Lift Every Voice:
Creating Access, Diversity, Equity, and Inclusion
in Performing Arts Organizations

by
Rebecca P.N. Seeman, DMA, MNA
seeman@usfca.edu
rs@rebeccaseeman.com

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This Capstone project is dedicated to André de Quadros,
who gave me the opportunity to see the humanitarian possibilities of choral music
Abstract

This study seeks to answer the primary research question: “What factors influence performing arts organizations to engage in ADEI practices and initiatives?” Using choral organizations as the lens from which to apply findings and recommendations to all cultural organizations, this project recommends effective organizational and programmatic practices for addressing ADEI and social justice issues and recommends efforts to develop cultural relevance, community engagement, and meet the needs of the increasingly diverse communities in which performing arts organizations operate. The literature review examines definitions of terms, need for ADEI in the performing arts, and provides resources for implementation. Independent research includes the ADEI in Choral Organizations Survey, with 41 respondents representing all regions of the United States and a variety of organization types and demographics, and expert interviews with six professionals who focus in ADEI, social justice, and choral music. Additional research is provided by the American Choral Directors Association/Cuyler Consulting ADEI Survey. The first hypothesis, “several factors influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership,” was proved by the research; specifically, factors that favorably impact an organization’s effective implementation of ADEI include BIPOC leadership, urban community positioning, and serving children artists. The second hypothesis, “Performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders,” was only partially proved, although it is evident that engagement of ADEI in performing arts and the resulting social benefit is increasing. Based on the research findings and expert interviews, recommendations include interrogation of cultural norms, addressing holistic personal and societal systems, and implementing systemic procedures to address ADEI in the performing arts.

Keywords: Access, Diversity, Equity, Inclusion, Social Justice, Choral Music, Performing Arts
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Section 1. Introduction

“Art is not a mirror held up to reality, but a hammer with which to shape it.”
– Berthold Brecht

“The purpose of art is to lay bare the questions that have been concealed by the answers.”
– James Baldwin

“What is possible in art becomes thinkable in life.”
– Brian Eno

“The arts have always been central to the American experience. They provoke thought, challenge our assumptions, and shape how we define our narrative as a country.”
– President Barack Obama

As the quotes above tell us, the arts both mirror society’s conditions and inform society of what is possible. While the societal plights of systemic oppression and barriers to basic human rights and needs are not new, the increased scrutiny given to these issues as a result of the COVID-19 Pandemic and the Black Lives Matter protests against police brutality of Black and Brown people has created a renewed imperative in the performing arts to address issues of equity and inclusion in society. Many in the performing arts sector are seeking knowledge, resources, tools, and approaches for how to engage with and implement access, diversity, equity, and inclusion (ADEI) in their organizations in impactful and lasting ways.

This needs assessment study endeavors to make a case for the merits of employing ADEI practices and initiatives in performing arts organizations, as well as recommendations for best practices. The research seeks to determine the conditions and outcomes that influence performing arts organizations to embrace ADEI in several organizational areas as well as the benefits and consequences of doing so. Through mixed-methods research consisting of a literature review, quantitative research in the form of a survey of choral organizations, and
qualitative research in the form of expert interviews with performing arts professionals in choral organizations, academia, and consulting, the study offers insights into effective organizational and programmatic practices for addressing ADEI and social justice issues and details efforts to develop cultural relevance, community engagement, and meet the needs of the increasingly diverse communities in which performing arts organizations operate. While the study focuses primarily on the choral sector, the findings are relevant to all performing arts sectors, as well as the broader cultural sector.

The report initially presents a literature review that references academic studies, trade journal articles, organization resources, and other sources to examine definitions of access, diversity, equity, and inclusion and to recommend approaches to addressing and implementing ADEI through the lens of the Black Voices Matter Pledge that was released to the choral community in June 2020.

The data analysis begins with findings drawn from the ADEI in Choral Organizations Survey, released to the United States choral community in the summer of 2021, and then proceeds with narrative discussion of ADEI and social justice practices drawn from six expert interviews.

Additional data is provided from the ACDA Survey/ Cuyler Consulting on ADEI released to the United States choral community in October 2020.

The hope is that this study will both offer valuable current resources and support to those seeking to engage in and/or increase ADEI and social justice work in their performing arts organizations, as well as to present the imperative for doing this work to those who may be resistant. Additionally, the hope is that further research will deepen knowledge, resources, and findings, as well as support increased implementation of ADEI and social justice work in performing arts organizations.
Section 2: Literature Review

Introduction

The performing arts sector literature has addressed topics of access, diversity, accessibility, and inclusion (ADEI) with increased attention in the past ten years. The sub-sectors of arts education, particularly music education, civic arts organizations, and arts management have contributed an even longer history of rich research to the field of ADEI in the performing arts. Additionally, research specific to the broader nonprofit sector has investigated issues related to ADEI in leadership, board management, volunteerism, and related areas that are applicable to community performing arts organizations. This literature review will examine research and reports on ADEI in performing arts and nonprofit organizations as presented in independent research, trade journals, and civic organization reports. Discussion of social justice and cultural equity and their relationship to the performing arts are closely related to ADEI and will be considered in this literature review. Although highly relevant, literature on anti-racism, White supremacy, and similar topics will not be discussed unless it also relates to the performing arts and performing arts education. While this study is general to the performing arts and, by extension, culture sectors, the focus will be largely centered on the choral sector, and in particular through the lens of the Black Voices Matter Pledge, which was released in the summer of 2020.

Definitions of Access, Diversity, Equity, and Inclusion

Multiple conflicting and intersecting definitions of the terms diversity, access, equity, and inclusion are present throughout literature and popular discourse. In addition to the parsing of definitions included in this literature review, further discussion of this topic follows in this study’s qualitative analysis discussion of interview subjects and their views on and interrogation of the language of ADEI, as well as its implications and validity.

In her web article “The Meaning of Diversity, Equity, Inclusion, and Belonging Through Dance, Art, and Business” (2021, May), Melissa Dobbins writes “diversity is being asked to the
dance. Inclusion is being asked to dance. Equity is how much space on the floor you get. Belonging is who gets to choose the music.”

The League of Resident Theaters (LORT) offers the following detailed definitions of diversity, equity, and inclusion in its Equitable Recruitment and Hiring Guide (2021).

Diversity includes all the ways in which people differ, encompassing the different characteristics that make one individual or group different from another. While diversity is often used in reference to race, ethnicity, and gender, we embrace a broader definition of diversity that also includes age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language, and physical appearance. Our definition also includes diversity of thought: ideas, perspectives, and values. We also recognize that individuals self-identify with multiple identities.

Equity is the fair treatment, access, opportunity, and advancement for all people, while at the same time striving to identify and eliminate barriers that have prevented the full participation of some groups. Improving equity involves increasing justice and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources. Tackling equity issues requires an understanding of the root causes of outcome disparities within our society.

Inclusion is the act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people. It’s important to note that while an inclusive group is by definition diverse, a diverse group isn’t always inclusive. Increasingly, recognition of unconscious or “implicit” bias helps organizations to be deliberate about addressing issues of inclusivity. (LORT, 2021)
In their article “Introduction to the Special Topic Forum: Critical Discourse: Envisioning the Place and Future of Diversity and Inclusion in Organizations” (2019), Gwendolyn Combs, Ivana Milosevic, and Diana Bilimoria discuss the problematic nature of the term diversity as it is defined differently by different people: “The term diversity is not always clear and definitively specified. Traditionally, diversity processes targeted what are referred to as primary dimensions of diversity (e.g., race/ethnicity, age, gender, sexual orientation, disability, and religion).” Similarly to LORT, the authors advocate for an expansive definition of diversity: “identifications or targets of diversity have become, according to some researchers, stretched or diluted. Contemporary approaches to diversity often include dimensions of difference that, at best ‘dance’ on the edge of consideration as meaningful differences that profoundly matter in terms of the lived experiences of marginalization and the pernicious outcomes that occur” (Combs et al, 2019). The authors identify diversity of region of origin, diversity of thought, class, and economic diversity as other areas that warrant consideration.

Few performing arts organizations provide definitions to the term “access,” however the American Alliance of Museums gives the following definition: “Accessibility is giving equitable access to everyone along the continuum of human ability and experience. Accessibility encompasses the broader meanings of compliance and refers to how organizations make space for the characteristics that each person brings…. The definition of accessibility is broadening beyond public accommodations and job opportunities. It’s not just about the physical environment: it’s about access to and representation in content for all. We must integrate those concerns into the definitions” (American Alliance of Museums, 2021).

For some performing arts organizations, “access” concerns not only access to the public to be able to enjoy its offerings, but is fundamental to the organization’s identity. For example, the mission of Axis Dance Company in Oakland, California states “Axis collaborates with disabled and non-disabled artists to create virtuosic productions that challenge perceptions of dance and disability.” Its vision states “Axis strives to create a radically inclusive dance sector and world by removing barriers and showcasing the beauty of difference” (Axis Dance, 2021).
The Importance of Addressing ADEI in the Arts

A significant body of literature regarding the positive impact of the arts in society has been produced since the 1990s, including policy research that looks at economic health and community engagement. Recently, much of this writing focuses on the critical role of the arts to respond to the needs of the community and to address issues of equity and social justice.

In his book *Performing Policy: How Contemporary Politics and Cultural Programs Redefined U.S. Artists for The Twenty-First Century*, Paul Benin-Rodriguez looks at how public policy in the United States has impacted the arts, with particular attention given to ADEI and social justice issues: “Performing Policy proposes that the lens of performance analysis focusing on contemporary cultural policy development can effectively illuminate the players and their practices and offer a new way of thinking through the requirements of being an artist in the United States” (p. 2). He goes on to discuss the intersection of policy and performance studies, specifically, “the ways in which performing subjects represent and also shape human relations through lived interactions… cannot deny particular subjectives at play – race, class, gender, sexuality, age, ability, and citizen status among them” (p. 2). Benin-Rodriguez highlights the positive impacts of that result from the addressing ADEI and community engagement in the arts: “today, many artists work… as producers of public good. Many contemporary studies of the arts and artists focus on the socially bonding elements of social expression…. Artists animate neighborhoods. Their works bring people into the close alliance of community, but also facilitate dialogue across distinct cultural histories and experience” (p. 5). Quoting Carole Becker of Columbia School of the Arts, he identifies as artists as “public intellectuals [who act as] spokespersons for multiple points of view and advocates for a critique of society” (p. 5).

In their article “Neighborhood Diversity, Economic Health, and The Role of the Arts” (2016), Nicole Foster, Carl Grodach, and James Murdoch III look at “newly established New York City arts organizations… in terms of neighborhood racial, income, and industry diversity.” They analyze how diverse contexts interact with an arts presence to impact neighborhood economic health over time. They find that arts organizations can offer both job opportunities to diverse residents, improve the economy and general quality of life in the community, and provide creative and intellectual outlet for residents. Unfortunately, the arts are “attracted
predominantly to neighborhoods with moderate levels of racial diversity and high levels of income and industry diversity” (Foster et al, 2016). This finding supports the imperative for more arts organizations to establish operations in communities that are both racially and economically diverse to positively impact social and economic welfare of the community.

In its Equitable Recruitment and Hiring Guide, LORT makes its Case for Equity, Diversity, and Inclusion (EDI), specifically the moral and social justice case, the economic case, the market case, and why nonprofits in general and performing arts organizations in particular have an obligation to meet this moment. Included in its entirety in Appendix A, the introduction of the report states that:

The moral or social justice case asserts that each person has value to contribute, and that we must address barriers and historical factors that have led to unfair conditions for marginalized populations…. The economic case is based on the idea that organizations and countries that tap into diverse talent pools are stronger and more efficient…. The market case states that organizations will better serve their customers if they reflect the diversity of their market base…. The resulting case is that diverse teams lead to better outputs.

Nonprofits and foundations are talking about these issues in ways that we have not seen before. Multiple factors have influenced this conversation. First, recent social movements have pushed this issue to a higher priority; Black Lives Matter, the marriage equality movement, and the movement to end mass incarceration all focus on inequities in our country…. 

In our own field, artists have taken on the issues of equity, diversity, and inclusion with fierceness and determination…. Our nonprofit organizations are becoming microphones for speaking to the issues of our time. While artists often drive the social and political conversations forward, we have an obligation, as the organizations that support these
artists, to do our part in reflecting those messages not only in the work onstage but throughout our entire organizations from board to staff.

(LORT, 2021)

Community music is a growing field of study that has roots in Canada and the United Kingdom, with increasing attention in the United States. Lee Higgins and Lee Willingham address the ways in which community music specifically addresses access, diversity, equity, and inclusion in their book *Engaging in Community Music: An Introduction* (2017): “Community musicians intentionally set out to create spaces for inclusive and participatory musical doing. This impulse comes from a belief that music making is a fundamental aspect of the human experience and is therefore an intrinsic and foundational part of human culture and society… Those that do that do this work do so with a commitment to musical expression as a crucible for social transformation, emancipation, empowerment, and cultural capital…. Integral to community music is the celebration of difference that can only take place in a safe, positive, and nurturing environment” (pp. 3-5).

The disciplines and studies included above lay the groundwork for the relevance of research and discussion of ADEI in the performing arts that critically address both the benefits to communities as well as the problematic results of shallow approaches that lack critical inquiry and evaluation of ADEI of the language we use and the approaches we take when applying ADEI to our work in the performing arts. This literature review will further examine ADEI through the lens of the *Black Voices Matter Pledge*.

**Literature Review Through the Lens of the Black Voices Matter Pledge**

Like others in the broader performing arts sector, the choral community has responded to the urgency to address ADEI issues with clarity and determination. As a result of racial unrest following the murder of Black people by police in the winter and spring of 2020 and the subsequent focus on issues of White supremacy and systemic racism in the United States, several choral conductors and composers issued the *Black Voices Matter Pledge* in the summer of 2020
(Blake et al, 2020). The pledge requires signers to permeate their work in the choral field with attention to the issue of equity. It acknowledges the responsibility that those in the choral sector must “dismantle the violent ideologies of white supremacy, cis-heteropatriarchy, and racialized capitalism that animate so many of the injustices in our world.” The pledge goes on to state:

As choral artists, we understand that critical self-reflection is a part of the artistic process; at this time, we feel called to hold up a mirror to our own practice. We have seen ubiquitous statements of solidarity and strong assertions that Black Lives Matter. We affirm these statements and recognize that further critical interrogation and action are necessary in order to construct a more just and equitable choral community where all voices can flourish. We acknowledge a system-wide complicity in centering whiteness, which upholds and reproduces structural racism and other oppressive ideologies. In allowing choral structures and practices to remain unchecked, we embolden a system that neglects, excludes, and harms Black, Brown, Indigenous people, Latinx, Asian and Pacific Islanders, LGBTQ+, those with disabilities, and the poor. (Blake et al, 2020)

The pledge goes on to present the ways in which the “commonly held imagination of the choir excludes many singing communities and communal singing traditions from around the world. This exclusion is a type of cultural erasure that predominantly invisibilizes Black, Brown, and Indigenous (BBI) voices and bodies from the choral ecosystem” (Blake et al, 2020) and outlines an extensive list of steps to which signers of the pledge agree to abide. Lists of pledge commitments are included for signers from the following sub-groups: professional and/or volunteer singers; conductors; music educators; professional and community organizations; faith-based organizations; composers; arrangers, and publishers; choral nonprofit organizations, boards, and administrators; professional associations and educational advocacy organizations. As of August 2021, over 11,000 people have signed the pledge.

Signers of the Black Voices Matter Pledge “pledge to address anti-racism in my choral practice work” (Blake et al, 2020). In his article “A Pedagogy for Living: Applying Restorative Anti-Racist Pedagogy in the Choral Classroom” (2020), Jason Dungee stresses that it is not
enough to strive for repertoire diversity by programming music of Black composers, but that choral conductors and educators must also address issues of access and equity as experienced by students and singers. Referring to popular works on anti-racist and White fragility by Robin DiAngelo (White Fragility, 2018) and Ibram X. Kendi (How to Be an Anti-Racist, 2019), Dungee implores choral music educators to adopt a “restorative, anti-racist pedagogy… that is grounded in deep self-interrogation of your role in upholding White supremacy and internationalizations that come from being socialized in a racist society. It evaluates areas of racist thought that result in behaviors that cause students to have to navigate, suppress, and ignore moments of environments where racism is apparent. It is self-reflective research that leads to an understanding that the most direct path to equity in the classroom is through applying abolitionist principles to your living, but more specifically, teaching.” Like several of the interview subjects in the qualitative analysis below, Dungee stresses that to do this work, choral educators must be involved with creating school and public policy that are equity-centered and that address systemic racism and barriers to success. He states, “a focus in impacting the lives of students begins to include how you will impact their lives outside of the choral classroom, even outside the realm of education. It will cause you to make connections and see where your private and professional lives converge in the classroom. For instance, if you teach in a school serving low-income Black students, how much good is singing spirituals if you support policies that would reduce their access to much needed government assistance?” (Dungee, 2020).

**ADEI and professional performing arts professional and advocacy organizations.**

The Black Voices Matter Pledge requires signers representing professional associations and educational advocacy organizations to follow numerous steps:

- Create new leadership pathways and awards for anti-racism work and community engagement
- Improve access to professional development opportunities and conferences by reducing cost and offering scholarships to BBI conductors, administrators, and students
- Develop anti-racism programming for your organization, including in conference settings
• Elect, hire, empower, and follow BBI administrative, creative, and educational choral leaders
• Interrogate evaluation and assessment tools for coded language that centers whiteness
• Using social media, publications, journals, and other print and online platforms, highlight areas of growth for the field in anti-racist work and center organizations who are taking specific anti-racist actions as an example to the field
• Foster and develop partnerships with organizations that specifically serve BBI artists, conductors, composers, teachers, businesses, and schools
• Contribute to research and evaluation that helps the choral field understand itself; who participates, who is excluded, how barriers can be dismantled, and how to improve access and equity in the field.
(Blake et al, 2020)

Several national organizations, such as Chorus America and the League of Resident Theaters (LORT) have been leaders in the field of ADEI in the arts for several years, with increasing attention in the past few years. American for the Arts (AFTA), the United States’ leading nonprofit organization for advancing the arts and arts education, is committing to the areas specified above in the Black Voices Matter Pledge in its ADEI work, thereby modeling that dedication for its many member-organizations. In April 2016, AFTA released its Statement on Cultural Equity, which reads: “To support a full creative life for all, Americans for the Arts commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable nation” (AFTA, 2016). In its release of the statement, AFTA defined cultural equity: “Cultural equity embodies the values, policies, and practices that ensure that all people – including but not limited to those who have been historically underrepresented based on race/ethnicity, age, ability, sexual orientation, gender, socioeconomic status, geography, citizenship status, or religion – are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources” (AFTA, 2016). In 2018, the organization released its report “Mapping our progress toward cultural equity: Americans for the arts’
diversity, equity and inclusion efforts since the 2016 adoption of the Statement of Cultural Equity” (Lord, 2018). In this report, the authors demonstrate several areas in which the organization has attempted to “integrate a focus on cultural equity across our work, rather than consolidating into a named department within the organization” (Lord, 2018).

