of the conversation on the entry and primary years
- ◆ All of the items listed under all phases are critical
- ◆ Entry and early years sections are the most challenging
 - ◆ Many of the items listed under resources could be combined to provide clarity
 - ◆ What is NIMAN actually going to be? Is it going to be a regranting body?
 - ◆ Are we envisioning the collecting resources that are partnering and pulling organizations together?
 - ◆ Are we going to centralize to provide resources?
- ◆ It would possibly be useful to have time to prioritize or consolidate.

Discussion 2

- ◆ Started again with early/entry years
 - ◆ Have a resource guide/map
 - ◆ Role model and inspiration is very important
 - ◆ Story-telling
 - ◆ Actual interaction
 - ◆ This will help to develop a real network
 - ◆ Opportunities for colleges and summer camps
 - ◆ A lot of opportunities for best practices
 - ◆ It is important for NIMAN to touch on all of the levels and fill in the potholes
- ◆ High School to College
 - ◆ Focus needs to be showcasing competitions and programs administered by private organizations
 - ◆ Opportunities for funding campus visits
 - ◆ What does the coordination look like?
 - ◆ What does audition preparation look like?
 - ◆ A list of contacts for role models to get buy in early on.
 - ◆ Audition preparation
 - ◆ Having things that are NIMAN approved
- ◆ How can this resource network be utilized from beginning to the end



Toni Paz—Group Leader/Reporter

Discussion 1

Young Professional

- ◆ Executive Director, Music Director, CBA, Personnel, and added Orchestra Musicians
 - ◆ Some confusion as to whether we were discussing musicians who were hoping to become EDs, MDs, etc. or if we were talking about those who currently hold those positions.
 - ◆ We ended up having a conversation about both
 - ◆ We want to influence and talk to both the currently existing and the future ones.
 - ◆ If you want to diversify a position, you have to have more than one diverse candidate within the pool.
 - ◆ How do we do that within the music world?
 - ◆ We need to reach the EDs, MDs, and staff to educate them on more equitable practices.
 - ◆ We also wanted to add a bullet for coordinating administrative roles
- ◆ Fellowships
 - ◆ NIMAN should help communicate these opportunities to the field
 - ◆ There is a small pool of people that qualify for these positions that keep rotating within these positions.
 - ◆ Improving the process
 - ◆ Growing the number of people qualified for these fellowships
 - ◆ More avenues to communicate these fellowships
 - ◆ There is more communication amongst the fellowships
 - ◆ This will make them more competitive and more people will apply for these fellowships.
 - ◆ Travel, Lodging—Communicate
 - ◆ Invitations to audition—Communicate
 - ◆ From Chaz’s panel discussion—Equitable Hiring Practices
 - ◆ Making it easy for musicians to be included in audition pools
 - ◆ If there was a list of talented musicians who were qualified that could be shared, that could help with equitable hiring practices.
 - ◆ A Musician of color could actually get a chance to audition—it doesn’t guarantee he or she will advance, but they get a chance.

Discussion 2

- ◆ High School to Pre-College
 - ◆ Auditions and College Visits
 - ◆ What can students do to prepare?
 - ◆ NIMAN can organize dates and tours on campuses
 - ◆ Theses are focused on helping students prepare—focusing on that pathway
 - ◆ Posse Foundation Mode—creating cohorts and dedicated dates that we can take students on tours where they can meet teachers and have lessons.

Resource Ratings

- ◆ NIMAN can provide these services to students and organizations to help families frame these decisions.
 - What questions are and should these families be asking?
 - Some families, even if they have been to college themselves, don't know what questions to ask about music and preparing a student for a career in music.

◆ Audition Preparation

- ◆ NIMAN can be helpful by scheduling tours
- ◆ Webinars and using technology as much as possible
- ◆ Psychological preparation for what you're going to be encountering and helping families prepare
- ◆ Creating a cohort to prepare psychologically for support for college
- ◆ Connecting alumni

◆ Pre-College Programs and Communication

- ◆ Connecting to music influencers
- ◆ This is a way we can connect with private teachers (in lieu of connecting with every program in every state) we can create a database and information flow.
 - ◆ Looking for certain criteria within the database you can create a flow.

