

The Houston Symphony Diversity and Inclusion Case Study

A Bold Mandate, Understanding Takes Root

The city of Houston, Texas has undergone incredible change over the last thirty-five years. The demographics of the population have radically shifted making Houston one of the most diverse cities in the U.S. How do changes like these impact established cultural institutions, and how can they respond to the challenges and opportunities presented by these pronounced shifts in their operating environment? The Houston Symphony has watched its community change, has grasped the implications of the challenges and opportunities inherent in these changes, and has responded with a bold, aspirational plan and vision. As a part of its recent strategic planning process the organization crafted a vision statement that reads:

In 2025, the Houston Symphony will be America's most relevant and accessible top-ten orchestra.

Relevant and accessible are two words that aren't typically used to describe our country's top orchestras. How did this storied 100+ year old institution come to embrace these values, and more importantly, how will they accomplish this aspirational goal? The story of what led the Houston Symphony to articulating this vision and setting a bold, new direction is one of recognizing the sweeping demographic shifts that are taking place all across our nation, and especially in Houston, one of the most diverse cities in the U.S. But it's also about recognizing that the culture of the organization needed to be in alignment with these core values to enable real systemic change to occur.

Upon arriving in 2010 as the Houston Symphony's Executive Director/CEO, Mark Hanson recalled thoughts about what the orchestra needed to do to become more relevant and more accessible:

“In 2010, I jumped at the opportunity to join the Houston Symphony family asking myself a fundamental question: how could the Houston Symphony, already established as a top-twenty orchestra in America, develop the courage, flexibility, and listening-skills necessary to become indispensable to *all* of Houston?”

These are questions that more and more orchestra managers and boards are asking. What are the barriers that keep people from attending concerts, even when they are free and convenient? Steve Wenig serves as HS's Director of Community Partnerships. He talks about an experience he had that brought the issue of culture, perspective, and understanding into high relief in an unexpected fashion:

“In late 2013, members of the Symphony staff met with representatives from The Ensemble Theater, a local non-profit theater troupe that is dedicated to the production of works that portray the African-American experience. The goal was to learn more about each other and brainstorm ways in which the two organizations can work with one another. As is typical, when performing groups meet we invite one another to upcoming performances and a month later my wife, a violinist with the Houston Symphony and I found ourselves in the audience of one of their performances.

As we took our seats and the play began, we turned to each other and at the same time said, “Wow, so this is how they feel.” All the actors on stage and almost everybody in the audience were African-American and we were the only white people in the theater. It wasn’t as if anyone was doing anything to make us feel uncomfortable. Ushers and staff at the theater certainly were welcoming, but we both felt like we didn’t belong, like we stuck out. The chairman of the Symphony’s African-American leadership council, Brodrick Hill, frequently relayed this same experience felt by members of African-American community when coming to Symphony concerts. He said that it is easy to conclude that the Symphony isn’t for me when he looks around the audience and looks onstage and sees no one like him. It wasn’t until I experienced it myself that I truly understood.

It was at this point that I realized that this feeling of not belonging becomes the starting line for our work to make the Symphony more relevant within the African-American community. The Symphony can be as welcoming and as open as humanly possible but without intentional and deliberate strategies that address this feeling experienced by many from the African-American community, our organization and more importantly our art form will continue to remain unintentionally exclusive.”

This experience, and the recognition of the unintentional barriers that exist within the HS helped Mark, Steve, and the senior leadership of the orchestra to formulate their vision on creating a more inclusive organization. But what is it about Houston and the orchestra’s role in the community that made this aspirational goal the rallying cry for the next chapter in the orchestra’s history? The seeds of change were sown years ago as the very fabric of the city underwent explosive change.

Houston Symphony History

The Houston Symphony has played a central role in Houston’s cultural and civic life for more than 100 years. Founded in 1913, the Houston Symphony is one of America's oldest performing arts organizations with a distinguished musical history. Over the years, the orchestra has grown and matured under the direction of leaders such as Ernst Hoffmann (1936-47), Leopold Stokowski (1955-61), André Previn (1967-69), Christoph Eschenbach (1988-99), and most recently, Andrés Orozco-Estrada who took the podium in September 2014 as its first Hispanic Music Director. The orchestra’s inaugural performance was held at The Majestic Theater in downtown Houston on June 21, 1913 and now performs in Jones Hall for the Performing Arts.

