

# Inclusive Stages Info Session

**August 22, 2023**

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00:00:44.610 --> 00:00:47.210

Simon Woods: Good afternoon, everyone

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00:00:49.240 --> 00:00:53.650

Simon Woods: welcome. I'm Simon Woods. I'm President CEO of the League American Orchestras.

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00:00:53.670 --> 00:01:16.150

Simon Woods: Apologies for the slightly late start here. We just had a few last minute technical problems which we were working through. But I hope that those are not resolved. I'm Simon Woods, President and CEO of the League of American Orchestras. Welcome to today's information session for our new inclusive stages program. We're thrilled with the response. We have more than 150 people signed up today from orchestras

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00:01:16.150 --> 00:01:33.110

Simon Woods: from all sizes from across our field. And especially, you know, as I know, everyone's incredibly busy getting ready for the new season. So I think we'll take that as a ringing endorsement of the urgency of this moment of collective action that we're talking about here, and the seriousness with which focuses are approaching it.

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00:01:33.650 --> 00:01:55.389

Simon Woods: So over the past few years. You know, it's been great to see how deeply orchestras have committed to the really incredibly important work of equity, diversity, inclusion, and the results in many areas across our field are quite encouraging. The repertoire's broadening orchestras are making strenuous attempts to diversify their boards and staffs.

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00:01:55.390 --> 00:02:13.180

Simon Woods: A new generation of women conductors is finding great success and public acclaim, and the quality of conversation across our field, which I think we felt very strongly for those of you who joined us at the conference in Pittsburgh. This June. That quality of the conversation has never felt more intentional, real.

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00:02:13.540 --> 00:02:29.199

Simon Woods: But as the League's recent demographic report makes starkly clear collectively, we've been quite unsuccessful at diversifying the musician bodies on our stages, however wonderful the music that is made, and it is

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00:02:29.770 --> 00:02:59.379

Simon Woods: at the League. We regard this as one of the absolutely definitional issues for the next decade, for justice, for orchestras, to represent the demographics of this country, for the perceptions and expectations of the world around us, and for the enhanced creativity that diversity brings to our work. And it's that conviction about the importance of this change that has led us to the launch of inclusive stages. So we're absolutely thrilled that you have chosen to join us today for this event.

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00:03:00.240 --> 00:03:10.129

Simon Woods: Before we go any further, I want to say very sincere. Thanks to the Sakana foundation for support of the pilot year of inclusive stages. We couldn't be more grateful

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00:03:10.150 --> 00:03:25.689

Simon Woods: for the vision and generosity that's allowed us to launch this program today. It's no overstatement to say that this is one of the most important programs the League has embarked on in many years.

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00:03:26.080 --> 00:03:33.000

So the program will be led here at the League by our Vice President of Inclusion and Learning, Caen Thomason-Redus, who, many of you will know.

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00:03:33.020 --> 00:03:47.249

Simon Woods: Caen brings not only a background as an orchestral flutist, but also his own lived experience as a musician of color working in our field. and I'm tremendously grateful for him for the idea, really, and the conception and development of this program.

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00:03:47.290 --> 00:03:54.020

Simon Woods: And also to our VP of Research and Resources, Karen Yair, who provide critical contributions

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00:03:54.070 --> 00:04:08.189

Simon Woods: in the all important data components of the new program which you'll learn about shortly and then rounding out the program team is our new Manager of Inclusion and Learning, Sam Andrew, who comes to us with a wealth of experience in classical music.

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00:04:08.220 --> 00:04:13.910

Simon Woods: project management, and work in diversity and inclusion, and we're very happy to have those part of the team.

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00:04:14.410 --> 00:04:30.649

Simon Woods: So Caen, I'm glad to see you're online and great to see you great to see everybody here without any further ado. I'm going to pass it to Caen to lead us through the session, and many thanks to everybody for being here today for this.

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00:04:31.670 --> 00:04:52.420

Caen Thomason-Redus (he/him): Thank you, Simon. I appreciate it. I wish I could see all of you. But I really appreciate you being here. I'm going to share a screen and walk us through the entire program, which will include a couple of more introductions and my apologies. There is construction going on in my street hopefully. That sound is not coming through as loudly for you as it is for me. But here we are.

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00:04:53.960 --> 00:04:56.960

Caen Thomason-Redus (he/him): alright, so as

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00:04:57.080 --> 00:05:14.449

Caen Thomason-Redus (he/him): as Simon was just telling you. We are incredibly grateful for this moment where all of the work that many of us been doing for years is gaining momentum. So thank you for voting with your with your presence here and with the work that you do every day.

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00:05:14.840 --> 00:05:24.520

Caen Thomason-Redus (he/him): we wanna set just a bit of context as to how we arrived at this spot. Both as the League and as our field

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00:05:24.800 --> 00:05:39.160

Caen Thomason-Redus (he/him): for a league of American orchestras. We've recently redefined our vision admission. We now state our vision as being a thriving future for orchestras in the communities that celebrates creativity, artistry, and inclusion.

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00:05:39.700 --> 00:05:48.129

Caen Thomason-Redus (he/him): and our mission is to champion the vitality of music and the orchestral experience, to support the orchestra community and to lead change boldly

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00:05:49.050 --> 00:06:10.320

Caen Thomason-Redus (he/him): within those overarching themes for us. We have 5 strategic priorities that we've identified. One of them is accelerating the pace of change in equity, diversity, and inclusion, and I'll just say as a preamble, that that is our version of recognizing that again, there is much work being done.

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00:06:10.400 --> 00:06:25.009

Caen Thomason-Redus (he/him): I personally appreciate that we as a team, appreciate that. But I think for many of us we've seen that our goals are not coming to fruition as quickly as we'd like. So we want to accelerate that pace of change and support the entire field in doing so.

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00:06:25.210 --> 00:06:32.199

Caen Thomason-Redus (he/him): So, to make that explicit, we said, the League is committed to threading the values of equity, diversity, and inclusion

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00:06:32.330 --> 00:06:39.819

Caen Thomason-Redus (he/him): throughout its work with the ultimate goal that the field reflects and embodies the diversity of this country.

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00:06:40.550 --> 00:06:49.479

Caen Thomason-Redus (he/him): and I'll add the the bit of detail that that is our goal for the field of orchestras, that for a national field, a national art form.

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00:06:49.480 --> 00:07:14.399

Caen Thomason-Redus (he/him): it makes sense to us to seek to reflect the diversity of the entire country. We acknowledge and support the fact that diversity is going to need something slightly different for every orchestra. So whenever we are speaking about diversity we will speak in terms of what we seek to support across the nation and across the field, and we want to support you in determining what that means for your particular orchestra in your particular community.

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00:07:16.540 --> 00:07:21.309

Caen Thomason-Redus (he/him): To that end we have a number of resources we've been providing and and building over time

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00:07:21.340 --> 00:07:23.320

your one-stop shop.

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00:07:23.380 --> 00:07:38.239

Caen Thomason-Redus (he/him): your first place to go can be our equity, diversity and inclusion resource center. These links will be, live in the document that we send out to you. That includes these slides as well as the video and transcript and links for further action.