◆ Admissions

- ◆ How can NIMAN coordinate these efforts?
- ◆ NIMAN can connect and build relationships.
 - ◆ Building awareness of where there pipelines are
 - ◆ Between programs, private teachers, and school counselors

◆ College Fairs

- ◆ Finding best models
- ◆ Ways of replicating
- ◆ Virtual college fairs

◆ High Quality Demo Audition Recordings

Rebecca Bogers—Group Leader/Reporter

Discussion 1

◆ Early Childhood

- ◆ Funding
- ◆ Is anyone doing this work that we can tap into?
 - ◆ Instruments
 - ◆ Travel
 - ◆ Resources
- ◆ Find a way to provide tools and best practices that are available in early childhood



Resource Ratings

- ◆ High School and Pre-College
 - ◆ We found ourselves in the middle section—coordination
 - ◆ Is there a way to create alignment so that musicians can benefit off of those best practices?
- ◆ Collegiate
 - ◆ Mentorship Discussion
 - ◆ Is there a way to create a tiered mentorship system that could be developed?
 - ◆ There are many groups that do it well, but there also can be a lot of tokenism within these groups.
 - ◆ You do not want a system that always relies on the same musician of color to come and be the mentor
 - ◆ Could there be a broader way of creating this list of mentors?
 - ◆ Mentorship
 - ◆ Discussion continued through each stage
 - ◆ What could be used to measure success through a series of different ways of gathering feedback
 - ◆ Thinking about what the process of what mentorship is—particularly about what advocacy really is.
- ◆ Professional
 - ◆ Is there a way to gather all of the professionals along the line (executive directors, board directors, managers, professionals, consultants) around the idea of cultural competency and tying the bookends that we started with back together.
- ◆ Advocacy—gathering consulting practices out there and finding a way to help organizations apply those practices to themselves.
 - ◆ Both an alignment AND a creation
- ◆ Accountability
 - ◆ If you are a part of NIMAN, you are accountable
 - ◆ What does that look like?

Discussion 2

- ◆ Serving organizations versus serving individuals
 - ◆ How to serve individuals through organizations
- ◆ How we can prioritize things through organizational support
 - ◆ Communication and databases
 - ◆ Creating sets of core values
 - ◆ Focusing on mentorship
 - ◆ Systems of evaluation and feedback to move those spaces into better engagement throughout the field.

Convening Participant Questions

Before the final working session began, convening participants were asked to work in groups to share “burning” questions that still remained on their minds. Each group was to select up to three of the most important questions that emerged and share them with all participants. Following the sharing of those three questions, each group was told to select one and turn the question in a declarative statement.

- ◆ Are we building a bridge to nowhere?
- ◆ What does success look like?
 - ◆ Success looks like a greater diversification of underrepresented musicians in professions of music.
 - ◆ Success is an increased trajectory for underrepresented musicians in the participation, benefit, and leverage of the creative economy in music.
 - ◆ Success is when individuals and organizations pledge that diversification in professions of music are a priority and hold each other accountable to that pledge.
- ◆ How quickly can a case be made to support fundraising efforts?
- ◆ How do we fit into the larger field [of DEI efforts]? What is our lane?
- ◆ Where do we begin our work?
 - ◆ In order to determine what’s needed, additional stakeholders need to be at the table, and research is needed.
- ◆ Are the right people in each organization involved?



Convening Participant Questions

- ◆ What is the most appropriate organizational structure?
 - ◆ Organizational structure must balance members' individual accountability with capacity to engage.
- ◆ What specific career outcomes are the goals for this organization?
- ◆ What are we doing about our own organization's biases that exacerbate the problem underrepresented musicians face?
- ◆ How will NIMAN enhance and add new capacity rather than duplicate existing efforts?
 - ◆ NIMAN can enhance and increase capacity in providing resources of best practices, compiling student information, and fostering relationships among and across organizations.
- ◆ Is it our primary goal to change large systems to create space for underrepresented musicians or are we trying to create tools for musicians to be successful in the existing system?
 - ◆ Our primary goal is to provide tools for underrepresented musicians to negotiate and navigate existing classical music pathways and procedures while simultaneously striving to remove barriers.
- ◆ Who are we serving? The musicians or the organizations?
- ◆ What does advocacy *actually* mean?



Final Reflections

Initial Mission Statement

The National Instrumentalist Mentoring and Advancement Network (NIMAN) is a national association of organizations committed to furthering equity and opportunities for aspiring classical musicians from underrepresented ethnicities with the goal of creating a level playing field for all musicians.

Recommended Mission Statement from By-Laws Working Group

The National Instrumentalist Mentoring and Advancement Network (NIMAN) is committed to building a musician-centric ecosystem that increases diversity, equity, and inclusion in the professional music field by empowering underrepresented musicians in their pursuit of career opportunities and musical excellence.

Draft Mission and Goal Statement from Convening

The National Instrumentalist Mentoring and Advancement Network (NIMAN) promotes equitable and inclusive opportunities for aspiring classical musicians from underrepresented ethnicities.

