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I'm happy to share with you a little bit about what's going on in American orchestras on the subject of diversity. I'd like to begin with some context setting about the climate in the U.S. today and how orchestras fit. Then we'll shift gears, and I'll present some recent research findings that shed light on the past work in diversity. Then on to examples of current activity, and we'll wind up with some reflections on what we are learning what opportunities may lie ahead.

Last week, in the U.S. we celebrated the birthday of Dr. Martin Luther King Jr. and inaugurated Donald Trump as president. Mr. Trump's attack of Congressman John Lewis over the King holiday weekend as "a man of all talk and no action" stoked a fresh round of political rhetoric and social media dialogue that was a horrifying reminder of the persistence and pervasiveness of the racial divide in America.

John Lewis is widely regarded by Democrats and Republicans alike as one of America's most cherished civil rights leaders. He led the march in Selma, Alabama that led to the passage of the Voting Rights Act. He had his head bashed in by police and was arrested for his efforts.

In the days following the comment from Trump, Congressman Lewis recalled a key lesson from his mentor:

"Dr. King taught us to recognize the dignity and worth of every human being."

There is another way in which King's legacy intersects with America today. While revisiting some of King's writings, I came across what I think are little remembered yet prescient views of the path to a just society. On various occasions Dr. King has said the following:

- "It is a simple matter of justice that America, in dealing creatively with the task of raising the Negro from backwardness, should also be rescuing a large stratum of the forgotten white poor." And...
- "There are, in fact, more poor white Americans than there are Negro. Racism is a tenacious evil, but it is not immutable.... White supremacy can feed the egos [of poor whites] but not their stomachs." And...
- "In a sense, you could say we're involved in the class struggle."

Race and class are so inextricably intertwined; some say they are "marbled" together. The joint subject is made even more complicated by America's insistence that we are a classless society. Be that as it may, the neglect of the white working class and white working poor has emerged as another instance of deep separation among our citizens.

Our country has never felt more divided; with class, race, and ethnicity at the center of it. The presidential campaign and election seem to have opened a gaping hole in our nation, exposing the persistence of racism, the lack of class mobility, an erosion of belief in civil society, and the mistrust of a “public space” that requires government participation for sustenance.

But the question for orchestras in America is: what role can we play in bridging these enormous divides? I believe this is the work of all artists and arts organizations, including orchestras. While we may not be the architects and designers of America’s economic and political order, we can do our work in a way that models the participatory democracy upon which we were founded.

By this, I do not mean simply performing music for its power to bring people together. If we stop there, we will have underutilized the full capacity of the music we create. I do mean making our decisions and acting in ways consistent with our values.

In her book, *Not for Profit: Why Democracy Needs the Humanities*, University of Chicago philosopher Martha Nussbaum argues that for a democracy to work successfully, we must cultivate several key abilities associated with both the arts and the humanities: These are

“the ability to think critically, the ability to transcend local loyalties and to approach world problems as a citizen of the world, and finally the ability to imagine sympathetically the predicament of another person.”

Nussbaum goes on to define the spirit of the arts and humanities as

“searching critical thought, daring imagination, empathetic understanding of human experience of many different kinds, and understanding of the complexity of the world we live in.”

If we believe these to be among our unique capacities in music and all the arts, then we must revisit our values and acknowledge that we still serve too narrow a slice of our communities. The arts ecosystem in America is filled with inequities resulting from choices, conscious or not, about who the arts are for, how resources are distributed, how and to what degree artists are supported, and the norms of engagement, partnership, and participation.

If we want music to fully contribute to the democratic process, then I think we need to consider how the concert experience can be welcoming to all, not just our traditional audiences. And if we want to figure out how to address these admittedly complex challenges, then we must reach out to other voices besides our own.

If ever there was a time to get out of our bubbles and get to know others whose views may differ from ours, this is it.