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00:07:38.530 --> 00:07:54.070

Caen Thomason-Redus (he/him): So in each of these cases. Here on this slide, you see different assets that we've provided different bits of research, different funding results that we've achieved through things like the catalyst fund. This is part of the body of work that we've dedicated to Edi over the years.

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00:07:56.360 --> 00:08:03.619

Caen Thomason-Redus (he/him): Amongst that large portfolio of work is our participation and and leadership within the National Alliance for audition support.

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00:08:03.700 --> 00:08:25.869

Caen Thomason-Redus (he/him): many of you as orchestras, and some as individuals, have have been a part of that process. So thank you. There are dozens and dozens, almost 200 orchestras that are participating this on a regular basis through it's through its funding initiative and through the orchestral partners audition. So we really appreciate it. We look forward to more collaboration there.

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00:08:27.360 --> 00:08:42.250

Caen Thomason-Redus (he/him): Another important aspect of work that we've done quite recently and hopefully, you've caught wind of through a direct communications, or at conference, or just through your own reading. It's our racial and ethnic and gender diversity in the orchestra field in 2023 reports.

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00:08:42.260 --> 00:09:11.390

Caen Thomason-Redus (he/him): This is the follow-on report last one that we did in 2016, and it is it. It was definitely. I guess I'll call it a labor of love, but it's definitely a labor. There was a lot of work and integrity put into this. It speaks again to race and ethnicity as well as gender across all roles in the orchestra. I recommend that you look at some of the technical terms to make sure you're understanding what we're talking about. If you are to look through the report

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00:09:11.510 --> 00:09:20.389

Caen Thomason-Redus (he/him): for the purpose of today's webinar, this information session, I'm just going to focus on the one aspect of musician, racial and ethnic diversity.

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00:09:22.130 --> 00:09:29.099

Caen Thomason-Redus (he/him): What we see in that report, which is the continuation longstanding trend, unfortunately.

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00:09:29.170 --> 00:09:43.609

Caen Thomason-Redus (he/him): is that black African, American, Hispanic, Latinx, native, Hawaiian, and other Pacific Islander. An American, Indian and Alaskan native representation is significantly lower among orchestra musicians than in us population overall.

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00:09:43.890 --> 00:09:49.070

Caen Thomason-Redus (he/him): So all of those categories are significantly lower than what we see in the Us. Population.

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00:09:49.130 --> 00:09:58.650

Caen Thomason-Redus (he/him): Again, you may want to keep in mind what your unique community includes, and what may be your emphasis. But across the country that is what we see

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00:09:59.360 --> 00:10:08.269

Caen Thomason-Redus (he/him): and the trend that we've seen continuing a long standing trend, black or African American musician representation improved at a slower rate

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00:10:08.280 --> 00:10:11.379

Caen Thomason-Redus (he/him): than that of any other racial or ethnic group.

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00:10:11.430 --> 00:10:16.559

Caen Thomason-Redus (he/him): increasing only very slightly during the 10 year period that was studied in this report.

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00:10:17.080 --> 00:10:36.349

Caen Thomason-Redus (he/him): Now, there's a lot of reasons why that is an important fact. The main reason I want to bring up in this context is that there have been many people over the last few years



who hoped, and certainly intended for that trend to change. In recent years. Since the murder of George Floyd, there has been.

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00:10:36.990 --> 00:10:38.020

Caen Thomason-Redus (he/him): okay. Yeah.

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00:10:38.360 --> 00:10:40.349

Caen Thomason-Redus (he/him): A significantly increased

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00:10:40.420 --> 00:10:50.610

Caen Thomason-Redus (he/him): effort. Across our country to to improve understanding and relationships with black communities and their orchestras.

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00:10:50.670 --> 00:11:00.430

Caen Thomason-Redus (he/him): and we've seen improvements in various parts of the orchestra. We have not seen an improvement in the musicians, and I will share a graph that shows you that.

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00:11:03.290 --> 00:11:16.170

Caen Thomason-Redus (he/him): So this is pulled from the report. I acknowledge this is very small for you looking it on your screen. So bear with me. I'll point out a couple of the metrics. And again you are welcome to reference this from our site.

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00:11:16.330 --> 00:11:22.650

Caen Thomason-Redus (he/him): What you see is the trend line starting back in 2014, continuing through 2023

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00:11:23.160 --> 00:11:33.070

Caen Thomason-Redus (he/him): and there are a couple of categories that go up. So that is definitely good news. They many don't go up significantly as we've talked about.

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00:11:33.180 --> 00:11:37.369

Caen Thomason-Redus (he/him): But if you look from 2019 to 2023

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00:11:37.620 --> 00:11:48.009

Caen Thomason-Redus (he/him): we actually see. Excuse me, a net downward trend in the African American line, the black or African American line, which may appear as green on your screen.

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00:11:49.620 --> 00:11:58.699

Caen Thomason-Redus (he/him): That line, excuse me, has actually decreased since 2019. So in the exact period of time where

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00:11:59.050 --> 00:12:03.749

Caen Thomason-Redus (he/him): we know that our efforts have increased.

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00:12:03.820 --> 00:12:11.940

Caen Thomason-Redus (he/him): and we want to believe that the impact has increased when it comes to musicians on stage that has not been shown.

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00:12:14.810 --> 00:12:17.050

Caen Thomason-Redus (he/him): Therefore.

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00:12:17.470 --> 00:12:27.449

Caen Thomason-Redus (he/him): what do we, as the field of American orchestras do? This is where we arrive at the need for this program. Inclusive stages

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00:12:27.890 --> 00:12:35.599

Caen Thomason-Redus (he/him): has a goal of increasing the racial diversity of musicians and American professional and community orchestras.

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00:12:36.280 --> 00:12:49.390

Caen Thomason-Redus (he/him): There's an important acknowledgement here that in order to do that, we will absolutely need to work with every level of education across this country, including our own youth orchestras within our own League of American Orchestras.

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00:12:49.460 --> 00:13:04.889

Caen Thomason-Redus (he/him): But for this particular phase of this particular project, our goal is to have a quite focused conversation on the opportunities, the tools, the methods that are available to us immediately. Right now, as the

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00:13:05.050 --> 00:13:16.469

Caen Thomason-Redus (he/him): the organizations which place adult musicians on stage in performance as professionals and volunteers. We function differently than the education system.

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00:13:16.510 --> 00:13:29.710

Caen Thomason-Redus (he/him): We cannot work apart from them, but we have our own accountability and our own opportunity here. So this phase, this initial phase of inclusive stages, is focused on professional and community orchestras.

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00:13:32.150 --> 00:13:48.849

Caen Thomason-Redus (he/him): In imagining this work and in discussing this work with every possible constituency and in our own core beliefs. As the staff members leading this want to share our guiding values with you, and we welcome. We truly welcome your feedback on this.

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00:13:49.870 --> 00:13:51.529

Caen Thomason-Redus (he/him): We've distilled them down to 4.

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00:13:51.700 --> 00:13:56.780

Caen Thomason-Redus (he/him): First musicians will always be included in this project.

