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May 28, 2020

LEAGUE OF AMERICAN ORCHESTRAS

Addressing Gender Equity On and Off

the Stage

\*\* Communication Access

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(Music)

>>> Welcome to the League of American Orchestras' online conference. I'm Lee Ann Norman, director of leadership and learning programs. Thank you for attending today. We thank our exhibitors and sponsors. Please learn more about them by visiting the online exhibit hall on the left hand of the PheedLoop. I want to give acknowledgment that there may be members of the press in the audience. The League understands how valuable the online

1 conference sessions have been for you.  
2 However, by waiving registration fees this  
3 year we rely on our sponsors and donors,  
4 so please consider making a gift to the to  
5 the stronger together campaign. Whatever  
6 you decide, every dollar makes a  
7 difference. You can donate by clicking  
8 the stronger together button on PheedLoop  
9 or visit us on our website. Thank you to  
10 everyone who made a gift already. Today's  
11 session is part of the equity, diversity  
12 and learning track made possible by  
13 generous grant from the Andrew W. Mellon  
14 Foundation. During today's session, we  
15 will take audience questions. To  
16 participate, please use the chat function  
17 in PheedLoop or Zoom and we will answer as  
18 many questions as possible. As a tip, if  
19 you navigate away from this broadcast in  
20 the browser window you will leave the  
21 session. But you can easily rejoin by  
22 clicking on the session. A recording of  
23 today's session along with other materials  
24 will be available in the session schedule  
25 by tomorrow. We would love to hear about

1 your experience today. In PheedLoop  
2 there's a link to the brief survey for  
3 feedback on the session. They help us  
4 shape future conference content. Thank  
5 you again for attending this session  
6 today. We are joined by four outstanding  
7 panelists. Erin Hannigan, principal  
8 oboist of the Dallas Symphony Orchestra.  
9 She has been a guest oboist with the New  
10 York Philharmonic, Los Angeles  
11 Philharmonic and many other orchestras.  
12 Kim Noltemy joined the Dallas Symphony  
13 Orchestra as Ross Perot President and CEO  
14 in January, 2018. Since her arrival, the  
15 Dallas Symphony Orchestra has embarked on  
16 a new bold plan. She launched the women  
17 in classical music design. She unveiled  
18 the southern Dallas residency in 2018.  
19 Its educational initiative launched in  
20 summer, 2019 to make the transformative  
21 power of music education accessible to all  
22 children in southern Dallas with free  
23 instruments and lessons. She negotiated  
24 the transition of management of the  
25 Symphony center from Dallas to the Dallas

1 Symphony association. She was chief  
2 operating officer for the Boston Symphony  
3 Orchestra, and Boston Pops, since 2015.  
4 Sheila Williams is a story teller and  
5 author of Dancing on the Edge of the Roof,  
6 the basis for the Netflix film, Juanita.  
7 And the Secret Women, to be released in  
8 2020. She is the librettist for the  
9 opera, Fierce. She's a former corporate  
10 legal assistant ad a board member of the  
11 Cincinnati Symphony Orchestra. Pratchi  
12 Shah has 25 years of experience in  
13 talented HR in the nonprofit and for  
14 profit sectors. Prior to launching FTMS  
15 she was the chief talent officer for  
16 independent sector. She often speaks  
17 about talent strategy to national  
18 audiences. She has been quoted in the New  
19 York Times in the annual giving section.  
20 She is on the board of League of American  
21 Orchestras and councils for equity  
22 and inclusion. She has an MBA from  
23 American University and executive coaching  
24 certification from the New Field network.  
25 To Pratchi, now. Thank you.

1 >> Lee Ann, thank you so much and  
2 to everyone here today. We're delighted  
3 that you can be here and we are glad to  
4 have you part of it. Many thanks to the  
5 League for the agility they embodied in  
6 moving the conference online and  
7 continuing to have these unbelievable  
8 sessions. So thank you, Lee Ann and the  
9 rest of the League team. To the League,  
10 for leaning on this conversation around  
11 EDI, as we all know, it's a complicated  
12 subject with lots of facets. We will go  
13 deep on the notion of gender equity and  
14 its own complexities. We will hear from  
15 our panelists, their experiences, have a  
16 dialogue around some things that need to  
17 be in place for gender equity to happen.  
18 And talk about some imperatives in doing  
19 so, and take some of your questions.

20 Kim, please start us off, tell us  
21 about your experiences in putting in place  
22 strategies for greater representation at  
23 the DSO. Some things you learned coming  
24 out of the women's summit, that would be  
25 great.

1 >> Thank you, Pratchi. I'm lucky  
2 to have been given many opportunities to  
3 break the glass ceiling in this industry.  
4 I worked very hard to do so, but when I  
5 was working through it all, you also had  
6 to have people help you along the way. I  
7 feel it's my responsibility to help as  
8 many women as possible move forward in  
9 their careers and our industry. So I  
10 ended up being the first female CEO of the  
11 Dallas Symphony. I didn't know that when  
12 I was applying for the job and was excited  
13 to be the first. There was a real DNA in  
14 the orchestra and city about women being  
15 an important part of what was going on in  
16 the arts community.

