

Re-sounding the Orchestra

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Introductory Remarks



Two Case Studies



The Problem



Orchestras Canada's efforts leading up to the report



The report and its purpose





A question from you

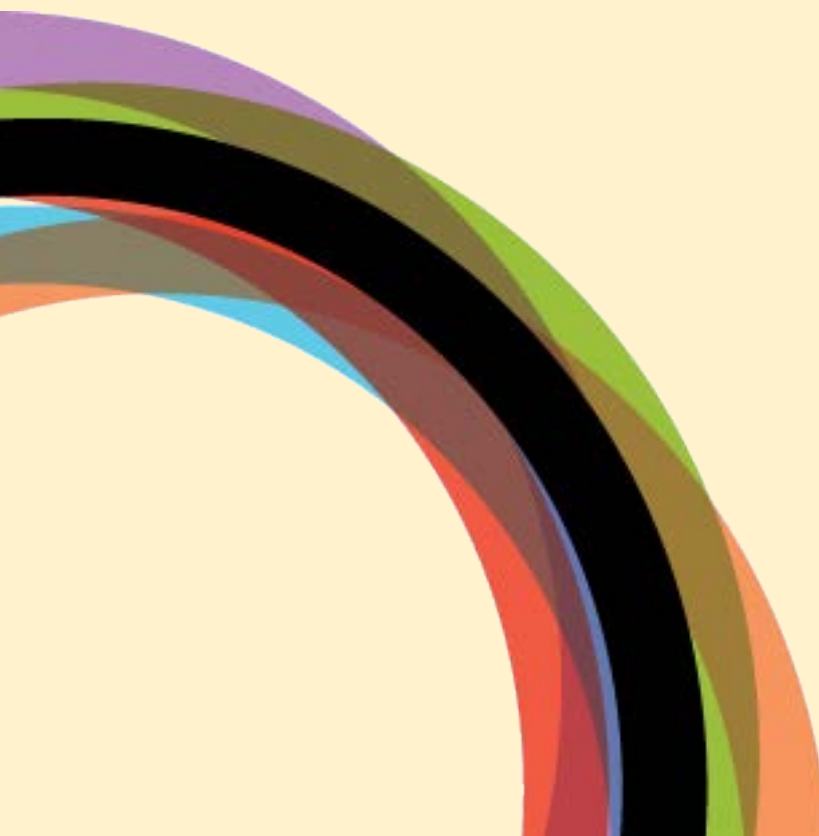


re-sounding

The Committee Process



Recommendations and Responses



1. Reposition the IDEA Declaration as a document that can evolve and be responsive to future discussions and actions. Identify access and inclusion as strategies towards the goals of equity, diversity, and recognition of Indigenous sovereignty.

2. Create a document (or forum) to support exchange of information on new repertoire, commissioning and collaborations developed by Indigenous artists and artists of colour, and identifying the potential of co-production.

3. Work in collaboration with the Canadian Music Centre to support the identification of cultural appropriation in compositions housed at the CMC.

3a. Establish a protocol of ethics for orchestras regarding the programming of works containing appropriated material.

4. Collaborate with the CMC to develop the Ontario region's "Adopt-a-composer" program nationally for Indigenous and under-represented composers writing for orchestra, building on the initiative's current goal of supporting composers in remote regions.

5. Support initiatives across the arts sector to address sexual harassment and assault. This should be done with attention to violence towards women that is inter-related with violence towards other equity-seeking groups. These policies should address racism, homophobia, transphobia, and ableism.

6. Initiate a discussion with Indigenous artists on bringing together Indigenous artists engaged in Western classical music, to create a space for Indigenous artists to share their experiences. The group should be self-directed and should determine if, when and how orchestral administrators and artistic directors become included.

7. Initiate a discussion with Indigenous artists, artists of colour, artists who identify as Deaf/disabled, and 2SLGBTQ+ artists, on bringing together individuals concerned with equity and diversity in Western classical music. This group could address issues of equity in orchestral culture, and begin to define new models of teaching and mentorship.

8. Create a working group to address the diversification of orchestras' boards of directors. This group should examine the roles of directors, and how to build mutually beneficial relationships with Indigenous communities, communities of colour, and other equity-seeking groups.

A. OC acknowledges the need for continued research with “other equity-seeking communities, and the specificity of issues that may arise in their practices.”

B. The report authors ask, “Can orchestra administration be more involved in the direction of orchestral training in Canada? Can Orchestras Canada help to convene a working group dedicated to addressing the shortcomings in music education (particularly the socio-cultural illiteracy that many other artistic disciplines have addressed)?”

C. The report authors ask if it is possible “to convene a working group of orchestra administrators, OCSM members and CFM delegates to negotiate provisions tailored to creating new Canadian works while ensuring that such provisions cannot be abused by the big for-profit producers?”

D. The report authors observe that “Without doing internal surveys it is difficult to accurately assess the ethno-cultural background of orchestral musicians.”

E. The report authors ask, “How do we ensure that our foreign-born music directors: a) do not bring their ethnocultural prejudices or stereotypes into our rehearsal halls and performances spaces b) understand the ethics of engaging with Indigenous artists”

Diversity: One Thought



Tell us about a time when your orchestra really connected with your audience. What did it look like? What made it special?

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Discussing a way forward



Conclusions



More Questions

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