AFTA developed workshops and trainings on ADEI on “vocabulary, privilege and bias, conflict management, professional advancement, leadership, design thinking, and more” (Lord, 2018). 91% of AFTA staff reported that ADEI Learning Labs are valuable or very valuable, and the organization raised $70,000 to underwrite staff DEI trainings (Lord, 2018). The organization has expanded access by creating increased digital presence, including closed captioning in all videos, support for those with hearing impairments, and scholarships for those with financial need and those from historically underrepresented communities (Lord, 2018). In personnel and leadership development, AFTA has committed to developing staff and board composition whose racial/ethnic demographics reflect that of the United States. The organization now includes demographic information in all surveys to assess ongoing progress. As a result of AFTA’s attention to ADEI initiatives both within its organization and in communication with its thousands of member organizations, at the time of the 2018 report an increase of 23% of Local Arts Agencies (LAA) had published equity statements and 16% of LAAs had instituted equity initiatives. In 2018, AFTA released a survey on integrating equitable practice into grantmaking and investments for arts organizations, a critical issue for the arts nationwide. This study revealed that “Local arts organizations help to improve economic conditions without displacing residents. More than 75 percent of communities with new local arts organizations have seen reductions in their levels of income disparity. The arts improve intercultural understanding, promote civic dialogue, and create a common ground for celebrating diversity and pursuing equity” (Lord, 2018). In terms of advocacy, AFTA has worked to “link pro-arts policy with a pro-equity stance” (Lord, 2018). As a leader in arts advocacy, AFTA is in a singular position to influence the national dialogue for promotion of arts, culture, and equity. In addition to celebrating accomplishments, The AFTA report also addresses required areas for future progress in its ADEI work, including incorporating “internal and external equity objectives in job descriptions, annual goals, and policies” (Lord, 2018) and a “plan to have 100% of our
contractors and vendors agree to uphold the tenets of our cultural equity statement by April 2021, and to have implemented strategies and criteria for working only with vendors and contractors who have made DEI goals a priority” (Lord, 2018). Note that a search of the AFTA website completed in August 2021 does not confirm whether the April 2021 goal referenced above has been attained. Other ongoing and future initiatives include granting and financial work, arts education, and increased research and data collection to measure progress.

Like AFTA’s study, The Los Angeles County Arts Commission released a Cultural Equity and Inclusion Initiative Literature Review in 2016 that is rich with specific and actionable recommendations for ADEI practices and initiatives for arts organizations, including performing arts organizations. The authors discuss funding, collaborations, partnering with local immigrant communities, programming, recruitment and entry, and audience cultivation. A section on artists in the workforce speaks to the unique position that cultural workers hold in public life and equity issues that many artists face regarding consistency of employment, compensation, and so on. This holds resonance for performing artists of color, who face compounding lack-of-equity intersectionality, an issue that requires particular attention in the performing arts community (Kidd et al, 2016).

These umbrella performing arts advocacy organizations model behavior for the individual performing arts organizations that they represent, and these organizations then model behavior for those they serve - the artists and the communities in which they operate.

**ADEI, Performing Arts Nonprofits and Organizations.**

Signers of the *Black Voices Matter Pledge* who represent nonprofit organizations, boards, and administration pledge to:

- Devote financial resources annually toward Diversity, Equity, and Inclusion (DEI) training for administrative and artistic staff and board, develop and renew an annual DEI plan
- Take an organizational self-assessment to evaluate organization’s commitment to diversity, equity, and inclusion (see, for example, [https://www.ofbyforall.org/resources](https://www.ofbyforall.org/resources))
• Develop policies and procedures to implement and promote diversity and inclusion in hiring and in the workplace
• Elect, hire, empower, and follow Black administrative, creative, and educational choral leaders
• Assess current board diversity and reaffirm commitment to board diversity
  (Blake et al, 2020)

In addition, signers representing professional and community contexts pledge to:
• Build reciprocal relationships with BBI communities that resist notions of white saviorism
• Research local issues of segregation, inequity, and income inequality that adversely impact BBI communities, and investigate methods of concrete support, solidarity, and investment that can be offered to those communities.
  (Blake et al, 2020)

Those looking to address issues of ADEI in the professional and management contexts of their organizations will encounter vast literature resources to provide information and insight. *The Oxford Handbook of Diversity in Organizations* (2015) includes twenty-eight articles on the areas of “Pluralism of theorizing, Organizing, and Managing Diversity,” “Epistemological Plurality,” “Diversity of Empirical Methods,” “Diversity of Contexts and Practices,” “Intersections of Diversity,” and “Where to Go from Here?” Included in the volume is the article “Reflections on Diversity and Inclusion Practices at the organizational, Group, and Individual Levels,” in which authors Ruth Sessler Bernstein et al write “Efforts are simultaneously needed to transform organizational systems, structures, and cultures, improve workgroup norms and practices, and strengthen the capacity of individuals to engage and manage social identity dynamics in the workplace. Through these multi-level efforts all achieve goals of effectiveness by reaping a diversity dividend” (p. 122).

The League of Resident Theaters provides a valuable management resource to performing arts organizations in their *LORT Equitable Recruitment and Hiring Guide* (2021).
The guide’s “Organizational EDI Assessment” addresses why it is critical that performing arts organizations seek to embrace ADEI and the importance of communicating that commitment to all stakeholders, including participating artists, staff, audiences, and donor and funders:

An organization that prioritizes diversity, equity and inclusion creates an environment that respects and values individual difference along varying dimensions. In addition, inclusive organizations foster cultures that minimize bias and recognize and address systemic inequities, which, if unaddressed, can create disadvantage for certain individuals. This is not a human resources issue, it is a strategic issue. An organization interested in embracing a commitment to EDI should exemplify its intent in its mission, vision, and values; incorporate it into its strategic plan; and cascade it throughout the organizational culture. In order to qualify your organization’s position in positively affecting change, we suggest an internal evaluation of organizational culture. 

(LORT, 2021)

The report goes on to offer resources and suggestions for performing arts organizations to employ “equitable recruitment and job posting strategies,” “an equitable interviewing process,” and making “the job offer.” The guide also provides EDI inclusion statement examples and other theater-specific resources.

In his book, *Arts Leadership: Creating Sustainable Arts Organizations* (2018), Kenneth Foster discusses the importance of culturally relevant and community-based programming in arts organizations. He stresses that diversity in all areas of arts organizations – programming, staff, board, and audience and community cultivation – is critical. He writes, “For many arts organizations, correcting historic inequities and imbalances, especially around race, gender, sexual orientation and class, are important mandates, especially those that seek to connect with and become embedded in a changing community…. Structural inequities that have existed for generations within society and within arts organizations need to be acknowledged, deconstructed, and rebuilt in equitable ways” (p. 111).
Tobie Stein also investigates ADEI issues in primarily White performing arts organizations in her book *Racial and Ethnic Diversity in the Performing Arts Workforce* (2020), a detailed study based on qualitative and quantitative data gathered from surveys and interviews with both White and BIPOC (Black, Indigenous, People of Color) workers from executive to staff positions that focuses on issues of White supremacy and inequity in performing arts organizations. She writes, “Transformative leaders in the intersecting performing arts, educational, and philanthropic sectors must collectively produce a performing arts culturally plural workforce that is racially and ethnically accessible, diverse, equitable, and inclusive” (p. 175).

Stein’s book includes research by scholars of arts management, including “Teaching Culturally Responsive Performing Arts Management in Higher Education,” by Brea Heidelberg. Heidelberg discusses the pervasive ways in which arts administration education continues to uphold White privilege, despite a national demographic shift that is bringing more people of color into the arts workforce. Like Arreon Harley-Emerson in the qualitative analysis section of this study below, Heidelberg addresses the importance of culturally responsive teaching, or “the practice of using the cultural characteristics, experiences, and perspectives of ethnically diverse college students as conduits for teaching them more effectively” (p. 176). She concludes, “establishing and maintaining equitable and inclusive classrooms and arts management education programs is essential to ensure that future arts administrators are equipped with the knowledge and skills to sustain an equitable, diverse, and inclusive field” (p. 184).

In his “Diversity Internships in Arts Management, do they work?” (2015), Dr. Antonio Cuyler makes a case for affirmative action in arts administration. Cuyler, who is among the most referenced authors on the topic of diversity and arts administration, as well as one of the interview subjects in this study and the author of the ACDA/Cuyler Consulting survey referenced below, reports the findings gathered from a survey of 345 interning BIPOC business students about their diversity internship program experiences, of which 27% were in arts administration. The study revealed that the diversity internship program was successful, resulting in overwhelming positive experiences for students (p. 8). Similarly, in his “Affirmative Action and Diversity: Implications for Arts Management” (2013), Cuyler looks at how diversifying arts
management teams can lead to diversification of the audiences and communities that interact with the organization and advocates for employing affirmative action proactively recruit diverse students into academic degree programs.

In their article “Diversity and Inclusion Toolbox: Action Items for the Nonprofit Sector,” (2021), Donovan Branche and Karen Ford address the importance of creating pathways to leadership for women of color. They state:

Nonprofit organizations need leaders who are strategic in their decision-making, transformational in their behaviors and have the ability to bounce back from adversity. It is no secret that women, especially minority women, are relatively absent in the leadership arena across sectors. Given that the nonprofit sector is an integral part of the social system, it makes sense to have leaders that reflect the social fabric of the United States. Diversifying the nonprofit work is an important goal, not only given underrepresentation but also because of looming population shifts. By 2050, the percentage of Asians and Hispanics will triple, the Black population will double and white people will be the minority racial group (census.gov, 2010). It makes sense for nonprofits to once again be innovators: Our work as a sector is even more critical given the current divisions in our country. We can and must focus our resolve and double-down on our commitment to advance racial and gender equity (Branche and Ford, 2021).

Mirae Kim and Dyana P. Mason address the issue of leadership in relation to advocacy and serving diverse communities in their “Representation and Diversity, Advocacy, and Nonprofit Arts Organizations” (2018). The authors find that advocacy is especially important for organizations that operate in and serve communities of color, but that it is not critical that the leader of the organization is also a person of color. These findings are significant for performing arts organizations that wish to reflect, support, and engage with diverse groups in their community, but are themselves led by White people. It indicates that advocacy and commitment to diversity remains valuable regardless of the racial background of the leader. This idea of allyship is supported by Dr. Antonio Cuyler in his foreword to Tobie Stein’s Racial and Ethnic
*Diversity in the Performing Arts Workforce (2020)*, discussed above. Dr. Cuyler notes the importance of White allyship at notes that Stein, as the author of a book that interrogates White supremacy in arts management, is herself a White woman (p. viii). While it is critical to support leaders of color in the performing arts, as indicated in the Branche and Ford article referenced above, and in the results of the quantitative research, below, these two sources support the critical role of all stakeholders, including White-identified people, in ADEI and social justice work.

In their study “The Influence of Board Diversity, Board Diversity Policies and Practices, and Board Inclusion Behaviors on Nonprofit Governance Practices,” Kathleen Buse, Ruth Sessler Bernstein, and Diana Bilimoria find that boards that tokenize members that represent diversity but do not include these members in discussion, governance, or decision making will fail to be effective. Meaningful inclusion of diverse board members, conversely, positively impact both the internal and external effectiveness of the organization (Buse et al, 2016). Moreover, the authors find that “board diversity policies and practices provide the foundation, setting up the minimum standards to include diverse members. These policies and practices articulate the values of the board and establish a common language that is used to overcome visible differences between board members. As boards establish more policies and practices related to diversity, the effective performance of internal and external governance practices will be improved” (Buse et al, 2016). The figure below demonstrates the impact of inclusion and diversity policy on board and organization effectiveness:

The performing arts sector often blurs the distinction between the administrative and artistic personnel. While the above section speaks to issues around ADEI in personnel, board, and other management areas, it is critical to address the responsibility of all staff regarding ADEI, including the doers of the artform – volunteer and professional artists – when considering ADEI efforts.

**Professional and/or Volunteer Singers**

Professional and/or volunteer singers who sign the *Black Voices Matter Pledge* commit to:

- Interrupt racism and white supremacy when you see it, speak first if no one else speaks up
- Claim agency, your voice is not someone else's instrument
- Activate your community, participate in organizational governance, or encourage BBI singers in your organization to participate in governance/chorus leadership
- Listen deeply, observe, and analyze social systems
● Center BBI singers and community members
● Advocate, don't be a bystander—hold one another accountable
● Recognize the power of social groups to exclude and reproduce power dynamics, especially in regards to conformity/nonconformity
● Question traditions and practice so that the choices we make are intentional and mindful of inequity
  (Blake et al, 2020)

As many performing arts organizations include and serve volunteer artists and staff, it is critical to look at volunteering and its relationship to ADEI in nonprofit organizations. In their “Race and Inclusion in Volunteerism: Using Communication Theory to Improve Volunteer Retention” (2014), Denise Bortree and Richard Waters examine the “role of inclusion in predicting relationship quality and future volunteerism for participants of diverse racial and ethnic backgrounds, including African Americans, Asians, Caucasians, and Hispanic/Latinos. Results suggest a positive relationship between level of inclusion, relationship quality, and future volunteer intention. However, inclusion was varied among groups indicating that communication and inclusive behaviors are experienced differently for diverse audiences” (Bortree and Waters, 2014).

Drawing in part on the Bortree and Waters study, above, Yan Huang, Denise Sevick Bortree, Fan Yang, and Ruoxu Wang examine the influence of three areas of need-satisfaction – relatedness, autonomy, and competence – on a person’s likelihood of feeling included and, thus, likely to volunteer for an organization in their study “Encouraging Volunteering in Nonprofit Organizations: The Role of Organizational Inclusion and Volunteer Need Satisfaction” (2020). The authors find that “satisfaction of basic needs through volunteers’ organizational experience plays a critical role in determining their sustained efforts to continue volunteering for the organization” (Huang et al, 2020). Critical for performing arts organizations' abilities to create an environment of inclusion that leads to genuine diversity among volunteers, the authors write “Being involved in the decision-making process is positively related to the satisfaction of the needs for competence and autonomy; being actively participatory in various organizational
events is positively related to the fulfillment of needs for relatedness and autonomy; also, being regularly informed with updates about the organization through internal information networks predicts all three types of need satisfaction” (Huang et al, 2020). Based on the Bortree and Huang studies above, it is clear that performing arts organizations that are wishing to expand the diversity of their participants, including performing artists themselves, must create environments that cultivate inclusion through voice and agency in decision-making, opportunities for impactful involvement that draws on volunteers’ particular skills, and clear communication and information-sharing.

As the performing arts serve to educate artists and audiences, as well as to provide vehicles for societal reflection and to entertain, those in performing arts management often fill a double role as educators. The Black Voices Matter Pledge also addresses those who work in education.

**ADEI and Music Education**

The Black Voices Matter Pledge requires signers representing music education to:

- Dedicate time to create and facilitate scaffolded anti-racism learning opportunities for students during choral rehearsals.
- Implement non-European pedagogies across the choral discipline (voice, musicianship, choral literature, conducting)
- Interrogate assessment tools, competitive contest rubrics, and colonial tour culture, which are often coded for whiteness and unfairly advantage affluent choirs
- Intentionally recruit from racially diverse student populations through all pathways (Blake et al, 2020)

Music educators who sign the pledge have vast resources to which to refer to meet the requirements of the pledge, as the literature related to the intersection of ADEI, social justice, and music education is expansive. The encyclopedic volume *The Oxford Handbook of Social Justice in Music Education* (2015) includes forty-two articles that address several areas such as “Understanding Social Justice in Music Education Conceptually, Historically, and Politically,”

Of note in this volume is Deborah Bradley’s interrogation of faux forms of anti-racism, and inclusion, such as color-blind practices that often serve to subjugate those that they claim to defend. In her article “Hidden in Plain Sight: Race and Racism in Music Education,” Bradley discusses:

… the slippery nature of the concept of race, the complex nature of racism, and the ideology of Whiteness that informs much current education practice, including those practices considered to be “multicultural.” The chapter proposes that issues of race and racism remain hidden under such common-sense narratives as “music is a universal language,” which operate in tandem with “color-blind” racism. Racism also hides with the myth of “authenticity” in music education practices, which too often serves as a barrier that prevents the inclusion of musics other than western art musics in the curriculum (pp. 190-191).

Bradley’s concern about the problematic term “color-blind,” which often serves to as a racist cover for an equal society in that it wrongly suggests equal access to resources, brings to mind the comment of one individual who uses that term in her expressed dismay about the increased attention to ADEI efforts in her response to the ACDA/Cuyler Consulting Survey, discussed in the quantitative research section, below.

In her book Music, Education, and Diversity: Bridging Cultures and Communities (2018) Patricia Shehan Campbell advocates for the importance of nurturing and maintaining robust music education in the schools: “Music is a powerful means of defining heritage, developing intercultural understandings, and breaking down barriers between various ethnic, racial, cultural, and language groups” (p. xvi). Shehan Campbell questions the stress on notational literacy in many music curriculums (p. xvii), an issue that is discussed further by several interview subjects in the qualitative analysis section of this study.
In their article “Equity and Access in Music Education: Conceptualizing Culture as Barriers to and Supports for Music Learning” (2007), Abby Butler, Vicki Lind, and Constance L. McKoy propose a “conceptual model designed specifically for the investigation of issues surrounding race, ethnicity and culture in relation to music learning will best serve our profession as we attempt to understand how these issues may impact music learning among diverse populations.” This model, seen in figure 2 below, is depicted “as a concept map, featuring five primary categories: teacher, student, content, instruction, and context.” The authors suggest that “focusing research according to this model will serve to categorize current knowledge, clarify factors and constructs involving music learning, and formulate predictions of specific learning outcomes, thereby facilitating the development of hypotheses and theories that support a research agenda devoted to examining the barriers to and support for music learning as influenced by race, culture and ethnicity” (Butler, Lind, and McKoy, 2007).
Figure 2

*Conceptual Model for Diversity in Music Education*


The article and resulting model point to the importance of addressing access and equity in increasingly diverse educational environments by looking at teachers, students, content,
instruction, and context. The authors find that music teachers who are from underrepresented communities or exhibit sensitivity to cultural equity are often more inclined to support equity initiatives in education. This finding is verified in the ADEI in Choral Organizations Survey discussed in the quantitative research section of this study, which finds that organizations led by BIPOC ADs are more successful at addressing ADEI issues. Butler, Lind, and McKoy also find that students bring diverse perspectives and experiences and benefit not only from being represented in the curriculum but from exposure to other cultures and viewpoints. Content, or curriculum, in music education can be diversified to include repertoire, types of ensembles, and approaches to music literacy and history. Instruction should be modified to not only address varying learning styles and neurological dispositions, but culturally diverse ways of learning. The authors cite research that demonstrates that oral and kinesthetic educational approaches have been shown to be effective with African American students. Culturally responsive instruction may also include community-oriented classroom organization that value collaboration.

Regarding “context,” the authors find that supportive environments, such as choral ensembles that do “not focus on internal competition, tended to have a higher percentage of African American student participation” (Butler, Lind, and McKoy, 2007).

This model can be adapted to all performing arts organizations, not only educational institutions, by substituting artistic director, conductor, director, choreographer, or so on for “teacher;” stakeholder, artists, volunteers, staff, audience, and so on for “student;” repertoire, play, dance work, and so on for “content;” style of leadership from the artistic director for “instruction;” and performance and rehearsal venue, financial and physical accessibility for participation, and so on for “context.” These findings are verified in narrative interviews discussed in the qualitative research section, below; in particular, Arreon Harley-Emerson’s three-tiered approach of incorporating culturally relevant content, culturally relevant pedagogy, and culturally responsive practice.

activism, critical pedagogy, and music education. In her article “Troubling Whiteness: Music Education and the “Messiness” of Equity Work” (2018), she examines the practices of four White female music educators in Toronto Canada who challenge dominant paradigms of music education in an effort to engage in issues of social justice, diversity, and equity.

The four music teachers whose practices Hess examines in her study employ varying approaches to challenging dominant paradigms in music education. One employs an Afrocentric program, “tracing musics from the continent of Africa across the Middle Passage to landing points in the Americas. For her, challenging dominant paradigms meant addressing privilege and exposing racism.” Another teacher utilizes a multi-faceted pedagogy, employing movement and improvisation. Another teacher introduces her students to a wide variety of musical experiences and traditions, such as Javanese Gamelan, alongside preparations for the presentation of a Western musical theater performance. The fourth teacher develops curriculum based on the cultural traditions of the students in her classes.

Hess acknowledges the inheritance challenges implicit in social justice-focused education: “given the inherent messiness of doing social justice work, there were some potential ‘stumbling blocks’ – situations encountered in each classroom that created possibilities for oppressive discourses to be reinscribed. I remind the reader that these potential results of encountering a stumbling block are moments that are instructive in that they represent sites upon which we can be vigilant as educators. These stumbling blocks created possible moments when, if enacted in a particular way, Whiteness could potentially be reinscribed” (Hess, 2018). This reminder is relevant for educators and artists who are ambivalent about approaching teaching using an ADEI or social justice lens, as it is important to recognize that mistakes in the process are inevitable in one’s own learning process and do not negate the benefits of ADEI work.