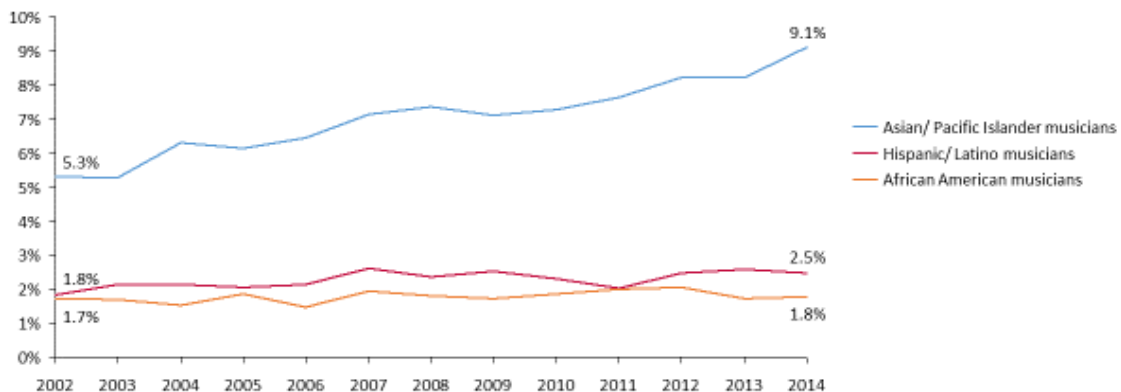
One of the pathways for orchestras toward a more active and impactful role as community-centered organizations is to engage with the opportunities inherent in diversity and inclusion. I am very proud of

the efforts taking place in America today and pleased to describe them for you this afternoon. I'll start with some demographic facts and some history of past efforts and then go on to describe a few recent initiatives.

Just one more small prelude....I am going to report mostly on activity concerned with African American and Latino orchestral instrumentalists. There are, needless to say, other segments of our population that have also been under-represented in orchestras. And there are many additional dimensions to the challenges of diversity and inclusion beyond the orchestral work force. I am focusing mainly on instrumentalists because of time limitations, but also because the lack of people of color on stage is such a striking example of how separated orchestras appear from America today.

The League recently undertook two studies to create a fact base and add insight into past efforts to diversify the orchestral workforce. The first, *Racial / Ethnic and Gender Diversity in the Orchestra Field*, provides a comprehensive picture of the demographic composition of orchestras: musicians, conductors, board members, and staff. The report looks back over nearly four decades of demographic data to present an analysis that is intended to promote learning among orchestra stakeholders and also to inform public dialogue.

Musicians ethnicity

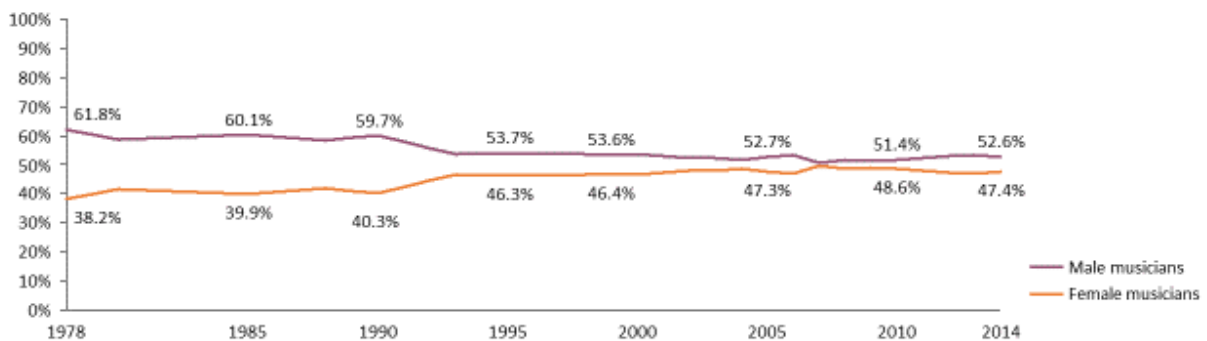


As you can see from the slide, not surprisingly, the data demonstrate that the proportion of African American and Latino musicians remains extremely low and largely unchanged. There has been a large proportional increase, though, in musicians from Asian backgrounds.

It is important to note however that there are significant differences between larger budget orchestras (\$2.1M and up) and smaller budget orchestras. The percentage of musicians from African American and Latino backgrounds employed by smaller budget orchestras is double the percentage of those employed by larger budget orchestras, opening up an important area for further research.

