



NEGAUNEE MUSIC INSTITUTE AT THE
CHICAGO SYMPHONY ORCHESTRA

NIMAN

National Instrumentalist
Mentoring + Advancement Network

CMPI

Chicago Youth in Music Festival *and* National Pathways Summit



Chicago, Illinois | April 9-11, 2022



Post-Convening Report



Dear Friends,

Thank you for joining us for the Chicago Youth in Music Festival and NIMAN Pathways Summit! It was a privilege to produce this opportunity to gather in person to celebrate the talent of young pathways musicians and the extraordinary programs that support their growth as musicians.

After hearing over 100 student auditions, and organizing several planning meetings, we were excited to see these experiences for the student musicians and professionals in our field come together in partnership with the Chicago Symphony Orchestra and Chicago Musical Pathways Initiative. We all left energized by the willingness to collaborate and provide equitable opportunities that will better prepare and propel those musicians into professional careers in classical music.

What we experienced is a glance into what the future of classical music will be when we continue to work with partners throughout the musical pathway to create environments that are conducive to their further musical development.

Maestro González-Granados' words about the struggles of forging a path alone in a field that can be unwelcoming are a reminder of the importance of this generational work. Classical music will only become stronger when it reflects diverse stories, talents, and voices. Connecting young musicians empowers them to be the new faces of the field and shape it into the vibrantly representative space it should be.

As Maestro Muti said on stage of Orchestra Hall in Chicago, "Here is where it begins". We are so thrilled that we were able to curate this opportunity, to celebrate this talented ensemble, and to work with so many partners to normalize representation. We are excited for our continued role in convening an annual Pathways Festival Orchestra and increasing mentorship and advancement opportunities for classical musicians of color across the country.

We look forward to partnering with the Cincinnati Symphony Orchestra in 2023 for the next festival and convening March 17-19. We look forward to bringing everyone together to renew our commitments for progress and hope to see you again!

Sincerely,



Stanford Thompson

Board Chair and Interim Managing Director



Magee Capsouto

General Manager



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National Pathways Summit and Roundtable

Executive Summary

The NIMAN National Pathways Summit and Roundtable provided an opportunity for pathway program leaders and stakeholders to convene around the promise and priorities of the emerging field of equity-based pre-college training programs for aspiring professional classical musicians of color. United by the goal of removing structural barriers of access from their path and preparing them for the requirements of collegiate training programs, we dedicated two days of working group meetings with leaders of pathways programs and a full day of feedback and sharing of ideas with stakeholders.

The following is a list of recommended next steps that NIMAN will help the field explore, collaborate, and/or support in the short- and long-term. As we prepare for a second convening in March 2023 in partnership with the Cincinnati Symphony Orchestra, we will call upon our colleagues to volunteer in various ad hoc committees to collectively refine goals, strategies, and objectives for implementation.

Establishment of a National Network

Ensure that the mission, vision, and values of the pathways collective are reflected in the activities, policies, and structures of its member programs.

- Review and adopt the collective's name, mission, vision, and values.
- Draft a memorandum of understanding for members of the collective.
- Define the shared standards and operating procedures of pathways programs.
- Encourage new and existing pathways programs to align their mission, vision, and values to those of the national network.
- Devise strategies to ensure that trust is built and maintained in the collective.
- Establish and recommend program and impact evaluation measurements.
- Identify resources and provide mentoring to new and nascent pathways initiatives.

We are grateful to

PAUL M. ANGELL
FAMILY FOUNDATION

for their sponsorship of the Summit and Roundtable

Fundraising and Long-Term Sustainability

Collective fundraising opens the possibilities to inspire funders to support national initiatives and sustain local programs that would be unattainable for any individual program.

- Develop an ongoing fundraising plan for collective activities and long-term plan to assist in sustaining local programs.
- Establish transparent parameters for use of raised funds, distribution to local initiatives, and detailed minutes on all fundraising-related communications and meetings.
- Develop a case for support (to be approved by the collective's members) that can be tailored to each funding request.
- Create a list of current funding relationships that identify potential funders.
- Explore and consider funders outside of the performing arts that support equity-related initiatives

Data Collection and Efficacy

Create strategies for overseeing the collection of data that speaks to the impact of pathways programs.

- Determine which impact data is most important to track and provide recommendations as to how programs can track this data.
- Conduct an annual census to compile impact data about the activities, students, and alumni of the field while protecting all sensitive data.
- Devise and implement standards of accountability around shared evaluation measures.
- Identify common challenges to student success and make recommendations for how programs can overcome these challenges.
- Collect student and faculty testimonials, success stories, and anecdotal information to supplement quantitative data.
- Evaluate trends in training and supplemental activities that facilitate student success and achievement.

Scott Harrison, *Cleveland Institute of Music Executive Vice President and Provost*

“A great gathering of a wide and diverse cross-section of leaders from across various sectors of the music/music education field. It’s rare we have convenings that touch so many facets of the pipeline, so it was great to gather in one place.”

Professional Development

Support staff and faculty of pathways initiatives by providing consulting services, mentoring, and coaching.

- Develop a pipeline of potential program leaders and staff interested in future job opportunities in the field.
- Establish hiring guidelines and customizable job profiles to help pathways initiatives prepare for, and support, promising candidates for staff roles.
- Develop tools around culturally responsive and equitable teaching practices that programs can include in their onboarding and support of faculty.
- Organize a corps of experts ready and willing to provide tailored consulting services, mentoring, and coaching to leaders, staff, and faculty.
- Host regular virtual meetups for pathways staff and faculty to exchange ideas.
- Convene pathways parents and students to provide their perspectives and ideas for continued growth of programs, staff, and faculty.

Renee Perpignan, *Cincinnati Symphony Orchestra Nouveau Program Fellow*

“Nouveau has taught me a lot about professionalism and how to navigate any professional field. Being in professional environments, like on stage at Music Hall with the Cincinnati Symphony, taught me a lot about how to hold myself professionally and how to accomplish not just musical goals but any goals I have.”