Although published prior to the article cited above, Hess’s article “Equity and Music Education: Euphemisms, Terminal Naivety, and Whiteness” (2017) draws on the study of the four Toronto-based music teachers, as well as literature on race and silencing regarding both music education and other disciplines and her own experiences as a music educator. She writes, “With the surge of hate crimes and unmasked white supremacy in the United States following the election of Donald Trump, being explicit about race is urgent. In this paper, I put forward
ways that music educators can center issues of race and racism in daily praxis” (Hess, 2017). Her discussion employs “critical race theory (CRT) as a theoretical framework [and thus] explicitly examines race-related silences and the importance of using direct language to identify structural and systemic racism” (Hess, 2017). To define CRT, Hess cites Crenshaw et al. (1995), writing that using a CRT framework allows scholars to “understand how a regime of white supremacy and its subordination of people of color have been created and maintained in America, and in particular to examine the relationship between that social structure and professed ideals such as “the rule of law” and “equal protection” (Crenshaw, 1995). Hess focuses on three aspects of CRT in her study: “the critique of institutional and systemic injustice, the critique of Eurocentrism, and the critique of whiteness and white supremacy as a dominant ideology” (Hess, 2017). She calls out the multicultural movement of teaching “World Music” as music traditions other than Western traditions for “failing to name issues of race, racism, and meaningful difference” (Hess, 2017). Most pointedly, Hess focuses on the need to avoid euphemisms when discussing race, for example “alienating” rather than the more direct “racist.” She also addresses the concern that the effort to diversity school music ensembles merely inserts people of color into a White-centric education and music system, rather than genuinely addressing broader lived experiences. Discussion of CRT is relevant to the discussion of ADEI in the performing arts, as the performing arts are called to also examine systemic racism and its origins; this issue is discussed further by Antonio Cuyler in the qualitative research section, below.

In their article “High School Music Ensemble Students in the United States: A Demographic Profile” (2011), Kenneth Elpus and Carlos Abril note the consequences of a music education model that fails to incorporate the changes that Hess argues for. Based on a demographic analysis of high school band, choir, and orchestra students in the United States from a 2002-2004 Educational Longitudinal Study, the study found that 21% of high school seniors in the U.S. class of 2004 participated in a school music ensemble, yet non-native English speakers, Hispanic, children of parents with a high school diploma or less, and students in the lowest quartile of socioeconomic status were significantly underrepresented in this group; thus, “music students are not a representative subset of the population of U.S. high school students” (Elpus and Abril, 2011). As several studies have indicated that music participation often
correlates with academic achievement, this lack of inclusion of underrepresented students is troubling.

In their “I Dream a World: Inclusivity in Choral Music Education,” (2017) Rhonda Feulberth and Christy Todd discuss the imperative for choral music educators to examine White-dominant ways of addressing choral instruction and to “evaluate barriers to access in terms of scheduling, reconsider current curricular offerings, and imagine new solutions that support music learning for all students” to “provide the optimal environment for successful inclusive practice” (Feulberth and Todd, 2017). The authors refer to the Universal Design for Learning (UDL) as a useful model for choral music education. They write, “UDL is an educational approach with three primary principles: (1) multiple means of representation, to give diverse learners options for acquiring information and knowledge; (2) multiple means of action and expression, to provide learners options for demonstrating what they know; and (3) multiple means of engagement, to tap into learners’ interests, offer appropriate challenges, and increase motivation.” To apply UDL to choral music education, the authors recommend instructors select choral literature that employ repetition, improvisation, call-and-response technique, and other methods that facilitate participation and non-White-centric modes of education. Additional UDL approaches support “movement to demonstrate understanding of musical elements such as form, dynamic contrast, and rhythm,” inviting students to participate in choosing repertoire, and “allowing students to lead warm-ups and other activities, participate in self- and group assessment, and work in small groups encourages autonomy and adds to student investment” (Feulberth and Todd, 2017). Several interview subjects in the qualitative research section, below, discuss the benefits of incorporating non-Eurocentric vocal traditions, such as those called for by Feulberth and Todd.

As diversity is not limited to race, but includes diversity of gender, sexual orientation, intellectual and physical ability, religion and nationality, and other areas, literature related to areas of diversity and access other than those specific to race and ethnicity is also important to highlight here. Their article “Access to Music Education: Nebraska Band Directors' Experiences and Attitudes Regarding Students with Physical Disabilities,” David Nabb and Emily Balcetis discuss the results of their study, whose purpose “was to measure Nebraska High School band
directors’ concerns regarding the integration of students with physical disabilities into their band programs. Results of a survey of 221 Nebraska high school music programs suggested that awareness of options for ways to include students with physical disabilities, availability of adapted instruments, and the cost of acquiring such instruments are among band directors’ primary concerns.” The authors concluded that there is strong “evidence that there is a need for adapted instruments and suggest that integration of students with disabilities and without disabilities in band would provide benefits for all” (Nabb and Balcetis, 2010).

In their article “Access and Retention of Marginalized Populations Within Undergraduate Music Education Degree Programs,” Kate Fitzpatrick, Jacqueline Henninger, and Don Taylor (2014) discuss the results of their instrumental music education program case study, with data drawn from “semi-structured interviews with six undergraduate students from traditionally marginalized populations with regard to their preparation for, admission to, and retention within a music education degree program.” The authors discuss research regarding marginalization of students from underrepresented groups in both broader higher education contexts and specifically within music education. The authors reference a 2011 study by Elpus and Abril that “found that the following groups were underrepresented in participation in school music ensembles: Hispanic students, students in the lowest quartile of socioeconomic status, native Spanish speakers, and students whose parents had earned a high school diploma or less.” Based on this research, the authors conclude that “it seems likely that members of marginalized groups who share these characteristics may encounter barriers of access to university music education degree programs.” The authors also suggest that “Access and retention also may be challenging for individuals who identify as lesbian, gay, bisexual, transgender, queer, or questioning (LGBTQ)).” Several factors will help overcome these barriers, including the presence and influence of music teacher role models who support and encourage students in their music interests as well as increased access to pre-college performing arts offerings in high schools that serve underrepresented student populations. The authors state that future research is needed that “deals with issues of access and retention with regard to the specific structure of the undergraduate music teacher education program” (Fitzpatrick, Henninger, and Taylor, 2014).
As conductors are essentially educators, the Black Voices Matter Pledge addresses those in leadership in addition to those in music education. While the responsibilities and roles overlap, the pledge specifies issues related to artistic leadership.

**ADEI and Artistic Leadership**

Conductors and Artistic Directors who sign the Black Voices Matter Pledge are required to:

- Embrace idiomatic Black choral music and find ways to incorporate respectful and thoughtful arrangements in your choral program; contextualize this music with singers and audience.
- Program non-idiomatic Black choral music, including music of pre-20th century composers
- Strive for representation across each program and concert season without tokenizing
- Remove arrangements of racist source songs (eg. minstrel songs) from choral libraries
- Seek expertise from BBI artists and culture bearers, compensate and credit them for their labor
- Hire BBI choral artists, guest conductors, composers, clinicians, adjudicators, and collaborators for a wide range of work beyond essentialized notions of race/ethnicity (eg. hire a Black singer to perform Bach, not just spirituals)
- Question choral norms, acknowledging that whiteness is normalizing agent (Blake et al, 2020).

There are several resources and databases available to aid choral musicians as they seek to diversify their repertoire and practices. Marques L.A. Garrett’s “Unaccompanied Non-Idiomatic Choral Music of Black Composers” (2020) provides resources for locating non-idiomatic music by Black composers, or music that may demonstrate influence from spirituals, gospel, or rock, is nonetheless originally composed and “are not considered idiomatic either in tonality by analysis or by the composer specifically” (Garrett, 2020). Garrett goes on to present analysis of eight original, non-idiomatic choral pieces of varying styles. Garrett’s database of
non-idiomatic choral music by Black composers, *Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers*, which is continually expanded and updated is, an invaluable resource to choral musicians who are seeking to create diversity and inclusion in their programming (Garrett, 2021). Another valuable database for diversity in choral music is the *Institute for Choral Diversity Choral Database*, which allows users to select for specific diversity criteria when searching the database for composers and musical works.

In his “Performing Religious Music of the African American Experience” (2020), M. Roger Holland II writes “Many of my colleagues in the choral field are concerned about how they might be perceived if they perform music of the African American experience, wanting to ‘get it right’ and not be viewed as appropriating music from another culture in this age of political correctness and a sensitivity to the Black culture. It is within this context that this article will address questions and concerns of the appropriation of Black music primarily by white performing ensembles” (Holland, 2020). Holland goes on to discuss the history, significance, and performance practice of African American spirituals and Black gospel music.

André de Quadros is a choral conductor, author, music educator, and activist who has worked extensively in the intersection of social justice and choral music who is among the choral professionals interviewed for the qualitative research component of this study. His work is centered on the idea expressed in the Black Voices Matter Pledge to “question choral norms, acknowledging that whiteness is a normalizing agent” (Blake et al, 2020). In his article “Rescuing Choral Music from the Realm of the Elite” (2015), de Quadros writes, “while choral music can be an exercise of the elite, it can also be an inclusive practice. Indeed, several choirs and conductors around the world are utilizing the possibilities of choral music for the exercise of justice in settings rife with alienation, racism, poverty, and discrimination on the basis of sexual orientation, religion, and several other factors.” To counter these practices, he presents two cases that are “grounded in inclusion, communal participation, bonding, and resistance” (de Quadros, 2015): his experience directing music programs in two Boston prisons and a music program in Arab Israeli Galilee. De Quadros discusses his “empowering song approach,” which is “rooted in improvised song, poetry, bodywork, movement, and imagery for personal and communal transformation” and based on the Augusto Boal’s Theater of the Oppressed (de Quadros, 2015).
The Empowering Song Approach is further discussed in the qualitative research section of this study, below.

In his article “Globalization, Multiculturalism, and the Children’s Chorus,” Francisco J. Nuñez, the Artistic Director of the Young People’s Chorus of New York stresses the importance of including international repertoire to promote genuine diversity. Nuñez writes “as repertoires evolve around the globe, music becomes an effective medium to represent unique perspectives and reinterpretations of distinct cultures. If choirs choose to change their mission to diversify their membership to include children from cultures outside the mainstream, the concept of excellence should also change to include performing a globalized repertoire. This notion goes beyond multicultural pieces of certain cultures; it encompasses the fusion of different rhythms, harmonies, languages, and basic musical harmonic language…. Within musical multiplicity comes fluidity of vocal techniques and different vocal backgrounds become an asset” (Nuñez, 2012). The incorporations of vocal techniques other than the Bel Canto style utilized by many Western choral is advocated for by several interview subjects in this study.

**Funding for Performing Arts**

Equally critical to the responsibilities of choral artists and advocates outlined in the Black Voices Matter Pledge is the need for equitable funding in arts philanthropy. In 2017, supported by the Surdna Foundation, the Helicon Foundation released “Not Just Money: Equity Issues in Cultural Philanthropy,” a study on equity issues in arts funding in the U.S. The authors found that “despite greater awareness of the problem, the distribution of arts funding continues to become less equitable” (Helicon Foundation, 2017). The study clearly states the importance of equitable funding for arts organizations (see Appendix B for the entire text of the report’s introduction):

The contributions of foundations and individual donors – who provide almost half of the annual revenue of the nonprofit cultural sector – help support the part of our shared cultural domain that is not primarily market-driven. However, cultural philanthropy is not keeping pace with the evolution of our cultural landscape. As a result of the cultural sector’s origins as a vehicle for preserving Western European high culture, as well as
disparities in how wealth is distributed in our society, arts funding goes disproportionately to certain types of artforms, artists and institutions and fails to meaningfully capitalize others.

A first step toward a fairer and more inclusive field of cultural philanthropy is for donors of all kinds to honestly examine the significant inequities in the current distribution of funding with a willingness to address the deeply rooted structures, practices and beliefs that keep it this way. (Helicon Foundation, 2017)

The authors find that “Arts foundations and nonprofit leaders are increasingly aware of diversity, equity and inclusion issues in the nonprofit cultural sector… But despite these efforts, funding is getting less equitable…. The inequities are systemic, and local funding patterns mirror national ones…. There is a significant lack of diversity among cultural philanthropy leaders, and that influences funding policies and distributions…. And cultural groups whose primary mission is to serve people of color and/or lower-income communities face distinct financial and organizational challenges” (Helicon Foundation, 2017).

The authors look at sustained and systemic efforts in San Francisco to address issues of inequity in arts funding as a model for positive change. As a result of two decades of efforts in this area, they find that “approximately 32 percent of cultural groups have primary missions to serve communities of color, low-income communities, LGBTQ populations and disabled communities, and approximately 32 percent of arts foundation funding is allocated to such groups” (Helicon Foundation, 2017). The model employed by several San Francisco arts funding organizations is epitomized by the Grants for the Arts (GFTA), the funding organization that is supported by the San Francisco Hotel Tax Fund. GFTA’s mission states: “At Grants for the Arts, our mission is to promote the diverse and unique communities of San Francisco by supporting the arts through equitable grantmaking. Established through a combination of City and State legislation, GFTA has evolved into an international model of arts funding with annual revenue derived from the hotel tax. Since its inception in 1961, GFTA has distributed over $400 million to hundreds of nonprofit arts and culture organizations in San Francisco” (GFTA, 2019).
Conclusion: The Importance of ADEI in the Performing Arts

The Helicon Foundation’s “Not Just Money: Equity Issues in Cultural Philanthropy” report discussed above provides an apt conclusion to this literature review by addressing the value of the arts in our society:

The arts and culture are essential means by which people make sense of their lives, share their experiences, build bridges across divides, and realize their common humanity. The arts enable us to reflect on our own circumstances, understand one another, and imagine different futures. Arts and culture are essential in any society and in all eras, but they are especially important now, as we grapple with the dramatic political, social, and environmental shifts we are facing, and when some of our core democratic principles are being tested in new ways (Helicon Foundation, 2017).

This statement perfectly encapsulates why this work of ADEI in performing arts is vital to the overall health of our local, national, and international communities.
Section 3: Methods and Approaches

Methods
This is a mixed-methods study that incorporates data drawn from both quantitative and qualitative research.

Purpose
The purpose of this research is to determine the conditions and outcomes that influence performing arts organizations to embrace ADEI in several organizational areas as well as the benefits and consequences of doing so. These areas include programming, personnel, community and audience engagement, and other factors such as statements and policies. The goal is to gain insights into effective organizational and programmatic practices for addressing ADEI and social justice issues and to detail efforts to develop cultural relevance, community engagement, and meet the needs of the increasingly diverse communities in which performing arts organizations operate.

Typology
This is a practical action research project that will discuss a needs assessment of best practices for implementing ADEI initiatives in all areas of performing arts organizations.

Research Questions
Primary Research Question: What factors influence performing arts organizations to engage in ADEI practices and initiatives?

Additional Research Questions:
1. How are performing arts organizations changing their practices and initiatives to address recent calls for ADEI?
2. What specific ADEI practices and initiatives are performing arts organizations adopting?
Hypotheses
1. There are several factors that influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership.

2. Performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders.

Quantitative Research
Qualitative research is drawn from the ADEI in Choral Organizations Survey, a national survey of choral organization stakeholders. 41 respondents completed the survey, representing every region of the United States and a wide variety of ensemble types, organization types, and demographic makeup.

Qualitative Research
Qualitative research is in the form of interviews with choral arts professionals who focus on ADEI and/or social justice in their work and ADEI in performing arts consultants revealed details about initiatives, success in implementation, and effects on organizational wellbeing, relevance, and community engagement.

The interview subjects included the following six professionals:

Antonio Cuyler, PhD • 15 June 2021
Professor of Arts Management and ADEI in Arts Organizations Consultant
Florida State University, Cuyler Consulting
https://arted.fsu.edu/antonio-c-cuyler/
https://cuylerconsulting.com/

Zanaida Robles, DMA • 25 June 2021
Conductor, Composer, Music Educator, Church Musician, and ADEI Specialist
Harvard-Westlake High School, Tonality Choral Ensemble
https://zanaidarobles.com/

Jace Saplan, DMA • 24 June 2021
Conductor, Music Educator, Activist, Decolonial Specialist
University of Hawai‘i at Manoa, Nā Wai Chamber Choir
Hawaii
https://www.jacesaplan.com/

Arreon Harley-Emerson, MM • 30 June 2021
Conductor, ADEI Consultant
Choir School of Delaware, Equity Sings Consulting
https://choirschoolofdelaware.org/about/team/
https://equitysings.com/

Emilie Amrein, DMA • 2 July 2021
Conductor, Music Educator, Activist Community Music Practitioner, Scholar,
University of San Diego, Choral Commons, Common Ground Voices La Frontera
https://www.emileamrein.com/
https://www.cgvlafrontera.org/english
https://www.thechoralcommons.com/
https://www.usdchoirs.org/

André de Quadros, D.Ed • 4 July 2021
Conductor, Music Educator, Activist, Scholar
Boston University, Voices 21C, Common Ground Voices, etc.
https://www.andredequadros.com/
https://www.bu.edu/cfa/profile/andre-de-quadros/
Additional Research

Additional quantitative and qualitative research was provided by the American Choral Directors Association’s (ACDA) survey released to its membership in October 2020 regarding the organizations and members’ attitudes toward and implementation of ADEI practices and policies. This survey is referenced with permission by the survey author, Dr. Antonio Cuyler, and the president of ACDA, Hilary Apfelstadt.

Positionality of the Author

As a cis-gender, heterosexual, White-identified, middle-age, middle-class woman, I recognize that I carry privilege and opportunity that is not available to all. This situates me as an imperfect person to research ADEI, a topic that affects people of color, LGBTQ+, disabled, economically disadvantaged, and others who have experienced barriers to opportunity. As a Jewish person whose ancestors escaped persecution in Eastern Europe and later experienced oppression and exclusion in the United States, I am acutely aware that what constitutes “White” and “privileged” is a shifting narrative that changes frequently with dramatic consequences. I have a twenty plus year career as a choral conductor and music educator, working in higher education and community choral organizations. As a small-statured woman in leadership, my knowledge, skill, and authority are often questioned in a manner that is not experienced by my male colleagues. I understand what it is to be dismissed because of one’s demographic. Regardless, when I leave my home, I do so with safety from persecution, as well as economic and social privilege. However, this is a topic I feel passionate about, and I believe that for performing arts organizations to remain viable, artists of all identities must address ADEI concerns with haste and depth.
Section 4. Data Analysis

Quantitative Research: ADEI in Choral Organizations Survey

In the summer of 2021, the “ADEI in Choral Organizations Survey” was released to the United States choral ensemble community. The survey posed fifteen demographic questions regarding the organization and ensemble type, racial and gender makeup of the organization, and identity of the artistic director. Twenty questions were included regarding choral organizations’ adoption of Access, Diversity, Equity, and Inclusion (ADEI) principles, as well as one open-ended question in which respondents could comment on their organization’s ADEI efforts, successes, and barriers. Forty-one participants completed the survey, representing all regions of the country, varied community types, and varied choral ensemble types and sizes. Despite the diversity of participants, it should be noted that people who are predisposed to complete a survey focused on ADEI are likely to be aware of issues concerning the correlations of social justice, ADEI work, and choral music.

Demographics

Respondents represented organizations from most regions of the United States. The Pacific region was the most well represented with 54% of respondents (n = 22). Urban organizations were by far the best represented community type at 73% (n = 30), followed by suburban (17%, n = 7)) and rural (10%, n = 4). Varied types of choral ensembles were represented, with adult non-professional choirs as the most common at 49%. The majority organization type was independent nonprofit organizations, for example community choirs not affiliated with academic institutions.
Figure 3

Geographical Categories of Survey Respondents

- Pacific: 54%
- Northeastern: 14%
- Southeastern: 5%
- Midwestern: 15%
- Rocky Mountain: 5%
- Southwestern: 5%
- Noncontiguous: 2%

- Urban: 73%
- Rural: 10%
- Suburban: 17%
Figure 4

Organization Categories of Survey Respondents
Organization budgets of respondents ranged from $400 to $2 million annually, with the majority falling between $25,000 and $200,000. Unfortunately, the survey resulted in insufficient data to determine correlations between organization budgets and ADEI efforts.