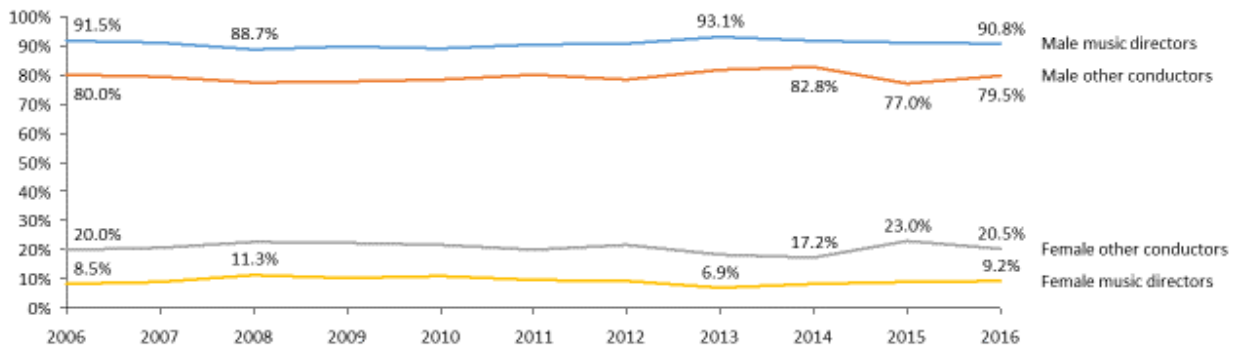
The gender mix of instrumental musicians has however changed noticeably since 1978. The most significant finding here is that the gender gap narrowed in the early 1990s, with women musicians making up between 46% and 49% of the total musician pool in the two decades since. Most attribute this improvement to the advent of screened auditions.

Musicians gender



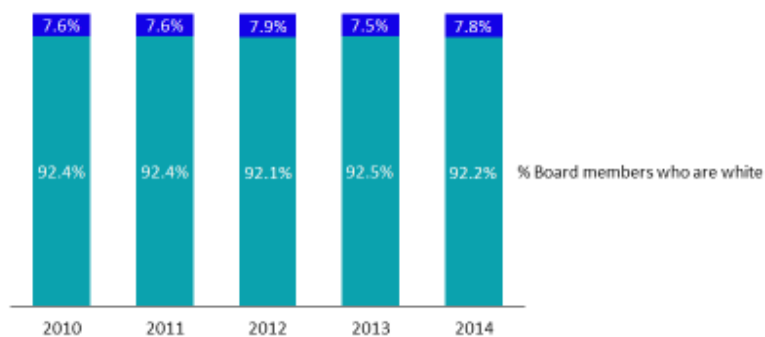
Despite some recent high profile appointments of women conductors, the gender mix of conductors has remained unchanged from 2006 to 2016. The ratio of male to female music directors has remained constant at around 10:1. For all other conducting positions, the ratio is 4:1. It's worth noting that women conductors are twice as likely to be found in "other conductor" positions than in the higher status, higher visibility role of music director.