Digital Initiatives

Develop ways in which technology can facilitate the sharing of information, connect pathways initiatives, and tell the stories of pathways programs, musicians, and impact to the public.

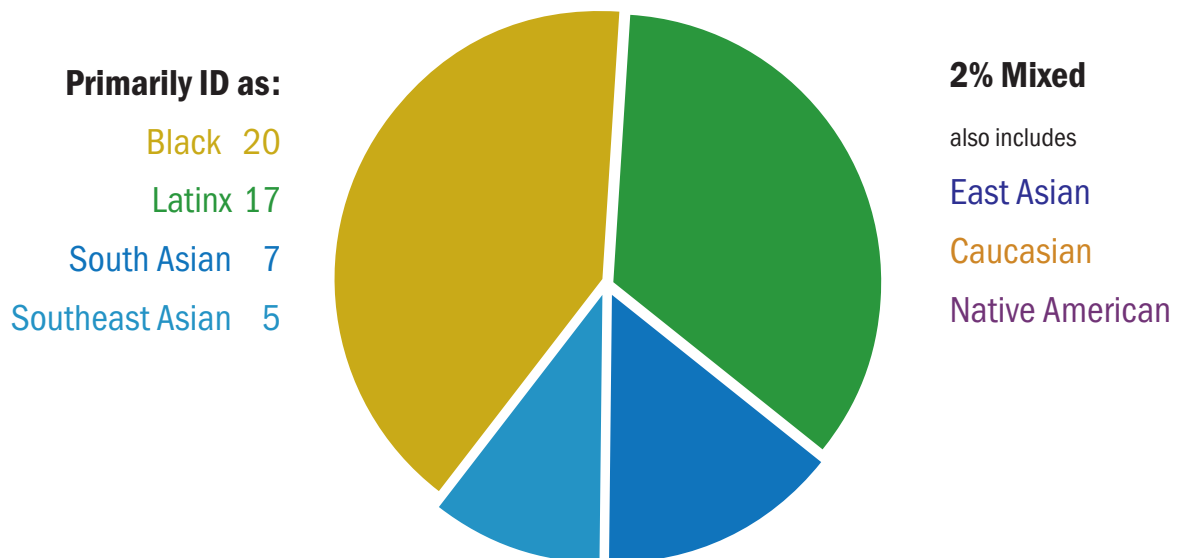
- Develop a comprehensive website of various information and resources.
- Maintain a calendar of events, activities, and deadlines for musical opportunities.
- Produce a regular newsletter of the pathways collective.
- Utilize social media to tell our collective story and virtual technology to keep the field connected in between convenings.

Partnerships and Collaborations

Establish a multidimensional coalition of partners and collaborators across the musical spectrum to provide critical resources and opportunities to pathways initiatives and musicians.

- Forge relationships with pre-college, collegiate, and professional partners on behalf of the collective to ensure the continued support of pathways musicians.
- Produce an annual national festival that provides opportunities for pathways musicians to collaborate and perform in various musical settings.
- Develop regional opportunities for pathways musicians in collaboration with a wide variety of institutional and ensemble partners.
- Deepen partnerships with existing initiatives supporting BIPOC classical musicians and collaborate with organizations seeking to develop new initiatives in support of pathways musicians.
- Identify opportunities to collaborate with established ensembles consisting of professional BIPOC classical musicians.
- Commission BIPOC composers to create new works for pathways musicians, ensembles, and festival events.

49-Member Festival Orchestra Self-Identity Demographics



Najib Wong, *Philadelphia Music Alliance for Youth Director and Pathways Leader*

“It was fantastic to see people from around the country coming together for a singular goal of supporting our programs and students and sharing ideas and best practices to help us all improve our work.”

The Sustainability Working Group approaches the major questions of sustainability with a dual lens; in addition to sustainability through funding, it is important to devise strategies for initiatives to support each other. With a focus on the “why” of the work of pathways programs, aligning best practices as a field, identifying capacity building priorities, and creating a fundraising plan that inspires national and local funders to sustain current and new programs, the group also explored how to embed the mission of pathways programs into the DNA of the organizations that house them.

Led by **Helen Eaton**, *Settlement Music School*

Meredith Barber, *Merit School of Music*

Molly Bidlack Bean, *The Primavera Fund*

Rebecca Bogers, *NEC Prep*

Magee Capsouto, *National Instrumentalist Mentoring and Advancement Network*

Carol Dary Dunevant, *Cincinnati Symphony Orchestra*

Charles Grode, *Merit School of Music, President & Executive Director*

Josué Gonzalez, *Project STEP*

Aimee Halbruner, *Levine Music*

Maria Mathieson, *Peabody Preparatory*

Ryan Walks, *Atlanta Symphony Orchestra Talent Development Program, Program Manager*

Elements of a Case Statement—The Why

Case for Collective Voice - Not any one of us, not without any one of us.

Shifts in national perspectives about the importance of investing in the K-12 space underscore the urgency of this particular moment in time.

- We have the opportunity to fund collectively on a national scale. Funders want to see the numbers and reach of a project—the sum of collective impact is greater than what any one program can show.
- Pathways programs are very expensive to operate and funders may not see how far their investments reach. By working collectively, it’s easier to demonstrate broad impact.
 - * There is a social and cultural drive. When the students are centered in our approach, we can come together as a larger whole to provide support.
 - * Focusing on the collective impact and showing that the pathways model can be applied to any field is a compelling approach.

- It is essential to have clarity in messaging and a coordinated approach.
 - Culture of belonging by actively inviting contribution and participation of all people.
 - No one person should be called upon to represent the entire community.
- Working collectively allows us to influence the field itself—there is power in numbers.
- This ties into the importance of building an ecosystem that brings all pathways programs and stages of the bridge together.

Case for Interlocking Systems

We need synergy at each level of the ecosystem. No one stage of the bridge can make the difference, it needs to come from everyone working in tandem.