Participants were asked to provide the percentage of BIPOC (Black, Indigenous, People of Color) stakeholders in the entire organization. Respondents identified an average of 25.1% BIPOC singers (median = 15, sd = 23.0), with the maximum of 85% and the minimum of 0% (n = 40, 1 missing). Respondents reported an average of 29.1% BIPOC staff (median = 22.5, sd = 27.4), with the maximum of 100% and the minimum of 0% (n = 26, 15 missing). Respondents reported an average of 25.8% BIPOC board members (median = 19.0, sd = 22.5), with the maximum of 75% and the minimum of 0% (n = 26, 15 missing).

The participating organizations represented a wide range of demographics in their artistic directors (AD). Thirty-nine of the Forty-one respondents identified the racial and ethnic identity of the artistic director. Of those, twenty-eight (71.8%) respondents identified the AD as Caucasian, representing the majority; seven (17.1%) respondents identify the AD as Black or African American; three (7.7%) of respondents identified the AD as multi-racial, and one (2.6%) of respondents identified the AD as Native Hawaiian or Pacific Islander. Forty respondents identified the gender of the AD. Of those, nineteen (47.5%) identified the AD as female, eighteen (45.0%) identified the AD as male, and three (7.5%) identified the AD as non-binary or third gender. The ages of the ADs spanned from 22-years-old to 65-years-old, with the majority of ADs in their 50s (44.8%), followed by 40s (21%).
Figure 5
Demographic Profiles of Stakeholders and Artistic Directors

Racial/Ethnic Identity of Artistic Director

- Caucasian: 72%
- Black/African American: 18%
- Hawaiian/Pacific Islander: 2%
- Multi-Racial: 8%

Gender Identity of Artistic Director

- Male: 45%
- Female: 47%
- Non-Binary/Third Gender: 8%

To answer the primary research question of this study, “What factors influence performing arts organizations to engage in ADEI practices and initiatives,” several One-Way ANOVA tests were completed, as discussed below.

Impact of artistic director’s racial and ethnic identity on ADEI efforts. Several questions sought to determine if a choral organization’s artistic director’s (AD) racial identity impacts its ADEI effectiveness and outcomes. A One-Way ANOVA test compared the 5-point Likert-scale questions (1 = strongly agree to 5 = strongly disagree) in Table 1 below to determine whether the AD’s racial identity impacted an organization’s perceived success in addressing ADEI efforts (statistical insignificance occurs when p < .05). Statistical significance was revealed in that the “Organization needs to support ADEI efforts more” when compared to the racial/ethnic identity of the AD. When looking more closely at this statistic, one sees that the mean score for the need for more support for ADEI efforts for organizations led by Caucasian ADs is 1.48 (sd = 0.918), or lower than when organizations are led by BIPOC ADs (m 2.27, sd = 1.348). This indicates that organizations led by Caucasian ADs believe they need to do a better job of addressing ADEI efforts, while those led by BIPOC ADs believe they are already addressing those issues adequately. It is important to note that both literature (see Kim and Mason in the literature above) and the expert interviews (see discussion, below) demonstrate that ADEI work must be supported by all stakeholders, including White ADs, to have full impact.
Table 1

*One-Way ANOVA of Perceived ADEI Success Compared to Racial/Ethnic Identity of AD*

<table>
<thead>
<tr>
<th></th>
<th>BIPOC</th>
<th>Caucasian</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do you agree that this</strong></td>
<td>n = 11</td>
<td>n = 27</td>
<td>0.424 (1, 36)</td>
<td>0.519</td>
</tr>
<tr>
<td><strong>organization:</strong></td>
<td>1.82 (sd = 1.250)</td>
<td>2.07 (sd = 1.035)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Addresses ADEI issues?</strong></td>
<td>n = 11</td>
<td>n = 25</td>
<td>4.248 (1, 34)</td>
<td>*0.047</td>
</tr>
<tr>
<td><strong>Needs to</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>address ADEI</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>more?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Has been successful in</strong></td>
<td>n = 11</td>
<td>n = 26</td>
<td>0.295 (1, 35)</td>
<td>0.590</td>
</tr>
<tr>
<td><strong>achieving ADEI goals?</strong></td>
<td>2.27 (sd = 1.348)</td>
<td>2.46 (sd = 0.811)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lives up to</strong></td>
<td>n = 11</td>
<td>n = 26</td>
<td>1.163 (1, 35)</td>
<td>0.288</td>
</tr>
<tr>
<td><strong>ADEI statements</strong></td>
<td>2.00 (sd = 1.000)</td>
<td>2.35 (sd = 0.846)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>and/or action plans?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A One-Way ANOVA test compared the 5-point Likert-scale (1 = *strongly agree* to 5 = *strongly disagree*) to the questions in Table 2 below to determine whether the AD’s racial identity impacted stakeholder support for the organization’s ADEI efforts. Statistical significance was revealed regarding audience support. When looking more closely at these statistics, we find that the mean score for BIPOC ADs is lower, indicating that audiences are more likely to support ADEI efforts when the organization is led by a BIPOC AD, indicating that audiences that attend concerts directed by BIPOC conductors may be predisposed toward or expect focus on ADEI issues. Near statistical significance is evident when looking at staff and leadership support for ADEI with similar mean score differences as seen in audience statistics.
Table 2

One-Way ANOVA of Stakeholder Support for ADEI Compared to Racial/Ethnic Identity of AD

<table>
<thead>
<tr>
<th>Stakeholder</th>
<th>BIPOC</th>
<th>Caucasian</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singers</td>
<td>n = 11</td>
<td>n = 27</td>
<td>2.402 (1, 36)</td>
<td>0.130</td>
</tr>
<tr>
<td></td>
<td>1.27 (sd = 0.467)</td>
<td>1.67 (sd = 0.784)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leadership</td>
<td>n = 11</td>
<td>n = 27</td>
<td>3.908 (1, 36)</td>
<td>0.056</td>
</tr>
<tr>
<td></td>
<td>1.00 (sd = 0.000)</td>
<td>1.33 (sd = 0.555)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board</td>
<td>n = 9</td>
<td>n = 23</td>
<td>0.266 (1, 30)</td>
<td>0.610</td>
</tr>
<tr>
<td></td>
<td>1.56 (sd = 1.333)</td>
<td>1.39 (sd = 0.499)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff</td>
<td>n = 10</td>
<td>n = 24</td>
<td>4.166 (1, 32)</td>
<td>0.050</td>
</tr>
<tr>
<td></td>
<td>1.00 (sd = 0.000)</td>
<td>1.38 (sd = 0.576)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience</td>
<td>n = 9</td>
<td>n = 26</td>
<td>5.127 (1, 33)</td>
<td>*0.030</td>
</tr>
<tr>
<td></td>
<td>1.44 (sd = 0.527)</td>
<td>2.04 (sd = 0.720)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In June 2020, a group of choral conductors, music educators, composers, and activists in the intersection released the Black Voices Matter Pledge (BVMP), discussed above in the Literature Review of this report. Respondents were asked, “Did this choral organization's Artistic Director sign the Black Voices Matter Pledge?” twenty-nine (71%) replied yes and twelve (29%) replied no. A T-Test seen in Table 3 below revealed that there was no statistical significance between the ADs racial/ethnic identity and whether or not they had signed the BVMP; however, the mean for BIPOC ADs is lower than that for Caucasian ADs, indicating a higher likelihood of BIPOC ADs to sign the BVMP.
Table 3

*T-Test Comparing Racial/Ethnic Identity of AD to Signing BVMP*

<table>
<thead>
<tr>
<th>Did this choral organization's Artistic Director sign the Black Voices Matter Pledge?</th>
<th>BIPOC</th>
<th>Caucasian</th>
<th>T-Statistic</th>
<th>df</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>n = 11&lt;br&gt;m = 1.18&lt;br&gt;(sd = 0.405)</td>
<td>n = 28&lt;br&gt;m = 1.32&lt;br&gt;(sd = 0.476)</td>
<td>0.858</td>
<td>37.0</td>
<td>0.397</td>
<td></td>
</tr>
</tbody>
</table>

A Chi-square test revealed that the racial and ethnic identity of the AD and the likelihood of signing the BVMP was statistically insignificant ($n = 41, \chi^2 = 1.32, df = 3, p = .725$).

Regardless, it is important to point out that all but one of the Black/African American and Native Hawaiian/Pacific Islander ADs (100%) had completed the BVMP, while nineteen (68%) of Caucasian ADs had signed the BVMP and two (66%) of multi-racial ADs had signed the BVMP. Similarly, no statistical significance was found when looking at the racial/ethnic identity of the AD’s influence on whether the organization had been successful in meeting the goals of the BVMP ($n = 39, \chi^2 = 11.6, df = 15, p = .712$).

**Impact of Stakeholder Support and Organization Factors on ADEI.** Respondents were asked “To what extent does this choral organization's stakeholders support this organization’s ADEI efforts?” (5-point Likert-scale; 1= a great deal to 5 = never) for singers, leadership (i.e. the AD or executive director), board of directors, staff, and audience. Several One-Way ANOVA tests were used to identify factors that influence an organization's stakeholder support of ADEI efforts.

Few factors revealed statistical significance regarding an organization’s stakeholders’ support of ADEI efforts (statistical insignificance occurs when $p < .05$). However, as can be seen by the p-values in Table 1 below, the correlation between leadership and board’s support of ADEI initiatives with community type was shown to be statistically significant. As seen in the
mean scores in Table 4 below, leadership and board are shown to give more support to ADEI efforts in urban communities than in rural and suburban communities. This result is unsurprising, as national statistics show higher percentages of BIPOC residents in rural communities and this would appear to correlate with support for ADEI efforts. It should be noted that, as seen in Table 6 below, singers and board support of ADEI efforts compared to organization type are approaching statistical significance and that with greater participation in the survey you might achieve the p = <.05 standard.

Table 4
One-Way ANOVA of Perceived ADEI Support from Organization’s Stakeholder Groups by Community Type

<table>
<thead>
<tr>
<th></th>
<th>Rural</th>
<th>Urban</th>
<th>Suburban</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent does this choral organization's stakeholders support this organization’s ADEI efforts?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singers</td>
<td>n = 4</td>
<td>n = 29</td>
<td>n = 7</td>
<td>0.289 (2, 37)</td>
<td>0.750</td>
</tr>
<tr>
<td></td>
<td>1.50 (sd = 0.577)</td>
<td>1.59 (sd = 0.946)</td>
<td>1.86 (sd = 0.900)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leadership</td>
<td>n = 4</td>
<td>n = 28</td>
<td>n = 7</td>
<td>4.486 (2, 36)</td>
<td>*0.018</td>
</tr>
<tr>
<td></td>
<td>1.75 (sd = 0.500)</td>
<td>1.11 (sd = 0.315)</td>
<td>1.43 (sd = 0.787)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board</td>
<td>n = 3</td>
<td>n = 24</td>
<td>n = 6</td>
<td>5.116 (2, 30)</td>
<td>*0.012</td>
</tr>
<tr>
<td></td>
<td>2.67 (sd = 2.082)</td>
<td>1.11 (sd = 0.315)</td>
<td>1.33 (sd = 0.516)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff</td>
<td>n = 3</td>
<td>n = 26</td>
<td>n = 6</td>
<td>1.288 (2, 32)</td>
<td>0.290</td>
</tr>
<tr>
<td></td>
<td>1.67 (sd = 0.577)</td>
<td>1.19 (sd = 0.402)</td>
<td>1.33 (sd = 0.816)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience</td>
<td>n = 3</td>
<td>n = 26</td>
<td>n = 7</td>
<td>0.244 (2, 33)</td>
<td>0.785</td>
</tr>
<tr>
<td></td>
<td>2.00 (sd = 0.000)</td>
<td>1.81 (sd = 0.801)</td>
<td>2.00 (sd = 1.577)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 5

*One-Way ANOVA of Perceived ADEI Support from Organization’s Stakeholder Groups by Ensemble Type*

<table>
<thead>
<tr>
<th></th>
<th>Children’s</th>
<th>Adult Mixed Non-Pro</th>
<th>Adult Mixed Professional</th>
<th>Adult Single Gender Non-Pro</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To what extent does this choral organization’s stakeholders support this organization’s ADEI efforts?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Singers</strong></td>
<td>n = 12</td>
<td>1.75 (sd = 1.138)</td>
<td>n = 19</td>
<td>1.63 (sd = 0.831)</td>
<td>0.275 (3, 36)</td>
<td>0.843</td>
</tr>
<tr>
<td></td>
<td>n = 6</td>
<td>1.33 (sd = 0.816)</td>
<td>n = 3</td>
<td>1.67 (sd = 0.577)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Leadership</strong></td>
<td>n = 11</td>
<td>1.09 (sd = 0.302)</td>
<td>n = 19</td>
<td>1.26 (sd = 0.452)</td>
<td>0.448 (3, 35)</td>
<td>0.720</td>
</tr>
<tr>
<td></td>
<td>n = 6</td>
<td>1.33 (sd = 0.816)</td>
<td>n = 3</td>
<td>1.33 (sd = 0.577)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Board</strong></td>
<td>n = 9</td>
<td>1.33 (sd = 0.500)</td>
<td>n = 15</td>
<td>1.53 (sd = 1.060)</td>
<td>0.160 (3, 29)</td>
<td>0.922</td>
</tr>
<tr>
<td></td>
<td>n = 6</td>
<td>1.33 (sd = 0.816)</td>
<td>n = 3</td>
<td>1.33 (sd = 0.577)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Staff</strong></td>
<td>n = 9</td>
<td>1.33 (sd = 0.500)</td>
<td>n = 17</td>
<td>1.18 (sd = 0.393)</td>
<td>0.262 (3, 31)</td>
<td>0.852</td>
</tr>
<tr>
<td></td>
<td>n = 6</td>
<td>1.33 (sd = 0.816)</td>
<td>n = 3</td>
<td>1.33 (sd = 0.577)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Audience</strong></td>
<td>n = 10</td>
<td>1.70 (sd = 0.675)</td>
<td>n = 17</td>
<td>2.00 (sd = 0.791)</td>
<td>0.428 (3, 32)</td>
<td>0.735</td>
</tr>
<tr>
<td></td>
<td>n = 6</td>
<td>1.83 (sd = 0.753)</td>
<td>n = 3</td>
<td>1.67 (sd = 0.577)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 6

One-Way ANOVA of Perceived ADEI Support from Organization’s Stakeholder Groups by Organization Type

<table>
<thead>
<tr>
<th></th>
<th>Independent Nonprofit</th>
<th>Public Academic Institution</th>
<th>Private Academic Institution</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To what extent does this choral organization's stakeholders support this organization’s ADEI efforts?</strong></td>
<td>n = 27 1.70 (sd = 0.755)</td>
<td>n = 7 1.00 (sd = 0.000)</td>
<td>n = 6 2.00 (sd = 1.549)</td>
<td>2.5078 (2, 37)</td>
<td>0.095</td>
</tr>
<tr>
<td><strong>Singers</strong></td>
<td>n = 27 1.26 (sd = 0.526)</td>
<td>n = 7 1.29 (sd = 0.488)</td>
<td>n = 5 1.00 (sd = 0.000)</td>
<td>0.6464 (2, 36)</td>
<td>0.530</td>
</tr>
<tr>
<td><strong>Leadership</strong></td>
<td>n = 26 1.35 (sd = 0.485)</td>
<td>n = 3 1.00 (sd = 0.000)</td>
<td>n = 4 2.25 (sd = 1.893)</td>
<td>3.0893 (2, 30)</td>
<td>0.060</td>
</tr>
<tr>
<td><strong>Board</strong></td>
<td>n = 26 1.27 (sd = 0.533)</td>
<td>n = 5 1.20 (sd = 0.447)</td>
<td>n = 4 1.25 (sd = 0.500)</td>
<td>0.0375 (2, 32)</td>
<td>0.963</td>
</tr>
<tr>
<td><strong>Staff</strong></td>
<td>n = 26 1.92 (sd = 0.744)</td>
<td>n = 6 1.50 (sd = 0.548)</td>
<td>n = 4 2.00 (sd = 1.816)</td>
<td>0.9126 (2, 33)</td>
<td>0.411</td>
</tr>
</tbody>
</table>

Respondents were asked four questions regarding the organization’s ADEI efforts, all evaluated on a 5-point Likert-scale (1 = strongly agree, 5 = strongly disagree). One-Way ANOVA tests were employed to determine if there is a difference between various factors and the success of an organization’s ADEI efforts. Little statistical significance was revealed. While no statistical significance is revealed in the tests seen in Tables 7 through 9 below, near-statistical significance is evident in Table 8 when looking at the type of ensemble compared to whether an organization is living up to its ADEI statements and action plans. The mean scores
here reveal that children’s choirs appear to be more successful living up to their ADEI statements and action plans than their adult choir counterparts. Near statistical significance is also evident in Table 9 when looking at whether an organization needs to address ADEI more. The mean scores here suggest that independent nonprofit choral organizations believe they need to address ADEI initiatives more in the future relative to their academic choral organization counterparts.

Table 7

One-Way ANOVA of Perceived ADEI Success Compared to Community Type

<table>
<thead>
<tr>
<th></th>
<th>Rural</th>
<th>Urban</th>
<th>Suburban</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you agree that this organization:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Addresses ADEI issues?</td>
<td>n = 4 2.00 (sd = 0.816)</td>
<td>n = 29 1.97 (sd = 1.085)</td>
<td>n = 7 2.29 (sd = 1.254)</td>
<td>0.242 (2, 37)</td>
<td>0.786</td>
</tr>
<tr>
<td>Needs to address ADEI more?</td>
<td>n = 4 2.00 (sd = 0.816)</td>
<td>n = 28 1.68 (sd = 1.188)</td>
<td>n = 5 1.60 (sd = 0.894)</td>
<td>0.166 (2, 34)</td>
<td>0.848</td>
</tr>
<tr>
<td>Has been successful in achieving ADEI goals?</td>
<td>n = 4 2.50 (sd = 0.816)</td>
<td>n = 28 2.39 (sd = 1.100)</td>
<td>n = 6 2.83 (sd = 0.983)</td>
<td>0.437 (2, 35)</td>
<td>0.649</td>
</tr>
<tr>
<td>Lives up to ADEI statements and/or action plans?</td>
<td>n = 4 2.50 (sd = 0.816)</td>
<td>n = 28 2.14 (sd = 0.891)</td>
<td>n = 6 2.83 (sd = 0.983)</td>
<td>1.527 (2, 35)</td>
<td>0.231</td>
</tr>
</tbody>
</table>
### Table 8

**One-Way ANOVA of Perceived ADEI Success Compared to Ensemble Type**

<table>
<thead>
<tr>
<th>Do you agree that this organization:</th>
<th>Children’s</th>
<th>Adult Mixed Non-Pro</th>
<th>Adult Mixed Professional</th>
<th>Adult Single Gender Non-Pro</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addresses ADEI issues?</td>
<td>n = 12</td>
<td>1.50 (sd = 0.674)</td>
<td>n = 19</td>
<td>2.16 (sd = 1.015)</td>
<td>1.89 (3, 36)</td>
<td>0.149</td>
</tr>
<tr>
<td>Needs to address ADEI more?</td>
<td>n = 11</td>
<td>1.55 (sd = 0.820)</td>
<td>n = 17</td>
<td>1.55 (sd = 0.820)</td>
<td>1.15 (3, 33)</td>
<td>0.348</td>
</tr>
<tr>
<td>Has been successful in achieving ADEI goals?</td>
<td>n = 11</td>
<td>2.00 (sd = 0.775)</td>
<td>n = 18</td>
<td>2.56 (sd = 0.856)</td>
<td>1.85 (3, 34)</td>
<td>0.157</td>
</tr>
<tr>
<td>Lives up to ADEI statements and/or action plans?</td>
<td>n = 11</td>
<td>1.82 (sd = 0.603)</td>
<td>n = 18</td>
<td>2.28 (sd = 0.826)</td>
<td>2.58 (3, 34)</td>
<td>0.070</td>
</tr>
</tbody>
</table>

### Table 9

**One-Way ANOVA of Perceived ADEI Success Compared to Organization Type**

<table>
<thead>
<tr>
<th>Do you agree that this organization:</th>
<th>Independent Nonprofit</th>
<th>Public Academic Institution</th>
<th>Private Academic Institution</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addresses ADEI issues?</td>
<td>n = 27</td>
<td>2.15 (sd = 1.027)</td>
<td>n = 7</td>
<td>1.43 (sd = 0.535)</td>
<td>1.332 (2, 37)</td>
</tr>
<tr>
<td>Needs to address</td>
<td>n = 26</td>
<td>1.46 (sd = 0.905)</td>
<td>n = 7</td>
<td>2.00 (sd = 1.155)</td>
<td>2.978 (2, 34)</td>
</tr>
<tr>
<td>ADEI more?</td>
<td>Has been successful in achieving ADEI goals?</td>
<td>Lives up to ADEI statements and/or action plans?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------------</td>
<td>-----------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>n = 27 2.59 (sd = 1.083)</td>
<td>n = 27 2.37 (sd = 0.697)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>n = 7 1.86 (sd = 0.690)</td>
<td>n = 7 2.00 (sd = 0.577)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>n = 4 2.75 (sd = 0.957)</td>
<td>n = 4 2.25 (sd = 1.258)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.622 (2, 35) 0.212</td>
<td>0.434 (2, 35) 0.652</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Programming, commissions, and collaborations with BIPOC and women composers and artists. Respondents were asked questions about programming to identify the percentage of performances, commissions, and collaborations their organization had completed with BIPOC composers, arrangers, musicians, or other artists in the past season (2020-2021 or most recent active season) or the next two to five seasons. They were also asked to identify percentages of performances and commissions of works by women composers or arrangers in the past season and were planning to commission in the next two to five seasons. Table 13 below reveals the percentage of commissions and collaborations that respondents had completed in the past year and planned to embark on in the coming seasons. This shows a general trend toward more representation of BIPOC and women composers in US choral ensembles, with just under 50% as the average of completed and planned performances, commissions, and collaborations One-Way ANOVA tests were employed to determine if there were factors that influenced an organization’s likelihood of programming commissions or collaborations with BIPOC or women composers or musicians. No statistically significant relationships were evident with whether an organization lives up to its ADEI statements and action plans, whether an organization addresses ADEI issues, or whether an organization is successful in its ADEI efforts. Similarly, there was no statistically significant relationship between whether the AD signed the BVMP and programming BIPOC or women composers.