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00:13:56.890 --> 00:14:09.290

Caen Thomason-Redus (he/him): This project is about musicians. It is about musician representation. It is about the experience of musicians. It is about the impact that musicians can have on our organizations, on in our communities and through our art form.

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00:14:09.360 --> 00:14:14.190

Caen Thomason-Redus (he/him): so musicians will always be at the center of this second.

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00:14:14.420 --> 00:14:19.010

Caen Thomason-Redus (he/him): the perspectives of musicians of color will always be prioritized.

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00:14:19.700 --> 00:14:25.350

Caen Thomason-Redus (he/him): This gets at the bit of a tricky situation where.

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00:14:26.060 --> 00:14:32.979

Caen Thomason-Redus (he/him): as marginalized populations, musicians of color are often looked to

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00:14:33.150 --> 00:14:35.380

Caen Thomason-Redus (he/him): to be the solvers of the problems.

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00:14:35.560 --> 00:14:42.960

Caen Thomason-Redus (he/him): and there certainly is a major contribution that could be made there.  
But it is,

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00:14:43.030 --> 00:14:56.749

Caen Thomason-Redus (he/him): neither ethical nor sufficient to simply rely on the marginalized to solve the problem. So the perspectives of musicians of color will always be prioritized. And at the same time

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00:14:56.810 --> 00:15:08.609

Caen Thomason-Redus (he/him): we all need to be cognizant of the experience that those perspectives refers to it may be negative, it may be positive, and whatever it is, it we need to

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00:15:08.620 --> 00:15:18.400

Caen Thomason-Redus (he/him): take up the responsibility ourselves as the leaders of the field as the staff members, responsible as fellow musician leaders, as colleagues, as volunteers.

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00:15:22.650 --> 00:15:27.210

Caen Thomason-Redus (he/him): This is a collective effort. You all will determine

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00:15:28.500 --> 00:15:41.319

Caen Thomason-Redus (he/him): your own goals and actions. So a tenant of ours here at the League, and certainly our department through this program is that we will not prescribe the very specific solutions that you may want to employ

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00:15:41.730 --> 00:15:49.039

Caen Thomason-Redus (he/him): your orchestra, your musicians, your staff, your leadership will decide what is the best scenario for you.

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00:15:49.310 --> 00:15:53.310

Caen Thomason-Redus (he/him): We will do everything we can to provide ideas, to provide

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00:15:53.470 --> 00:16:00.100

Caen Thomason-Redus (he/him): information, to provide best practices, but in the end, every orchestra chooses their own exact path.

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00:16:00.830 --> 00:16:04.130

Caen Thomason-Redus (he/him): Fourth and final. Here. to make change quickly.

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00:16:04.320 --> 00:16:25.940

Caen Thomason-Redus (he/him): we will focus on actions that are available to us within our existing agreements. So we for this phase of this project are going to focus on what can be done right now assumes that no rules are changing, assumes that no negotiations are involved in any of this simply with the current rules of engagement. What tools and methods do we have available to us

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00:16:29.960 --> 00:16:36.299

Caen Thomason-Redus (he/him): at this point? We get into some of the details of the program itself.

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00:16:36.800 --> 00:16:49.479

Caen Thomason-Redus (he/him): And let me pause for just a moment to say that we do have the chat open. We do have the QA. Open. We will certainly look for questions that we can answer in real time. We will also save time for questions at the end.

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00:16:49.480 --> 00:17:10.670

Caen Thomason-Redus (he/him): And for those who are interested. There are Q&A. Sessions that are actually live interactive. We all get to be on the screen together that are taking place next week in the week after, and we'll give you information about those. So this is very much about presenting queue with our information and asking for your feedback, your questions and your participation.

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00:17:11.569 --> 00:17:13.480

Caen Thomason-Redus (he/him): So a summary of the program itself

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00:17:13.599 --> 00:17:24.590

Caen Thomason-Redus (he/him): stages will propel, will propel the fields work to increase musician, racial diversity, American orchestras in 2 distinct ways. The first is data collection and analysis.

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00:17:24.619 --> 00:17:27.480

Caen Thomason-Redus (he/him): That is our attempt to determine what information is missing.

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00:17:27.500 --> 00:17:37.889

Caen Thomason-Redus (he/him): The second is Orchestra coalition building, and that is to look at what collaboration has been missing. How can we change that and make this different than all the other previous efforts?

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00:17:37.900 --> 00:17:44.239

Caen Thomason-Redus (he/him): At this point I wanted to hand it over to Sam Andrew, who has done an incredible job bringing this into reality.

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00:17:44.400 --> 00:17:47.100

And she's going to discuss some of the details with you.

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00:17:48.430 --> 00:17:49.650

Sam Andrew (she/her/hers): Thanks, Caen.

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00:17:49.740 --> 00:17:58.579

Sam Andrew (she/her/hers): So, as Caen mentioned, there are 2 major paths in this work. There's the data collection and analysis. And then there's a coalition work.

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00:17:58.640 --> 00:18:17.949

Sam Andrew (she/her/hers): And the data collection and analysis consists of 3 distinct projects. We'll talk about them a little bit more in depth in just a minute. But I'll do a brief overview right now. First is the inclusion index, which essentially consists of self reported experiential data from staff and musicians in orchestras.

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00:18:18.220 --> 00:18:28.029

Sam Andrew (she/her/hers): The second is the audition applicants demographic survey, which is a survey that orchestras send out to their audition applicants.

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00:18:28.070 --> 00:18:48.980

Sam Andrew (she/her/hers): and those applicants voluntarily self report their data, which is then sent back to the orchestras and to the League. Finally, the third data project is the audition and Tenure Practices Survey, which just seeks to help increase understanding of the variety of audition practices and their prevalence in the field today

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00:18:49.850 --> 00:19:07.810

Sam Andrew (she/her/hers): the orchestra coalition work will talk again. We'll talk about this more in a minute. But it really is involving stakeholders from all across the orchestra and the field to bring them together and really increase the collaboration. Across all of these groups

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00:19:09.400 --> 00:19:14.610

Sam Andrew (she/her/hers): we foresee a few different participation options. The first

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00:19:15.090 --> 00:19:16.300

Sam Andrew (she/her/hers): is

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00:19:17.450 --> 00:19:18.950

Sam Andrew (she/her/hers): next slide. Again.

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00:19:19.740 --> 00:19:41.070

Sam Andrew (she/her/hers): Thank you. The first is as a data partner. So orchestras may want to participate in one or more of the 3 data projects without actually being involved in the coalition itself. There's a lot of flexibility in which of the data projects and orchestra may choose to participate in, and that's entirely up to the orchestra to decide.

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00:19:41.350 --> 00:20:01.060

Sam Andrew (she/her/hers): However, there is also the full coalition commitment in which work shows will commit to participating in all aspects of inclusive stages, and through that they will be recognized as formal members of the coalition. And there are additional benefits that come with being a full Coalition Member

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00:20:01.080 --> 00:20:09.330

Sam Andrew (she/her/hers): Coalition members will be doing all of the data projects, all 3 data projects as well as the additional coalition work that we'll discuss

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00:20:10.120 --> 00:20:31.490

Sam Andrew (she/her/hers): additionally. There are options for individual musicians and other stakeholders. We, as Caen mentioned, we want to make sure that we are prioritizing the experience of musicians, and particularly musicians of color. And so we are going to have this option to have them participate in coalition meetings.