- It is clear that independent systems operating in a vacuum don't demonstrate impact and also don't result in systemic change.
 - We can and should make the case for interlocking these independent systems—providing support at the earliest, fundamental level is what allows for success in high school, collegiately, and professionally.
 - An interlocking system exists for athletes. Scouts recruit high school players for collegiate teams, where professional scouts review talent. There is investment in cultivating the talent of young athletes where a goal is achievable by the small steps along a clearly defined pathway.
 - Colleges and conservatories should be involved in conversations around the sustainability of pathways programs.

Elements of the Case to Funders

A funder who steps into this realm will fundamentally impact the future of this field. We have decades of examples as to how pathways programs are essential in enduring relevance of classical music and this is a space that must be claimed.

- We have an abundance of evidence that investing in later stages of development is not potent. We simply will not have the talent to diversify the field unless we are investing heavily in the earliest, formative stages.
- Diversity is a strength and we must normalize representation. This is a time for bold action that will set things into motion that cannot be stopped.
- Questions that we must consider:
 - What does relevance mean?
 - Why does it matter that the professional field of classical music doesn't continue the status quo?

- “Why” is less about a specific outcome or “product” and more about the impact that results from sharing the culture, community, and stories of those involved.
- Many funders have a desire to promote social justice. We can make a strong case for how pathways programs are social justice initiatives.
 - This is generational work. It isn’t about individual impact, but rather about systemic change.
 - It’s important for funders to both buy into the work now and also realize that the it must be sustained into the future to see its effects. We are at a tipping point and must double down to normalize representation.
 - College access is another area that funders tend to gravitate to. We can make the case that funding pathways programs broadens access to collegiate study. Engaging in rigorous training in the arts helps overall student achievement.

Essential Components of this Work

Collaboration between programs benefits the programs themselves as well as the students they serve. Mutual accountability between programs can also help to sustain programs at a high level.

- Working in tandem with other programs helps to bring the student to a whole new level because they have access to the resources and structures of more than one program.
- Connectivity on the fundamental, community level is essential to long-term sustainability and student outcomes. There must be continued efforts to engage communities and have their buy in to the work.
- Cultivating opportunities for students to build communities within the pathways field gives them more power. Operating as a peer network helps to prevent isolation and build resilience.
- We need to bear in mind that if any one program isn’t able to consistently operate, that is a great loss for the field.

Moving Beyond Calling Our Work a Project

The D.C. Pathways is an excellent blueprint for how the mission of pathways can become embedded into existing institutions.

- The Kennedy Center, D.C. Youth Orchestra Program, and Levine Music engaged in a highly interactive process around organizational agreement and modeled the concept they hoped to create in the field in their own organizations.
- The three entities in the collective are equally represented rather than one organization taking a primary role.
- D.C. also prioritized bringing in DEI experts in their initial stages of development who pointed out ways in which their partnership model could better reflect their priorities.

- While common practice is to centralize resources at the largest institution, the Kennedy Center was willing to be an equal partner and defer to smaller programs, especially around communication to communities and families.

Cooperation Rather Than Competition

The D.C. model demonstrates potential for working as a collective. In addition to “strength in numbers”, students can benefit through program collaboration.

- Clarity of standards for students is important. While a student may be a “big fish in a little pond”, it is essential for that student to be competitive outside of the home program.
- This can be more challenging when a traditional pathways program is housed with a program that has different expectations.

Mellon has articulated many standards, trajectories, and tracks on pathways programs. Is there space to rearticulate the goal once those restrictions are no longer in place?

- Programs have been accountable to Mellon—once their funding ends, programs should look to establish a shared set of evaluations and accountability across all programs.
- External evaluation is key to accountability and making sure that students are set up for success once they graduate from their program.
- Willingness to be accountable across cities can help to drive the level of students and programs alike higher.
- The ultimate goal of pathways programs is to ensure that students are competitive at the highest level. To accomplish this goal, students must have access to comprehensive support early in their development. Programs must be student-centric—the aim isn’t to stroke the ego of faculty or staff, strategies must be in place to assure student success.

Anika Veda, *Chicago Musical Pathways Initiative Fellow*

“Pathways programs have long-lasting impact on their students. For all the students in the Festival Orchestra, our programs have spurred our growth as musicians and as people. The guidance we’ve gotten and the opportunities that have been provided have made a difference in our lives. These are the students who are going to be shaping the musical world. We’re the ones who will be getting spots in orchestras and making the classical world more diverse. Pathways programs are what spurs that along.”

Collective Fundraising

There are funders that are unattainable from an individual program perspective. A collective has the potential to reach those funders.

Institutions in the classical music field can be conveners of change. Pathways programs housed within existing organizations or institutions can also help to shift the needle of that institution and ultimately lead to an exponential ripple effect. This is a movement that can't be stopped, which can be attractive to funders.

- Pathways programs can catalyze change across organizations and institutions, becoming a national movement.
- Unless a philanthropist is already familiar with classical music and pathways programs, it can be challenging for them to grasp the unique challenges it poses.
- In terms of visibility and bringing awareness to the difficulties of classical music, a network could be helpful.
- As we move into the post-Mellon space, programs should be deliberate in looking for growth opportunities for staff who have been involved in the program to be involved in leadership opportunities.
- It should be clear that programs have fundraising responsibilities at a local level.
- Pathways leaders bring their knowledge into existing institutions.

The role of trust in collective fundraising is key. Trust has been built up between pathways colleagues, but there is an instinct to try and protect your own program.

- Transparency at every level is key to establishing and maintaining trust.
- We have to get to a place where reward is greater than risk.



Pathways Fellows discussion group. Photo by Todd Rosenberg.

- Partnerships can bring everyone to equal footing. It is important to share power to have a larger impact.
- Trust comes from knowing that the person speaking on behalf of a collective is speaking knowledgably and with nuance and passion.

What must be in place if we plan to fundraise collectively?