As Table 11 below shows, however, statistical significance was evident when looking at the relationship between the ADs racial/ethnic background and programming of BIPOC
composers or arrangers in the past season and programming future collaborations with BIPOC musicians and artists. The means in Table 11 for those two factors reveal significantly higher percentages in BIPOC ADs than Caucasian ADs.

Table 12 below demonstrates statistical significance regarding community type and the percentage of works by BIPOC composers and arrangers in the past season, as well as the percentage of collaborations with BIPOC musicians or artists in the next two to five seasons. Near statistical significance is also evident in percentages of programmed works by BIPOC and women composers and arrangers in the past season. On average, urban choral organizations are more likely to commission and collaborate with BIPOC and women composers and musicians than organizations in rural or suburban communities. Two statistics are worthy of note – rural organization representatives in this survey state a higher percentage of future commissions from women composers than their urban and suburban counterparts. However, when looking at the low participant number (rural n = 2; urban n = 27, suburban n = 6), this statistic becomes less telling.

Table 10

Descriptive Statistics of Programming BIPOC and Women Composers and Collaborators

<table>
<thead>
<tr>
<th></th>
<th>n number</th>
<th>mean</th>
<th>median</th>
<th>sd</th>
<th>min, max</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIPOC composer works</td>
<td>40</td>
<td>40.4</td>
<td>40.0</td>
<td>23.4</td>
<td>0%, 100%</td>
</tr>
<tr>
<td>past season</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIPOC collaborations</td>
<td>33</td>
<td>42.7</td>
<td>49.0</td>
<td>30.0</td>
<td>0%, 100%</td>
</tr>
<tr>
<td>past season</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future BIPOC composer</td>
<td>38</td>
<td>38.5</td>
<td>38.0</td>
<td>29.8</td>
<td>0%, 90%</td>
</tr>
<tr>
<td>works</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future BIPOC collaborations</td>
<td>34</td>
<td>40.3</td>
<td>40.0</td>
<td>21.1</td>
<td>0%, 90%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>BIPOC AD</td>
<td>Caucasion AD</td>
<td>F-value (df1, df2)</td>
<td>p-value</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----------</td>
<td>--------------</td>
<td>-------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>BIPOC composer commissions past season</td>
<td>n = 11</td>
<td>n = 27</td>
<td>16.186 (1, 36)</td>
<td>*&lt;0.001</td>
<td></td>
</tr>
<tr>
<td></td>
<td>61.5 (sd = 20.5)</td>
<td>32.6 (sd = 19.9)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIPOC composer collaborations past season</td>
<td>n = 10</td>
<td>n = 22</td>
<td>1.337 (1, 30)</td>
<td>0.257</td>
<td></td>
</tr>
<tr>
<td></td>
<td>52.6 (sd = 19.8)</td>
<td>39.4 (sd = 33.3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future BIPOC composer commissions</td>
<td>n = 11</td>
<td>n = 26</td>
<td>0.494 (1, 35)</td>
<td>0.487</td>
<td></td>
</tr>
<tr>
<td></td>
<td>44.1 (sd = 51.0)</td>
<td>36.4 (sd = 15.7)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future BIPOC collaborations</td>
<td>n = 10</td>
<td>n = 23</td>
<td>5.477 (1, 31)</td>
<td>*0.026</td>
<td></td>
</tr>
<tr>
<td></td>
<td>53.0 (sd = 25.9)</td>
<td>35.3 (sd = 17.0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women composer commissions</td>
<td>n = 10</td>
<td>n = 26</td>
<td>0.635 (1, 34)</td>
<td>0.431</td>
<td></td>
</tr>
<tr>
<td></td>
<td>47.0 (sd = 23.9)</td>
<td>40.7 (sd = 20.0)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 11
One-Way ANOVA of Programming BIPOC and Women Composers Compared to the Racial/Ethnic Identity of the AD
<table>
<thead>
<tr>
<th>past season</th>
<th>n = 10</th>
<th>n = 24</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Future women composer commissions</td>
<td>47.6 (sd = 27.5)</td>
<td>41.2 (sd = 13.9)</td>
<td>0.835 (1, 32)</td>
<td>0.368</td>
</tr>
</tbody>
</table>

**Table 12**

*One-Way ANOVA of Programming BIPOC and Women Composers Compared to Community Type*

<table>
<thead>
<tr>
<th></th>
<th>Rural</th>
<th>Urban</th>
<th>Suburban</th>
<th>F-value (df1, df2)</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BIPOC composer commissions past season</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIPOC composer collaborations past season</td>
<td>n = 3</td>
<td>n = 30</td>
<td>n = 7</td>
<td>4.781 (2, 30)</td>
<td>*0.016</td>
</tr>
<tr>
<td>BIPOC composer collaborations past season</td>
<td>36.00 (sd = 27.71)</td>
<td>36.00 (sd = 27.71)</td>
<td>23.71 (sd = 13.67)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future BIPOC composer commissions</td>
<td>n = 3</td>
<td>n = 24</td>
<td>n = 6</td>
<td>10.210 (2, 35)</td>
<td>*&lt;0.001</td>
</tr>
<tr>
<td>Future BIPOC composer commissions</td>
<td>12.67 (sd = 10.21)</td>
<td>51.46 (sd = 28.89)</td>
<td>22.67 (sd = 22.02)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future BIPOC collaborations</td>
<td>n = 4</td>
<td>n = 28</td>
<td>n = 6</td>
<td>1.391 (2, 31)</td>
<td>0.264</td>
</tr>
<tr>
<td>Future BIPOC collaborations</td>
<td>-9.75 (sd = 61.16)</td>
<td>47.39 (sd = 18.48)</td>
<td>29.0 (sd = 6.93)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women composer commissions past season</td>
<td>n = 2</td>
<td>n = 28</td>
<td>n = 7</td>
<td>2.702 (2, 34)</td>
<td>0.081</td>
</tr>
<tr>
<td>Women composer commissions past season</td>
<td>35.00 (sd = 7.07)</td>
<td>46.64 (sd = 21.26)</td>
<td>27.71 (sd = 13.60)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future women composer commissions</td>
<td>n = 2</td>
<td>n = 27</td>
<td>n = 6</td>
<td>0.587 (2, 32)</td>
<td>0.562</td>
</tr>
<tr>
<td>Future women composer commissions</td>
<td>50.50 (sd = 14.85)</td>
<td>43.59 (sd = 20.26)</td>
<td>36.00 (sd = 8.37)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Implementation of Gender-Neutral Language and Impact on ADEI. Thirty-nine survey respondents answered the question “To what extent does this choral organization use gender-neutral language? (i.e. "treble" or "sopranos and altos" in lieu of "women").” The following chart shows the percentages of adoption of gender-neutral language in choral ensembles, revealing that there is a trend to include gender-neutral language in choral organizations. One-Way ANOVA tests determined that almost no statistically significant differences were present when looking at several factors regarding use of gender-neutral language. These factors include racial/ethnic identity and gender of the AD, community type and geographic region of the organization, and ensemble type of the organization.

Table 13
Percentages of Use of Gender-Neutral Language

<table>
<thead>
<tr>
<th>Levels</th>
<th>Counts</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>2</td>
<td>5.1%</td>
</tr>
<tr>
<td>Sometimes</td>
<td>7</td>
<td>17.9%</td>
</tr>
<tr>
<td>About half the time</td>
<td>5</td>
<td>12.8%</td>
</tr>
<tr>
<td>Most of the time</td>
<td>13</td>
<td>33.3%</td>
</tr>
<tr>
<td>Always</td>
<td>12</td>
<td>30.8%</td>
</tr>
</tbody>
</table>

Open Ended Comments
Respondents were given the option to add any comments they chose about their organization’s efforts with ADEI. Several comments are included in Appendix C.

Successes of ADEI. Success in addressing ADEI issues and / or implementing ADEI initiatives result from a variety of factors, including organization commitment, budgeting for ADEI, programming, and overall awareness of ADEI and anti-racist efforts as a result of increased attention to these issues. Five respondents commented that their organizations are
actively working to implement ADEI initiatives. The San Francisco Bach Choir represents this group well: “Our organization is committed to ADEI initiatives and practices and is actively working to implement them within the framework of our long tradition and history.” One respondent, replying for the Seattle Girls’ Chorus, specified an intention to earmark commission budget funds for working with BIPOC composers. Six respondents referred specifically to increasing performances of works by BIPOC composers and collaborations with BIPOC artists. Anton Armstrong, Director of Choral Activities at St. Olaf University, writes “We are looking to do more intentional programming of BIPOC repertoire as well as greater interaction with more BIPOC audiences.” One respondent, representing ShOUT: Minnesota Trans and Gender Diverse Voices, referenced their initiatives to create a more inclusive organization, including recently hiring a BIPOC AD, as well as increasing access for neurodivergent, disabled, and economically disadvantaged singers and audience members. Other initiatives from ShOUT include a requirement that singers sign a communal expectations document that holds “each other accountable for anti-racism work in ourselves and others,” as well as financial donations to local mutual aid movements.

**Barriers to ADEI.** Barriers include lack of awareness, community demographic and bias, type of organization, and religious affiliation. One respondent referred to lack of awareness as a major factor: “I am embarrassed to say I have never heard of ADEI or the Pledge mentioned above until now. Merely filling out this survey has raised my own personal awareness.” Three respondents referred to the mostly White demographic of their organization or its rural location as being a barrier to fully addressing ADEI, as evidenced in this comment: “I have found great difficulty in including POC (People of Color) into a choir which is run in a largely white and affluent community. A choir's location plays a big part in its diversity makeup.” Two commenters referred to the limitations of their stated repertoire or religious affiliation as barriers, for example primarily performing music by a particular genre of music, such as music of the eighteenth century, or performing only music of the Catholic Church.
ACDA & Cuyler Consulting Survey. In October 2020, the American Choral Directors Association (ACDA), under the direction of Dr. Antonio Cuyler of Cuyler Consulting, released a survey to members on ACDA and member adoption of ADEI initiatives and attitudes toward ADEI practices and ideas. The resulting report, titled Access, Diversity, Equity, Inclusion (ADEI), & ACDA: Strengths, Vulnerabilities, Opportunities, & Threats, revealed a dramatic range of opinions regarding the importance of ADEI in choral music and in ACDA’s work. The results and recommendations of the survey are included in Appendix D, with permission from Antonio Cuyler and Hilary Apfelstadt, President of ACDA. Additional areas of support and barriers to ADEI work revealed in the survey are discussed here.

Support and barriers to ADEI work as revealed in the ACDA ADEI Survey. Respondents identified both benefits of ADEI and resistance to ADEI. Benefits include cross cultural collaborations; social bridging and bonding across cultures; creativity; serving the public good; working to eradicate ableism; adultism; ageism; classism; heterosexism; racism; sexism; and all forms of discrimination, marginalization, and oppression.

Some ACDA/Cuyler Consulting Survey respondents reported personal resistance to ADEI work. At least two respondents commented that focus on diversity issues creates a distraction from the more important focus of music alone: “I am really tired of ACDA being involved in diversity and other social projects. I originally joined as a place to develop the choral craft and it is not serving me anymore. It is time to drop all social issues and other politically motivated projects. Stick to the music.” Another comment suggested that diversity and social justice is best served by a color-blind society: “It is time that the categorization of human beings into tribes and breeds be STOPPED. There is too much attention given to separating us. STOP. Just STOP. This is not helpful. Dr. King taught us to dismantle our divisions and be one people. All of this works AGAINST and not FOR a color-blind society.” As discussed in the literature review the concept of a color-blind society is often considered a form of oppression in that it fails to consider the systemic oppression that some communities experience, particularly people of color (see: Deborah Bradley, “Hidden in Plain Sight: Race and Racism in Music Education”).
**Conclusion of Quantitative Research**

The ADEI in Choral Organizations Survey released for the present study in the summer of 2021 offers significant insight into the focus on ADEI issues currently present in the U.S. choral community. In response to this study’s primary research question “What factors influence performing arts organizations to engage in ADEI practices and initiatives” was addressed in hypothesis 1: “There are several factors that influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership.” The analysis of the survey proves that specific factors influence an organization’s success in implementing ADEI; in particular, organizations led by BIPOC ADs, organizations that are located in urban communities, and organizations that serve children artists are most successful at engaging in ADEI.

The additional research questions were addressed in the open-ended comments provided by survey respondents. Several comments addressed additional research question 1, “How are performing arts organizations changing their practices and initiatives to address recent calls for ADEI?” and research question 2, “What specific ADEI practices and initiatives are performing arts organizations adopting?” Responses revealed that organizations are increasing their attention to ADEI in several areas, including programming, collaborations, staffing, policy, and funding.

Hypothesis 2, “Performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders,” was not proved by the quantitative research, but the qualitative research provides some insight into this area.

**Qualitative Research: Expert Interviews**

**Introduction**

Interviews were conducted in the summer of 2021 with six professionals in choral music education who are committed to social justice and equity work in their work in music, as well as academics and consultants with a particular focus on ADEI in the performing arts. Interview subjects were asked the following five semi-structured questions, in addition to questions about their definitions of the terms access, diversity, equity, and inclusion:
1. Describe how your organization practices ADEI. Can you give me a few concrete examples?

2. Talk about how your organization's approach to ADEI has changed in the past year, if at all. What do you think led to that change?

3. Describe the qualities a leader needs to possess to do ADEI work.

4. Talk about your singers' response to your organization's ADEI efforts. Board members? Staff? Audience and community?

5. Discuss what you are hopeful for. What makes you excited about this work? Describe your ideal near and long-term futures.

The interviewees responses revealed insight to address the primary research question, “What factors influence performing arts organizations to engage in ADEI practices and initiatives,” and in particular the additional research question 2: “What specific ADEI practices and initiatives are performing arts organizations adopting?”

As all respondents are longtime practitioners of ADEI in the performing arts and are therefore continuing rather than changing their approaches, none answered additional research question 1: “How are performing arts organizations changing their practices and initiatives to address recent calls for ADEI?” Instead, respondents discussed their theories and methods regarding addressing ADEI and social justice in the performing arts and, particularly, choral music.

Hypothesis 1, “There are several factors that influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership” and hypothesis 2, “Performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders” were proved in discussions of changes of attitude toward ADEI among stakeholders as a result of both increased attention to ADEI efforts, specific practices, and increased awareness of systemic injustice as a result of the COVID-19 pandemic and national protests against police brutality toward Black and Brown
people. It is important to note however, that not all stakeholders experience a greater feeling of belonging as a result of ADEI efforts, as addressed below.

_Access, Diversity, Equity, and Inclusion: Definitions and Interrogation of Terms_

As discussed in the literature review above, definitions of the terms access, diversity, equity, and inclusion are often imprecise, given multiple meanings, or used interchangeably. Indeed, no agreed upon acronym is used for addressing social justice issues involving organizations, and one will see acronyms that include letters to represent diversity, equity, inclusion, access, belonging, representation, and so on. Diversity is the most often referenced term in a variety of acronyms, but it may also be the most problematic.

Diversity is often used to reference the differences in people, such as differences of racial/ethnic background, gender (male vs. female), and religion. More recently, efforts to expand the idea of diversity have appeared to include differences in sexual orientation, a broader view of gender than the binary male and female, neurodiversity, emotional and intellectual ability, physical ability, national origin, socio-economic position and class, political viewpoint, education, and so on. Dr. Emilie Amrein, Director of Choral Activities and Chair of the Department of Music at University of San Diego, says, “there's a huge range of human experience that's not encapsulated by that set of overlapping identities. When we have these conversations about diversity, I think it would be important for us to name that we're looking at a very limited manifestation of the idea of difference.”

In terms of how the idea of diversity correlates and intersects with the ideas of access, equity, and inclusion, Arreon Harley-Emerson, Artistic Director of the Choir School of Delaware and Executive Director of Equity Sings Consultancy, refers to diversity and equity as broad umbrella concepts that encompass multiple factors:

“Diversity” is really broad, so is “equity.” Diversity is about the difference in people and equity is about how we provide more opportunity, or how do we give some folks a leg up, or how do we level the playing field, in the broadest terms. So, diversity: people;
equity: strategy. And I think of those as equally broad terms. Under diversity, we've got all these domains – gay, straight, Black, White, abled, disabled… Under equity, we have access, inclusion. I think those are under that umbrella.

Mr. Harley-Emerson further defines “access” as referring to people that are external to the organization and efforts to create more paths toward involvement and “inclusion” as referring to those who are internal or already involved in an organization, to give them voice and agency:

Access is about the participant wanting to be involved in what you're doing, and inclusion is those who are already inside the tent, reaching out to bring others in. They are two distinctly different things, but both are important. Anyone who comes off the street should be able to look at your choir and say, “I want to be a part of that, can I access it? Is it affordable? Are the rehearsals manageable? Does it conflict with childcare?” Those are issues of access. Issues of inclusion: are we seeking out people who are different and giving them agency and voice? Are we being intentional about this and bringing them in? Both are about the doorway, from the outside getting in and from the inside getting out.
Narrative Responses to Research Questions

Following are several approaches and practices that interview subjects discussed that address this study’s primary research question: “what factors influence performing arts organizations to engage in ADEI practices and initiatives,” as well as the additional research questions, “how are performing arts organizations changing their practices and initiatives to address recent calls for ADEI?” and “what specific ADEI practices and initiatives are performing arts organizations adopting?” In particular, interview subjects discussed various approaches to interrogating and reframing the choral practice and processes for addressing ADEI.

Interrogating and reframing the choir. Dr. André de Quadros, Professor of Music Education at Boston University and an international choral music and social justice activist, questions the validity of focusing on diversity in choral organizations, rather than social justice and human rights:
Diversity is a Eurocentric proposition. The idea of building intercommunal bonding is very important. The idea of building commonalities. Americans seem to think that diversity is something we should aim for. Why should we aim for diversity? What's so important about diversity? The choir I work with in Indonesia, which is completely committed to social justice, aims for non-diversity because they want to build a community that has come from common understandings and shared meanings. It doesn't mean that they're against interacting and doing bridging work.