The orchestra came of age in the 1940s, when Maestros Hoffmann and Kurtz began hiring highly talented professional musicians, many of whom remained with the orchestra for more than thirty years. Leopold Stokowski brought the Symphony international recognition by commissioning new works and making a series of critically acclaimed recordings. The orchestra embarked on its first national tour in 1950 to seventeen cities as far north as Chicago. Its Carnegie Hall debut occurred March 11, 1965, as part of the International Festival of Visiting Orchestras. The orchestra’s first overseas trip took place in June 1990 with an appearance in Japan at the Singapore Festival of Arts.

Today, outside of television and radio broadcasts, the Houston Symphony performs approximately 300 concerts and recitals for more than 330,000 Houstonians. In the summer, the orchestra tours the region with approximately 10 free Summer Neighborhood Concerts reaching more than 7,000 Houstonians.

The Houston Symphony's development as an institution and its focus on diversity and inclusion initiatives has been greatly influenced by the City of Houston's explosive growth and demographic changes.

The energy industry fueled Houston's economy and development into a major American city for most of the 20th century. However after the oil bust in the 1980s, the demographics began to shift dramatically. Before then, Houston's population increase in the decades prior was due to the influx of Anglos, primarily the non-Hispanic white Americans who were moving into this growing energy capitol from other parts of the country. After the collapse of oil prices in 1982, the numbers of Anglos in the area stopped growing. At the same time, new immigration and new births of children of earlier immigrants propelled the Hispanic and Asian population growth rates by 75% in the 1990s. This growth pattern continued and according to the most recent census, Harris County, which is home to Houston, is 33% Anglo, 41% Hispanic, 18% African-American and 8% Asian. Back in 1960, Anglos accounted for almost 75% of the population. In 1980, there were more Anglos living in Harris County than there were in 2010.

Given these sweeping changes in population, diversity and inclusion work, important for any organization, becomes absolutely crucial for the Houston Symphony as it aspires to become America's most relevant and accessible top-ten orchestra within the fourth largest and most diverse large city in the country. A new mission, vision and values statement was recently crafted as a result of a year-long strategic planning process that reflects the organization's commitment to diversity and inclusion.

The Houston Symphony has many resources in place to advance this bold vision. How did they get to this place, and maybe more importantly, what comes next?

The Diversity & Inclusion Tipping Point

There are certain ingredients that are critical for effective D & I work to take root in any institution. This work can be difficult, it can cause discomfort among some people, and it requires vision and a long-term commitment. Paramount among all of the critical ingredients is having senior leadership that is deeply and sincerely committed to championing the process. The Houston Symphony is fortunate to have these types of leaders. Board Chair Bob Peiser talked about the early days of the orchestra's efforts:

“In 2009, in recognition of that fact and the realization that our audience, our board, our staff and our orchestra did not reflect the diversity of our city, a group of us met to discuss how we might enlarge the Symphony's reach. I recall that this group included a Hispanic man, an African-American man, an Asian-American woman, an Indian woman, and myself. I also recall meeting in an Italian restaurant - why not?

I remember my first comment to the group was that I was scared to death of offending someone by something I might say inadvertently. The African-American gentlemen responded that he was so glad that I had said that because we had to move past that fear if we were going to have good discussions.

We met several times to discuss possible way of increasing the participation of the various communities in Symphony activities. There were several problems with our approach. We were either Trustees of the Symphony or simply patrons. We were not connected with the staff, we had no official purpose (other than our goodwill intent) and, therefore, we were operating in a vacuum. We were also beginning this process just as the effect of the recession was hitting Houston and the institution became very distracted with the very real issue of surviving. Accordingly, the group disbanded.”

Even the best intentions and thoughtful actions can derail if there is no way to institutionalize the work needed to effectively advance these efforts. Clearly Bob Peiser had identified either a challenge or an opportunity, depending on your perspective, but the timing wasn’t quite right and the resources were not yet fully in place to begin acting on this insight. With a strong Executive Director/CEO, Mark Hanson, added to the mix in 2010, and a solid plan in place to weather the financial downturn, Houston was ready for the next steps towards deeper community engagement.