- Clear parameters for the funding.
- We need to have ground rules of how funding is approached so it doesn't devolve into something competitive between programs.
- This fundraising would be for the full collective, not for one program over another. This requires that we don't go into fundraising meetings trying to promote one city/program over another.

An Ideal Example

If we can approach funders as a national collective, these are proposed steps:

1. Sharing of funder relationships and opportunities
2. Development of a slide deck that represents the entire collective that has been approved by all members.
3. Report and full disclosure on what is said in that meeting.

There are numerous factors to consider if one person will be speaking on behalf of the collective.

- Whoever is the “delegate” must have a deep understanding of the work.
- There is significant nuance in the language around pathways funding and work. Whoever will be approaching funders must be well-versed, either through experience or mentoring.
- The best people for this work may be the leaders represented in this group who are supported by their fundraising and development teams.
- Succession planning is essential. It will be important for each leader to identify a “mentee” who can come to fundraising meetings and gain independence.
- This requires putting a system and culture in place that empowers new generations to continue the work.

A National Picture

Expanding the Network/Refining the Ask

- If we do intend to have a national collective of pathways programs, how will we define those programs for “membership”? What might a vetting process look like? While access is paramount, there still need to be standards.
- Do we aim to have a funder fund network activities or programs themselves?

- We need to have a clear picture of how much money is needed to sustain a national network as well as how dollars would be allocated on a program level—should this be based on the programs’ budgets?
- We must build on the visibility and awareness that Mellon brought to pathways programs.
- Who are the funders with a national presence that will respond to a national collective?

Articulating Success and Identifying Next Steps

- While there are multiple markers of success in this conversation (ex. Cultivating donor relations), an initial goal will be to attain one good grant that supports the programs represented in Chicago in programmatic activities.
- A “tagline” could be “a grant to promote the diversity of orchestras in ten cities” and include graphics such as a national map.
- These tangible figures move the conversation away from a conceptual network.
- We will need to build agreement on the key data points that each program would need to provide. It is easy to find statistics that are meaningful about the lack of racial diversity that would resonate with funders.
 - It will be necessary to put in place concrete policies around data sharing so each program is comfortable with how they are presented. We should work with a firm to create a data governance agreement.
- An easy way to demonstrate generational impact is to show how many students from pathways programs are going to conservatories.
- There must be an understanding in place that, should a funder be willing to invest on a smaller level, that is still a win for the collective even if not every program is funded.

Approaching Funders in Different Realms

- Rather than focusing exclusively on performing arts grants, might it be worth framing our work for social justice or innovation grants?
- There are national funders interested in innovative solutions to systemic problems that may find this angle compelling—“creative innovative leadership strategies in order to address systemic inequities.”



*Stanford Thompson addresses the Festival Orchestra.
Photo by Ann Ryan.*

The Efficacy Working Group focuses on various operating models of pathways programs, resources to measure efficacy of each model, and exploring a standardized system to measure outcomes. As we explore the establishment of a National Pathways Collective, being able to track and report a uniform set of data from cities around the country will demonstrate the impact of these programs. Communicating these outcomes to philanthropic and social investors will be essential in long-term sustainability and success in achieving the mission of pathways programs.

Led by **Mark Churchill**, *El Sistema USA*

Jennifer Call, *Cleveland Institute of Music Musical Pathway Fellowship*

Emory Freeman, *Chicago Musical Pathways Initiative*

Jade Garcia, *Chicago Musical Pathways Initiative*

Kimberly McLemore, *Nashville Symphony's Accelerando*

Daniel Trahey, *OrchKids and Tuned-In at the Peabody Institute*

Sara Vicinaiz, *Youth Orchestra San Antonio Rising Star Fellows*

Najib Wong, *Philadelphia Music Alliance for Youth Artists' Initiative*

Exploring Operating Models

Shared guiding pillars of the pathways programs represented today:

- Musical excellence and competitiveness are at the core of pathways programs. Disciplined courses of study also provide young musicians with many of the traits and skills that will serve them in their professional careers as well as in other areas of their lives.
- Rigorous instruction is only one element to success – communication skills, professionalism, and networking are also central.
- Parental involvement is paramount. We need to ensure that parents know how to support their children throughout the course of their study.
- Students are held accountable to their studies through juries. Some programs also include advisories, tracking progress in youth orchestras, and mock auditions as indicators of progress.
- Students will continue to inspire change in the field when programs ensure that they have the necessary tools. Further, program staff and administrators must be proactive in making sure that the field is inclusive for the future generations. Students must be prepared for the field, but programs have a responsibility to make sure that the students can also change the field.
- Students are encouraged to attend summer study programs – learning in new environments can help students decide to pursue music and creates invaluable networking opportunities.

Considerations for Growth

- Success can be measured by whether a student completes the program, but it is imperative to ensure that they are prepared for success post-graduation. Building networks and relationships with the higher education institutions students attend will help to ensure their continuing success.
- Many students excel in their private lessons but aren't prepared for different career possibilities such as orchestral or chamber tracks. Students must be prepared for those options.
- It is important to track how attendance at summer programs impacts student success. The intensive and focused structure of summer study can offer students time to concentrate on the skills/technique they need to master to become even more competitive.
- Students should be guided in the development of resumes and portfolios. They should have a personal compendium of their accomplishments, where they hope to study in the future, and colleges they've connected with, etc.

Individual vs. Program Success

- Ultimately, the indicators of success are similar from both a program and individual perspective. Success is a student being prepared, both musically and professionally, to be competitive at the collegiate level.
- Success can also be gauged on whether a student decides that pursuing music is the right choice. Should a student opt not to continue on this path, this can be viewed as an overall success because the program gave the student tools to determine whether or not this is the right path.
- Program success can be further determined by whether or not a student succeeds at that next musical stage and whether or not it has connections with collegiate programs to continue support.

Separating individual success from program success:

- In the most minimal sense, program success can be determined by how many students are accepted into top music schools. This view is too restrictive, as it implies that alumni success isn't a variable in measuring success.
- Similarly, a student might be "successful" if they get into the program of their choice, but they aren't successful at the collegiate stage, should this still be considered a program success?