When we discuss diversity in the choral ensemble, we often do so with baseline concept of the normative as defined by those who are White, heterosexual, cis gender, neurotypical, and Eurocentric. In attempting to diversify this model by including “minorities,” we contribute to the subjugation of those who present difference by assuming the presence of a majority. Dr. Amrein refers to the increase of use of “person-first language” when discussing the problematic use of the terms of majority and minority:

This idea that the minoritized are people who have been socially constructed to be a certain race, disabled, or as a particular gender, is problematic. The majority is an illusion, because it's actually not the majority, it's just the norm. It's problematic when you realize that what we've been taught and cultured to think about majority/ minority demographics is a complete fabrication. In fact, White people of privilege are the minority in this world.

Similarly, the concept of “inclusion” requires interrogation. Dr. Amrein says,

Inclusion/exclusion is a way of talking about the idea of, if you're included for the reason that you had previously been excluded, it's not like you're actually being included. The social space has excluded you in the past, and now the person in charge recognizes that there's a homogenous group and they want to diversify the participants in that social space. People make fun of this on sitcoms: they're going to go find a Black friend to
invite to their dinner party. Or they're going to invite the lesbian to their dinner party. It's a superficial way of engaging with justice.

Dr. Amrein questions the premise that diversity should be the goal when working toward achieving social justice in choral music because diversity focuses on the narrow notion of who is represented rather than the societal issues and conditions that cause people to be minoritized:

Think of an image of a target of concentric enlarging circles – a lot of times people think about diversity as what's in the center circle, which is the “who.” Who is in the room, who's making decisions, who’s cultural work and knowledge are we engaging with? That has to do with recruiting, hiring pathways to advancement, programming, curriculum, the cannon. All of that's in the “who” category.

The next circle out might look at the ‘how.” It would be great for us to have conversations about the dominance of Western European notation in our practice. It would be great for us to figure out ways to teach and learn music by ear, other modes of transmission. This idea of perfect performance, performative presentational music versus participatory music – that's from the Thomas Turino ethnomusicology text, *Music as Social Life* (2008) – to recognize that communal singing is a 70,000-year-old tradition and that Western choral music is a 500-year-old tradition within the context of the 70,000-year history, and our thinking about choral music erases that history. Teaching different histories of communal singing, the sociology of communal singing. That's all in the how. So many people are so focused on the who that they don't look at the how. And the how is often how we build systems and institutions and structures that end up doing the acts of violence, the status quo of institutions, that I think is the source of a lot of discrimination and exclusion. I feel like there is this logic error in thinking that we're going to be able to solve problems by looking only at the who when we're not looking at the how.
Dr. Amrein’s concentric circle diagram is represented in figure 7, below.

**Figure 7**

*Model of Interrogation of Choral Music (Based on Amrein Discussion)*

As Dr. Amrein suggests above, to address issues of ADEI in choral organizations, we must first interrogate the definition of “choir.” Many choral professionals in the West privilege Western art music styles, such as Bel Canto vocal technique, as well as music education approaches that include only notated music. Dr. de Quadros interrogates the Eurocentric position of the composer, as well as the very definition of choral music:

The choral paradigm is an exclusive paradigm. It's fundamentally based on literacy. It's fundamentally based on the concept of a composer. People talk about, I wish we had more black composers. The problem is that even the notion of somebody being a composer is a White-centered practice. In most of the world, nobody talks about the idea of a composer. This is the individualistic concept in Eurocentric music making, the idea of the composer. And it's usually gendered.
The first thing is to ask ourselves, what do we mean by choral music? How do we take an expansive view of choral music? Before we were about male, female. We take an expansive view of gender now. We have to ask ourselves, “what do I mean by choral music?” and lead to an expansive view, because only having an expansive view will take you to inclusion. There's nothing wrong with singing Bach. But the issue is to understand that we don't have to start at the same point.

Holistic approaches to choral music. To address ADEI in choral organizations authentically, we cannot think of the choral ensemble as existing in a vacuum, a separate organization to which singers come to make music, leaving behind their human experiences and identities. We must consider the singers, staff, and all stakeholders holistically. André de Quadros says,

Equity and access is all nonsense, neoliberal White stuff, to make White people feel good. For heaven's sake, these people need access to clean water. We're talking about access for Black people to sing in a White-framed choir? Forget about that. There are some real things that we need to talk about in this country. Basic access to basic human rights. That's what we should be talking about.

Arreon Harley-Emerson discusses the Delaware Choir School’s use of the “whole family approach” as a lens and a framework for all decision making:

We established a mentoring program for students. For students, we've been providing meals, then afternoon care, and then academic support, and then one-on-one tutors, and then life skills, and other what we call “wraparound social services” – those would be connecting folks to food banks, connecting people with health and wellness partners who provide those services. No students join the Choir School, only families join the Choir School, and understanding that that child is not well unless the entire familial unit is well.
By doing that you are using the full spectrum of ADEI, because it first comes from a place of acknowledging the realities and the disadvantages and inequities that are systemic and historic and continued.

In his work at the University of Hawaii and the Nā Wai Chamber Choir, Dr. Jace Saplan also discusses the importance of using holistic lens when considering the choral ensemble and its members, as well as his work to interrogate and decolonize choral music:

What we do here in our work at the University of Hawaii and through Nā Wai Chamber Choir is to decolonize what it means for access, diversity, equity, and inclusion. It cycles back to our role as facilitators of learning, as musicians, as choral artists, as storytellers, cycles back to our reverence and service to land, to ‘Āina (land)…. That big question of what ADEI means is how are we in service to the ground that we stand on? If it's not helping our students survive and be safe and be one with their community, then it's not worth pursuing. Which completely alters not only the repertoire choices and the artistic processes, but also the administrative instructional decisions that we create and manufacture within the choral lens. What does a tour mean, what does uniforms mean, what does our student learning outcomes mean? All of that connects back to ‘Āina and safety, and survival.

**Inquiry and storytelling in choral music.** Several interview subjects discussed the significance of storytelling in the choral craft as a means to personal empowerment. Dr. Saplan expands on his discussion above, referencing the work of education scholar Django Paris and others:

Django Paris has a book out called, *Culturally Sustaining Pedagogies* (2017). There's a lot of conversation around being culturally responsive and culturally relevant, especially as a trace that academic lineage from Geneva Gay, Gloria Ladson Billings, and all of the incredible work that comes from the minds of incredible Black women. Django Paris
takes that approach of what it means to be culturally responsive, in which the meta-argument for culturally responsive technology is how do we take a framework, or an institution, or a structure that was not made for them, and dismember it and decenter it so that it actually supports my population, my students? Sustaining goes one act further and says, how can we completely dismantle the system and create a new system that works specifically for our population. There's no decentering, there's no decolonizing. It's just creating with what materials and structures are available around you. You're using the students' reality to embolden, and inform, and expand the reality.

What that means for a choral curriculum, especially at the undergraduate and graduate level, is they are coming to this place with the expectation to learn and unlearn. And that is very much evident within the curriculum at the University of Hawaii. They are taking classes framed within a settler colonial point of view, but they're also required to take classes for general education curriculum that also informs them of the Native Hawaiian perspective, the Native Hawaiian plight, and native Hawaiian needs and knowing within the curriculum as well. We frame the curriculum where it's not choir – it's storytelling, it's song sharing. it's protocol, it's a ritual, it's unpacking and pushing back against this concept of literacy. And I'm not necessarily vocal about what I'm doing. I'm not necessarily standing on the podium, saying, we're going to decolonize literacy today. It is starting already with the approach of just action and doing.

A lot of it is done just specifically through inquiry. We introduce the concept through action and then experience. And then we take time to ask the questions, so that they can find that process on their own terms through their own identities. And it takes a long time. My process isn't what we think in a Western framework of how we revere efficiency. It's not efficient. So many institutions will go through an hour's worth of repertoire in a semester or a year. We dig deep into two or three pieces, so that we honor our student learning outcomes.
During the COVID-19 pandemic, when choral singers were at home with their families and communities, assignments included incorporating the historic and cultural knowledge of the communities’ elders, in which students learned songs of significance from their parents, grandparents, and other elders, which they then recorded, shared, and taught in online concerts with the other singers. This form of intergenerational learning is central to Hawaiian culture, but also recognizes the health of the family as integral to the health of the student, as Arreon Harley-Emerson discusses, above.

Several performing arts leaders speak about storytelling as a critical aspect of artistic expression. Dr. Saplan’s work with his choral organizations utilizing storytelling and Hawaiian tradition create a path toward authentic and meaningful expression. Emilie Amrein speaks about the power of storytelling as a vehicle for self-empowerment in performing artists:

It's been very interesting to get singer testimonials about how they feel both challenged and affirmed by these processes. A lot of the conversation includes both of those things…. “I don't know what I'm doing. I feel uncomfortable. This is outside of my comfort zone. I've never been asked to improvise. I've never been asked to write down ideas. I've never been asked to be part of the vision. I've never been asked to be a decider. I've never been asked to move my body in performance. I've never been asked to tell my own story.” The ways that these are so different and unusual from the tradition, it's challenging for a lot of people. And affirming, because people have stories to tell, and part of how we understand ourselves in our humaneness is by telling our stories and sharing our stories. I love this idea that story making is world building. That we understand ourselves, that we create our existence, not because we experience it, but because we somehow translate the experience into language. Putting experience into language and story – it's empowering, it's humanizing, it's visibleizing. For so many people right now, we are experiencing this type of fragmentation. Even before the pandemic, where people feel an aching sense of alienation and disconnection from other people, they feel unseen, unheard. To have a space to build a world, it's remarkable how empowering that can feel.
Dr. Amrein further discusses the humanizing impacts and implications for social justice of the storytelling approach to choral music:

Father Gregory Boyle of Homeboy Industries talks about how people think that we go to the margins to change the people in the margins, but in fact we go to the margins to be changed. That orientation is the kind of human value that I really believe in. I have so much to learn from my students, I have so much to learn from people who are experiencing homelessness, I have so much to learn from people who are seeking asylum in Tijuana, I have so much to learn from people who are incarcerated. And to recognize human beings as repositories of knowledge, wisdom, experience, culture, beauty, and humaneness. That is the fundamental transformational idea that could change how to exist in this world and could really change things. There is a place for stewarding a tradition. But there's also a place for expanding the tradition, and we have to figure out how to create an ecosystem where all of us can thrive.

There is this idea that the victims of White supremacy and colonialism, racialized capitalism, ableism, all of these things, are the people of color, the disabled. But we're all victims of it, and we're all connected. To recognize that changes how you think about things like diversity, access, equity, and inclusion. If you think of [the disabled] as a source of wisdom, culture, innovation, and ingenuity, to exclude the mainstream classroom from [their] wisdom injures the other students, too.

**The Empowering Song Approach.** Both Emilie Amrein and André de Quadros incorporate the Empowering Song Approach in their work with choral ensembles. Dr Amrein describes the approach in relation to the choral organization she co-directs with Dr. de Quadros, Common Ground Voices La Frontera:
This is an approach that takes improvisation and Theatre of the Oppressed and pairs it with expressive body movement and storytelling, poetry writing, other artistic ways of expressing oneself, and communal singing, and creates a humane and potent form of music making. That has been the vehicle by which we are talking about justice. Because if you think that expressing one's identities and relationships with one's own voice in community is a birthright, then…the traditional ways of thinking that everybody needs to have access to traditional Western European music education where we're learning notation and instrumental techniques and singing from scores – I think that's not the right way to do it. That's the biggest way that Common Ground Voices La Frontera works towards similar goals of ADEI.

The interview subjects that actively interrogate the choral practice also believe that there is room for ensembles that practice Western art music and literacy as well as those that don’t and for those that include both Western and non-Western approaches.

Jace Saplan incorporates the Western canon in his decolonizing approach to the choral craft. By rooting the study in Hawaiian tradition and history as well as critical inquiry and self-knowledge, singers are able to approach music of other traditions, including music of the Western canon, without losing sense of self and personal autonomy.

In the hāla‘i kilo (holistic observation, study) mentality, when we think about schooling and the expansion of knowledge in the Hawaiian context, there are different parts of your kuleana, or your responsibility to the community. As a learner that is new to our environment, to our hāla‘i kilo, you experience, and you do. We call that kilo, multifaceted observation through experiential learning. Then they kūkākūkā – which is critical inquiry, ask the questions, pick it apart and foster connections.

By the time they get to [advanced ensembles], they're able to stand in kahua (foundation), stand in their ancestral knowledge, look at Vivaldi and say, “I can do this without losing a
sense of myself. Without reaching into my trauma. Without stepping into settler colonial perspectives of not enough-ness.” They're already whole.

Like Dr. Saplan, Arreon Harley-Emerson, Artistic Director of the Choir School of Delaware, supports a model in which he includes both Eurocentric and non-Western approaches.

**Approaches and Processes for Addressing ADEI in the Performing Arts**

**Culturally Relevant Practice, Culturally Relevant Context, and Culturally Responsive Pedagogy.** Harley-Emerson addresses ADEI in the choral ensemble using a three-tiered approach that includes culturally relevant practice, culturally relevant context, and culturally responsive pedagogy, represented in figure 8, below.

**Figure 8**
*Zinn Diagram of Culturally Responsive Pedagogy (Based on Harley-Emerson Discussion)*

Also addressed in the literature review, above (see: Butler, Lind, and McKoy, 2007), culturally relevant content includes repertoire, program notes, and sight-singing exercises. While it is important to consider content when addressing ADEI, when included without practice and
pedagogy, content alone becomes shallow tokenism. Programming music by a composer of color, for example, may create the image of diversity, but without considering and teaching the fundamental content and background of that music it can cause damage rather than alleviate it.

Culturally responsive pedagogy is a critical addition to content (see literature review: Hess, 2018; Feulberth & Todd, 2017; Nuñez, 2012). When teaching music from the African American tradition that incorporates call and response and rote singing, for example, one must address the historical and musical significance of that layered musical language, as well as the appropriate vocal technique to convey the music as authentically as possible and without appropriation. Dr. Antonio Cuyler, Professor of Art Management at Florida State University and Executive Director of the ADEI-centered Cuyler Consulting, states, “one of the things that I hated about singing spirituals as an undergrad is that we never discussed the historical context in which spirituals came about. To me to not discuss it suggested that there was shame around it. There's also a distancing, an arm's length approach, where ‘I want the culture, but I don't want the context that produced the culture.’”

Harley-Emerson stresses the need for vocal science to properly teach styles of singing other than the Western European Bel Canto technique used by many choral ensembles. Recommended voice technique approaches include Estill Voice Training, a vocal anatomy-based discipline that teaches vocal science to deprivilege certain styles and genres of singing over others. In these ways, we can work to remove bias from our approach to the culturally responsive content in our concert programs.

Culturally relevant practice may include how we address gender difference in our use of language and the costumes required for performances, cost of participation and of sheet music, the diversity of membership, staff, and board of directors, and so on.

Arreon Harley-Emerson distinguishes organizations who include ADEI principles among other core tenants and those for whom ADEI work is central to their identity.

Organizations who are looking to incorporate ADEI into their work have to make a decision. Are we an organization that does ADEI or are we looking to become an organization where ADEI is part of our mission and our identity? By choosing to say it's
going to be a core tenant, but not necessarily identity, that's still great. And we can do it well. That means that you are incorporating initiatives where you have inclusive practices in many domains, but it is not necessarily the only and principal domain for decision making.

**Levers of Change Framework.** For those organizations that are incorporating ADEI into their overall organizational practices, one must be specific and procedural in the work. In his ADEI consultancy firm Equity Sings, Mr. Harley-Emerson recommends clients use his ADEI Levers of Change Framework, a procedure that he developed based other levers of change models that incorporates steps that are evident in historically successful social change movements. The steps in his Levers of Change Framework include learning, leading, involving, communicating, measuring, and sustaining, and must be followed in order and repeated for every ADEI initiative an organization undertakes.

Figure 9

ADEI Levers of Change Framework (Adapted from Harley-Emerson Slide, 2021)

Learning includes self-education, personal work, and learning about the ADEI issue at hand. Dr. Zanaida Robles speaks about the importance of self-knowledge as a prelude to doing
effective ADEI work: “While we're trying to create these equitable spaces for everyone, cultivating a space where individual identity is really important, because if you don't know who you are, and you don't know who the people are who are like you, you cannot be an effective practitioner of anything related to ADEI.” Dr. Robles also speaks about ADEI work beginning from the self and emanating outward to incorporate successively larger communities and networks, so that the work impacts progressively larger networks and incorporates systems and policy that impact society, equity, and human rights, represented in figure 10, below.

Figure 10
Diagram of Progression of ADEI Work from Self to Larger Networks (Based on Robles Discussion)

Dr. Antonio Cuyler stresses self-education in his ADEI consulting practice: “building education for those privileged social identities, in terms of race with White people, or male identified folks, cis-gender folks, to help them to understand their privilege better, but also how they can subvert, undermine, dismantle, and eradicate that privilege to the liberation of
themselves as well as those who have been the target of those same kinds of privilege.” Training may include anti-bias and anti-racist training, learning about White supremacy and White fragility, and participating in ADEI learning labs or similar educational opportunities. Learning may also include reaching out to experts in various fields to gain deeper and broader understanding of important issues, inviting experts to discuss their work or discipline with stakeholders, including artists, singers, staff, board of directors, and even audience members.

Leading requires demonstrating a complete commitment to doing the work, modeling that commitment to all stakeholders, preparing for resistance, and developing methods of responding to that resistance. Leaders may need to state expectations of stakeholders, for example voicing a commitment to rejecting financial support from an organization whose practices are in opposition to that organization’s social justice values.

In Involving, an organization solicits the expertise, knowledge, and expertise from those who are historically underrepresented or whose perspectives have been absent from the organization in the past and to give them voice and agency in discussions and decision making. Mr. Harley-Emerson notes that organizations often commit the error of beginning with this step, which can result in trauma and harm to individuals. To be effective in ADEI work, involving must follow and not precede learning and leading.

Communicating includes sharing an organization’s goals and practices for the given ADEI initiative. This stage may include stated community agreements by which stakeholders, including audience members, are expected to treat all respectfully or statements of ADEI practices that are shared with the community. It is important to be realistic and honest in this process.

Measuring includes both quantitative and qualitative measurement. Mr. Harley-Emerson stresses the often-referenced point, “what gets measured gets done.” Quantitative research may include audience or staff surveys or other methods. It is important to note that quantitative research has been shown to be less reliable due to implicit bias and the tendency of respondents to answer questions as they feel they should according to societal expectation, rather than accurately representing their behaviors and practices. Qualitative research includes interviews and focus groups. Most scholars recommend a mixed-method approach to research and
measurement that includes both quantitative and qualitative research, as well as recommendations for future research.

Sustaining involves sharing the results of the Levers of Change Framework process. Again, honesty is critical, and it is important to share both successes and failings, as well as areas of future growth. In this stage, organizations course-correct and consider next steps before repeating the cycle for the same initiative or for another ADEI initiative.

**KaleidoScore© Measurement Model and Diagnostic Tool.** As a result of dedicated and repeated observance of the Levers of Change Framework, Mr. Harley-Emerson recommends that organizations seeking to effectively implement ADEI goals measure their progress according to the following KaleidoScore©, the measurement model used by the Kaleidoscope Group, a D&I consultancy firm in Chicago, seen in figure 11, below.

**Figure 11**
*KaleidoScore© Measurement Model (Based on Arreon Harley-Emerson’s Slide, 2021)*

For many organizations, level four, above, may be the goal. Several choral ensembles that incorporate traditional Western art music practices are finding innovative ways to address
social justice issues and to incorporate ADEI and in doing so, achieve Level five status in KaleidoScore©. In the United States, these ensembles include but are not limited to LGBTQ+ ensembles such as the Lesbian/Gay Chorus of San Francisco and shOUT: Minnesota's Trans & Gender Diverse Voices as well as ensembles such as Border Crossing in the Twin Cities and Hear Us, Hear Them Ensemble in Cincinnati. Tonality, directed by Alexander Lloyd Blake in Los Angeles, is among the choral ensembles whose core tenant is social justice and ADEI. Dr. Zanaida Robles, President of the Board of Directors of Tonality and an accomplished choral conductor, music educator, church musician, and composer says:

Tonality doesn't exist without accessibility, diversity, equity, and inclusion being at the core of every artistic and administrative decision that we make. We are always asking the question, “Who's not in the room?” In asking that question, answering it, and then inviting those missing individuals into the room, we’re able to maintain our commitment to lifting voices, telling stories, and incorporating the leadership of folks who may not have been recognized or given opportunities in the past.