According to Mark Hanson, the Board of Directors had by then committed to a five-year financial plan and \$15 million Sustainability Campaign that allowed the Houston Symphony to grow, not diminish, its community profile in the two years leading up to a centennial celebration during the 13-14 season:

"Our collective mindset and approach had to change as we began to expand our free neighborhood concerts, student concerts and community partnerships. Critical to our early efforts were a revamping and expansion of the development department under Chief Development Officer David Chambers that resulted in dedicated funding *and* the establishment of a Director of Executive Operations position, skillfully occupied by Amanda Dinitz, who was charged with coordinating cross-departmental initiatives. Dedicated funding and a dedicated staff coordinator enabled the Houston Symphony to begin rethinking about our relationship to the community as a whole.

Then, when the Centennial Community Partnership Committee consisting of musicians, staff, board and community members began brainstorming powerful ideas, such as an inaugural Day of Music event, we quickly realized that we needed to create a full-time position dedicated to identifying, establishing and growing partnerships with a wide-variety of non-profits in the social services, educational and cultural sectors. Steve Wenig was hired as the Houston Symphony's first Director of Community Partnerships and ensured the successful expansion and execution of ideas adopted as part of the Centennial planning process.”

Bob Peiser continues:

"It didn't take too long to realize that another imperative for the success of this effort was making it a Board priority. The next step that was needed, therefore, was the formation of a Board committee that would guide and support the efforts of the Director of Community Partnerships and ensure that there was sufficient focus and financial resources applied to these important objectives. That led to the formation of the Community Partnership Committee. A member of the Symphony's Board of Trustees, who happened to be an Asian-American woman, Donna Shen, agreed to chair this Committee and was given a seat on the Symphony's Executive Committee, further evidence of the growing importance of this initiative.

Discussions at both the board and staff level concluded that it was important to seek advice from community leaders as to how the Symphony could best serve the interests of their respective communities. It was also determined that activities would be geared to what the Symphony could do for the communities, not what the communities could do for the Symphony. That was the only way that such efforts would be successful and would encourage greater participation among all groups.”

Another critical ingredient falls into place here. Leadership understands the need for full engagement with internal stakeholders and the first steps for building a coalition of support are put into place. Additionally, strategic investments in staff are made and careful and deliberate outreach efforts to specific communities and leaders are begun. Most importantly, it is clear that Houston’s leaders understand that this effort requires patience and authenticity from the beginning. Their decision to focus on what they can provide to their new partners rather than what they can get in return is a both smart and insightful. Bob Peiser recalls:

“Three leadership councils were formed - a Hispanic Leadership Council, an African-American Leadership Council, and an Asian Leadership Council. The latter was the most difficult to form since it is a less homogeneous group of people than those who made up the other two councils who were more likely to be sharing common heritages, languages and religion. The discussion regarding this group included whether or not to form separate Leadership Councils for the major groups from Asia or one broader group. In keeping with the decision to let the community guide the institution, it was decided to form a broader council and allow that Council to guide the direction that should be taken. It is believed that this is the right approach, but the discussions led to an inevitable delay in the formation and active involvement of the Asian Leadership Council.

Because each Council was formed to provide guidance, they often proceeded in different directions. For example, in part because of the large percentage of Hispanic people in Houston, the Hispanic Leadership Council became a more social group that instituted receptions and other activities around specific performance content, such as the Symphony's newly commissioned work, *La Triste Historia*. It also began to serve more as a foundation for identifying potential new Board members. On the other hand, the African-American Leadership Council became populated with people who had strong interests in churches and schools. Rather than move towards a set of social functions, they focused their efforts on ensuring that the Symphony branched out into the community with performances in various churches, and also worked hard to form a Community Chorus that would be composed of quality singers from their community who would ultimately perform side-by-side with the Houston Symphony musicians. This has resulted in several performances by this group along with the Symphony and the momentum towards these objectives seems to be growing at an increasingly rapid rate.”

Another wise decision here was to let each of the councils set their own direction and create distinct approaches to the work. It communicates that the orchestra trusts the members, it flips the usual power dynamic by handing over control to the members, and it earns the orchestra credibility with its new partners by living up to the promises it made when the members were recruited.

Most recently, the Houston Symphony took further steps to elevate and expand its community and educational programming by recruiting its first-ever Chief of Education & Community Programming, Pam Blaine. More from Mark Hanson:

“Amidst our year-long strategic planning process that concluded in December, 2014, we made the important decision to create a senior management position with leadership responsibility for further developing and implementing our very ambitious education, community and diversity plans for the next ten years. Our desire to become ‘America's most relevant and accessible top-10 orchestra’ by 2025 requires energy, expertise, organization, resources and ambition that couldn't be harnessed without this important structural change and hire.”