All conductors gender



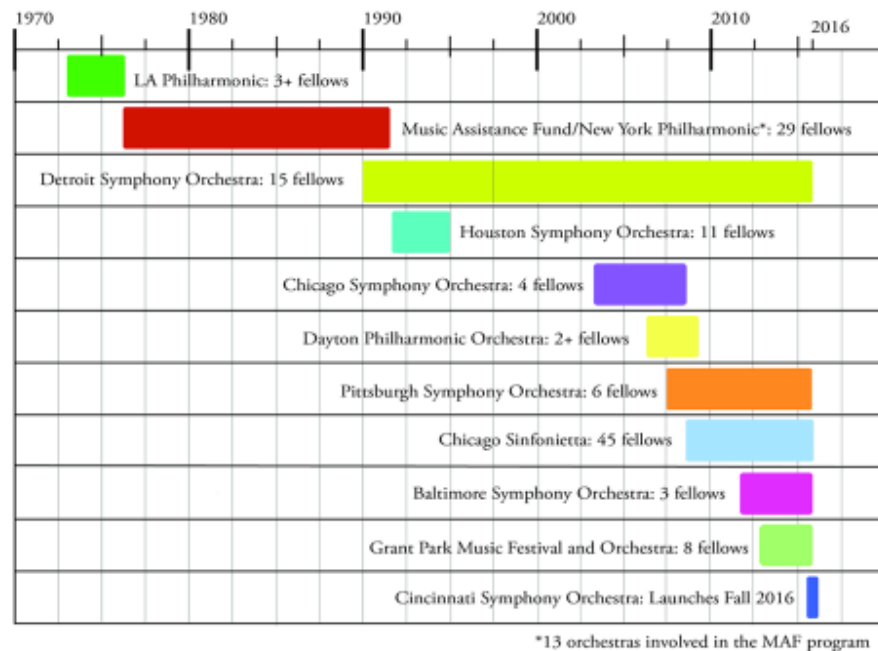
Perhaps the most vexing data point is the lack of diversity on orchestra boards. Since 2010, the percentage of board members described as non-white has hovered at just under 8%, including African Americans at 3-4% and Latinos at 1-2%. By comparison, a national survey by BoardSource, the association devoted to nonprofit boards, found that the representation of non-white people on nonprofit boards across the United States had increased from 16% in 2010 to 20% in 2014.

Board ethnicity



The primary actions taken by American orchestras to diversify the musician workforce over the past 40 years are fellowships for promising young African American and Latino musicians. The fellowships have supported young musicians making the transition from their formal education into careers in professional orchestras. They have been a visible and enduring strategy intended to change the racial composition of the musicians appearing on orchestra stages.

Forty Years of Fellowships



Last year, the League commissioned and published a report entitled *Forty Years of Fellowships, A Study of Orchestras' Efforts to Include African American and Latino Musicians*. Co-authored by Nick Rabkin and Monica Hairston O'Connell, it is the first systematic effort to review the record of those fellowships from the perspectives of the orchestras and the musicians who have participated in them. Here are just a few things we learned:

- Twenty-three of the estimated 1,200 orchestras across the United States have managed fellowship programs or hosted fellows.
- One hundred and twenty-six musicians participated in fellowships.
- Ninety-five percent of alums of these programs are still working in music.
- Forty-one percent are currently playing in orchestras.

It is difficult to assess the impact, if any, made by fellowship programs on the very small gains seen in African American and Latino representation in the orchestral musician community. At the orchestra level, analysis shows no evidence that those orchestras that have run fellowship programs are more diverse than those that have not.

So, fellowships have not changed the fundamentals of the pipeline problem. They are not, in and of themselves, a solution to the persistent racial homogeneity of orchestras. This is not a failure of the effort so much as it is an acknowledgement of the scope and scale of the challenge. That said, the matriculation rate of fellowship alums into orchestra and other performing jobs is strong, and there are important insights from the fellows that can inform future program designs.

Perhaps the most distinctive pattern that fellows described about their experiences was that fellowships were multidimensional, and complex, and sometimes internally contradictory. One fellow said:

“I have mixed emotions about the whole program, given my true gratitude in having had that springboard to jump start my musical career, contrasted to my dislike and distaste in being viewed so differently by my colleagues at that time, which was awkward and often uncomfortable—feeling singled out in that way.”

Another said,

“The experience was equivalent to getting an advanced degree in orchestral playing. Even just sitting in the section was great. Needing to match those people!”

Several spoke of the extra energy required to ignore, absorb, or deflect micro-aggressions and racialized assumptions from orchestra members.

One commented,

“Why look surprised when I nail a passage instead of saying bravo? You have to ignore it and do your job. That takes energy. I’m sitting there worried—what if I make a mistake? Everybody makes them but you have to wear a layer of armor.”

The experience of the fellows illustrates the difference between diversity and inclusion, a difference the corporate sector noted some time ago. Diversity addresses who is participating; inclusion is about the culture that surrounds diverse groups. While orchestras are to be celebrated for seeking diversity in their workforce, they have important work to do to develop cultures that support difference, as well as cultures that support learning. As one interviewee commented, “a season is not a curriculum.”