Our goal is to provide tools for musicians of color to negotiate and navigate existing classical music pathways and procedures while simultaneously striving to remove barriers.

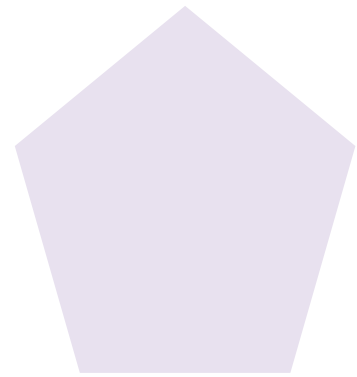
Draft NIMAN Organizational Values

Truthful

Anti-racist

Inclusive

Redefining excellence



In Conclusion: As We Look Forward

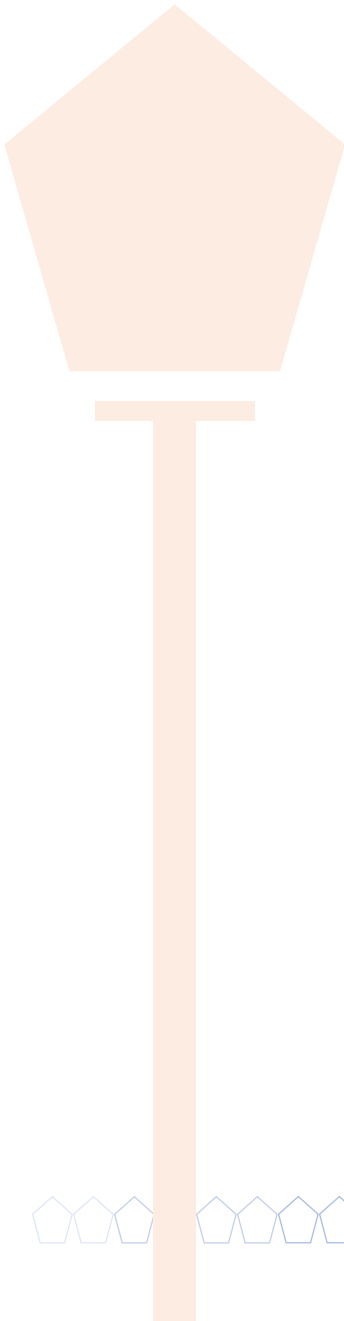
By Stanford Thompson, NIMAN Volunteer

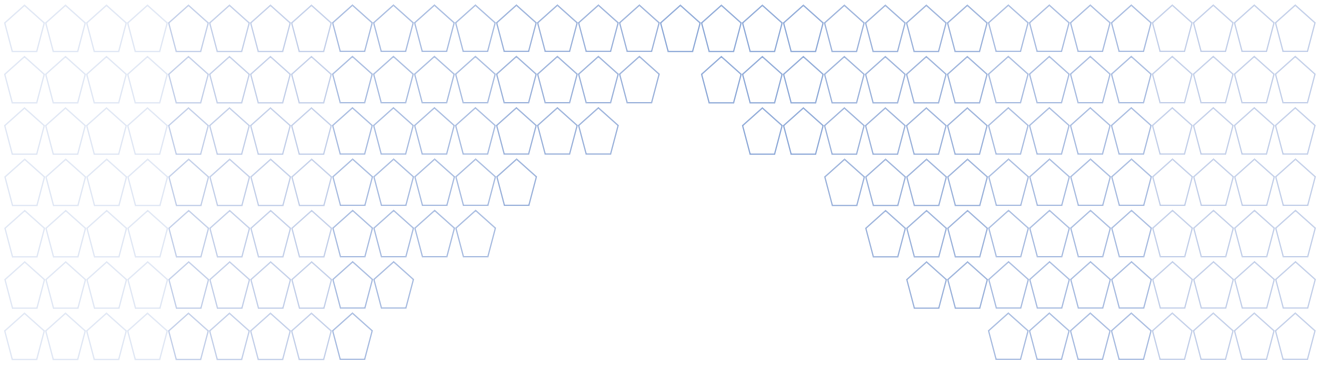
The purpose of this national association is to exponentially accelerate the placement of underrepresented musicians in classical music into professional careers and compel its members to overcome the structural inequities that are imbued in policies, practices, and systems in our organizations in order to create a level playing field for all musicians.

The scope of this work is local, regional and national in response to the specific challenges and gaps that need to be addressed along the pathway for classical musicians from underrepresented ethnicities. With new financial investments from major national and local foundations, coupled with dozens of organizations administering or planning DEI initiatives, a national service organization like NIMAN is uniquely positioned to provide best practices and resources to the field.