The year-long strategic planning effort, involving almost 50 musicians, board, and staff members resulted in a plan that was aspirational and multi-faceted. It was determined that a *relevant* Symphony would serve members of the community with meaningful music and programs that improve the quality of life in Greater Houston. An *accessible* Symphony offers performances, educational programs and community engagement activities that are available to all, regardless of financial or geographic circumstances. Bob Peiser continues:

"This plan was approved the Houston Symphony's Board of Trustees on December 17, 2014 and is a testimony to the complete integration of the concept of inclusiveness in the very DNA of the institution. It is not enough to develop programs and concepts that are thought to advance diversity of content, thought and actions. Such a concept must be engrained in the institution's fundamental *raison d'être* and become a subconscious part of every action that we take, every initiative that we introduce and every fundraising program that we start.”

There is quite a ways to go. Board diversity, staff diversity and, especially, orchestra diversity still must be advanced. The audience will follow if those efforts are successful. Greater outreach into the community is essential as it is recognized that performances in a single concert hall is no longer the accepted norm. Broader content must be advanced. Indeed, there will never be a time when we will be able to say that we are done. Rather, this is a process that will take many years to reach a satisfactory position of achievement. However, we are a long way down the road from when those five people met in an Italian restaurant a little over five years ago.”

As noted above, having alignment between key stakeholder groups is a critical element for achieving D & I goals. Having the orchestra's musicians understand and support this work is a critical ingredient for long-term success. Mark Hughes, Principal Trumpet, recently commented:

“I remember one of my very first concerts with the Houston Symphony was the annual concert called ‘Fiesta Sinfonica.’ It was in the fall of 2006 and besides having a stack of Latin music to learn, I was clueless about what to expect. I remember my shock of coming into the hall that night and not believing the level of excitement that was in the air. Jones Hall, in its largest configuration seats about 3,000 people, and that night, every seat was full and the audience was primed for something special to happen. Carlos Miguel Prieto was conducting the concert and he talked about every piece we played both in English and Spanish. The level

of communication between the stage and the audience was a totally new experience for me. With every ovation, the orchestra seemed to grow more and more excited and was pouring everything it had into every note of every phrase. Truthfully, in my previous 25+ years of playing professionally, I don't recall having many experiences like that before. From the opening work by Revueltas to closing with Moncayo's *Huapango*, I found myself feeling like a young musician again, with all of the thrill and excitement that inspired me to become a professional musician many years ago. Yes, some of that excitement was performing with a very passionate orchestra, but equally so was the excitement that was generated by a totally engaged and appreciative audience. Since 2006, I have seen our relationship with Houston's Hispanic population grow stronger and deeper, and fully expect that there is still more to come. I continue to look forward to 'Fiesta Sinfonica' every fall!"

Next Steps: Activating the Vision, Confronting Challenges

The Houston Symphony has made great progress and has many of the elements in place to achieve their long-term goals. However, as they themselves have made clear, there is much work to do both internally and externally to truly reflect the community in which they live and work. Here is what the organization currently looks like from the perspective of racial diversity:

- The Houston Symphony consists of 87 full-time orchestral musicians. There are thirteen Asians, one African-American and one Hispanic. As noted above, they are led by an Hispanic Music Director.
- Of the Symphony's 143 Members of Board of Trustees, there is currently one African-American, seven Hispanics and six Asians. The administrative staff is comprised of 4 African-Americans and 17 Hispanics out of staff of 63.
- The audience racial demographics are shifting slowly but steadily. Caucasians made up 80% of the ticket-buying audience in 2005 but by 2013 had declined to 70% with Hispanics (10%), Asians (5.5%), African-Americans (4.4%), and others (10%) accounting for the rest.
- There has been a significant shift in the age of the Houston Symphony's audience with Gen Xers and Millennials now comprising 35% of the audience, up by 155% over the last nine years.
- When Houston's audience is viewed from both an age and racial perspective the picture changes dramatically. There is a significantly higher degree (40%) of racial diversity among subscribers 45 years of age or under. This suggests that the orchestra is already well positioned to succeed with the next generations of ticket buyers and donors.