The League’s Fellowships report goes on to offer thirteen recommendations for orchestras as they consider fellowship programs. You can read these recommendations in the fellowship study, which along with the other demographic study, is available to download at www.americanorchestras.org/diversitystudies.

I would like to share with you some new designs for addressing diversity which are consistent with the recommendations in our fellowships report. But before turning to these I’d like to share a framework or matrix. This was put together by a colleague, oboist Shea Scruggs, and emerged out of a number of convenings that were intended to achieve a greater

understanding of the nature of our challenges and to plot multiple courses forward. The matrix had input from many people and remains a work in progress. Many of us have found it useful as a planning tool, as it pulls apart five career stages, three dimensions of support, and multiple strategic directions.

The five career stages, horizontal, across the matrix, are:

1. Entry and early years
2. High school/pre-college
3. College/conservatory
4. Pre-professional
5. Young professional.

The three dimensions of support, vertical, down the matrix, are:

1. Psychological and behavioral preparation
2. Technical training
3. Logistical and financial

Absent a framework like this, conversations about diversity can be very confusing as we tend to conflate many disparate elements.

	"Entry and Early Years" Phase 1	"High School/Pre-College" Phase 2	"College/Conservatory" Phase 3	"Pre-Professional" Phase 4	"Young Professional" Phase 5
<p>Psychological & Behavioral Preparation (a)</p> <p>To mentally prepare musicians of color to navigate obstacles that disproportionately affect them.</p>	<p>Challenge: It is difficult for young people of color to see themselves as professional classical musicians as compared to a professional NFL, MLB, or NBA player.</p> <p>Resource: Inspiration from Role Models; Encouragement from parents, primary instrument teachers, ensemble directors, school administrators</p> <p>Key Partners: Sistema programs; school districts; MTNA (early music teachers)</p> <p>Metrics: Total # of students in Sistema programs; Total # students in school music programs</p> <p>Initiatives: Instrument donations; Performances in schools; Role models/guest-speakers; Wider distribution of existing films: Crescendo and El Sistema</p> <p>Performances/Tours by Sphinx Virtuosi</p> <p>Create a hybrid touring ensemble to be joined by guest artists Example: Anthony McGill (clarinet), Weston Sprott (trumpet), Billy Hunter (drumset), René McGill (flute), Richard White (tuba), Shea Scraggs (bass)</p> <p>Documentary Segments: Scenes of prominent role-model speaking to groups of young students Middle School students participating in All-county/All-State programs</p>	<p>Challenge: Counselors & parents have limited pre-college knowledge of the process to become a professional musician.</p> <p>Resource: Campus Visits; Scholarships; Financial Aid consultations; Application consultants; Summer Music Festivals; Family Engagement and Support; Parent/Parent networking</p> <p>Key Partners: AcceptD (audition platform/coaching/consulting); Posse Foundation; Sphinx; Sistema; Summer Music Festivals</p> <p>Metrics: Total # of students in Sistema programs; % music festival attendance; Parental Engagement via Surveys and Questionnaires</p> <p>Initiatives: Provide application/audition/financial aid consulting via online platform (AcceptD); Campus visit waiters; Summer Music Festival scholarship fund; Instrument fund</p> <p>Documentary Segments: Students traveling and auditioning for college/conservatory; parents interviewed for their perspectives on the process</p>	<p>Challenge: Student retention and academic support. Equipping students with the social and organizational vocabulary needed to identify the challenges they face.</p> <p>Resource: Early access to career planning; Reading Lists; Professional Development programs; Summer Music Festivals; Programs like Posse could be repurposed to a classical context.</p> <p>Key Partners: Posse Foundation; Individual College and Conservatories</p> <p>Metrics: Retention rates</p> <p>Initiatives: A string quartet/Brass Quintet/woodwind quartet Posse; Summer Music Festival Scholarship Fund; Orchestra Substitute Audition Panel (Sphinx)</p> <p>Documentary Segments: Student performances, interviews</p>	<p>Challenge: Training mentors to how to offer holistic mentorship.</p> <p>Resource: Mentor matching; placement in Fellowships; graduate programs;</p> <p>Key Partners: Training Orchestras (New World Symphony, Chicago Civic); Individual Mentors</p> <p>Metrics: % and Total of musicians attending, advancing, winning professional auditions</p> <p>Initiatives: Audition and Mentorship Initiative</p> <p>Use platforms like AcceptD to deliver online coaching and mentorship</p> <p>Documentary Segments: Behind-the-scenes of the professional audition process (preparation/audition/success & failure)</p>	<p>Challenge: Matching musicians with the right help at the right time, properly calibrated to their unique professional situation.</p> <p>Resource: Mentors; fellow musicians; Music Directors; Executive Directors; Personnel managers; sports psychologists; Professional Development programs</p> <p>Key Partners: Mentors in target organization</p> <p>Metrics: Retention and Tenure rates; salary parity</p> <p>Initiatives: Accenture model repurposed for orchestras - New hires are assigned a mentor who is responsible for their success</p> <p>Documentary Segments: Performances, rehearsals, and Interviews with musicians and their colleagues</p>