17 For example, a huge amount of the  
18 philanthropy in Dallas in the arts  
19 district and broader arts was powerful  
20 women in the community who wanted to be  
21 sure we had the best organizations  
22 possible in Dallas. That meant there was  
23 a lot of women leadership on boards, in  
24 general. Maybe a little less so on the  
25 executive board level. But definitely,

1 not unusual for women to be in these  
2 important leadership roles. The Dallas  
3 Symphony Orchestra itself has had a long  
4 history since the 70s of having much  
5 better agenda balance than, say, the  
6 average large orchestra in the country.  
7 That doesn't necessarily translate into  
8 having a say at the table.

9 I felt we want to do something that  
10 was meaningful and sustained effort to  
11 make changes. We hired a principal guest  
12 conductor, a woman, for, we committed to a  
13 ten year period of time. Our number two  
14 artistic figure would be a woman. We also  
15 decided we would have a composer in  
16 residence, a woman, over the same period.  
17 First, we had Julia Wolf for two seasons,  
18 and now we appointed -- as our second  
19 composer in residence. She's a new  
20 position for us. We committed to making  
21 sure 50% of all the works we commissioned  
22 were by women. We decided we needed a  
23 forum to talk about all the different  
24 aspects, so from the administrative to the  
25 orchestra side, to composers, teaching, et

1 cetera, and we launched our first women in  
2 classical music symposium, and had around  
3 250 people participate.

4           It was an amazing thing, and I'd  
5 love to read some quotes of people who  
6 attended. These are from all different  
7 ages, from those who were young in the  
8 field, to people who have been there a  
9 long time. Also, students and people from  
10 other arts groups.

11           After meeting women from all stages  
12 of their career I have a better picture of  
13 the reality of the industry. The  
14 symposium broke down the silos of  
15 generations. I've never experienced  
16 people being so generous with their  
17 advice.

18           There are a lot of, a lot of  
19 feedback we got. The key thing we were  
20 trying to do is create a dialogue, where  
21 people would feel comfortable talking  
22 about the different experiences they have  
23 had, their fear about their career and all  
24 the positive stories, as well. It is not  
25 just about not being able to fulfill your



1 destiny. To change the conference for  
2 next year, we are having more musicians  
3 from our own orchestra and from across the  
4 country to be in panel discussions. Even  
5 on the administrative level, there's a lot  
6 of people who are young and wanting to be  
7 in the field, and they don't necessarily  
8 know all that goes on behind the scenes on  
9 the artistic side. If you're not in  
10 artistic or production, you may not know  
11 what's happening with the musicians, why  
12 is it that there aren't more female  
13 conductors leading large orchestras in the  
14 country, and those kinds of questions.

15           It's important to have the women as  
16 part of the dialogue. Also, it's  
17 important to honor trail blazing women.  
18 It's important to acknowledge those who  
19 did a lot of the hard things that helped  
20 the rest of us be able to move more  
21 successfully through this industry. Last  
22 year, we honored -- American singer who  
23 devoted her teaching and life to ensuring  
24 that women have a strong position in the  
25 classical music industry. Part of what we

1 do is ask the person who wins the award to  
2 bestow that honor on someone they are  
3 mentoring. That's part of the conference.  
4 We decided to expand the award, to give an  
5 administrative person an iconic figure,  
6 the award, for all of us who are working  
7 in the business. And Hilary Hahn will  
8 receive the artistic award.

9           Last year, we didn't talk about the  
10 role of women in their own families, which  
11 is a different thing. So how does having  
12 a family stop one from achieving their  
13 full potential or not in our business? We  
14 heard they felt barriers, for someone who  
15 wanted to have a family and be working at  
16 an orchestra, which is shocking in a way  
17 because you'd think in a not for profit  
18 world that would not be an issue. We  
19 decided to have a association that next  
20 year, and not make it something like, you  
21 have to talk about this in a way that is  
22 embarrassing, or that this is a thing that  
23 would stop you from achieving everything  
24 you should have, whether or not you had  
25 children. There's still a lot of

1 sensitivity on this, in this business. I  
2 have two children myself and it was very  
3 difficult to perform at the level I wanted  
4 to, and manage things at home.

5 Part of it is the idea of managing  
6 one's own perspective on perfectionism,  
7 and being forgiving of oneself, not  
8 feeling you have to have an excuse to take  
9 care of your own child, so some of these  
10 specific ideas came out of this conference  
11 in November.

12 One of the most important things we  
13 got out of having the conference was  
14 people really wanted a networking  
15 opportunity to stay in touch and develop a  
16 relationship with those who they met at  
17 the conference. Personally, I've kept in  
18 touch with probably 15 people I interacted  
19 with at the conference, who I did not know  
20 prior to their coming to Dallas. It's  
21 different types of relationships, some  
22 mentors, some are about figuring out how  
23 we trust each other so we can get  
24 interesting ideas from each other, even  
25 though we may not be in the same job or

1 same field because we didn't have speakers  
2 and attendees from museums, from different  
3 types of arts organizations.

4 We felt energized and empowered,  
5 and I want to say I feel like that every  
6 day, but that would not be a true  
7 statement. So it's great to be with all  
8 these wonderful people. We look forward  
9 on building that next year, hopefully  
10 link, if not, digitally. That's the  
11 essence of what we have been doing in  
12 Dallas.

13 >> Kim, thank you so much. You  
14 hit on a lot of interesting things that  
15 touch the issues we're talking about,  
16 about building those networks, having  
17 someone to go to whether it's just a kind  
18 of problem solving, or mentoring, building  
19 trust. The importance of shared  
20 experience and building networks around  
21 relationships to continue supporting each  
22 other. Thank you so much for taking us  
23 through that. Erin, I wanted your  
24 thoughts, you're a musician, entrepreneur,  
25 experience the DSO from on the stage.