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00:20:31.490 --> 00:20:42.559

Sam Andrew (she/her/hers): And then we also think it's important to make sure that other stakeholders, such as our Union representatives, are invited, and that they feel that their voices heard throughout this process as well.

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00:20:43.640 --> 00:20:48.189

Sam Andrew (she/her/hers): and with that Caen, I think it's time to dive into the data projects.

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00:20:49.990 --> 00:20:51.059

Caen Thomason-Redus (he/him): Thank you, Sam.

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00:20:51.080 --> 00:21:02.780

Caen Thomason-Redus (he/him): And a note here Karen here was hoping to be able to join us to discuss this with you. This is very much her work and her passion. Unfortunately she wasn't able to be here, so I am covering it for her.

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00:21:02.800 --> 00:21:11.600

Caen Thomason-Redus (he/him): You can give your comments to Karen. I'll I'll do my best so the the inclusion index

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00:21:11.600 --> 00:21:35.990

Caen Thomason-Redus (he/him): is, first of all, it's a response to something that we've actually been asked for since I arrived. Literally since the first week I was on staff at the League. I haven't been asked for some type of a tool survey. Some type of research that would help orchestras look at their own equity, their own diversity their own inclusion. In this case we are able to proceed with an inclusion index.

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00:21:36.370 --> 00:21:44.260

Caen Thomason-Redus (he/him): So in joining this initiative, you'd be able to understand the belonging and inclusion among your musician and staff members.

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00:21:44.310 --> 00:21:53.350

Caen Thomason-Redus (he/him): We understand there are lots of other important stakeholders and constituents within orchestras at this point, where we'll to move forward with specifically musicians and staff.

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00:21:53.690 --> 00:22:18.379

Caen Thomason-Redus (he/him): Our intent for this information is so that then you can focus your Edi efforts where they are needed most where you can reinvest in the areas where you see traction,  
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where you can rethink the areas where you don't see traction and simply have a better understanding of the experience within your organization. I won't go through all of the details on the slide, but they are available to you afterwards in the slides that we send to you.

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00:22:18.380 --> 00:22:45.099

Caen Thomason-Redus (he/him): I. It's important to note that we are doing this in partnership with Accordant Advisors. They have already worked with several orchestras of various budget sizes on this very inclusion index. So it was already very much tailored for orchestras, and we are continuing to work with them to further tailor to the orchestral experience. One example of that would be that there is what we call branching, where, if you indicate that you are a musician responding to this.

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00:22:45.100 --> 00:23:03.010

Caen Thomason-Redus (he/him): you are going to have a slightly different set of questions, or at least different wording to the questions than you would if you're a staff member, so that we're able to distinguish, for instance, between relationship with a music director and relationship with an executive director, or, you know, reporting relationship of that kind.

118

00:23:03.330 --> 00:23:32.500

Caen Thomason-Redus (he/him): The the other. Most important aspect of this is to understand that this inclusion index is available for free, for up to 150 orchestras that is a huge savings. It is also with certain limitations. It is it is definitely the index report that all participating orchestras will have, and that will be available to all the members. But it's also a tailored report for your specific orchestra.

119

00:23:32.600 --> 00:23:48.720

Caen Thomason-Redus (he/him): The degree to which it is tailored is not the same degree that you would get if you were going in on a bilateral relationship, one or extra specifically with Accordant that opportunity allows, or extras to tailor, much more dead, much more fine zoom responses.

120

00:23:48.720 --> 00:24:11.109

Caen Thomason-Redus (he/him): So we certainly don't discourage anybody from pursuing that. There's a lot of value to begin there. But this is a great benchmark, a great baseline that we can all access. And again, it will be free for the first, essentially, for up to 150 orchestras, and in that group of workshaws we will be giving priority to the orchestras that do join the coalition, and we'll be talking about that more in a moment.

121

00:24:13.400 --> 00:24:15.610

Caen Thomason-Redus (he/him): The sorry it's not responding.

122

00:24:17.090 --> 00:24:20.729

Caen Thomason-Redus (he/him): The second data project I'm going to hand over to Sam.

123

00:24:22.970 --> 00:24:47.599

Sam Andrew (she/her/hers): This is the audition applicant. Demographic survey is developed in partnership with Acceptd and the National Alliance for Audition Support or NAAS. This is actually currently in use by many orchestras in that are NAAS orchestras, and it is a voluntary. As I mentioned self identification form that is hosted through the Acceptd platform.

124

00:24:47.730 --> 00:24:55.459

Sam Andrew (she/her/hers): It's a short survey focus primarily on race ethnicity and gender. And notably this

125

00:24:55.480 --> 00:25:20.750

Sam Andrew (she/her/hers): survey is free for everyone involved. It is. There is no cost to the orchestra to use the survey, and there is no cost to the applicants to submit the survey. So that is a great opportunity to to gather this data. It's a great opportunity for orchestras to to start to understand who what demographics they are getting through their applicants.

126

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00:25:20.780 --> 00:25:31.989

Sam Andrew (she/her/hers): So the way that this process works is orchestras would sign up with Acceptd, and we will submit, or we will send out the link to sign up at the at the end of this session.

127

00:25:32.040 --> 00:25:38.990

But they'll sign up, and then they will just need to send out the links directly to their audition applicants.

128

00:25:39.150 --> 00:25:54.119

Sam Andrew (she/her/hers): Orchestras will automatically receive all of the anonymous data from their applicants, and the League and NAAS will receive aggregated data from all of the auditions that and all of the applicants that use the survey.

129

00:25:55.490 --> 00:26:13.840

Caen Thomason-Redus (he/him): And I, wanna, yeah, I'm next. And I actually wanna add one detail to this just context that this is the same survey that is currently being used by some orchestras through not. And the the key difference here is that we are expanding it for use by any and all orchestras.

130

00:26:13.840 --> 00:26:30.379

Caen Thomason-Redus (he/him): So if you are an orchestra that is already using this, this particular part is not news to you. But there are many orchestras who are not currently using it, and this is going to give us a chance to make it much more standard across our entire field, which also gives us a much better sense of the overall applicant pool.

131

00:26:31.540 --> 00:26:34.519

Caen Thomason-Redus (he/him): And with that I will go on to Data Project 3.

132

00:26:34.860 --> 00:26:44.549

Caen Thomason-Redus (he/him): This is something that we felt was important to actually develop with the coalition after the coalition is formed. So

133

00:26:44.610 --> 00:27:00.950

Caen Thomason-Redus (he/him): working with the orchestra coalition, the League is going to develop a survey that achieves these 2 following goals. First, the survey will help us understand the variety of audition and tenure practices across the field, and how frequently we see each of those and a couple of examples. Here

134

00:27:01.000 --> 00:27:15.650

Caen Thomason-Redus (he/him): we commonly refer to screened auditions or blind auditions. But we know that's actually a quite diverse set of audition rules which may involve 1, 2, 3, 4 screening rounds. It it varies. And so we need to have a a better understanding of that.