The organization is committed to improving on all of these data points. A key strategy outlined above was the formation of the Community Leadership Council Initiative. The orchestra formed three separate leadership councils that interact with the staff and board via the Community Partnerships committee. Each council functions independently but all have the goal of helping to inform the Symphony's effort at being more relevant to their respective communities. Also, the council members serve as advocates for the Symphony throughout the community. Here are how the councils are described on Houston Symphony's website:

As the Houston Symphony seeks to fulfill the goal of increasing its relevance to the community, we have formed three individual Leadership Councils to help the Symphony learn as much as possible about the communities in which we strive to

serve. Each Leadership Council is made up of a cross section of community, business and education leaders and will interface not only with Symphony staff but also members of the Symphony's Board of Trustees via the newly formed Community Partnerships Committee of the Board. The purpose of these Leadership Councils, together with the Community Partnerships Committee of the Board will be to guide and inform the Symphony's efforts to be even more relevant to the community. Driven by board and senior leadership of the Houston Symphony, this initiative reflects a strategic shift in how the Symphony will adapt to the changing profile of the Houston community, an increasingly diverse demographic that the Symphony endeavors to see reflected across its entire organization, including (and not limited to) its programming, audience members, musicians, volunteers, board and staff.

<http://www.houstonsymphony.org/About-Us/leadership-councils>

Steve Wenig talks about how the Leadership Councils were formed and how Houston Symphony's leadership approached the first critical conversations with the council members:

“Externally, we knew we had to get out and start talking to people in the community so we formed the three leadership councils. Our approach was to ask a lot of questions and listen. We thought that the best way we could begin engaging these groups was to start from a position of not assuming we knew the answers. Externally it produced welcome and enthusiastic responses. I think individuals in the community were happy to see the Symphony engage them in a more meaningful and long term way. When Andrés was announced as music director there was an incredible amount of pride from the Hispanic community. Hispanics from all countries felt ‘we have arrived’ as Houston’s flagship arts organization, the Houston Symphony, appointed a Colombian music director.”

Again, the Houston Symphony demonstrated great judgment by beginning these critical early conversations by listening and not assuming they knew the best way to engage these communities. The selection of an Hispanic Music Director clearly signaled to everyone in the community that the investment was sincere and authentic. Steve Wenig continues:

“Internally, there is more work to be done. We recently hosted a Hispanic immersion day led by Manuel Delgado, a member of the Symphony's Hispanic Leadership Council, and owner of the Hispanic marketing firm Agua, where the staff learned more about the Hispanic community from a cultural and marketing perspective. Challenges exist. There is concern from some staffers that specific targeted efforts to engage a single community feels like pandering. I think it comes down to fear, a fear of being perceived as un-authentic or not genuine.”

This is a telling statement. Even with great alignment from the board and senior management, bringing all of the key stakeholders along can be a challenging and time-consuming process. Change management must be done methodically and thoughtfully. A communication plan and a feedback loop for all key stakeholders can help this process along.

Making Investments, Tracking Results

The Houston Symphony is still in the early implementation stages of this transformation. Efforts thus far have focused on strategic planning, attaining organizational alignment, resource allocation, staff investments, programming, and developing community engagement platforms. This is very much a work in progress. However, early results are quite promising:

- For more than 30 years, the Houston Symphony has performed a free Hispanic Heritage Month concert at Jones Hall called Fiesta Sinfonica, and recently started performing this program in a second location. In 2014, this program launched Andrés Orozco-Estrada's tenure as music director as part of a "Bienvenido Andrés" concert in front of 8,000 people at Miller Outdoor Theatre. Due to these successes, the orchestra recently added a second free concert entitled Lunada at Miller Outdoor Theatre each fall that celebrates the Mexican harvest.
- A free, all day music festival called "Day of Music" that featured performances on five stages by approximately 30 musical groups from the all over Houston that reflect the great diversity of Houston's musical community. In the first two years, Day of Music attendance was between 8,000 and 10,000.
- A major work performed in the fall of 2013, *La Triste Historia*, focused on Day of the Dead that involved a new symphonic commission from Mexican composer Juan Trigos and an animated film that accompanied the music.
- One of the four "Musically Speaking with Andres" concerts was done entirely in Spanish in November 2014.
- A tango inspired free concert at a city park in Spring 2014 drew 3,000 on a Tuesday night.
- The Symphony, in partnership with the African-American Leadership Council, helped form a new chorus called the CityWide Grassroots Chorus which will sing alongside the Symphony as well as on their own performing works that celebrate African-American contributions to music. This chorus performed with the Orchestra in December 2014 on a free holiday concert in the African-American Community. They will also perform without the orchestra in partnership with Fisk University's Jubilee Singers in a Black History Month concert in February 2015.
- The Symphony recently added a series of free Winter Neighborhood concerts for churches in the African-American Community to further ongoing community engagement.
- The Symphony presented the Forbidden City Chamber Orchestra, a 12-member ensemble from Beijing that performs on traditional Chinese instruments at the Chinese Community Center, joined by a handful of Symphony string players in late January 2015 attended by 250 people.
- The Symphony focused the Summer Neighborhood Concerts to perform in Hispanic, Asian and African American community venues. There will be a total of 10 performances in June and July 2015.

