

# Chamber Music America

## 2018 DIVERSITY, INCLUSION, AND EQUITY INDICATORS

Following is a listing of each indicator that was articulated in CMA's Statement of Commitment, and a brief assessment of its 2018 outcomes.

### Diversity

Diversity is representation, and is recognizable when a full range of races, genders, and ages are together in a place or for a purpose.

#### 2018 Diversity Indicators and Results:

1. *Reach a renewal rate of 80% for ALAANA members.* —**Unable to determine**

We were not able to calculate the rate of renewal because we have not yet incorporated the data collection mechanism into our membership renewal procedures.

2. *Increase the conference registration to 25% ALAANA for the 2019 Conference.* —**Unable to determine**

As of December 31, 2018, 22% of the registrants identified as ALAANA or mixed race. However, because we did not ask on-site registrants to complete the full online registration form, we were unable to confirm whether we reached our 25% goal.

3. *Increase the number of ALAANA conference keynote speakers/panelists to 25% of the total number of speakers and panelists for the 2019 Conference.* —**Accomplished**

Thirty of the 54 conference speakers—55%—(keynotes and individual sessions) were ALAANA.

4. *Assure greater diversity among Award winners, particularly the Richard J. Bogomolny National Service Award.* —**Accomplished**

The Association for the Advancement of Creative Musicians (AACM) was presented with the Richard J. Bogomolny National Service Award and the PUBLIQuartet received the Visionary Award.

### Inclusion

Inclusion is participation, and is achieved when diverse populations are involved in decision-making that impacts the policies and practices of the organization.

## **2018 Inclusion Indicators and Results:**

*1. Develop a process to capture the racial identities of CMA members. —In process*

Racial identity questions have been incorporated into conference registration, showcase and conference session applications, and all grant program applications, but not into general membership forms. The questions of racial/gender identity have made data collection for individuals possible, but an adequate system for collecting data on presenters/festivals/training programs has not been established.

*2. Assure that a minimum of 50% of the showcasing ensembles at the 2019 Conference are ALAANA ensembles. —Not accomplished*

CMA defines an ALAANA ensemble as having a minimum of 50% of its members identify as ALAANA. Eight of the 20 ensembles (40%) showcasing at the 2019 conference identified as ALAANA.

## **Equity**

Equity is fairness in procedures, processes, and the distribution of resources, and is attained when disparities in the outcomes experienced by historically under-represented populations have been eliminated

## **2018 Equity Indicators and Results:**

*1. Assure that a minimum of 50% of the Board is made up of ALAANA musicians/presenters/ managers and others. —Accomplished*

Fourteen of CMA's 28 Board members in FY19 are ALAANA

*2. Assure that a minimum of 50% of the grantees in each of CMA's grant programs are ALAANA. —Accomplished*

In calendar 2018, CMA awarded 34 grants in the following programs:

- New Jazz Works - 9
- Classical Commissioning - 11
- Residency Partnership - 10
- Presenter Consortium for Jazz – 4

Of the 34 grants, 22 (64.7%) were awarded to ALAANA ensembles or composers:

- New Jazz Works – 8
- Classical Commissioning - 5
- Residency Partnership - 6
- Presenter Consortium for Jazz – 3

This represents enormous growth from our previous five-year average (2012-2016) of 25%, and 35% in 2017.

It is especially rewarding that the increased percentage of ALAANA grantees is due entirely to the increase in ALAANA applicants. No adjudication procedures were altered to achieve these results.

*3. Rewrite CMA materials to better reflect the organization's commitment and approach to racial equity. —Accomplished and ongoing*

CMA's grant guidelines have all been rewritten to include portions of CMA's *Commitment to Diversity, Inclusion, and Equity*, and greater effort toward inclusive language has been made in *Chamber Music* magazine as well as in CMA's digital communications. Still to be tackled is CMA's website.