135

00:27:15.880 --> 00:27:32.560

Caen Thomason-Redus (he/him): The second goal is to highlight the existing flexibility within our current agreements within our existing approved practices, and identify which may be best practices that orchestras can employ again within current agreements. So we're looking for what changes possible right now

136

00:27:35.770 --> 00:27:51.340

Caen Thomason-Redus (he/him): that brings us to the Coalition itself. We've been talking about this coalition of orchestras for a while. And so we just want to get specific about what we mean there. This is what we consider to be a historically significant initial phase of what is frequently called collective action.

137

00:27:51.520 --> 00:28:01.889

Caen Thomason-Redus (he/him): so collective action. Of course, many voices working together towards a common goal. There are much more technical descriptions, but that's the the working description for the moment. Here.

138

00:28:02.050 --> 00:28:11.320

Caen Thomason-Redus (he/him): This coalition is truly for the orchestras that are in a position where they feel they can act right now. So we at the League

139

00:28:11.890 --> 00:28:16.909

Caen Thomason-Redus (he/him): work in many ways to support Edi across our field, and we

140

00:28:16.920 --> 00:28:36.230

Caen Thomason-Redus (he/him): completely understand that there are many different realities for orchestras in terms of how they work in edi, how they feel, they can work in edi. We know that as a diverse set of circumstances this project itself is going to be focused on quick action. They can

141

00:28:36.890 --> 00:28:38.670

Caen Thomason-Redus (he/him): create several.

142

00:28:38.810 --> 00:28:43.069

Caen Thomason-Redus (he/him): I'll say several levels of of results. And we'll talk about that in a minute.

143

00:28:43.130 --> 00:28:50.549

Caen Thomason-Redus (he/him): On a fairly quick timeline. This is not at all the complete project, we imagine, but to get things started, we need to move quickly.



144

00:28:50.770 --> 00:28:57.410

Caen Thomason-Redus (he/him): The intent is to actually prove that any professional or community orchestra can take steps right now.

145

00:28:57.490 --> 00:29:18.850

Caen Thomason-Redus (he/him): And that's by including groups from all budget sizes and all geographic regions. So as part of our kind of recruitment and curation effort. We're going to make sure that we don't lack any budget group or any major geographic region, the country. It's important that this becomes a proof of concept that if an orchestra wants to make change right now that it can.

146

00:29:19.720 --> 00:29:37.330

Caen Thomason-Redus (he/him): the benefits, the activities are going to be to share the information, align efforts and learn from each other's successes and failures. We will be establishing a new benchmark for change in our field. Hopefully. We are going to break this log jam and show that we can change some things that have been thought to be intractable.

147

00:29:37.660 --> 00:29:54.920

Caen Thomason-Redus (he/him): Subsequent phases. We will look forward to expanding and involving the ecosystem of musical pathways programs which includes, of course, our own youth orchestras within the League. higher Ed. Festivals, a lot of other partners that we know are critical for the long term success of any musician diversity, effort.

148

00:29:55.260 --> 00:30:14.169

Caen Thomason-Redus (he/him): For right now the coalition is going to receive priority for the free participation in the inclusion index, and for groups 5. Through 8. The smaller budget orchestras we have designated a certain amount of funding that we can provide to support travel to the in person meeting that we're going to have later, which we'll be talking to you about in just a moment.

149

00:30:17.550 --> 00:30:24.599

Caen Thomason-Redus (he/him): What it means to be in the coalition. What are our expectations? We're asking for 3 types of engagement here?

150

00:30:24.680 --> 00:30:38.319

Caen Thomason-Redus (he/him): First, we do ask for commitment. We ask for an orchestra to commit to participating in all meetings and data projects. The meetings will be scheduled in collaboration with the coalition, and the data projects have already been described.

151

00:30:38.510 --> 00:30:49.360

Caen Thomason-Redus (he/him): We do ask that every Orc stress set their own goals, determine their actions, track their progress, and share their results. Within the coalition. We will provide all the framework for that. But we ask that every orchestra do that.

152

00:30:49.760 --> 00:30:58.329

Caen Thomason-Redus (he/him): We also ask. This may seem small, but it can be big that every orchestra designate one person as their primary contact, and both Sam and I thank you for that.

153

00:30:59.030 --> 00:31:26.490

Caen Thomason-Redus (he/him): Then, to assure that we have at least awareness across the organization and a level of accountability. We will be asking for you to document the support of the executive director, the music director, at least one musician representative as determined by the orchestra and the board chair. That's something that we can get into further. In later meetings, for instance, the QA. And will be described in detail in documents that we'll provide to any orchestra that is interested in joining the Coalition

154

00:31:27.210 --> 00:31:39.189

Caen Thomason-Redus (he/him): Third Level. We are asking for actual engagement. From just a bare minimum of the executive director, the music director, in some capacity which we will speak about in just a moment.

155

00:31:39.190 --> 00:31:58.199

Caen Thomason-Redus (he/him): And again, at least one musician representative. Every orchestra is, going to have to decide for themselves what is the right representation of musicians? We leave that to them. We will certainly discuss different options. Look, look at different models, but we know that there is not one form of representation that makes sense for all orchestras.

156

00:32:00.410 --> 00:32:13.639

Caen Thomason-Redus (he/him): So when we say that word engagement. What are we talking about? First of all, it is not a prescriptive list from the League, and second of all, there's no exhaustive list. It is really open to our own creativity

157

00:32:13.640 --> 00:32:34.300

Caen Thomason-Redus (he/him): just to provide a few thought starters. We wanted to note these options or possibilities for these few roles. An executive director certainly has a role to play, ensuring the priority that this work should Acrop should receive across the organization. This could be expressed through staff goals, through work plans, through any number of needs available to the executive director.

158

00:32:34.410 --> 00:32:46.589

Caen Thomason-Redus (he/him): We also invite the executive director to personally participate in coalition meetings. We know that may not always be possible, but there will be certain times where their leadership, where your leadership, if you are an executive director, is going to be critical.

159

00:32:47.250 --> 00:33:00.290

Caen Thomason-Redus (he/him): Second, and the biggest list here the music director. We know no 2 music directors are like. They all have very different styles of engagement with the orchestra, and typically orchestras have very different ways of working with their music directors.

160

00:33:00.290 --> 00:33:22.080

Caen Thomason-Redus (he/him): So again, we don't know what the best fit is going to be for your orchestra. But here are our thoughts, one. They have an important role to play in communicating the importance of the work again. Maybe it's not from the podium. Maybe it is. Maybe it's in meetings. Whatever it is. The music director, speaking on this topic is different than music director, not speaking on the topic.

161

00:33:22.280 --> 00:33:33.299

Caen Thomason-Redus (he/him): We do invite music director to participate in meetings with musicians, staff, and board internally within their own orchestra. We think that would be a healthy way for these proceedings to go throughout the project.