1 Talk to us about your experiences on the  
2 stage, personal experiences, et cetera.  
3 Thank you for bring up the humanness of  
4 all our experience with his family, et  
5 cetera, and opening that door, Kim. Erin  
6 Hannigan?

7 >> Thank you so much for having me  
8 here. I'm very happy to offer my  
9 experiences. I'd love to talk about my  
10 experiences in the Dallas Symphony,  
11 starting as a young woman, twenty years  
12 ago and seeing the evolution over that  
13 time. There's been an evolution  
14 artistically and also of culture. That  
15 over the past two years has been really  
16 incredible to watch. I will tell a little  
17 bit of the background.

18 I got my position twenty years ago.  
19 I was brought up in an environment of your  
20 effort equal to outcome. I have this  
21 position, a leadership position, I'm  
22 trying to do everything that needs to  
23 happen onstage and off stage. On stage, I  
24 never felt the -- to lead. I felt respect  
25 of my colleagues and conductors. It's

1 been very welcoming. Off stage has been  
2 more difficult in the area of  
3 inclusiveness. That's what I'd love to  
4 talk about. I consider positions in the  
5 orchestra to come with certain  
6 responsibilities. Principle oboe, you  
7 have a vote and a contribution,  
8 leadership, your opinion matters, what you  
9 do on the stage transfers into the respect  
10 that then the conversations off stage are  
11 based upon.

12           That didn't happen for me as  
13 easily, I felt respect on stage, but  
14 things like music director searches, we  
15 never had a woman on the music director  
16 search committee. So I thought I will  
17 just keep working harder. Because work is  
18 translated into respect, and that turns  
19 into inclusion. I struggled with this for  
20 quite a while. Then, a board member asked  
21 me out to dinner. She talked to me about  
22 something I never, honestly, had never  
23 crossed my mind. She noticed I was not a  
24 part of some of the big decisions taking  
25 place within the organization. She was

1 trying to figure out why. She had been a  
2 lawyer during a time when the field was  
3 male dominated. She wanted to guide me on  
4 the situation. She said you need to force  
5 your way into the table. If it's social  
6 things, whatever, force your way. I left  
7 that dinner upset, because I felt like I  
8 won this position, it was an artistic, but  
9 I haven't broken through, that seat at the  
10 table, regardless of my sex, to be there  
11 for the principal oboe. That was a moment  
12 I struggled with, because I wasn't brought  
13 up in this kind of thinking. I just  
14 thought it couldn't be that. But then I  
15 thought, I am the only woman on the  
16 sidelines. I want to move ahead with  
17 this. The past two years showed me how  
18 right she was, because I must credit Kim  
19 with what she has done for the orchestra.  
20 She brought awareness, and with that comes  
21 inclusion. It's done so beautifully and  
22 professionally, things like Kim saying we  
23 should include so and so in this  
24 conversation, invite in those seats at the  
25 table.

1                   Or, saying we need to, with that  
2 first principal guest musician, I remember  
3 saying to Kim we needed to elect a woman  
4 to this community. It was, the changing  
5 of a culture, changing of a long  
6 established history of, primarily male  
7 principal players, who I believe now, it  
8 was not done with any intention. It is a  
9 simple awareness. As we move ahead,  
10 evolve, I don't see pushback on this. I  
11 see light bulbs going on. I see  
12 awareness. We're growing as an  
13 organization and opening up the culture.  
14 Kim has been a catalyst for that. Also,  
15 seeing women in key positions is changing  
16 the culture of the organization. We have  
17 several capable, now creating names for  
18 themselves, young women in our assistant  
19 conductor position.

20                   Now we have a new, very artistic,  
21 well spoken woman in our principal guest  
22 position. We have a CEO, a woman,  
23 creating huge waves of change. We have  
24 our principal players taking their seats  
25 at the table. That has been very



1 meaningful to me. And even having been on  
2 the other side, is frustrations that came  
3 along with that, actually make me a better  
4 leader now, having struggled a little bit.  
5 Having a seat at the table is meaningful  
6 to me and gives me encouragement to have  
7 my students be aware of what they should  
8 expect as they go us through the ranks in  
9 this field.

10           It has helped me be a better leader  
11 in the community as far as getting out  
12 beyond the orchestra, and insisting on  
13 change or on awareness of all types. The  
14 professional manner of opening people's  
15 minds has led to a new norm, and it feels  
16 amazing.

17           >> Thank you so much, Erin, it's  
18 such an unbelievable luxury hearing from both  
19 sides as someone who has been on stage,  
20 led the orchestra, and helped lead the  
21 evolution. The conversation with your  
22 board member gave me goose bumps. Sheila,  
23 you're in so many roles, in different  
24 organizations. You bring a significant  
25 perspective among the many other things

1 you do on the creative side. I want to  
2 hear your experiences in those roles, but  
3 also the perspective of advancing equity  
4 from a board seat.