A Tonality concert always includes new music, usually commissioned by a variety of differently identifying individuals. Tonality concerts, from now going forward, include captioning for deaf and people from the hearing-impaired community. A tonality concert experience includes partner organizations. Representatives from the organization attend the concert and then after every live concert, there is a reception. The point is to facilitate conversation and connection.

In his consultancy, Mr. Harley-Emerson tasks each member of an organization’s stakeholder group, for example board members or staff, to complete the chart according to their perception of the organization’s ADEI positioning or success. Mr. Harley-Emerson’s KaleidoScore diagnostic tool, below, allows organizations to track their progress in regard to multiple factors: workforce, workplace, marketplace, community, and supplier.
Workforce may include the artistic director, staff, and board of directors. Artists and singers are also included in workforce. Efforts for diversity may be focused on achieving diversity representation, in which the organization includes members of diverse backgrounds and perspectives, or they may be focused on achieving diversity reflection, in which an organization is statistically similar to the demographics of the surrounding community. As the ADEI in Choral Organizations Survey reveals, organizations with White or Caucasian artistic directors may need to address ADEI issues more going forward, while those with BIPOC artistic directors are giving adequate attention to ADEI (see Table 1). Similarly, the survey reveals that stakeholders, particularly audiences and to a lesser degree leadership and staff, are more
supportive of an ADEI efforts when that organization is led by a BIPOC artistic director (see Table 2). The survey suggests that BIPOC artistic directors are more dedicated to programming works by composers of color and to collaborating with BIPOC artists (see Table 11).

Workplace looks at eliminating barriers to access and inclusion in organizational activities and involvement. For example, are rehearsals held in locations that are near low-cost public transportation and do they have wheelchair access? Are there fees for participating and scholarships in place for those who cannot afford those fees? Who is barred from participating? Mr. Harley-Emerson is eager to see all American Choral Director Association conferences include several choral ensembles that include singers that are neurodiverse to model true inclusion to others.

Marketplace examines inclusion of audience members, similarly to artist and staff inclusion discussed above in Workplace. Are concert venues accessible to those with disabilities? Are hearing aids and captioning available to the hearing-impaired community? Are online viewing options available for those who may have barriers to in-person event attendance? Are low-cost tickets available, or does the organization offer free public concerts open to families with young children? Is preferred seating provided to high-cost ticket or subscription holders, suggesting that those with greater resources receive a higher-quality experience?

Community engagement and perception is an important component of the diagnostic tool, as many organizations seek to be reflective of, integrated within, and of service to their surrounding communities, as well as a model to their professional community. As Antonio Cuyler says, “cultural organizations have to partner with their communities to build those relationships, so that they have community relevance.” Community engagement may include partnerships with community organizations, musicians, or other artists; ensuring that all people have access to participation or engagement as audience members, regardless of financial means, physical ability, or other barriers; volunteering for a charity or social justice group; requesting donors give funds to others or supporting philanthropy aimed toward organizations that support those that have been denied equitable financial support; advocacy efforts, and so forth.

Community engagement is critical in all community types but may be particularly relevant in rural and suburban communities, as the ADEI in Choral Organizations Survey reveals
that leadership and board members are more likely to support ADEI efforts in urban communities than in rural and suburban communities (see Table 4). The survey also reveals that choral organizations in urban communities are more committed to programming musical works by BIPOC composers and arrangers (see Table 12).

Supplier looks at where materials are acquired. Does the vendor provide adequate financial support to the maker of the product (for example, composer), do web searches adequately offer repertoire by underrepresented artists and composers, such as Black and Brown composers or women? Are efforts made to create equitable systems to support those who have historically been denied funding and philanthropy?

I recommend additional factors might be included in the KaleidoScore© diagnostic tool, such as programming, commissions, collaborations, and other performing-arts specific criteria.

**Narrative Responses to Hypothesis 2**

Hypothesis 1, “There are several factors that influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership” is addressed in the quantitative research, above, and will be discussed further in the conclusion, below. Hypothesis 2: “Performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders” is addressed in discussion of benefits, successes, and barriers to ADEI work, below.

**Benefits of strategic approaches to ADEI work.** Research studies are clear that the benefits of diversity and inclusion work in organizations include increased productivity, worker retention, and financial wellbeing (see literature review: Buse et al, 2016). Committing to these processes, as Mr. Harley-Emerson verifies, is not only the “right thing to do,” but results in greater financial security: “The diversity outcomes are – you should do it because it's the right thing to do. It's the moral imperative, and as the business outcomes show, these things pay. We're going to make more money because we're being more inclusive and we're having a larger net.”
Success and Opportunities for ADEI Work in the Performing Arts. Performing arts artists, particularly children, show the most success with adopting ADEI practices than other organizations. The ADEI in Choral Organizations Survey revealed that children’s choirs appear to be more successful living up to their ADEI statements and action plans than their adult choir counterparts (see Table 8). Arreon Harley-Emerson verifies this statistic in his work with the children’s choirs at the Choir School of Delaware:

Children are the most receptive, period, full stop. They understand it. You set the expectation, this is how it is, and they understand. They embrace it holey. I think it is more difficult for professionals to really understand or approach things that they haven’t been taught. And it's not an unwillingness, it's, “I've more years of unlearning to do.” The kids have come around much more quickly.

Based on her experience as a choral educator at Harvard-Westlake High School in Los Angeles, Zanaida Robles confers that youth are more open to ADEI efforts and the need for genuine dialogue about issues of social justice.

Barriers and Challenges for ADEI Work in the Performing Arts.

Barriers for artistic directors. The interrogation of the fundamental definition and relevance of traditional Western choral music, music literacy, and Bel Canto vocal style is challenging for many who have fought for years to advocate for the importance of music education and the arts in society when funding and support is so often withdrawn. Emilie Amrein says, “I think that that kind of interrogation is uncomfortable because it implicates us. I think that we are so accustomed to having to defend choral music and music education and the arts as something that's valuable culturally, that the idea of changing our posture away from this constant promoting and advocacy to serious reflection is very hard for us to do.”

André de Quadros notes that the pressures to conform to dominant norms in Western organizations present significant barriers to those who are building careers in the arts: “I'm sympathetic to young people who feel deeply, and yet get forced into doing established things or
making half-steps, because the systems are so powerful that they prevent change or push down and silence the people who really want to make radical change. And therefore, we have to be all the more passionate and strong about what it is that we're doing.”

**Barriers for boards of directors and funders.** Boards of directors and funders often exhibit the greatest resistance to ADEI initiatives. As discussed above, the ADEI in Choral Organizations Survey validates that board members are likely to create the most resistance to ADEI efforts, particularly in rural and suburban communities (see Table 4). Arreon Harley-Emerson and Antonio Cuyler verify the pattern of board and funder resistance to ADEI in their consultancy practices. Mr. Harley-Emerson pushes back against funders and boards who preference language such as “at-risk” instead of specifying “Black and Brown.”

The stakeholders who are not involved in the music making can provide the most resistance. I've had donors that said, “can we remove Black and Brown and just say [at-risk.]?” And I’ll say, what do [at-risk children] look like? If we don't say Black and Brown students, how do we know we're tracking the people who need our help the most? Being in it means using explicit language about populations that you are serving – Black, Brown, Latino, Latina or Latinx. I know a lot about an organization by how they talk about those whom they serve. You say we're doing this because, we're doing this because our system needs more equity. By helping people understand that, they begin to understand the fundamental principles that are the foundation of the ADEI work. How do we train everybody to be anti-oppression? Using that as a framework and using those explicit terms with funders helps them to understand that you're about what you are about.

Dr. Cuyler speaks about the imperative to prepare for resistance from board members:

If you can proactively prepare for the resistance and the challenges, you'll be better prepared to manage them. That's the way that I'm framing my education for boards. For a
time, you might lose some audience members, you might lose some donors. But you can't let those impermanent losses deter you from doing this work, because this work will also bring new donors, new audience members who are more reflective of where you're heading and the vision that you're trying to make manifest.

**Barriers for singers and artists.** Some singers will be resistant to deep ADEI work. As noted above in the open-ended comments in both the Summer 2021 ADEI in Choral Organizations Survey conducted for this study and in the October 2020 ACDA/Cuyler Consulting ADEI Survey, some singers advocate for a “color-blind” society that preferences sameness and emotional comfort over the difficult interrogation of ourselves, our organizations, and the larger society required for meaningful ADEI and social justice work (see literature review: Bradley, 2015).

As Emilie Amrein says about her work at University of San Diego: “Fortunately, there are students who are fired up by the way that music can change lives. But when you start to call what you're doing ‘choir,’ people have these associations of what it is. While I want to shift the culture into thinking more broadly, it's a big project.”

André de Quadros speaks to the challenges he has encountered with musicians in his work in the intersection of social justice and choral music:

Sometimes it's received well and sometimes it's not. Every situation is different. In Israel, there have been problems between Israelis and Palestinians with some of the work. I've had rival gangs in the same room and sometimes that's very hard to deal with. This work of shared understandings, to come to certain baseline positions, is difficult to achieve. It's hard and therefore you have to try. I think I've achieved a lot, but I think I failed a lot as well. Sometimes, it just didn't work, and then you just think, “that didn't work, but I've learned something.”

**Reception and response to ADEI and social justice work as result of attention to systemic racism.** Several interview subjects commented that while their own practices and approaches to ADEI and social justice work has remained consistent, they have noted an
encouraging trend of commitment to engaging in real change from the public, organizations, and stakeholders as a result of the attention to systemic racism and lack of equity in all areas of society that have been highlighted in the years 2020 and 2021 due to the COVID-19 pandemic, as well as the growth of the Black Lives Matter movement and responses to police brutality against and murders of Black and Brown people. While encouraged by this trend, several subjects also expressed concern that this dedication to systemic change may wane, as so often occurs following moments of social upheaval and public protests against inequity.

André de Quadros expressed hesitant optimism regarding recent renewed attention to social justice:

I've been working in social justice for decades. George Floyd’s murder – It was shocking as every single murder of Black people are, but it was nothing new. But what is significant is that there is a lot of questioning, interrogation, thoughtful conversations happening. It makes me hopeful, while I can see a lot of tokenistic stuff happening at the same time.

Dr. Zanaida Robles recognizes a change in attitude in the institutions in which she works as a reaction to publicity of police brutality against Black and Brown people:

Historically White and affluent spaces had no choice but to get deep into what it feels like to be traumatized over and over again, because there was no escape. You couldn't get away from having to hear about it, from having to talk about it. This seemed to force these institutions to give more voice to those who needed to be heard. You could feel and sense the fatigue among folks that were not typically fatigued by that sort of thing. I think that's progress.

Dr. Antonio Cuyler notes promising trends toward soliciting expert support as a result of the change of renewed attention to systemic racism and societal inequity:
I'm heartened because there are people seeking out consultants to do [ADEI] work. They understand the urgency of the time, and they're seeking experts to help them grapple with this work and shift their organizational cultures. I'm also heartened by seeing that more organizations are looking for chief diversity officers, because they know that they don't have the capacity or the expertise to do the work. I'm wondering if we're going to have to change our curriculum in arts management to teach people how to do this work because there are going to be jobs available, but also because cultural organizations will need to institutionalize this practice and, in the same way, institutionalize programming fundraising, marketing, education, and community engagement.

**Leadership and ADEI**

When asked what qualities a leader must possess to do ADEI work, several interview subjects responded that one needs to be a good listener. Zanaida Robles says:

To do effective ADEI work, critical listening skills are really important. And a big part of that is having enough discipline to be quiet and also to authentically validate. When you're listening in order to facilitate inclusion and equity, it can't be about you. It has to be about the person who has been excluded, or for whom equity has not been within reach.

Emily Amrein concurs that listening is critical to ADEI work: “the qualities of people who are interested in participating in this conversation is one of sharing and listening. Leadership sharing, sharing power, sharing vision, sharing decision making capabilities. And especially listening, from the outside in, rather than inside out. That idea of the center in the margins.”

Dr. Amrein further interrogates the traditional role of the leader and conductor in traditional Western art music as one that is similar to carceral systems of surveillance, such as prisons or immigration detention facilities. In this analogy, conductors, particularly orchestral conductors, look down on the musicians and have access to all the information in the manifestation of the complete score, while individual musicians have only access to limited
information, their personal part, and are not allowed to participate in major decision making. In her effort to subvert this model of leadership, Dr. Amrein is exploring power-sharing models: “Rather than this patriarchal, male idea – I’m the decider-in-chief. To recognize that emergence happens at the edge, not in the middle.”

Dr. Jace Saplan expands upon the notion of power-sharing: “to do ADEI work a leader needs to know when to step aside and, using all of the information you've had with your communication with folks to position yourself, to get the spotlight on you and, in a very humble way, to coax the spotlight holder to focus attention on your friend.”

Dr. Saplan’s work is largely framed around the idea of inquiry and interrogation: “all of the conversations around me are housed in inquiry. It is the greatest form of love because it evokes interest in you. I am invested in you. You matter to me, you are worthy to me, you are part of this journey.”

Arreon Harley-Emerson believes that ADEI leadership requires persistence and interrogation:

Persistence. Because you need to be persistent about getting the people who are not in the room in the room. You need to be persistent in advocating for change. You need to be persistent with oneself to say, am I approaching this for the right reasons? You need to be persistent in getting data and saying, is this truly achieving the goal that we set out to do?

Antonio Cuyler speaks of compassion, empathy, and courage as requirements for effective leadership in ADEI work:

Compassion allows you to assess where people are and understand the fears that may get in the way of them moving forward in the world, even if they feel like it's the right thing to do. People are very complex beings. You have to have compassion for where people are and their fears around what it is that they fear they might be losing or maybe having to give up as a result of doing the right thing.
Then, empathy, because empathy is saying, “okay, maybe that’s not my fear or that’s not my situation, but I understand how you feel. And I want to support you and move toward doing the right thing.”

I also think that there has to be courage. Because sometimes standing up and doing the right thing is not going to always position you to be the most popular, the most liked, the most valued, the most appreciated. But sometimes, standing up and saying, “no, this is not right,” you have to do it, not only for yourself, but for other folks. Think about seven generations from now, somebody is going to say, “why didn't people stand up against the radical right or the conservatives who are trying to subvert and undermine discussions?” These are very important discussions that need to happen about race and racism in our country, and particularly around this issue of critical race theory.

André de Quadros shares the view that one must possess both personal conviction and gentleness for effective ADEI leadership: “to be a leader is to have a clear understanding of what these issues are. [One] needs to be able to bring radical ideas forward. But it also is important to understand that [to be effective, one must] work gently, because I don't think force achieves anything.”

While the ADEI in Choral Organizations Survey results reveal that BIPOC leaders support ADEI efforts better than White leaders, literature (see: Kim and Mason in the literature review, above) and several interview subjects address the importance and capacity of all people to be engaged in ADEI work, regardless of racial or ethnic background, gender identity or sexual orientation, or ability. Antonio Cuyler illuminates this: “this work isn't BIPOC work or White male work. This is all of our work, it’s all of us together. And I believe in that inclusion. I want to provide a seat at the table for everyone to do this work and participate, because there are pockets that you can access that I cannot.”

Furthermore, as several interview subjects point out, BIPOC individuals often adopt the views and practices of the dominant Eurocentric patriarchy. Mr. Harley-Emerson says, “And the truth is, being a person of color does not make you anti-racist or anti-oppressionist.” Dr. Amrein
adds that much of the work performing artists do constitutes unpaid labor, and she feels it is important to not expect those who may have fewer financial resources due to systemic oppression take on uncompensated work: “There's so much unpaid labor that we do, and I don't want to say, well I'm not going to do this, because I want a personal color or a trans person to do this labor. If I can do the labor, and then again transfer once there's more infrastructure, compensation, that would be good.”

**Conclusion of Qualitative Research**

In addressing the primary research question, “What factors influence performing arts organizations to engage in ADEI practices and initiatives,” as well as the additional research questions, “How are performing arts organizations changing their practices and initiatives to address recent calls for ADEI” and “What specific ADEI practices and initiatives are performing arts organizations adopting,” Interview subjects proved hypothesis 1, “There are several factors that influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership.” Specifically, a few concepts unify all interview subject discussions of ADEI practice in choral organizations – interrogation, holistic observation, and systemic procedures. All interview subjects are adamant that it is critical that we interrogate and challenge the dominant views and structures that contribute to oppression and subjugation. We must consider the holistic connection of the singers and artists we work with to the larger systems that impact their lives, such as their families and communities, local government, systemic oppression, and access to fundamental resources for physical, emotional, and intellectual health. We must also consider our own holistic relationship with ourselves, our position of privilege or lack of privilege, our connection to our community and affinity groups, and then our expanding connection to larger communities and networks. We must be committed and systematic in approaching our work in implementing ADEI. Most important, we must recognize that the work is ongoing.

Hypothesis 2, “Performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders,” is only partly proved.
Some stakeholders reveal positive response to ADEI, particularly youth and those who committed to addressing systemic oppression and White privilege, while barriers to acceptance of ADEI remain in some stakeholders, often board members, funders, and those who live in hostile social environments. It is hopeful that increased attention to issues of inequity and human rights will result in a correlating increase of proof of hypothesis 2.

In committing earnestly to this work, because of the power of choral music, of singing together in groups, in time we may see increased human rights, social justice, and even societal cohesion. Zainada Robles states this hope and goal well:

My dream is that we will continue to strive for and get good at making visible that which has felt invisible. The work is ongoing. If you ever get to the point where you feel like, we did it, then you missed the point because you can never finish listening, evolving, and deepening. My goal is for us to understand and embrace the fact that this work needs to be continuous.

As an artform that is in its essence about coming together to express something greater than our individual selves and in which we often sing music of different cultures, languages, and eras, choral music presents a unique opportunity to create spaces where all are embraced and to continually strive for and address issues of access, diversity, equity, and inclusion in all areas of our organizations.
Section 5: Implications and Recommendations

This study’s literature review, the ADEI in Choral Organizations Survey, subsequent findings from the ACDA/Cuyler Consulting ADEI Survey, and the expert interviews revealed several significant implications and findings. Based on these source materials and implications, the recommendations below present a path forward for performing arts organizations in their work to incorporate ADEI practices.

Implications

1. Performing arts organizations that are led by BIPOC artistic directors demonstrate higher success in ADEI policies and practices than those that are led by White/Caucasian artistic directors.
2. Performing arts organizations that are in urban communities demonstrate higher success in ADEI policies and practices than those in suburban and rural communities.
3. Children are better able to integrate ADEI approaches and practices than adults.
4. When not considered carefully, the performing arts have the capacity to commit harm to people and communities.
5. Performing arts have the capacity to facilitate personal health and empowerment, as well as societal understanding and connection.

Recommendations

1. Performing arts organizations should hire and promote BIPOC people to leadership and staff positions and institute policies that support inclusion and agency in decision making to BIPOC staff and artists, while also recognizing the importance of allyship from all stakeholders and leaders in ADEI work.
2. Predominantly White organizations should facilitate community engagement and outreach to underserved communities, particularly those in rural and suburban communities.
3. Organizations that serve adult artists should consider collaborations with youth organizations to encourage exposure to and learning opportunities from those with greater acceptance of ADEI principles.

4. Effective ADEI leadership requires self-education, listening, compassion, power-sharing, perseverance, and commitment to social justice values.

5. Effective ADEI work in performing arts organizations requires interrogation of terms and norms, as well as consideration of social justice implications and anti-racist theory.

6. Non-Eurocentric approaches, such as oral vocal traditions and storytelling, should be included in performing arts work.

7. Performing artists must consider the lives of the artists with whom they work holistically, including family and community, and access or barriers to human rights and basic needs.

8. Performing artists must consider arts education holistically, incorporating the three tiers of culturally relevant practice, culturally relevant context, and culturally responsive pedagogy.

9. Performing artists must consider systems that perpetuate oppression and barriers to resources, including organizational structures, government policy, and funding and philanthropy.