162

00:33:33.930 --> 00:34:02.360

Caen Thomason-Redus (he/him): Third, the music director has obviously a personal role to play in recruiting musicians of color to auditions. Many music directors within the Cbas have the right, and some would say the responsibility, to recruit musicians directly into auditions and at various levels of those auditions. That is an opportunity for them to seek out the best musicians of color for their auditions. This is an opportunity that takes no change, and is simply a decision that can be made.

163

00:34:02.410 --> 00:34:12.150

Caen Thomason-Redus (he/him): And we at the League and through things like the National Alliance for Audition Support, through Sphinx Orchestral Partners Audition, through many networks that we can tap can help support that effort.

164

00:34:12.940 --> 00:34:40.369

Caen Thomason-Redus (he/him): We do suggest. And this is already recommended in the NAAS recommendations on audition tenure that learning about and addressing bias and hiring and tenure processes is important. And we feel that's something that the music director, as the person actually making the hiring and tenuring decisions should feel some responsibility for, and we acknowledge that in some places that may be a culture shift, so I am not ignorant to that, but that is something I think we need to be ready to discuss.

165

00:34:40.650 --> 00:34:56.490

Caen Thomason-Redus (he/him): Lastly, we certainly invite and encourage any music director to participate in the Coalition meetings. We know that will be more possible, for some. Some will feel that more attractive than others, but the bottom line is, we will be stronger for every music director that participates with us.

166

00:34:56.889 --> 00:35:13.990

Caen Thomason-Redus (he/him): Last group here, musicians! This really comes down to advocacy, in my opinion, communicating with and involving more musicians working through the existing committee structures to make sure that this work of inclusive stages isn't limited to one or 2 people

167

00:35:14.040 --> 00:35:34.459

Caen Thomason-Redus (he/him): participating personally in coalition meetings is incredibly important. There's a lot of other ways that musicians can get involved. And again, I leave that mostly to them to decide. We'll discuss options. We'll discuss ideas. But really, participation and advocacy are the 2 biggest bits of allyship we could ask for from musicians.

168

00:35:37.280 --> 00:35:54.219

Caen Thomason-Redus (he/him): So what can the orchestra itself do? Here's a quick list. I'm not going to read through it. But this again is available to you in the slides there are a number of existing ways right now that an orchestra could take steps to improve its own diversity in its own talent pool.

169

00:35:54.290 --> 00:36:02.439

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Caen Thomason-Redus (he/him): So some of these involve actual expense. Some do not, some are decisions that people are already authorized to make.

170

00:36:02.750 --> 00:36:07.790

some may lead to bigger discussions, so we certainly acknowledge that not all of these are simple.

171

00:36:07.950 --> 00:36:09.969

Caen Thomason-Redus (he/him): but we offer them as starting points.

172

00:36:12.620 --> 00:36:26.690

Caen Thomason-Redus (he/him): and lastly, we get to the Coalition meetings themselves. So when we talk about this group of orchestras and important stakeholders and meetings that we're going to have. When, where, and how are these going to occur?

173

00:36:26.840 --> 00:36:33.880

Caen Thomason-Redus (he/him): We are envisioning this as a 3 step process for this first phase of inclusive stages.

174

00:36:34.210 --> 00:36:45.089

Caen Thomason-Redus (he/him): And oh! And I apologize, Sam, you're supposed to cover this. I was stepping right all over that I was thinking it was for the next slide. I apologize. You will do much. Go ahead.

175

00:36:45.350 --> 00:36:52.180

Sam Andrew (she/her/hers): As Caen was alluding to. We do have kind of a 3 step process.

176

00:36:52.280 --> 00:37:13.299

Sam Andrew (she/her/hers): The first. The first meeting is primarily we're hoping it's going to be in the early fall. And again, all of these dates will be decided with coalition. We're not going to just pick a date and expect people to show up. But this first meeting will primarily be for musicians. Executive leadership and artistic leadership within orchestras.

177

00:37:13.330 --> 00:37:18.939

Sam Andrew (she/her/hers): And around this time we'll be asking orchestras to confirm their priorities and their short term goals.

178

00:37:19.150 --> 00:37:33.419

Sam Andrew (she/her/hers): We will be providing all the framework and necessary documents to help support orchestras through this process of developing their priorities and their short term goals. And we'll be discussing all of this as a group in these meetings

179

00:37:33.760 --> 00:37:48.080

Sam Andrew (she/her/hers): in the late fall. That meeting will primarily be for musicians and relevant staff. It might be general managers might be personnel managers. Might be other staff members, that orchestras that are specific to individual orchestras.

180

00:37:48.110 --> 00:38:13.420

Sam Andrew (she/her/hers): and in this meeting will be focusing on immediate actions and metrics, and how to track those metrics and measure progress throughout this process. Finally, in January, we will be meeting in person in Detroit. All coalition participants are welcome and encouraged to attend. We will. In this meeting we will be sharing status of current efforts that have been ongoing.

181

00:38:13.420 --> 00:38:20.200

Sam Andrew (she/her/hers): We, as a League will be sharing our findings from the data projects that we've we're launching, starting today.

182

00:38:20.400 --> 00:38:34.169

Sam Andrew (she/her/hers): and we will be working with orchestras to turn longer term goals for years, 2 through 5 and then those will also tie into longer term priorities for inclusive stages as an entire initiative.

183

00:38:34.270 --> 00:38:39.970

Sam Andrew (she/her/hers): So the first 2 meetings in the fall will be virtual, and the final meeting will be in person

184

00:38:41.350 --> 00:38:59.210

Sam Andrew (she/her/hers): next steps. So there are a lot of options to move forward with your participation in inclusive stages. First, you can discuss with your orchestra what is the right level of involvement for your orchestra? Are you going to be a data partner. Are you going to be a coalition member? What is the best fit?

185

00:38:59.450 --> 00:39:23.220

Sam Andrew (she/her/hers): If you do have questions, please feel free to register for one of the QA. Sessions. We will be sending out links for those registration pages after this session ends today, and we have 2 QA. Sessions available. Wednesday next, Wednesday, August 30, at 2:30pm. And the following Thursday, September 7, at 12:30pm. Both times are Eastern.

186

00:39:23.580 --> 00:39:37.210

Sam Andrew (she/her/hers): Those sessions will have a cap at 25 participants. So please register early. If you're interested in having a conversation or asking Caen and I questions directly.

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00:39:37.790 --> 00:39:57.210

Sam Andrew (she/her/hers): If you know that you're ready to participate in the data project you are A. We will be posting the links to sign up for those this afternoon, and so you will be able to just go in and sign up. And for the audition Applicant Demographic Survey, you'll be able to start and using that as early as later this week.

188

00:39:57.280 --> 00:40:08.700

Sam Andrew (she/her/hers): For the inclusion index. We are going to have a period of registration, and that period will end September 13, after which you will receive your materials to start using the survey.

189

00:40:09.280 --> 00:40:26.689

Sam Andrew (she/her/hers): If you're ready to join the coalition today, we will also be posting the link to sign up for the coalition. And again, we will be sending out materials later on in the coming weeks for those orchestras that do sign up to join the coalition.