5 >> Thank you for letting me be  
6 part of this. One fun thing about going  
7 last is you get to take notes, and  
8 everybody has said the good stuff, you can  
9 just comment on it. It's been interesting  
10 for me, because I'm a board member of the  
11 Cincinnati Symphony Orchestra, and just  
12 the names, Cincinnati, evokes a  
13 traditional point of view. That is  
14 definitely true in this city. But some of  
15 our traditions can be surprising. The  
16 Cincinnati Symphony Orchestra began in the  
17 1800's, with two women. Its first  
18 principal board had 13 women and five men.  
19 I've always believed that in my writing  
20 and everything I do, it helps to see  
21 something when it's concrete, then it's  
22 real and you can say, oh, I can do that  
23 because she's doing that.

24 Part of the Cincinnati Symphony  
25 Orchestra is a tradition of women being

1 part of the board. At present we're a  
2 little over 50%. We have a strong  
3 tradition of women leading arts  
4 organizations in the city. You see it,  
5 then young women and women everywhere say  
6 I can do that, because she's doing that.  
7 I was listening to Kim and Erin talk about  
8 being at the table. I've been on the CSO  
9 board for a few years during the tenures  
10 of four board chairs. Both were great  
11 mentors and examples. They quietly made  
12 maid sure women were included in the  
13 primary decisions. A woman led the music  
14 director search for our current director.  
15 A woman led the search for our current  
16 CEO, as well. And women were on both  
17 committees, musicians were also on both  
18 committees.

19 They are part of and share many of  
20 the committees of our organizations,  
21 throughout finance, social services, they  
22 are from education, from health care. And  
23 they're musicians, as well. So I have  
24 that grounding because as a board member,  
25 I can see the leadership being provided by

1 the women in the organization and  
2 therefore I feel comfortable  
3 participating, speaking up, being present.  
4 And you have to be present. And sometimes  
5 you must use your foot to kick the door a  
6 little bit on some of your fellow board  
7 members. One tip, it's easier to do in  
8 flat shoes than in heels, but it can be  
9 done and should be done. I've found that  
10 it wasn't intentional, some of the  
11 deficits that you see. It was a matter  
12 of, I hadn't thought of that, hadn't  
13 realized that. If I'm having a bad day, I  
14 would say, well, you should have. But  
15 when I have a hold of myself, it's, okay,  
16 I get that, I'm trying to understanding.  
17 But Erin's use of the word, awareness, is  
18 important because our task in  
19 participating in the classical music  
20 world, and in administration and on the  
21 stage, back stage and audience and board  
22 room is to illuminate a new layered path.  
23 We tried to include composers no one has  
24 ever heard of. Because they were women,  
25 now we make sure that happens.

1           Also for conductors, and we have at  
2 the CSO now, our current concert master is  
3 Stephanie -- that's outstanding. And the  
4 principal French horn is a woman, and a  
5 mother, that's the other thing I thought  
6 about. How do you do the juggling act?  
7 The search for perfection, a goal that  
8 keeps moving. It never stays still.  
9 Those are internal wrestling matches and  
10 they're also external. The more we  
11 illuminate those things, the less  
12 intimidating they are and the more familiar,  
13 even to board members who don't have our  
14 unique circumstances.

15           What's become clear is that we're  
16 in a whole new world. We have got to  
17 figure out how to go forward with our  
18 music, mentorship, development of new  
19 artists, and new audiences. What  
20 platforms do we use? Digital? Personal?  
21 What are they? Film? It's a time for new  
22 dreams. It's a time for new ways to do  
23 things. It will be up to us to e  
24 illuminate the path, and raise the  
25 awareness, and use our high heels or flats

1 to kick the doors open where they need to  
2 be opened, and to nudge people aside, if  
3 they need to be nudged aside. I will end  
4 with that.

5 >> I like a good boot, so that  
6 does good nudging. Thank you for bringing  
7 that into the conversation. That's  
8 important. Thank you so much for sharing  
9 that. I deeply appreciate from all of you  
10 that we touched on all the things that are  
11 process oriented, on a lot of things that  
12 are professional, both on the stage and  
13 off, but also touched on, again, the  
14 humanness of this. This can't addressed  
15 merely through process. Strategies,  
16 tactics, are important, but it's important  
17 to remember this is also the awareness,  
18 acknowledgment, recognition that needs to  
19 be around our humanness, the challenges,  
20 specifics, issues that we might each be  
21 facing, while we are at the tables, on  
22 stage, back stage, while we're leading  
23 organizations.

24 I want to dig a little bit on  
25 strategies. Erin, we had a question,

1 people are saying the right things, and  
2 saying they're dedicated to inclusion.  
3 But it doesn't show up in the processes,  
4 policies, whether pay or other things,  
5 what needs to be in place for the  
6 strategies of inclusion to really take  
7 hold?

8 >> I feel I'm watching this happen  
9 before my very eyes. In the Dallas  
10 Symphony, the administration is creating  
11 this awareness. From that, inclusion is  
12 growing out of it. I don't tend to get  
13 bogged down, I don't know what my  
14 colleagues are making, the equality of pay  
15 the, there's always been a structure in  
16 place so I have confidence there. But I  
17 tend to not get bogged down in some of the  
18 things, like at one point I had been  
19 angry, why I wasn't getting a seat at the  
20 table. I don't carry that anger with me  
21 now. That's important, as women, getting  
22 our seats at the table, that place, that  
23 maybe we have not been able to reach, it's  
24 important not to get bogged down in anger  
25 or looking backwards. It's important to

1 evolve with strength. A forward view, we  
2 know where we want to be. But with  
3 Dallas, it took a leader like Kim to come  
4 in and start building a new culture. It's  
5 been done so seamlessly, and without any  
6 kind of pushback. I feel like it's  
7 simply, someone coming in, and with  
8 intention, creating the new awareness.