Lowrider James, *Baltimore Musical Pathways Fellow*

"The experiences we have in pathways programs are amazing. If I didn't study in a pathways program, I wouldn't be here right now getting to play with musicians from the Chicago Symphony Orchestra. I would never have imagined that I'd have the opportunity to be here."

Impact Data

Data can help to create a system of measurement. A shared system of measurement can demonstrate the impact of pathways programs nationwide on student success.

Defining “Pathways Program” for Collective Membership

Determining criteria that should be considered for a pathways program to become part of the collective.

- Private lessons.
- Programming for students auditioning for collegiate study.
- Elective experiences (ex. Public speaking, composition).
- Advisories on effective practice habits and tools to monitor that efficacy.
- Comprehensive musical training (ex. Eurhythmics, music theory, aural skills, history, etc.).
- Performance elements, such as attending concerts, community engagement/collaboration, mock auditions, competitions, juries, recitals, performance classes/workshops, and masterclasses.
- Access to a well-maintained instrument appropriate to the level of study.
- Maintaining appropriate dialogue with students and families.

Impact Data to Track

- Demographic information.
- Musical entry point.
- Musical demographics (access to instruments, technology, etc.).
- Achievements (summer festival admissions and attendance, competitions, scholarships).
- Collegiate details (including where students applied, where they were accepted, and aid awards).
- Supplemental music experiences (trial lessons, performance opportunities, etc.).
- Program budget size.
- Staff size.
- Income categories.
- Expense categories.
- Percentage of funding categories (need-based or full scholarship).
- Retention rate.
- Curriculum.
- Faculty training/professional development (what are requirements to be pathways faculty?).
- Faculty demographics.

Additional Elements for Consideration

- Pathways programs should work with students to facilitate summer study. It isn't necessarily their responsibility to provide financial support as the summer programs should provide support.
- College/career counseling and support are also crucial.
- How much responsibility is on each program to give students a clear sense of what the scope of the field is before the student enters college?
 - Are programs happy with the status quo of our current orchestras? If not, what are programs doing to impact that?
 - Should orchestral musicians have the responsibility of changing the field?
- Some programs have their students gig in the local scene to give them a taste of what it might be like to pursue their instrument professionally.

In addition to providing recommendations as to what data is important to collect, exploring how that data is collected and used is important.

- Qualitative data, including student testimonials and anecdotes, is equally important to the metrics on a page.
- Tracking things such as student experiences in the program, whether they feel happy and fulfilled, and how they see their own development can be as important and persuasive as numbers.
- It is also important to have guidelines in place for how data is used to ensure privacy. Aggregate data is likely fine to share, but any personal information need to be secured and protected.

Tracking Success Post-Pathways Graduation

- Multiple programs offer funding opportunities and work-study opportunities to alumni who stay engaged with their programs post-graduation. This is a key way to make sure that programs don't lose track of alumni.
- This is essential in terms of a picture of success that isn't restricted only to the years in which a student was in a given program.



Kathleen Tesar and Frederick Peterbark at the 2022 Opening Roundtable. Photo by Todd Rosenberg.

A Theory of Change

What Is the Change We Aim to See Long-Term?

How Do the Findings from the Metrics Gathered Influence Change?

- The long-term change pathways programs hope to effect is to see a demographic of students entering top professional musical institutions that reflect American society.
- At the pre-college level, this can be seen through representation, or lack thereof, in music school acceptances.
- To achieve this ultimate goal, having a standardized system of measurement that considers the unique elements of each city and includes best and most efficient practices will be key.
- Networking between students, in and across pathways programs, is energizing and exciting. Facilitating these opportunities to connect will help to propel the pathways mission.

What Are the Target Audiences for the Theory of Change?

- Students.
- Educational institutions.
- Professional musical organizations.
- Funders.
- Advocates.

To Reach These Target Audiences, What Are the Entry Points?

- Student success.
- Programs that are unique to the cities/communities they serve that respond to their needs.
- Students that inspire their younger community peers.
- Demonstrating the impacts of pathways study to build enthusiasm.

What Are the Steps to Effect this Change?

- Establishing standards to ensure that programs are run exemplarily and accountably.

What are Measurable Effects of the Work?

- Student success both in the program and in the field.
- Longevity and financial security of the program.
 - Are pathways programs leading to diversification of other youth music programs?

Key Assumptions of the Work

- Our institutions do not reflect diversity.
- There are enough students of color who are interested in pursuing a career in classical music.
- Classical music is still relevant and important to society.

Additional Considerations

- Diversity in the orchestra should only be the starting point. There are myriad other considerations, including what we hope the field will look like in the coming decades, how we are preparing students for the difficulties they will face as professional musicians, and empowering them to continue to mold the field as they hope to see it.
- Socioeconomically disadvantaged families from other racial backgrounds may find the mission of pathways programs exclusionary. It is important to articulate the unique aim of pathways programs and to have a compendium of resources to direct other families to.
- It is important to consider the ways in which the traditional Western-classical framework is restrictive.
- When considering diversifying music, diversifying the education of classical music is also important.
- There is a rigid definition of success that could lead students to question why they may be taking part in community outreach performances. While the current aim of the working group and pathways programs is focused on successful collegiate placement of orchestral instruments and education in Western-classical repertoire for orchestral instruments, the group suggests that the National Pre-College Pathways Programs broaden their programs, curricula, and experiences to reflect 21st-century musicianship.

Nicholas Garza, *Youth Orchestra San Antonio Rising Star Fellow*

“Without YOSA Rising Stars, I don’t know that I would have continued playing music and I wouldn’t be majoring in music in college. Getting accepted into the Rising Stars program was one of the first actual accomplishments I had in classical music and it made me realize that I am good, I can do this, and I know I can go somewhere through music.”