190

00:40:28.380 --> 00:40:32.969

Sam Andrew (she/her/hers): I think we've got some questions in the chat.

191

00:40:34.190 --> 00:40:57.340

Caen Thomason-Redus (he/him): yeah, I can start answering a few of these right now. First of all, to answer one of the questions. An important reminder for all of you, all of you who have registered for this webinar will receive, probably tomorrow afternoon an email from us that includes the video and the transcript of this webinar, as well as the slides and links. So every bit of information that we have said or shown

192

00:40:57.380 --> 00:41:19.610

Caen Thomason-Redus (he/him): will be available to you, and you'll be welcome to share. And it will also be posted on our website, so there will be no lack of access to it. Working through the questions.

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If an orchestra participates in inclusion index serving decides at later time, they'd like the paid more in depth version of their individual index, but according to be able to provide that without reserving the respondents.

193

00:41:19.800 --> 00:41:26.110

Caen Thomason-Redus (he/him): that is a question definitely for Accordant, and I know they would love to have that conversation with you.

194

00:41:26.320 --> 00:41:33.290

Caen Thomason-Redus (he/him): I can't say whether that's a yes or no, but I guarantee they are are creative and and eager to work at that with you.

195

00:41:33.370 --> 00:42:01.259

Caen Thomason-Redus (he/him): There was a related question from an orchestra that has already done work with Accordant. And whether or not that's that original survey data could simply be incorporated into this initiative. Accordant is in contact is, has already notified all of its current orchestras of this inclusive stages project and the potentially overlapping work. And so I believe it is their intent to work directly with the orchestras, to figure out what to do with that data and how it can

196

00:42:01.260 --> 00:42:11.600

Caen Thomason-Redus (he/him): can potentially be ported over. Obviously, the the surveys are not identical. So that is something that they'll discuss with each other extra that they've already done work with

197

00:42:11.890 --> 00:42:23.289

Caen Thomason-Redus (he/him): another question. Now, is there a way that freelance orchestras, who, Cbas do not allow auditions, can participate or support these efforts. Short answer, I will say, is yes.

198

00:42:23.500 --> 00:42:47.230

Caen Thomason-Redus (he/him): and then it certainly will be a slightly different process. If you don't have auditions, you still have a process of selecting musicians, and that may produce some other really interesting results for us, some some new options that weren't coming up otherwise. And as a professional orchestra you still have the important role to play in diversity on your stage. So we will figure that out. Please be in touch with us.

199

00:42:47.230 --> 00:43:05.410

Caen Thomason-Redus (he/him): Next question, if an orchestra is in the midst of a music director, search, can that particular endorsement be skipped, at least until an Md. Is announced, perhaps substituted by chair of orchestra, committee or concert master. Absolutely. Yes, and thank you for raising this point. We understand that.

200

00:43:05.480 --> 00:43:17.659

Caen Thomason-Redus (he/him): not all orchestras currently or sometimes ever have music directors. In the event that your orchestra is without a music director, we would recommend that you replace their endorsement with that of a second musician.

201

00:43:17.670 --> 00:43:26.719

Caen Thomason-Redus (he/him): but that is also something that we could discuss with you, and we will certainly be flexible there. We do not want an orchestra excluded because they don't currently have a music director.

202

00:43:27.830 --> 00:43:43.400

Caen Thomason-Redus (he/him): Next question, will the January 25 in person meeting be aligned with Sphinx Connect 2024, which I see is January 25 to 27 in Detroit. Absolutely. Yes, it certainly will be. Sphinx Connect begins the evening of January 25.

203

00:43:43.440 --> 00:43:56.590

Caen Thomason-Redus (he/him): and our in-person meeting for inclusive stages will take part in the morning and afternoon. So yes, we are are working directly with Sphinx to make sure that we are aligned, and that we're collaborating on communications

204

00:43:58.060 --> 00:44:11.239

Caen Thomason-Redus (he/him): next. Do you imagine a yearly cycle for the Coalition sign up, for example, if we can't organize to join the coalition this season. Will you be taking more orchestras on a rolling basis?

205

00:44:11.410 --> 00:44:29.629

Caen Thomason-Redus (he/him): Short answer is, yes, we hope so. We can't yet speak to exactly what the future years of inclusive stages are, because this is all a work in progress. But we definitely will be opening up opportunity for more orchestras to participate in this work one way or another. I promise you that

206

00:44:30.470 --> 00:44:37.190

Caen Thomason-Redus (he/him): next question, with what frequency will the audition demographic survey results be sent back to our orchestra.

207

00:44:37.310 --> 00:44:41.500

Caen Thomason-Redus (he/him): Here is the great one of the great parts about the Accepted survey

208

00:44:41.520 --> 00:45:05.200

Caen Thomason-Redus (he/him): as the account holder for that particular survey for that particular orchestra account. You get the results in real time. You literally can have an email sent every time somebody submit one, or you can simply get the digest, or you can just go into the portal and look anytime you want. There is no lag time there. We, as the League will be receiving all of the respondents. You, as the orchestra, will see your own respondents.

209

00:45:06.080 --> 00:45:13.699

Sam Andrew (she/her/hers): Please do go ahead.

210

00:45:13.930 --> 00:45:34.029

Sam Andrew (she/her/hers): Caen's response is completely accurate. As long as orchestras are using the live version of the Acceptd form. If you there are some orchestras that may, for whatever reason, not use the live version on Acceptd, there is a spreadsheet, but then orchestras, we would be responsible for tracking their own respondents

211

00:45:34.030 --> 00:45:48.800

Sam Andrew (she/her/hers): to the survey and collecting that data themselves. And then we ask, we will have a method for orchestras to upload that data and send it to the lead. But then, in that case orchestras would be responsible for collating that data themselves.

212

00:45:50.110 --> 00:45:53.220

Caen Thomason-Redus (he/him): Thank you for clarifying that Sam absolutely.

213

00:45:54.430 --> 00:46:03.009

Caen Thomason-Redus (he/him): Next question, is it more beneficial for this to be executed through, or owned by operations personnel rather than E rather than the Edi staff person.

214

00:46:03.090 --> 00:46:22.290

Caen Thomason-Redus (he/him): That is certainly a question for a particular orchestra to address for itself. My personal opinion would be that this should be a collaboration that the personnel staff, the orchestra personnel staff, are the ones who are running the machine of hiring musicians. So we need them involved.

215

00:46:22.390 --> 00:46:34.009

Caen Thomason-Redus (he/him): If you are at an orchestra that has edi staff, then please please leverage that expertise and make sure that there's collaboration, cooperation, communication between those departments.

216

00:46:35.130 --> 00:46:38.569

Caen Thomason-Redus (he/him): Next question, can Canadian orchestras join the Coalition?

217

00:46:38.770 --> 00:46:44.640

Caen Thomason-Redus (he/him): Yes, I'm happy to say yes, we are looking at what tweaks might be necessary there.