	“Entry and Early Years” Phase 1	“High School/Pre-College” Phase 2	“College/Conservatory” Phase 3	“Pre-Professional” Phase 4	“Young Professional” Phase 5
Technical Training (b) <i>To ensure mastery of the fundamental building blocks of professional musicianship</i>	Challenge: Systematically locating so many students to provide music study or supplementary music coaching (May have to limit scope to Sistema programs)	Challenge: Liability hurdles exist for bringing together High School students for coaching programs.	Challenge: Getting buy-in from all stakeholders at the institutional level (faculty, staff, administration)	Challenge: Coverage in this area is strong. Challenges are to align this Phase with phases that precede and follow it and determine reasons why some players ‘drop out’ of audition circuit	Challenge: The learning curve of a professional orchestral schedule is steep
	Resource: Lessons and fundamentals early on; Summer Festivals	Resource: Audition preparation; Summer Festivals and Pre-College programs	Resource: Professional audition preparation; Summer Music Festivals; Ear Training	Resource: Intensive audition preparation; 1 on 1 sessions; mock auditions, etc.	Resource: Mentors continue professional development; fellow musicians providing frequent and specific feedback
	Key Partners: Sistema programs; school districts ; MTNA (early music teachers); specific summer music festivals	Key Partners: Encore Orchestra Camp ; Curtis Summerfest ; Tangelwood Institute AcceptD (coaching and consultation service)	Key Partners: Studio teachers; National Repertory Orchestra ; National Orchestral Institute ; Aspen Music Festival ; Tangelwood Institute	Key Partners: Training orchestras (New World Symphony , Civic Orchestra of Chicago) Individual mentors; Audition Initiatives (New York Philharmonic , Sphinx) Fellowship Programs (see League study ‘ Forty years of Fellowships ’)	Key Partners: Mentor who is responsible for success in target orchestra Mentor in peer orchestras for insight on rigors/learning curve of professional ensemble
	Metrics: Progression rate through Sistema programs	Metrics: College/Conservatory admission rate Scholarship Offers (as % of Cost-of-Attendance) All-State and All-County participation Participation in Competitions	Metrics: GPA; Jury performances; written evaluations from faculty; evaluations from Student survey and questionnaires of efficacy of career services	Metrics: Audition results and feedback Total # and % of musicians in orchestras	Metrics: Tenure rates Student survey and questionnaires of
	Initiatives: Increase the number and reach of Sistema programs	Initiatives: College Audition Preparation Bootcamp Get Sistema students on AcceptD platform (helps students become visible to and recruited by multiple colleges/conservatories)	Initiatives: Connect students to peers and professional mentors outside of home institution	Initiatives: Partnership/Resources from National Center for Faculty Development and Diversity ; Advisory with Penn Center for Minority Serving Institutions (See articles from Marybeth Gasman)	Initiatives: Connect musicians with mentors in Peer Orchestras for professional development on rigors of professional demands
	Documentary Segments: Student practice rooms, performances Parental support and involvement in practicing (varies from family to family and this dynamic may be interesting to viewers)	Documentary Segments: Interviews with seasoned professionals and faculty on Audition Preparation Tips	Documentary Segments: Student practice rooms, performances	Documentary Segments: Behind-the-scenes of the professional audition process (preparation/audition/success & failure)	Documentary Segments: Performances, rehearsals, and Interviews with musicians and their colleagues