The National Network Working Group is focused on how we can mobilize resources outside our immediate control and achieve our collective mission in a more efficient, effective, and sustainable way than we could by working alone. Many cities across the country have multiple organizations that have successfully implemented collective impact approaches to developing and executing a Pathway program. In contrast, a networked approach across the country can forge a long-term partnership with trusted peers to tackle the challenges of preparing the next generation of BIPOC classical musicians.

Led by **Stanford Thompson**, *Play On Philly and NIMAN*

Jennifer Bowman, *Kennedy Center for the Performing Arts*

Annie Givler, *Philadelphia Music Alliance for Youth Artists' Initiative*

James Hall, *Chicago Musical Pathways Initiative*

Lara Madden, *Boston BEAM*

Zach Roberson, *NEC Prep*

Liz Schurgin, *D.C. Youth Orchestra Program*

Rachel Segal, *The Primavera Fund*

Adrienne Thompson, *Merit School of Music*

National Network Name, Mission, Vision, and Value Statements

- Working Title: National Collective for Musical Pathways
 - Tagline: An accelerator for Young BIPOC Classical Musicians
- Our Pathways network mission statement describes our fundamental and unique purpose. It communicates the collective value we deliver, who we serve, and how.
 - Draft Mission Statement: The National Collective for Musical Pathways is an alliance of rigorous pre-college music training programs that provide opportunities to, remove barriers from, and accelerate progress of BIPOC (Black, Indigenous, and People of Color) classical musicians.
- Our Pathways vision statement stands as a supplement to our mission statement. The most effective present a description of the world as it would exist if the network were to succeed in achieving its grandest aspirations. This speaks to the internal success of each program.
 - Draft Vision Statement: We believe in a world where pathways graduates are irrefutably competitive and prepared to matriculate into leading collegiate programs that prepare them for a sustainable performing career.

- Our guiding values shape the behavior and decision making of everyone involved in the network. These values are different than our operating strategies and culture practices, and will guide the network's efforts to sustain and measure our success:
 - Respect—We value the lived experiences of young BIPOC musicians and understand the inevitable challenges they will face along their musical journey.
 - Equity—We are driven to advance equitable systems and opportunities for young BIPOC musicians.
 - Collaboration—We partner with parental/guardian units and a diverse group of stakeholders to achieve our mission.
 - Solutions—We advocate for BIPOC musicians, promote practical policies, and model solutions for the field of classical music traditions.
 - Change—We seek to change mindsets, hearts, and practices to transform systems at every level along the pathway.

Building Trust Amongst the National Network

Building trust amongst stakeholders in this joint venture will require an ongoing effort. There are many ways we can build trust:

- We begin with trust and work to not break it.
- Open and abundant communication.
- Our behaviors will be built upon our shared values.
- Create standards and rules for inclusion into the network.
- Respect the voices, opinions, and ideas of those in the room.
- Understanding that systemic change takes time + effort.
- Assume good intent and that the priority is on the students.
- Develop advisory committees and working groups to decentralize power.
- Hold regular open discussions amongst the network.

Supporting and Mentoring New and Nascent Pathways Initiatives

Providing support, information, and resources to new and nascent pathways initiatives are critical to their success and the growth of network of BIPOC professional musicians.

- NIMAN employs a full-time development professional that can work with local initiatives in identifying and soliciting funding from local and national sources.

- We have defined our mission, vision, values, and goals that provide clarity of purpose for those who want to join and support the network of pathways initiatives.
- Create funding guidelines and recommendations for the funding community interested in supporting pathways initiatives.
- Encourage and identify volunteers that can help support, grow, and sustain pathways initiatives.
- Develop a membership committee that can welcome pathways initiatives into the network and direct resources and support for their unique needs.
- Consistently reaffirm and clearly define who we are serving and why.

Developing and Providing Unique Musical Opportunities for Our Students

So as not to duplicate existing musical experiences for pre-college musicians, how might pathways initiatives collaborate to create unique mentoring and training experiences for our students?

- Produce an annual National Pathways Festival Orchestra in partnership with a major American symphonic orchestra, pre-professional ensemble, collegiate school of music, and/or music training institution.
- Develop regional collaborative musical opportunities hosted by Pathways initiatives in partnership with local or regional musical ensembles.
- Encourage our colleagues running summer music camps and festivals, conservatories and schools of music, professional ensembles, and major performance venues to allow access to musicians, guest artists, and facilities that supplement the musical training pathways programs provide.
- Partner with established organizations and initiatives serving BIPOC classical musicians (Sphinx, National Alliance for Audition Support, Gateways, Black Orchestral Network, etc.)
- Collaborate with established ensembles consisting of professional BIPOC classical musicians (D-Composed, Dali, Harlem, and Catalysts String Quartets, Castle of our Skins, Re-Collective Orchestra, Imani Winds, Gateways Brass Collective, etc.)

Zachary Allen, *Chicago Musical Pathways Initiative Fellow*

“It was really encouraging to see all of the administrators and college representatives who were invested in supporting the future of young minority musicians. I also really enjoyed having the opportunity to work with Maestra Gonzales in orchestra rehearsals.”

- Provide mental health workshops on various topics that can help musicians of color navigate obstacles that disproportionately affect them (Dr. Elizabeth Arnold, Zuly Inirio, Renée-Paule Gauthier, Intermission Sessions, etc.)
- Collaborate with collegiate partners to create campus visit and virtual learning opportunities for pathway students.
- Provide opportunities for student voices to become a prominent part of the conversation, decision-making process, and support structures.

Providing Professional Development for the Faculty and Staff of Pathway Initiatives

While a handful of organizations have operated pathways initiatives for decades, most of the field is less than five years old. The nuances of work required from staff and faculty of pathways initiatives could be clearly defined and supported through professional development:

- Develop guidelines around culturally responsive teaching that faculty can incorporate in their studios.
- Develop hiring guidelines and customizable job profiles to help hiring managers identify and recruit the best candidates for staff roles.
- Define the support systems initiatives need to serve in the role of a co-parent alongside the student’s guardian(s).
- Recognize the role many faculty will need to play as “therapist” and provide supplemental resources that can support them.