9           Also, I focus on pulling them  
10 close. All the women need to hold each  
11 other close, welcome younger women and  
12 rise with them. When I first came into  
13 the orchestra there was the older group,  
14 they didn't necessarily like the younger  
15 group. We're navigating the social, women  
16 weren't even standing behind other women.  
17 That's changed. As we get foot hold,  
18 women are more apt to back each other.  
19 I'm way, way encouraged to make sure  
20 women, young women coming in, feel support  
21 if they need, any guidance, creating this  
22 culture of inclusiveness. We don't have  
23 to fight for a voice. It's no longer, I'm  
24 going to fight harder than you we have a  
25 voice and it brings relief to the



1 musicians to feel this evolution,  
2 inclusiveness. Administration creates the  
3 culture. Women are expected to be at the  
4 table, and we're doing that. It's been an  
5 enlightening two years.

6 >> I loved what you said about  
7 hold them close and rise with them. You  
8 mentioned the frustration that can exist,  
9 I've seen comments shared about policies,  
10 processes, not matching what is espoused.  
11 We have all experienced various levels of  
12 frustration. Erin, you said rise above the  
13 frustration, don't look back. The  
14 frustration is a real thing. I want to  
15 name it and put it out there. Ways to  
16 deal with the frustration as we contribute  
17 to healthy cultures, as we step up, take  
18 seats at the table, there is still a  
19 getting there process.

20 >> I could say that there's a real  
21 fear with certain people when they get  
22 into a role where they can really make  
23 change, of being criticized, of having  
24 unfairness towards men that, kind of thing  
25 we fear for women, you're unfair to men.

1 Looking at every single thing, we have  
2 these goals because across the country,  
3 there are unbelievably, and cross the  
4 world, talented musicians who don't have a  
5 network to help them get the roles, and  
6 even if you look at principal players, the  
7 skill level is critical, but having helped  
8 to figure out how to navigate the audition  
9 process, remaining calm and being your  
10 best self in an audition, I've heard this  
11 from other musicians, you need a network  
12 help with you. A lot of women haven't had  
13 that network, which is why we said we will  
14 hire a composer in residence as a women,  
15 and guest conductor, who's a women, so  
16 help create that network for that person  
17 to do the next thing, to be commissioned  
18 as a larger orchestra or be recognized on  
19 a bigger level.

20 A lot of people have criticized,  
21 been negative about, Erin, thank you for  
22 being so positive, but others have been,  
23 well, that's your agenda. It is not an  
24 agenda. It is being fair and giving equal  
25 opportunity to 50% of the population who

1 are talented. We're not giving anyone the  
2 gift of a job. They have earned it.  
3 There are plenty of talented people who  
4 are not getting the opportunity they ought  
5 to have gotten because they don't have the  
6 infrastructure, network, to be able to  
7 achieve that goal. Part of it is about  
8 confidence, to be able to do these  
9 wonderful things.

10 That is so important, and of course  
11 we could all point to stories of someone  
12 saying something negative that is really a  
13 knife in the heart, sometimes. You have  
14 to put it away, put it aside and just  
15 continue doing the right thing, moving  
16 forward. It's about being fair to  
17 everyone, helping our fellow women, but  
18 helping everyone we can help.

19 >> Thank you, Kim. Sheila,  
20 anything to add on the side of  
21 frustration? Especially for those who may  
22 not be in an orchestra, already make this  
23 kind of shift, but even further back,  
24 maybe, in an orchestra that's not as  
25 progressive, or can not get to being

1 affiliated with an orchestra at all  
2 because of access. How do you reckon with  
3 the frustration?

4 >> It's systemic, sometimes.

5 Woven in the fabric. You must literally  
6 pick the threads out. It's necessary to  
7 provide all the support, audition support,  
8 and sometimes that needs to come from  
9 different places, from a board member,  
10 from an administration, other colleagues,  
11 it's our job to make, help create and  
12 support future musicians and those who are  
13 part of our organization. While change  
14 can be led from the top down, there are  
15 lots of feeder organizations as well. The  
16 board has to push and say no, we need to  
17 do this, look at this.

18 If there's wavering anywhere, the  
19 administration will know, no, I may not  
20 want to do this but it needs to be done  
21 because I'm getting the pressure. It's  
22 important to keep the pressure on, keep  
23 lighting up the path so it allows us to  
24 include, rather than exclude.

25 >> Sheila, what do you think keeps

1 getting in our way? There's individual  
2 and systemic, often fluidity between the  
3 two, so what keeps getting in our way? In  
4 practice, in thinking, at the individual  
5 level, systemic level?

6 >> All of those. It's tradition  
7 and fear. Tradition is like this. Fear  
8 is, it gets to be like this. The sky will  
9 fall. So someone has to say, look, the  
10 sky won't fall if we do this. It will be  
11 more beautiful than before. That's what  
12 it is. Fear. Of making changes. To  
13 include and expand. Which is what our  
14 product is all about. Beautiful music.  
15 Touching hearts. All that. You can't do  
16 it if you're going to be in a narrow  
17 alley. You must expand that. So it's  
18 fear.