The Houston Symphony has made a significant investment in meeting these communities on their home turf and inviting them to their "home" at Jones Concert Hall. These activities, coupled with the work of the Leadership Councils, have set the stage for long-term community engagement.

Helping the Houston Symphony with these investments are partners like Chevron. Joni Baird is the company's Public Affairs Manager. She explains Chevron's investment in the Houston Symphony:

"In recent years as the Symphony has expanded its diversity and inclusion activities, we have been excited to provide seed funding to get new projects and ideas off the ground.

These include *La Triste Historia*, the Symphony's multi-media and orchestral commission composed by Juan Trigos. For the 2015-16 Season Chevron has provided funding to support two new concert initiatives: the CityWide Grassroots Chorus, a Houston Symphony partnership with Houston's African-American community, and a Lunar New Year concert, its collaboration with Houston's diverse Asian communities.

New Music Director Andrés Orozco-Estrada:

“In my second season, I look forward to creating even deeper connections with a diverse community that has already embraced me from all corners of the city. I invite every Houstonian to experience a Symphony concert, and allow their eyes and ears to see and hear the beautiful universe that is an orchestra.”

A Great Beginning, A Clear Mandate, Critical Next Steps

The Houston Symphony is a model for how large cultural institutions should react and adapt to external change. While many of their peer institutions within and without the field are content to make incremental changes in response to our rapidly changing world, the Houston Symphony has embraced a significant redefinition of who they are, whom they serve, and how they'll serve their community. In some ways they are already much more relevant and accessible than most orchestras simply by recognizing that which already is. We are living in a radically different world than when U.S. orchestras “ruled the Earth”, or at least our major cities. It's a time to be open to new realities.

The Houston Symphony is off to a great beginning and the results to date are very encouraging. Their strategic plan is clear about their destination. They have most of the elements in place to execute their plan but do need to begin addressing some areas that will further enable them to succeed. The next steps might include:

- setting some specific, measurable goals and objectives for this work;
- developing tactics for deeper, repeat engagement with all of the individuals they are encountering along the way. While it is unrealistic to expect most of these individuals to convert to ticket buyers or donors anytime soon, they will need to see increases in these metrics at some point to make this work sustainable over time short of receiving full underwriting for these activities;
- and engaging their musicians more directly in every aspect of this work and developing processes that will allow the orchestra itself to better reflect the community.

The Symphony's management and board understands that this is a long-term process and that change is measured over years and decades, and the true impact of this work will be experienced in a similar timeframe.

So with a proud history, talented and committed leadership in place, an expansive, aspirational vision, and alignment of key stakeholder groups, the Houston Symphony is poised to reach out to its entire community and redefine its role in the cultural life and social fabric of its city.

Key Learnings from the Houston Symphony

- Have a clear, well-articulated vision that is embraced by top board, administrative and artistic leadership and are fully incorporated into short and long-term strategic plans.
- Develop a communication plan and change management strategy to ensure all stakeholders understand why actions are being taken.
- Create platforms e.g. the Leadership Councils and the free outdoor concerts to begin and advance relationships and partnerships with the communities. Listen first and empower key partners to help make decisions.
- Multiple visits and interactions in the community is key. It takes many interactions before a relationship with a community is formed.
- Don't be enamored with the metrics or diversity scoreboard too quickly. See these efforts as a series of short yardage plays that result in first downs that equate to touchdowns over years. It's a long-term process so keep at it.
- Develop funding partners (or other sources of revenue) to seed the investment.