10. Systemic approaches to implementing ADEI in organizations should be incorporated, such as the Levers of Change Model and the KaleidoScore© diagnostic tool.
Section 6: Conclusion

In conclusion, this study utilizes a mixed-methods approach of drawing data from quantitative research in the form of a national survey titled “ADEI in Choral Organizations” and narrative analysis from qualitative research in the form of six expert interviews to gain insight into the primary research question, “what factors influence performing arts organizations to engage in ADEI practices and initiatives,” As well as additional research questions “how are performing arts organizations changing their practices and initiatives to address recent calls for ADEI” and “What specific ADEI practices and initiatives are performing arts organizations adopting?” Additionally, a literature review cites relevant literature from research studies, trade journal articles, professional organization materials and websites, and other sources to provide additional substantive material to support the study. In turn, the discussion provided by the literature is supported in the quantitative and qualitative research. While much of the data and narrative substance of the study focuses on choral organizations, the findings are relevant to all performing arts organizations and, by extension, cultural organizations.

The data from the survey and the narrative data provided by expert interviews revealed that certain factors do impact an organization’s ability to effectively incorporate ADEI work, thereby proving hypothesis 1, “there are several factors that influence performing arts organizations’ ability to employ ADEI initiatives and practices, including community and organization type, gender and sexual orientation of the organization, and racial/ethnic makeup of leadership.” Specifically, the type of organization (children’s choirs are most receptive), the community type location of the organization (urban organizations are most effective), and the racial/ethnic demographic of the artistic director (BIPOC artistic directors have an advantage). The survey also provided pertinent information regarding barriers and successes in the responses to the open-ended question that supported the findings of the survey regarding location, ensemble type and demographic, organization type, and other factors.

The narrative analysis provided by the expert interviews also addressed the research questions and hypothesis 1. Interview subjects presented provocative and systemic recommendations regarding the need to apply critical inquiry and interrogation to the performing
arts, holistically examine the community and society at large, and follow systemic procedures and approaches when incorporating ADEI practices into performing arts organizations.

Hypothesis 2, “performing arts organizations that prioritize ADEI initiatives and practices experience greater feeling of belonging among stakeholders” was partly proved and partly rejected in the interview subjects’ reflections on the benefits, successes, and barriers of ADEI work. The hypothesis was not proved in barriers presented by some stakeholders, often board members and funders, artists in situations of conflict, and people who are resistance to the ideas of ADEI and social justice. However, proof of this hypothesis was presented in the benefits and successes of ADEI work, specifically the embracing of ADEI work seen in children and youth and those who are responsive to increased awareness and interrogation of systemic oppression and committed to creating a more equitable and just society.

Addressing ADEI issues and social justice is paramount for the future resilience and relevance of the performing arts and the ability of the arts to address the emotional, physical, and intellectual needs of both the artmakers and the communities that the performing arts serve. The importance of the arts in society is clear: the performing arts allow artists to connect with and gain understanding of each other, other cultures and traditions, history, and ideas, as well as to offer solace, entertainment, and enjoyment. The arts allow people critical personal expression and opportunity to reveal their true selves. As the performing arts serve as both a reflection of communities and a means to interrogate and thus change societal views, the arts are critical to the ability of communities evolve and increasingly become places of justice and equity. Only by incorporating ADEI and/or embracing social justice in the arts will we be fully able to rise to that occasion.

Further Research

The ADEI in Choral Organizations Survey focuses on what factors in an organization influence the adoption and success of ADEI practices and initiatives. Limitations of the survey are clear in the small number of respondents (forty-one) and the disposition of participants in this type of survey to prioritize ADEI efforts. A larger sample size may reveal more accurate national statistics.
The six expert interviews interrogated the definition of ADEI and the positionality of the Western choral ensemble and recommended alternate approaches to addressing social justice and equity in the choir as well as strategic procedures for successful implementation of ADEI work in performing arts organizations.

Further research is needed to assess the results of the efforts, approaches, and procedures discussed and analyzed in this study. Remaining questions include but are not limited to:

1. Does the implementation of ADEI efforts increase the number of BIPOC stakeholders in performing arts organizations, such as staff, board, artists, volunteers, and audiences?
2. What are the positive and negative outcomes associated with increased incorporation if ADEI policies and initiatives?

It is hopeful that as the focus on social justice and ADEI become more dominant in all communities across the United States and internationally, that performing arts organizations will be able to incorporate some of the ideas and recommendations presented in this study, and that future research reveals the positive impacts doing this work has on individuals, communities, and societies at large.
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Appendix A: League of Resident Composers Case for EDI

The moral or social justice case asserts that each person has value to contribute, and that we must address barriers and historical factors that have led to unfair conditions for marginalized populations. For example, racial equity refers to what a genuinely non-racist society would look like, where the distribution of society’s benefits and burdens would not be skewed by race, and individuals would be no more or less likely to experience them due to the color of their skin. From a moral perspective, nonprofits are created to improve society and as such they should be diverse, inclusive, and equitable.

The economic case is based on the idea that organizations and countries that tap into diverse talent pools are stronger and more efficient. Economists see discrimination as economic inefficiency – the result of a systematic misallocation of human resources. In fact, the Center For American Progress finds that workplace discrimination against employees based on race, gender or sexual orientation costs businesses an estimated $64 billion annually. That amount represents the annual estimated cost of losing and replacing more than 2 million American workers who leave their jobs each year due to unfairness and discrimination. In this argument, organizations should become more diverse and inclusive because it makes economic sense to leverage the talent pools of different populations.

The market case states that organizations will better serve their customers if they reflect the diversity of their market base. A dramatic demographic shift is under way in the U.S., which will be majority nonwhite around 2043 according to the Census Bureau. In the private sector, companies such as Deloitte recognize the buying power of minority populations and highlight that diversity is critical to growing market share and bottom line. In the nonprofit sector, clients are our customers, and they want to see themselves represented in the organizations that serve them. Donors are also customers, and organizations and their clients can benefit from the resources of different groups. What’s more, organizations with diverse leadership are more likely to understand the needs of a diverse client base.

The resulting case is that diverse teams lead to better outputs. Scott Page, author of The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools and Societies,
uses mathematical modeling and case studies to show how diversity leads to increased productivity. His research found that diverse groups of problem solvers outperform the groups of the best individuals at solving problems. Diverse nonprofit organizations, and the diversity of perspectives within them, will lead to better solutions to social problems.

Nonprofits and foundations are talking about these issues in ways that we have not seen before. Multiple factors have influenced this conversation. First, recent social movements have pushed this issue to a higher priority; Black Lives Matter, the marriage equality movement, and the movement to end mass incarceration all focus on inequities in our country. What’s more, other industries are openly talking about their diversity and inclusion efforts and showing how they benefit the bottom line. The technology industry, in particular, has been spotlighted with organizations sharing data, individuals sharing experiences, and media scrutinizing progress. Finally, the philanthropic sector and others are starting to collect data so we can track our own progress, or lack thereof.

In our own field, artists have taken on the issues of equity, diversity, and inclusion with fierceness and determination. Playwrights are writing works that directly and unapologetically confront these issues. Our nonprofit organizations are becoming microphones for speaking to the issues of our time. While artists often drive the social and political conversations forward, we have an obligation, as the organizations that support these artists, to do our part in reflecting those messages not only in the work onstage but throughout our entire organizations from board to staff.

(LORT, 2021)
Appendix B: Helicon Foundation: Cultural Equity & Philanthropy Study

The United States is becoming more diverse – 37 percent of our population is of color, 25 percent is an immigrant or child of an immigrant, 40 percent is under 30 years of age. Our cultural landscape is evolving to reflect this changing population. There are now more artists and cultural groups working in traditions based in Africa, Asia, Latin America and the Middle East; and entirely new art forms are springing up as these forms of expression intersect and people respond to their experience and conditions. Audiences for and participants in arts activities are diversifying as well. The nonprofit sector plays an essential role in developing diverse creative voices, nurturing artistic risk-taking, and ensuring wide access to arts and culture in every community across the country. Nonprofit organizations are particularly important vehicles for nourishing cultural creation and stewarding forms of artistic expression that are new, unfamiliar or unlikely to thrive in the marketplace alone.

The contributions of foundations and individual donors – who provide almost half of the annual revenue of the nonprofit cultural sector – help support the part of our shared cultural domain that is not primarily market-driven. However, cultural philanthropy is not keeping pace with the evolution of our cultural landscape. As a result of the cultural sector’s origins as a vehicle for preserving Western European high culture, as well as disparities in how wealth is distributed in our society, arts funding goes disproportionately to certain types of artforms, artists and institutions and fails to meaningfully capitalize others. This puts under-resourced communities at great disadvantage in supporting their artists and cultural practices, and engaging audiences of various kinds. This pattern also handicaps everyone in society because it limits our ability to see the full panoply of our artistic talent and enjoy what is our cumulative cultural richness. If arts and culture are primary ways that we empathize with, understand and communicate with other people – including people different than ourselves – then enabling a broad spectrum of cultural voices is fundamental to creating a sense of the commonwealth and overcoming the pronounced socio-political divides we face today.

Both institutional and individual donors receive tax benefits for their charitable gifts based on the premise that they are made in the public interest. To fulfill their responsibility to an
increasingly diverse public, therefore, cultural philanthropists have a responsibility to more inclusively recognize and more equitably support the full spectrum of artistic expressions alive in our nation today. By embracing this mandate, cultural donors can more effectively nurture the next generation of American artists and creative innovators, serve more people in more communities, and enhance the value and relevance of the nonprofit cultural sector to society at large. A first step toward a fairer and more inclusive field of cultural philanthropy is for donors of all kinds to honestly examine the significant inequities in the current distribution of funding with a willingness to address the deeply rooted structures, practices and beliefs that keep it this way.
Appendix C: Comments from ADEI in Choral Organizations Survey

Successes in ADEI Efforts

Statements don't mean shit if they aren't backed up with action. Each person in shOUT has signed a communal expectations document (explicitly including holding each other accountable for anti-racism work in ourselves and others), we've donated organizational funds to local mutual aid movements, we've collaborated with primarily BIPOC creators/artists & other mostly BIPOC-led trans choirs, and we're actively finding a new rehearsal space that's more accessible for BIPOC, disabled, and poor folx, & somewhere that's less likely to stir up colonization-based trauma (ie not a church). Our existence as a trans-only choir necessitates centering autistic & neurodivergent people, Black people, disabled people, poor people, elders, our local community, etc. We don't feel the need to make hollow statements on social media, because our existence is statement enough. Also, we've been hibernating during covid). Once we resume rehearsals this fall, we recently switched Artistic Directors on May 1, 2021. Prior to this, the Artistic Director was white, which is why we're still majority white / non-BIPOC singers (and also because anticipate BIPOC involvement will grow with 1) a BIPOC AD, 2) actually starting to have our own concerts, and 3) creating more defined leadership roles.

(medora kea, Logistics & Communications Director, shOUT: Minnesota Trans and Gender Diverse Voices)

We started a diversity committee shortly before the pandemic, and while our progress in ADEI has been slowed, the work of the committee is ongoing. The programming for the 2019-2020 season had a goal of 30% BIPOC and marginalized genders. We fell short of that goal in 2020-2021 due to the haphazard nature of live remote programming, but 100% of our 2020-2021 collaborations and commissions were with BIPOC artists (1 collaboration, 1 commission). C4 is having an easier time meeting ADEI programming goals than membership goals.
We are looking to do more intentional programming of BIPOC repertoire as well as greater interaction with more BIPOC audiences.

(Anton Armstrong, Director of Choral Activities, St. Olaf University)

The Orange County Women's Chorus has a long-standing tradition of programming that addresses current events and issues as well as commissioning works by women for women's voices. We are committed to additional ADEI training, and to incorporating ADEI into all of the decisions we make.

(Mary Langsdorf, President of the Board, Orange County Women’s Chorus)

Our organization is committed to ADEI initiatives and practices and is actively working to implement them within the framework of our long tradition and history. It is a delicate balance.

(Martha Westland, Executive Director, San Francisco Bach Choir)

We don't have a huge budget for commissioning works, so we can only do one or two at a time for big events like anniversaries. But we'd love to do more with that in order to forge more meaningful relationships with BIPOC composers.

(Meaghan Leferink, Executive Director, Seattle Girls Chorus)

Harmonium Choral Society used the pandemic to begin the challenging conversations of DEI, first by forming a very active committee over zoom, then by recommending some changes for the upcoming year, and by polling the membership. We brought in a zoom workshop for the members with Nic James of Comprise DEI, which will meet again in person in the fall. We sponsored a zoom workshop on DeColonizing the Music Room. Harmonium's programming has always striven for diversity, including music of other cultures, countries, faith traditions and languages, and we bring in speakers/singers of
those languages to work with the group when we do not have them within the group. But as Artistic director, I have really tried to step up my game. The past two years I had been especially trying to bring equity to my representation and commissioning of women composers. Our DEI conversations have made us examine ourselves and face microaggressions and misunderstandings, and to commit to better representation within the chorus of our community (and for the right reasons). It IS a very white suburban area, but then again it is not as white as our choir! We need to build more relationships in the community, and consider the work ongoing. Our composer-in-residence (since 2000) Mark Miller is black and we commission and perform him often. We are actively commissioning women as well. We added an awesome black composer friend (Trevor Weston) to our judge panel of our composition contest, so that the high school student participants can see themselves represented. The judge panel includes a woman and a transwoman as well. Because representation really does matter, we want the kids to see themselves as composers. I don't think percentages are the best way to represent the work we do, since it doesn't take into account a whole concert of Bach's St. Matthew Passion (with Malcolm Merriweather as Jesus) or the amount to concert repertoire also dedicated to representing Jewish and international composers.

(Anne Matlack, Artistic Director, Harmonium Choral Society, New Jersey)

**Barriers to ADEI Efforts:**

We are a choir that, like many if not most choral organizations, is very White (all of White ancestry, save one member each who were of Black, Native American, Filipino, and East Indian ancestry, respectively) and, to be blunt, very old (our youngest member in our last full season was 15; our next youngest was in her late 20s, followed by two members in their 30s, and the rest all 50 and older.) We are aware that if we are to survive as an organization, we must get younger. We also need to become more reflective of our community as a whole, which has growing Latino, Asian, and Black populations. We are just beginning to address these issues, and frankly, we are stumbling blindly. We
know we need to improve in ADEI, but we don't know how. We also sense that there may be some resistance to these changes among membership, and even among some board members. Part of this may just be the general human fear of change, but I fear that some of it is motivated by deeper forces of racism and intolerance that are roiling society as a whole.

(Bob Altizer, President of the Board, Arizona Masterworks Chorale; Mr. Altizer followed up with a link to the organization’s Diversity, Equity, Inclusion, and Representation policy, published on June 5, 2021.)

I am the Artistic Director of this organization. I am aware of BIPOC, but am embarrassed to say I have never heard of ADEI or the Pledge mentioned above until now. Merely filling out this survey has raised my own personal awareness, and I will now look up the Pledge. . . . That said, this church choir has statements about inclusion in diversity in every Sunday worship program, but no separate statements about diversity or inclusion separately for choir.

(Artistic Director, Unknown Community United Methodist Church)

I have found great difficulty in including POC into a choir which is run in a largely white and affluent community. A choir's location plays a big part in its diversity makeup.

(Alexander Taite, Chorus Eclectic, Pleasanton, CA)

This is a Catholic School choir. We welcome everyone to sing the music of our rich Catholic patrimony.

(Unknown)

The organization itself has not issued any DEI statements but the university to which the organization belongs has. The conductor of this ensemble is being more proactive than 5 years ago of providing a more diverse repertoire; however, being in a rural area with a
limited budget limits the amount and types of collaborations with women/BIPOC that are available.

(Heather Buffington Roberson, Director of Choral Activities, Western Colorado University)
Appendix D: ACDA & Cuyler Consulting Survey

In October 2020, the American Choral Directors Association (ACDA), under the guidance of Dr. Antonio Cuyler of Cuyler Consulting, released a survey to members on ACDA and member adoption of ADEI initiatives and attitudes toward ADEI practices and ideas. 816 ACDA members completed the survey, representing every state in the U.S. except Alaska. The survey asked questions about all levels of diversity, including access, equity, and inclusion for members and staff based on several factors (ability, age, class, ethnicity, gender, race, religion, sexual orientation), representation of diversity in members and staff. The results and recommendations of the survey were titled Access, Diversity, Equity, Inclusion (ADEI), & ACDA: Strengths, Vulnerabilities, Opportunities, & Threats, and are included here with permission from Antonio Cuyler and Hilary Apfelstadt, President of ACDA.

The survey included questions regarding support for promoting ADEI efforts. A few responses are included in the Table below (note that these were reported as percentages, and no mean scores were provided).

Table 14

Percentages of Support for Promoting ADEI Efforts in ACDA

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>At times, ACDA members and staff have used &quot;promoting excellence in choral music&quot; to exclude the contributions of those historically marginalized, oppressed, and subjugated due to ability, age, class, ethnicity, gender, race, religion, and/or sexual orientation.</td>
<td>19%</td>
<td>40%</td>
<td>27%</td>
<td>12%</td>
<td>748</td>
</tr>
</tbody>
</table>
ACDA should develop a better way of identifying the choral repertoire currently categorized as World Musics and Cultures.  

| 33% | 44% | 19% | 2% | 748 |

ACDA has achieved access, diversity, equity, and inclusion (ADEI).  

| 11% | 39% | 19% | 2% | 748 |

To address historic and systemic marginalization, oppression, and subjugation based on ability, age, class, ethnicity, gender, race, religion, and/or sexual orientation, ACDA members and staff should actively pursue access, diversity, equity, and inclusion (ADEI).  

| 50% | 40% | 6% | 3% | 748 |

**Recommendations for ADEI from the ACDA ADEI survey.** Several open-ended questions allowed respondents to both make recommendations for adopting ADEI practices in choral organizations and in ACDA in general. Open ended questions also revealed resistance to ADEI efforts among some members:

Respondent recommendations for implementing ADEI efforts include creating affinity groups based on social identity that directs ACDA’s ADEI efforts in all areas of the organization, development targeted to raising funds for ADEI efforts, revision of governance documents and statements to include commitment to ADEI, and increased efforts to evaluate and measure success in ADEI efforts.
Dr. Cuyler’s recommendations for adopting ADEI efforts based on survey responses are as follows:

1. Aspire to have 100% of your membership and staff feel like integral members of the Association regardless of their difference.

2. 90% of respondents strongly agree or agree with ACDA pursuing ADEI, so continue this work.

3. Proactively prepare for resistance to ADEI. The 10% who resist the work should not undermine it at the expense of the majority who support it.

4. Develop an ADEI strategic plan that clearly articulates ACDA’s goals.

5. Prioritize ADEI in the Budget.

6. Re-frame your ADEI work by acknowledging the ways that discrimination of all types has existed previously, apologize for it, and list concrete steps ACDA will take to redress those situations.
Author’s Bio

Rebecca Petra Naomi Seeman is a conductor, music educator, and nonprofit leader. She is a faculty member in the Performing Arts and Social Justice Department at the University of San Francisco, where she conducts the Classical Choral Ensembles and teaches voice, music theory, and music history. She serves as Artistic Director of Sacred and Profane Chamber Chorus in Berkeley, California. Prior conducting and academic positions include University of California, Santa Cruz and University of Iowa.

Rebecca is committed to the intersection between the performing arts and social justice. An adopter of the Black Voices Matter Pledge, concert programs and presentations have included a collaboration between the Norfolk men’s prison music group in Boston and the USF Classical Choral Ensembles, anthems of persecuted communities, Alzheimer’s disease, shared culture between Islamic and Jewish Semitic traditions, climate change, and more. Collaborations have included programs with the Lesbian/Gay Chorus of San Francisco, the Venezuelan V-Note Ensemble, Haitian percussionist Jeff Pierre, the Oakland Youth Chorus, and the William Winant Percussion Group.

Rebecca holds a BA in Voice and an MA in Performance Practice and Conducting from the University of California, Santa Cruz, a DMA in Choral Conducting and Pedagogy from the University of Iowa, and the Masters of Nonprofit Administration (MNA) from the University of San Francisco with a focus in ADEI in the Performing Arts. Additional credentials include Estill Voice Training.

https://www.rebeccaseeman.com/