19 >> Do you have thoughts on what  
20 each of us as individuals, wherever we  
21 are, what can each of us do, we have had  
22 enough of confrontation, but for lack of a  
23 better word, to confront that fear or  
24 dissipate is. Recognizing that it puts  
25 the onus on women to have to do that. So

1 what do we do? How do we create coalition  
2 so we're not the ones, the only ones  
3 advocating?

4 >> One of my mentors said the  
5 conversation changes when you're in the  
6 room. If you're, if we're at the table or  
7 in the room, we're in a position to change  
8 the conversation. Our very presence is a  
9 change. It shouldn't all be on us, but we  
10 all have broad shoulders.

11 >> Excellent. Naming tradition  
12 and fear is an important part of, the most  
13 of we can name something, the more we can  
14 deal with it. So do you have thoughts to  
15 share?

16 >> When I tried bring a new idea  
17 forward, something I heard often was, we  
18 never did it that way, so no. No. We  
19 can't. It got so frustrating as a new  
20 orchestra member to hear that so many  
21 times. That's tradition, by my  
22 definition. As things have been evolving,  
23 I find it to be an incredibly exciting  
24 time. It's a time of empowerment. A  
25 freedom of creativity, that on and off the

1 stage, I feel listened to. It's an  
2 incredible time of empowerment and  
3 creativity. Time away from the stage has  
4 been a creative, time think outside the  
5 box.

6           The change and tradition versus the  
7 evolution, it was so time to get past  
8 tradition. Anyone with a new idea, it was  
9 immediate, we can't do it because we never  
10 did it. It's like the sun coming out.  
11 Very freeing.

12           >> Thank you. Thank you for  
13 naming that it can become part of this  
14 conversation. You mentioned part of this  
15 notion of fear, if we are putting forth  
16 women as leaders, creating inclusion,  
17 often that is named as a woman haven a  
18 gender bias, or pushing an agenda, so how  
19 do we deal with that? The balance is  
20 likely to shift. Because there are a lot  
21 of male leadership on the artistic side,  
22 how do we move the dial without dealing  
23 with that allegation?

24           >> This ties to the tradition that  
25 we discussed. A lot of key roles of music

1 directors, and artistic administrative  
2 vice president, have been held by men.  
3 Not exclusively, but more than the  
4 average, especially if you go back ten  
5 years ago when things started to change.  
6 This relates to networks. If you're a  
7 conductor or artistic planner, you're  
8 talking to your networks of people to  
9 recommend people. When you call someone  
10 you trust about should I hire this piano  
11 of the, have you heard anything, often  
12 you're calling your friends and colleagues  
13 who are your same gender, just because  
14 that's your network. It continues the  
15 same cycle of having the same people being  
16 hired, therefore more male than female.

17           When you're a woman, you must  
18 justify that the woman is even more  
19 talented, or the person that everyone is  
20 talking about, that's why you must look at  
21 that person as opposed to the traditional  
22 candidates. So it's something that we're  
23 starting to see significant change in our  
24 industry but there's many decades to catch  
25 up.



1           It's hard to keep it neutral.  
2   Doesn't matter what your role is, whether  
3   on the business side or artistic side. As  
4   a woman, I have to build more consensus,  
5   behind the scenes, to move forward with  
6   anything that I want to move forward with,  
7   whether artistic decisions, or business  
8   decision, budget, et cetera. That's a  
9   burden we have across the board. But I  
10  will build relationships with various  
11  people to move forward. In a way, the  
12  fact that I'm not a musician is as big a  
13  challenge as being a woman in the business  
14  because I don't have the artistic  
15  credentials, though I've gone to two  
16  hundred concerts a year for twenty years,  
17  they're not good enough credentials to  
18  decide. It's a complicated equation.  
19  Until we see more people visible, whether  
20  leading the orchestra, concert master, we  
21  won't see a giant shift, not for lack of  
22  talent.

23           >> Goes back to your point of, if  
24  you can see her, you can be her. More we  
25  see women in leadership, the more there

1 will be women in leadership. It's a  
2 cycle. We had a question around the issue  
3 of making space for folks, commitment to  
4 families, often more associated even now  
5 in 2020, and more true, women's time, et  
6 cetera, how do we create the space so it  
7 doesn't become an either-or equation.

8 That tension existed. We have seen it be  
9 part of our national conversation as we  
10 respond to the pandemic, literally had to  
11 conduct life and work and deal with home.  
12 All at the same time, how do we create  
13 that space?

14 >> It's a matter of trust. If you  
15 trust your employees, you know the job  
16 will get done, regardless of the  
17 situation. Whether this are children, or  
18 care taker to parents, and that is the key  
19 thing that's so hard, people want roles on  
20 the management side -- rules. What time  
21 do I have to work? Do I have to work  
22 evening? et cetera, et cetera, and the  
23 problem is if you want to really change  
24 the paradigm, you have to establish that  
25 you trust each other. Your employees to

1 do the right thing to get work done and  
2 tell you when they need help and when they  
3 don't have the time or resources for  
4 whatever reason. As it's your  
5 responsibility to make the adjustment to  
6 make each employee the best employee  
7 regardless of their circumstances so the  
8 family piece of it, you may know it's  
9 exists, but it's a secondary thing because  
10 you're creating a work environment that  
11 allows each employee to succeed.