	“Entry and Early Years” Phase 1	“High School/Pre-College” Phase 2	“College/Conservatory” Phase 3	“Pre-Professional” Phase 4	“Young Professional” Phase 5
Logistical & Financial (c) Costs, Scheduling	Challenge: Financial constraints can manifest directly and indirectly (as in the form of parental involvement). It’s a challenge to calibrate assistance for students and parents.	Challenge: It is costly to make college visits, attend auditions and get informed, timely consultation about on selecting a college/conservatory.	Challenge: Resources must complement--but not replace--those provided by colleges/conservatories.	Challenge: Auditions are costly in terms of time, travel expense, access to coaching/preparation resources. It is rare that an uncoached student will succeed.	Challenge: Survey and Questionnaires required to determine challenges
	Resource: Funds to help with instrument purchases, Lessons, exposure to experiences.	Resource: Audition stipends; Audition by Consortium; Family Engagement and Support; Parent2Parent networking; Corporate Social Responsibility opportunities	Resource: Support for instrument upgrades; travel resources	Resource: Travel, lodging, instrument, resume support	Resource: Mentors; Personnel Managers
	Key Partners: Woodwind-Brasswind, Yamaha, Conn, Bundy, etc. (Instrument and Music equipment supply companies)	Key Partners: Colleges/conservatories (for audition fee waivers for and college visit/overnight host programs) Funders: Foundations (Knight, Mellon), corporations, individuals via Audition and Mentorship channels	Key Partners: High-end instrument manufacturers Funders: Foundations (Knight, Mellon), corporations, individuals via Audition and Mentorship channels	Key Partners: Audition and Mentorship Support organizations	Key Partners: Audition and Mentorship Support organizations
	Metrics: Attendance and Accessibility of Sistema programs	Metrics: Total # of College/Conservatory visits % students with All-State and All-County participation % participating in summer music festivals	Metrics: % participating in Summer Music Festivals % traveling to professional auditions while still in school	Metrics: Student Survey and Questionnaire to review desired resources Total # and % traveling to at least 3 auditions/per year	Metrics: Survey and Questionnaires required to determine appropriate metrics
	Initiatives: Survey and Questionnaires needed to determine logistical and financial support. Different programs will have different needs.	Initiatives: Admissions teams from various schools come together and audition students of color at the same time (A consortium of conservatories uses this model to recruit talented students from Asia) Funding for Admissions consultations	Initiatives: Students and young professionals could attend satellite ‘Qualifying Auditions’ for sub-lists (see SphinxConnect)	Initiatives: Students and young professionals could attend satellite ‘Qualifying Auditions’ for sub-lists (see SphinxConnect)	Initiative: Connect musicians who have successfully ‘crossed the bridge’ with musicians at earlier Phases
	Documentary Segments: Conversations, interviews with families facing significant financial constraints	Documentary Segments: Conversations, interviews with parents as they discover classical music shortly before (or after) their children do	Documentary Segments: Process of traveling to auditions and balancing school work; excruciating decision of which school to attend	Documentary Segments: Auditioning: life on the road and in the practice room. Hotels, transportation and the grind of the process	Documentary Segments: Getting used to life on the road

So with that in mind, I’d like to get to three illustrations.

The first is the **National Diversity Audition Fund**, which addresses stage four – the pre-professional stage of the framework by providing financial support and training opportunities for orchestral auditions for musicians from underrepresented communities. It’s conceived as a partnership between the League of American Orchestras and two additional organizations. Its goal is to address the high cost of audition travel and the lack of dedicated time to prepare for auditions.

The fund will provide travel grants and stipends to young pre- and early professional musicians from underrepresented communities. Funding will come from orchestras themselves as well as foundations, corporations, and individuals; and will establish a multi-year pool of resources to launch the program in late 2017.