CSO Principal Trumpet Esteban Batallán and Natalia Noriega.



Festival Orchestra horns on stage at Symphony Center.

Photos by Todd Rosenberg.

- Develop a faculty exchange network and encourage them to exchange ideas and information that can help support student's' musical development.
- Encourage initiatives to complete regular background checks on faculty and staff, provide regular DEI training and professional development, and offer coaching services as needed.
- Establish a sense of accountability in balance of student effort and achievement.
- Define the environment that young BIPOC musicians need to advance and provide opportunities to nurture the posse they need to create a sense of belonging in the field.
- Understand that teachers and staff need time (multiple years) to develop in their roles, build trust with families and faculty, and hear the tangible results of pathways programming.

Developing a Resource Library, Facilitating Regular Workshops and Networking Meetings, and Leveraging Social Media & Technology

Utilizing technology, we recognize there are many ways to share information, connect our efforts, and tell our story to a wider audience.

- Develop a comprehensive website of various tools and resources:
 - Directory of programs across the United States
 - Repository of useful documents (applications, manuals, handbooks, etc.)
 - List of clinicians available for workshops, masterclasses, and private instruction.
 - Annual census of current students and alumni data that shows the breadth and depth of our impact.
 - Resources for parents to connect to information, workshops, and each other.
 - Calendar of events, activities, and deadlines for musical opportunities.
 - Regular newsletter delivered quarterly or monthly.
- Leverage social media to tell our story and virtual technology to keep our students, faculties, and staff connected.
 - Collaborate with, or contract, social media influencers to produce content on our behalf
 - Coordinate marketing efforts between programs and seek national attention for local and national efforts.
 - Produce masterclasses and coaching in partnership with institutions that have the technology and facilities to produce high-quality virtual experiences.

The Festival Orchestra

Yassin Adams, clarinet

Nashville Symphony's Accelerando

Austin Adaranijo, French horn

Washington D.C. Musical Pathways

Sameer Agrawal, violin

Chicago Musical Pathways Initiative

Zachary Allen, oboe

Chicago Musical Pathways Initiative

Israel Anselme, viola

Bridge to Equity and Achievement in Music

Alex Aranzabal, cello

Bridge to Equity and Achievement in Music

Esme Arias-Kim, violin

Chicago Musical Pathways Initiative

Isabel Armenta, percussion

Chicago Musical Pathways Initiative

Jeffrey Allen Bedford Jr, clarinet

Philadelphia Music Alliance for Youth Artists' Initiative

Jackson Bernal, bassoon

Washington D.C. Musical Pathways

Alliese Bonner, flute

Nashville Symphony's Accelerando

Noah Briones, violin

Chicago Musical Pathways Initiative

Jonathan Colon, cello

Bridge to Equity and Achievement in Music

Aidan Sinclair Daniels, violin

Chicago Musical Pathways Initiative

Lucas Das, cello

Washington D.C. Musical Pathways

Xayvion Davidson, bassoon

Nashville Symphony's Accelerando

Gabriel de los Reyes, double bass

Bridge to Equity and Achievement in Music

Lauren Edwards, violin

Chicago Musical Pathways Initiative

Aleo Esparza, percussion

Chicago Musical Pathways Initiative

Nicholas Garza, violin

Youth Orchestra San Antonio Rising Star Fellows

Sage Harrison, harp

*Atlanta Symphony Orchestra
Talent Development Program*

Kaytoya Ichoku, French horn

Baltimore Musical Pathways

Samuel Igbo, violin

Youth Orchestra San Antonio Rising Star Fellows

Xavier Ip, cello

*Project STEP/Bridge to Equity and
Achievement in Music*

Lowrider James, tuba

Baltimore Musical Pathways

Lucas Lauprasert, viola

Philadelphia Music Alliance for Youth Artists' Initiative

Brandon Leonard, cello

*Atlanta Symphony Orchestra
Talent Development Program*

Kwanchi Loo, cello

Philadelphia Music Alliance for Youth Artists' Initiative

Sophia Luong, percussion

Chicago Musical Pathways Initiative

Anagha Kapsi, violin

Philadelphia Music Alliance for Youth Artists' Initiative

Aarushi Kumar, flute

Nashville Symphony's Accelerando

Orlandis Maise, tenor trombone

Nashville Symphony's Accelerando

Elena Miller, French horn

Chicago Musical Pathways Initiative

Natalia Noriega, trumpet

Chicago Musical Pathways Initiative

Renee Perpignan, violin

Cincinnati Symphony Orchestra Nouveau Program

Travis Phillips, double bass

Cleveland Institute of Music Musical Pathway Fellowship

Bria Rives, double bass

*Atlanta Symphony Orchestra
Talent Development Program*

Calleigh Riordan, bass trombone

Chicago Musical Pathways Initiative

Owen Riordan, tenor trombone

Chicago Musical Pathways Initiative

Gabriela Salvador-Riera, violin

Philadelphia Music Alliance for Youth Artists' Initiative

Emily Samuel, violin

Philadelphia Music Alliance for Youth Artists' Initiative

Ella Saputra, violin

Chicago Musical Pathways Initiative

Dillon Scott, viola

Philadelphia Music Alliance for Youth Artists' Initiative

Nilli Tayidi, viola

Cincinnati Symphony Orchestra Nouveau Program

Amaya Tucker, violin

Philadelphia Music Alliance for Youth Artists' Initiative

Anika Veda, flute

Chicago Musical Pathways Initiative

Alexander W. Vinson, trumpet

Nashville Symphony's Accelerando

Ari Webb, cello

Cincinnati Symphony Orchestra Nouveau Program

Derek Miles Woods, French horn

Nashville Symphony's Accelerando



Maestra Lina González-Granados delivers the Keynote Address (top) and conducts the Festival Orchestra (bottom). Photos by Todd Rosenberg.