12           This pandemic has been a total  
13 break through on that because so many  
14 people, almost everybody is working from  
15 home. The reality is thing are getting  
16 done, stuff is happening, good work, Zoom  
17 meeting, people seeing each other. A lot  
18 of people miss the contact but the bottom  
19 line is this is it. The biggest break  
20 through that we can all have about the  
21 work environment because we have witnessed  
22 it. It's a total emotional nightmare that  
23 everyone is dealing it, in their different  
24 ways. Whether kids are home, or you're  
25 all alone with no one to talk to.

1 Everyone is dealing with something.

2           We had the discussion today, not  
3 really talking about the pandemic,  
4 although Sheila brought it up. The  
5 reality is everything we discussed doesn't  
6 change, no matter what the post pandemic  
7 world looks like. We can say orchestra  
8 contexts will change, but it doesn't  
9 change the dialogue we're having today.

10           >> Really appreciate your saying  
11 that. The pandemic led us to a  
12 conversation around what will not be the  
13 same, deliberately. What will we not  
14 bring back. There was a lot of  
15 conversation yesterday around being  
16 deliberate in choosing to be in the moment  
17 and how do we go forward. We literally in  
18 many cases reinvented the way we work in  
19 the space of weeks, what else do we need  
20 to move aside, for inclusion strategies?  
21 What do we need to deliberately dismantle?  
22 Things within the entire community to open  
23 up the space for people who want to come  
24 into the community?

25           >> Pulling the orchestra as a

1 whole, the entire group together, and  
2 surviving this time, that's going to take  
3 pulling each other close, getting through  
4 this. Also, as a woman in the orchestra,  
5 seizing this moment, lead fearlessly.  
6 Don't go in feeling like you're less. In  
7 the previous 18 years, I always felt like,  
8 I could push my way to the table, but why  
9 am I not invited? There's a feeling of,  
10 do I need to do more, I take it  
11 internally. But that's wrong. What needs  
12 to be dismantled from my viewpoint is you  
13 need to, in a leadership position, seize  
14 the reins and just go, creatively, without  
15 anger, without fear. Just, I think so  
16 many ideas, and suddenly I can truly  
17 dream, carry out the dreams, and to dream  
18 bigger and encourage others. I've had  
19 several high school students say to me  
20 exactly what has been said in this panel  
21 several times. I see you up there doing  
22 it, so I know I can do it, too. Be the  
23 kind of leader who leads not just for  
24 those young women to you sitting in that  
25 chair, but also, what are you doing in the

1 community, to fill that leadership  
2 position? I'm embracing it. Don't get  
3 bogged down in the negative. Soar forward  
4 in the positive.

5 >> Thank you so much.

6 >> As an adjunct to what Erin  
7 said, about being bold, just doing it, we  
8 have to stop saying, I'm sorry. It's  
9 amazing what you get done if you don't  
10 care what other people think. In our new  
11 world, new dreams, we will have an  
12 opportunity to approach the orchestra  
13 perhaps in many small venues. Rather than  
14 one large one. We have a music hall in  
15 Cincinnati, but there may be different way  
16 to approach that. Smaller groups on  
17 stage, fewer people in the audience, more  
18 opportunities to perform in other venues  
19 that are smaller. I don't know. The  
20 pandemic has forced us to throw the box  
21 out. We have there are unlimited ideas  
22 about that. There may be possibilities we  
23 have not even considered.

24 >> Thank you for that. The notion  
25 of possibilities we haven't considered is,

1 we look at the entire work world, all of  
2 it, outside the artistic community, et  
3 cetera, we couldn't have imagined the  
4 future we're living right now. Tripling  
5 conference numbers, and a virtual  
6 conference that spans six weeks, if we had  
7 said that in February, I'd say, what are  
8 you talking about?

9 >> In February, I would have said,  
10 what is Zoom?

11 >> Right! Which know it's a verb  
12 and a noun and a proper noun. And a  
13 number of other words as well. Kim?  
14 Anything to add?

15 >> I'm a strong believer in really  
16 listening, not hearing. There's a lot of  
17 things that are going on that affect  
18 people's ability to go to the next step in  
19 every way. We need to listen to those  
20 things and people to feel they have been  
21 heard, and of course decisions must be  
22 made, you can't get full agreement on  
23 anything, but it's so important to at  
24 least know the different viewpoints, put  
25 it all together and make the best

1 decisions. Also, flexibility. I have  
2 revised our concert plans for June so many  
3 times, and I hear, we need an answer,  
4 we're not going to know until we know. I  
5 wish we knew already. I want to stop  
6 doing this, I meant to implement, not  
7 write another email. Flexibility is  
8 really hard in a time of uncertainty. But  
9 we all need to be more flexible than ever  
10 to get through this successful.

11 >> There's an intersectionality of  
12 people in our communities as they think in  
13 terms of race, other, being transgender,  
14 nonbinary, so thinking about this  
15 conversation, how it relates to the  
16 inclusion of other groups, it is a multi  
17 dimensional conversation any time we talk  
18 about inclusion and equity. Do you have  
19 thoughts on inclusion at that level? How  
20 do we acknowledge all those dimensions  
21 that make up identity and continue on the  
22 road to inclusion and ultimately towards  
23 equity?