Next, is the partnership between the **Cincinnati Symphony and the Cincinnati Conservatory of Music**. This of course addresses the conservatory stage but uniquely adds the professional orchestral experience. In this program, each of ten fellows receives

- full tuition and compensation while performing with the symphony, and
- the opportunity to perform the equivalent of five weeks per season with the symphony in a progressive sequence of concert weeks that are based on program difficulty, with one week focused on community engagement and educational activities.

Along with the professional performance experience, Fellows receive

- focused mentorship from Cincinnati Symphony musicians on top of regular instruction and guidance from the Conservatory's faculty;
- mentorship, including coaching sessions before a rehearsal cycle, ongoing stand partner coaching, and post-performance feedback; and
- non-performance related career counseling to prepare the Fellows for their future.

Another effort is the **Houston Symphony's program for Community Embedded Musicians**. This effort is focused again on the pre-professional stage and another variation on the fellowship. But in this instance, the orchestral on-the-job experience is augmented with a robust role in the community. The goals are to

- create a great number and variety of new and meaningful employment opportunities at the Houston Symphony for musicians of all backgrounds,
- change the makeup of the orchestra, and
- improve the pipeline of musicians from underrepresented communities who are qualified to secure positions at professional orchestras.

The primary role of each of four musicians is to be embedded in Houston schools, neighborhoods, and health-care settings as teaching artists and performers.

The secondary role is to perform on stage with the orchestra in approximately 25 concerts each year. The positions are full-time and permanent, offering an annual salary of approximately \$50,000.

I'd like to share now just a few of the things we've been learning:

First is the importance of **convening**. In the last twelve months, there have been four national convenings in the U.S. devoted to deepening understanding about diversity and to developing strategies for increasing it. The League organized two of these and will add another at our national Conference in Detroit this June. These meetings have served as the impetus for a great deal of the new work emerging today.

Next is the importance of **getting the right people in the room**. Orchestra people in America have tended to talk only to themselves. Now, there is momentum in American orchestras to address diversity, and it comes from opening up the conversation to musicians of color, people in higher ed, K-12 educators, El Sistema and other after-school programs, public and private funders, and many others. All these voices, perspectives, and life experiences are essential to finding systemic solutions.

And **partnerships** are the natural outcome and a necessary element in leveraging resources across multiple stages of career development.

It is also important to work in both the **near- and the long-term**. Significant change will require a multi-dimensional approach of many years and those long-term strategies must be

put in place. But, there are important opportunities that can be seized immediately, and orchestras can't afford to not take action now.

As we think about our long-term opportunities, my final thought is that diversity is not just another new practice area for orchestras to master. That is often how we've talked about our work in education and community engagement and our efforts to achieve fluency in performing the music of our time, and it's how we've approached authenticity in performance practice. But I think the questions of diversity, inclusion, and equity pose a larger challenge for orchestras. I would argue that for change to be meaningful, authentic, and long lasting we will need to reconsider **our very purpose** and be prepared to make change in **our core beliefs**.

American orchestras have operated with the core and singular belief in artistic excellence, as Marin [Alsop] pointed out in her video. Talent, skills, resources, and infrastructure are all deployed to produce that result – great music performed at increasingly high levels. There is no reason to stop, but there are compelling reasons to also find a belief in artistry that is enriched and stretched, and made even more excellent by facing outward to the enormous creativity circulating through the wider and very diverse world beyond our concert halls. This is not about community engagement; this about a fundamental belief that our core work of orchestral concerts in our halls can be imagined at its best when infused with all the different and sometimes opposing ideas, music, people, and perspectives that make up our communities.

I was surprised and delighted to see that Arts Council England has stated the same thing in their “Creative Case for Diversity.”

They say:

“The Creative Case for Diversity is a way of exploring how organizations and artists can enrich the work they do by embracing a wide range of diverse influences and practices. The Creative Case for Diversity provides the catalyst for an arts-centered approach to diversity. It is not a policy or a piece of work to be viewed in isolation. It is a way of approaching how we as organizations or individuals embrace diversity in our everyday practice.”

As a guest in your country, I am happy to give the Arts Council the last word. Thank you.

www.americanorchestras.org/diversitystudies.