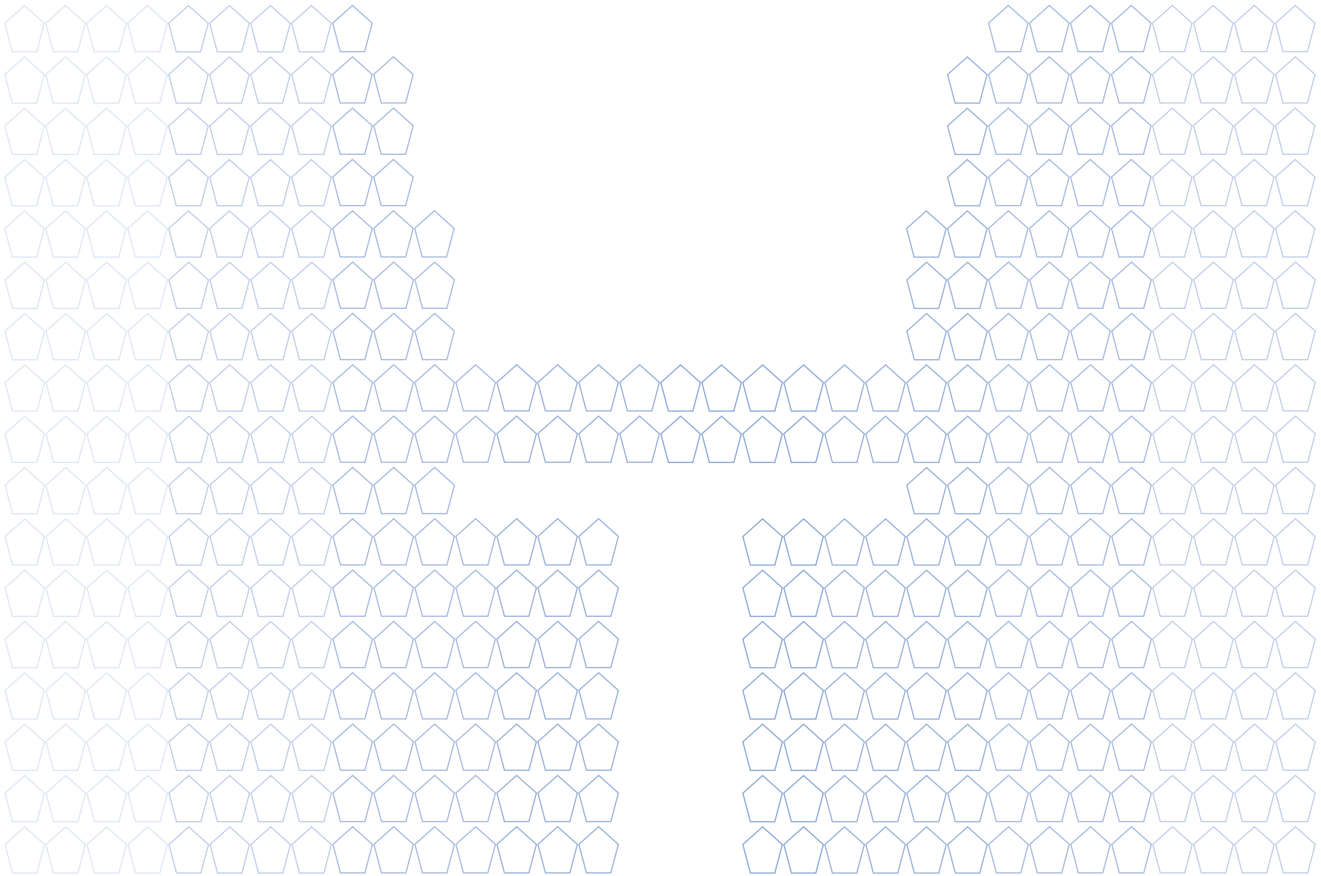
Information resources will at first be oriented toward the “how” of this building effort, while recognizing there is a role for NIMAN to play in the “why,” in order to motivate others to support the growth. As it is substantially strengthened, the NIMAN website will be the most essential and cost-effective means of providing this information, as well as giving opportunities for interaction among those sharing a passion for diversifying our field. A baseline for longitudinal and sophisticated research necessary to truly build a national effort will be created via a comprehensive musician and organization database.

The logic of this national association is in recognizing that the individual organizations delivering training are the strength of the movement, not the national association, if they are in alignment and work together in tearing down all barriers of success for the musicians we seek to serve.





National Instrumentalist Mentoring and Advancement Network Convening



November 15 & 16, 2019

Cincinnati, OH