24 >> You start by saying at a high  
25 level, this is important, we need to do



1 it. You won't get buy in right away from  
2 everyone. A lot of people will be quietly  
3 saying, yes, we should, but not feel  
4 strong enough to say it publicly. It  
5 needs to be done. In this time, a lot has  
6 been illuminated across the board. Many  
7 of the boundaries have begun to dissolve.  
8 We recognize we're in a new environment.  
9 Because of that, the possibilities are  
10 endless. And for some, they're  
11 frightening. This is the world we find  
12 ourselves in. We want to survive in it.  
13 We want to be sure our work is heard. Or  
14 we don't.

15 >> Thank you. Other thoughts?

16 >> It's a challenge in an industry  
17 that is very traditional. We're sitting  
18 here talking about how long it's taken  
19 women who have been deeply involved in the  
20 industry for decades to get a seat at the  
21 table, place at the top of the  
22 organization. Artistic decision making  
23 authority. The biggest challenges we can  
24 not wait another thirty years to slowly  
25 build inclusiveness because we will be

1 totally irrelevant to society at large if  
2 we don't push hard. It must be on all  
3 levels, at the top, but the board,  
4 orchestras must embrace the day we have an  
5 audition system, how do we get more  
6 qualified candidates to audition who are  
7 not just a certain group that's been  
8 audition is for decades? These are not  
9 easy questions. But we literally have to  
10 figure out a way to move forward as  
11 quickly as possible. Otherwise, the world  
12 will change around use. The pandemic is  
13 an example of the world changing around  
14 us, and demographics are changing every  
15 year. The orchestra has been on the side  
16 lines. The legal tried hard to make it at  
17 the forefronfront but it's not being  
18 embraced across the board, and it needs to  
19 be. Nobody is blaming anybody. But it's  
20 a significant challenge of the industry,  
21 we must work together. No one orchestra  
22 or music school can solve this. The  
23 Andrew W. Mellon Foundation has been  
24 active in trying to work on this, but no  
25 one foundation can do that a. All the

1 money in the world won't solve this  
2 problem. It's really something that we  
3 all must think long and hard about.

4 >> Thank you. The time is now,  
5 act, we need to act now. Erin, anything  
6 to add?

7 >> In my community out reach, I  
8 have learned that the orchestra is the  
9 community. Community is the orchestra.  
10 We have to be aware of that. That means  
11 inclusiveness on so many levels. We have  
12 our south Dallas project, making classical  
13 music accessible to all young kids. So  
14 that is a program that's addressing the  
15 barrier that's kept some kids from  
16 accessing it, whether listening or playing  
17 themselves, learning an instrument. The  
18 act of being part of the classical music  
19 world or even the world music, doesn't  
20 have to be classical, we need to remember,  
21 backing up what Kim said, it needs to  
22 happen quickly. The orchestra is made up  
23 of community members. The community has  
24 to feel a connection to the orchestra.

25 These are all important aspects to

1 that connection.

2 >> Thank you. We covered the  
3 spectrum from tactics and processes, to  
4 emotional issues, trust, lifting others  
5 up, inviting others in especially for  
6 those in position to do so. There are  
7 differentials and intersectionality  
8 of whatever affiliation or categorization,  
9 orientation that, they might define  
10 themselves with and using this particular  
11 time because it's specific and we have  
12 reinvented so many things in the last ten  
13 weeks. So using this time to move forward  
14 with the things we want and leaving behind  
15 things we need to.

16 Let me give you any parting words  
17 of wisdom you want to share with our  
18 community today.

19 >> Sheila, you're most wise, so  
20 you start.

21 >> I will just repeat the quote,  
22 it's time for a new dream. Time for a new  
23 way. I will leave it at that.

24 >> Beautiful and wise. Thank you.  
25 Erin? Kim?

1 >> I feel it's my responsibility  
2 to do whatever I can on all these issues  
3 we talked about today, which are not  
4 issues, but the life, it's life now. I  
5 encourage anyone listening today who  
6 didn't get their question answered, please  
7 email me and I will be happy to have a  
8 dialogue.

9 >> Thank you. Erin?

10 >> I offer a similar closer. I  
11 know there are questions I didn't answer.  
12 I'm happy to answer them after the fact.  
13 As a woman in the business, you just, my  
14 neck of the words in Dallas, I never felt  
15 more inspired or part of the fold, or  
16 positioned to be a leader. I hope we have  
17 lots of other women in orchestras across  
18 the country feeling the same way in the  
19 near future. Not just women, but minority  
20 groups in general. We all have is to work  
21 together to make this happen. Embrace  
22 each other, and let's rise.

23 >> Fabulous. Thank you so much.

24 If you're in a position to affect change,  
25 I encourage you to embrace this moment.

1 We see in the last ten weeks, phenomenal  
2 change is possible. And to reach out to  
3 those who may be eager for change to  
4 happen and it might be necessary for them  
5 to be part of our community.

6 Thank you all. I will turn things  
7 back to Lee Ann. Thank you to the  
8 conference for its overall commitment in  
9 general.

10 >> Thank you so much, Pratichi,  
11 Kim, Erin. And thank you all for joining  
12 us. I encourage you to complete the brief  
13 feedback survey and consider making a  
14 donation to the League by clicking the  
15 stronger together button or visit our  
16 website. Remember to check the session  
17 schedule frequently on PheedLoop. Please  
18 visit the online exhibit hall on the  
19 navigation panel. Please join us tomorrow  
20 at 1:00 eastern time. Look forward to  
21 seeing you at the rest of the online  
22 conferences.

23

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25