Roundtable Attendee List

JC Aevaliotis, *Polk Bros. Foundation, Program Officer*

Amy A. Anderson, *New England Conservatory, Dean of Enrollment Management*

Michael Angell, *The Paul M. Angell Family Foundation, Director*

Allison Boehret, *New England Conservatory, Philanthropic Advisor*

Jennifer Bowman, *The Kennedy Center/National Symphony Orchestra, Director of Music Education*

Abra Bush, *The Peabody Institute at the Johns Hopkins University, Senior Associate Dean of Institute Studies and NIMAN Board*

Rashida Coleman, *DC Youth Orchestra Program, Program Director*

Tim Corpus, *Hyde Park Youth Symphony, Executive Director*

Emma Davis, *Manhattan School of Music, Admissions Counselor*

Philip Ducreay, *Nashville Symphony's Accelerando, Program Manager*

Alexa Dumont, *Carnegie Hall, Associate for Artist Training Programs*

Angelica Durrell, *INTEMPO, Founder and CEO*

Susan Feder, *Andrew W. Mellon Foundation, Program Officer*

Regan L. Ford, *Levine Music, Campus Director*

David Garcia, *University of North Carolina at Chapel Hill, Chair of the Music Department*

Lauren Generette, *The Cleveland Orchestra, Director of Instrumental Pathways Programs*

Kurt Gildow, *Merit School of Music, Dean and VP for Educational Affairs*

Jamila Tekalli Hanner, *Artistic Director of the Washington D.C. Musical Pathways*

Scott Harrison, *Cleveland Institute of Music, Executive Vice President and Provost*

Alexander Hersh, *Astral Artists*

John Huling, *The Peabody Institute at the Johns Hopkins University, Director of Admissions*

Blake-Anthony Johnson, *Chicago Sinfonietta, CEO*

Loretta Julian, *Chicago Symphony Orchestra and the Negaunee Music Institute, Board Member*

Susan Lape, *Chicago Youth Symphony Orchestras, Executive Director*

Katherine Drago Luellen, *Interlochen Center for the Arts, Executive Dean, Enrollment Management and NIMAN Board*

Byeol Kim, *Astral Artists*

Jenny Kozoroz, *Brevard Music Festival, Program Director and NIMAN Board*

Rachel Kunce, *Cleveland Institute of Music, Director of Admissions*

Cedric D. Lyles, *Walnut Hill School for the Arts, Director of Artistic Studies*

Logan Massey, *Levine Music, Director of Individual Instruction*

Mateen Milan, *Peabody Preparatory, Program Administrator*

Jazmín Morales, *Colburn School, Assistant Director for the Center for Innovation and Community Impact*

Kamila Muhammad, *Chicago Sinfonietta, Director of Education and Community Engagement*

Joe Panganiban, *Lloyd A. Fry Foundation, Program Officer*

Frederick Peterbark, *Cleveland Institute of Music, Dean of Enrollment Management & Aid*

William Quillen, *Oberlin College and Conservatory, Dean*

Amy Riske, *Merit School of Music, Associate Dean*

Stanley Romanstein, *College Conservatory of Music, University of Cincinnati, Dean*

Laura Sauer-Shah, *Northwestern University Bienen School of Music, Assistant Director of Admission*

Isaac Sinnott, *Ravinia Festival, Sr. Associate Director, Reach Teach Play*

Benjamin Sosland, *New England Conservatory, Provost & Dean of the Faculty*

Josh Teaster, *Oberlin College and Conservatory, Associate Director of Conservatory Admissions*

Kathleen Tesar, *The Juilliard School, Associate Dean for Enrollment Management*

Allen Tinkham, *Chicago Youth Symphony Orchestras, Music Director*

Jeffery Tribble, *Levine Music, President & CEO*

Nicole Wendl, *Boston University Tanglewood Institute, Director of Education and Programming*

Jonathan Colon, *Bridge to Equity and Achievement in Music Fellow*

“I don’t know what exactly I’ll be doing in the future, but I know that I want to change the landscape of classical music for the better and make it more diverse. I want to show people how incredible the classical music world is and the work I want to be doing is to bridge the gaps, providing classical music to those who don’t have access.”

Pathways Fellows Panelists

Jonathan Colon, *Bridge to Equity and Achievement in Music*

Xayvion Davidson, *Nashville Symphony’s Accelerando*

Nicholas Garza, *Youth Orchestra San Antonio Rising Star Fellows*

Lowrider James, *Baltimore Musical Pathways*

Renee Perpignan, *Cincinnati Symphony Orchestra Nouveau Program*

Anika Veda, *Chicago Musical Pathways Initiative*

Dillon Scott, *Philadelphia Music Alliance For Youth Artists’ Initiative*

Facilitated by **James Hall**, *Chicago Musical Pathways Initiative, Project Director*



Pathways Fellows panel at Merit. Photo by Todd Rosenberg.

Catering

Catering Out The Box

Planning Team

Magee Capsouto, *National Instrumentalist Mentoring and Advancement Network*

Rachael Cohen, *Negaunee Institute at the Chicago Symphony Orchestra*

Charles Grode, *Merit School of Music*

James Hall, *Chicago Musical Pathways Initiative*

Auriel Jones, *Merit School of Music*

Jonathan McCormick, *Negaunee Institute at the Chicago Symphony Orchestra*

Adrienne Thompson, *Merit School of Music*

Stanford Thompson, *National Instrumentalist Mentoring and Advancement Network*



Special thanks

Maestro Riccardo Muti and the musicians of the **Chicago Symphony Orchestra**

Civic Orchestra of Chicago

Chicago Sinfonietta

The Cincinnati Symphony Orchestra



Cover Image: Maestro Riccardo Muti and the Festival Orchestra.

Top: Charles Grode welcomes guests to the Keynote Address and performance.

Left: Pathways Fellows warming up. 2022 Chicago Youth in Music Festival and National Pathways Summit, Chicago, IL.

Photos by Todd Rosenberg.