218

00:46:44.830 --> 00:47:04.750

Caen Thomason-Redus (he/him): But we did feel that that the opportunities available and some of some version of the same demographic issues would be relevant. So yes, this is open to Canadian orchestras, and we look forward to working with you to see if there's anything that needs to be tweaked that we have not yet thought of.

219

00:47:05.730 --> 00:47:23.970

Caen Thomason-Redus (he/him): Next question, how do you envision, including Afm ropa exom? Thank you for asking. That's incredibly important. We, as the League and me personally, have already spoken with representatives of all 3 tomorrow morning and actually speak, or tomorrow afternoon. I'm speaking at the Exome Conference.

220

00:47:24.170 --> 00:47:44.109

Caen Thomason-Redus (he/him): we have a standing invitation to all the players, conferences and national to participate in any and all aspects of inclusive stages. I've been hopefully, quite clear that it's our personal feeling that we cannot fully succeed in this work without partnership with the unions and the various levels of representation.

221

00:47:44.110 --> 00:47:56.710

Caen Thomason-Redus (he/him): And we we hope that we'll find meaningful ways for all of them to be represented in our coalition meetings. That's my personal hope. It in the end is going to be up to the musicians and the Union representatives

222

00:47:56.790 --> 00:48:05.059

Caen Thomason-Redus (he/him): to determine what the best engagement is. But please note that that is incredibly important to us at the League to have Union representation in this entire conversation.

223

00:48:07.360 --> 00:48:21.420

Caen Thomason-Redus (he/him): There were a couple. Oh, there! Yes, question of the slides. We got that one more question. How do you envision orchestras who have an Edi leader being involved in this. I think hopefully, I answered, that that we do see this as collaborative.

224

00:48:21.720 --> 00:48:33.169

Caen Thomason-Redus (he/him): Perhaps this could also be an interpretation of, for instance, the the engagement list that we showed on the slide when we talked about what we would expect of orchestras.

225

00:48:33.240 --> 00:48:49.460

Caen Thomason-Redus (he/him): those lists there were truly our bare minimum. So we would hope that every orchestra that has an executive director has them involved. Every orchestra that has a music director has them involved, and I think, by definition, every orchestra is musician, so we want them involved.

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226

00:48:49.610 --> 00:49:10.759

Caen Thomason-Redus (he/him): That would be the bare minimum. There could be any number of other staff, other specific musician roles other artistic leaders. There might be an assistant conductor who knows whatever works best for that orchestra. We encourage anybody to be part of this process, the be or extra feels is adding value to the process so

227

00:49:10.760 --> 00:49:22.550

Caen Thomason-Redus (he/him): absolutely, if if an orchestra has edi staff, it would be great to include those Edi staff in the Coalition meetings. That's only my personal recommendation. Every orchestra should still decide for themselves what is best.

228

00:49:23.800 --> 00:49:38.420

Caen Thomason-Redus (he/him): What? Yes, great. And please note in the chat here we do have Annie, from Accordant. saying that if you have additional questions about the inclusion index survey after the session. Please feel free to reach out her.

229

00:49:38.430 --> 00:49:44.049

Caen Thomason-Redus (he/him): email address is right there in the chat and we can also help make those connections.

230

00:49:44.740 --> 00:49:58.310

Caen Thomason-Redus (he/him): Another question can board members be part of the coalition absolutely. Again, that will be up to individual orchestras. If an orchestra would like to bring one or more board members into coalition meetings. That is fantastic.

231

00:49:58.400 --> 00:50:16.319



Caen Thomason-Redus (he/him): So like with all the information we've shared today, there's relatively little that we are prescribing or requiring, and certainly any suggestions we have made. Whether it's who participates or what actions we might consider, they are nowhere near an exhaustive list.

232

00:50:16.320 --> 00:50:29.439

Caen Thomason-Redus (he/him): This is a situation where more is usually going to be better, more options for action, more stakeholders. It really comes down to sharing perspective, sharing information, and being committed to acting.

233

00:50:29.460 --> 00:50:33.159

Caen Thomason-Redus (he/him): This is not going to be a time where we gather a lot of information

234

00:50:33.290 --> 00:50:35.130

and decide there's nothing we can do

235

00:50:35.140 --> 00:50:46.229

Caen Thomason-Redus (he/him): that's not going to be this project. So we are looking for organizations and people who are ready to work collaboratively and take action this year.

236

00:50:48.870 --> 00:50:55.529

Caen Thomason-Redus (he/him): I'll pause a moment for any last questions we might get out of here couple minutes early.

237

00:50:58.790 --> 00:51:14.239

Caen Thomason-Redus (he/him): We do also have a contact from Acceptd here, and welcome them to add their contact info into the chat, so that that is available for everybody here, and of course we'll we'll continue to make that connection as well. So we appreciate both of our

238

00:51:14.270 --> 00:51:24.370

Caen Thomason-Redus (he/him): our surveying partners Accordant and Acceptd. And I can personally tell you both teams are completely on board and engaged with this, and they are available

239

00:51:24.400 --> 00:51:30.220

Caen Thomason-Redus (he/him): to to work with with orchestras on this and we're grateful for their partnership.

240

00:51:35.430 --> 00:51:39.559

Caen Thomason-Redus (he/him): I'll pause one more minute for any last questions.

241

00:51:40.340 --> 00:51:41.740

Caen Thomason-Redus (he/him): for those of you

242

00:51:41.850 --> 00:51:57.380

Caen Thomason-Redus (he/him): who have gotten your questions answered. I just wanna say thank you for being here. I wanna say that we do have a web page where this information is going to be stored. It is [americanorchestras.org/inclusive stages](http://americanorchestras.org/inclusive-stages).

243

00:51:57.530 --> 00:52:22.119

Caen Thomason-Redus (he/him): We also have an email address which is simply [inclusivestages@americanorchestras.org](mailto:inclusivestages@americanorchestras.org). Very easy to use. I chose to put the the website on the the page just to focus your attention. That is the best place to get all of your information, and you are [520 8th Avenue, Suite 2005, New York, NY 10018](https://www.americanorchestras.org) [1602 L Street, NW, Suite 611, Washington, DC 20036](https://www.americanorchestras.org)  
[americanorchestras.org](http://americanorchestras.org)

welcome to contact us. Both Sam and I are incredibly devoted to this work. I think we have personal motivation. We have professional motivation.

244

00:52:22.120 --> 00:52:29.070

Caen Thomason-Redus (he/him): We care very much about this, and none of that makes a bit of difference without you. So thank you for being here. Thank you for participating.

245

00:52:29.090 --> 00:52:41.490

Caen Thomason-Redus (he/him): Please give us your continued questions. Your continued feedback challenge us to do better. Give us suggestions, bring us your problems. We are going to be in this work together, and I really look forward to it.

246

00:52:50.160 --> 00:52:52.219

Caen Thomason-Redus (he/him): Seeing no further questions.

247

00:52:52.720 --> 00:52:54.929

Caen Thomason-Redus (he/him): I think we will call it a day.

248

00:52:55.550 --> 00:52:59.950

Caen Thomason-Redus (he/him): Thank you again for your participation. We look forward to hearing from you. Take care.