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The Sphinx Organization and the Diversity Marketplace



INSTITUTE FOR
MUSIC LEADERSHIP



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The Sphinx Organization and the Diversity Marketplace

The Sphinx Organization is a Detroit-based enterprise that aims to increase racial diversity in the field of classical music. It offers a broad portfolio of programs that address the current imbalances seen in musical arts organizations around the United States. On the occasion of the twentieth anniversary of the Sphinx, President and Artistic Director Afa S. Dworkin examined the wide array of program offerings and has asked her team to place special emphasis on SphinxConnect, an annual gathering of music industry leaders and musicians of color who network and discuss issues of diversity in the arts. She believes SphinxConnect represents an important opportunity for the mission of the organization to have the deepest and most extensive impact. The reader is asked to evaluate the success of the inaugural SphinxConnect convention and recommend improvements for the next annual meeting based on broad goals set by the Sphinx for growing and sustaining minority representation in the musical arts.



This case study was prepared by Michael Alan Anderson, Associate Professor of Musicology at the Eastman School of Music. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

Arts, Diversity, and the Sphinx

The landscape of the musical arts in the United States is arguably more diverse than any country on the planet. Presenting organizations that preserve traditional musics and forge new artistic paths draw from a wide range of cultures beyond the European stronghold that once dominated the country's fine arts. Asian American, African American, Native American, Latin American, and Pacific Islander are just some of the traditions that have increasingly permeated contemporary musical performance and influenced composition. In turn, the musical arts landscape continues its trend toward diversity and even hybridity, driven by the growth of minority communities. The pace of change has been glacial, however, in the area of classical music specifically. The presence of underrepresented groups in this field remains weak in all areas of classical music, from music directors and composers to administrators and conservatories. Blacks and Latinos, for instance, make up nearly one-third of the population in the United States, yet only a fraction of these communities are involved in American orchestras and in the field of classical music more broadly.

Sitting at the intersection of social justice and the arts for more than twenty years, the Sphinx Organization has harnessed the performative

potential of communities of color and has built an enterprise that is “dedicated to transforming lives through the power of diversity in the arts,” as its mission states. Aaron P. Dworkin founded the Detroit-based organization in 1997 as an undergraduate student at the University of Michigan. As a young black violinist,

his experience as a performer and fan of classical

music exposed a lack of diversity in the field that caused him to act. The Sphinx Organization addresses the glaring imbalance of people of color in classical music in general and focuses on stringed instruments in particular. Dworkin left Sphinx in 2013 to become a professor for Arts Entrepreneurship and Leadership at his alma mater's School of Music, Theatre & Dance. He would later serve as the first African-American dean of that school. When Dworkin departed for academia, the board of directors of the Sphinx Organization appointed Afa Sadykhly Dworkin as the new president. She had long served as Artistic Director and took on the role of Executive and Artistic Director in 2014.

Under Afa's leadership, the Sphinx serves 100,000 students and reaches over two million through live performances and broadcast media each year. The organization's aims of creating transformative change among minority communities in the musical arts fall into four broad categories that drive its mission: Education and Access, Artist Development, Performing Artists, and Arts Leadership. Program initiatives flow from each of the four categories and address a number of student levels.

The Education and Access programs range from “Overture” for students beginning violin to the Sphinx Performance Academy, an intensive summer program for Black and Latino string players, ages 12 to 17. Artist Development encompasses two initiatives. First, the national Sphinx Competition recognizes outstanding Black and Latino string players, from junior high school through college age, who compete in front of a panel of distinguished judges. The second initiative—the Music Assistance Fund—targets alumni of all Sphinx programs, ensuring they have access to funding as they develop their careers after their contact with the organization. The category of Performing Artists is, in many ways, the “finest fruit” of the Sphinx Organization. Sphinx offers five world-class ensembles for hire, representing

The Sphinx Organization is dedicated to transforming lives through the power of diversity in the arts, according to its mission.

the most outstanding resident artists of the organization. The roster includes not only two string quartets (Catalyst Quartet and the Harlem Quartet) and a slate of outstanding soloists, but also a unique all Black and Latino orchestra comprising top professionals drawn from around the country. The newest ensemble is Sphinx's professional vocal group, EXIGENCE, under the directorship of Eugene Rogers. The final area of Arts Leadership features two distinct ideas operated on an annual cycle—SphinxConnect and Sphinx Medals of Excellence. SphinxConnect is a yearly gathering that brings together arts leaders and musicians of color in the music industry to network and to discuss issues of diversity in the arts. Sphinx Medals of Excellence, on the other hand, is an annual recognition ceremony of distinguished musical artists of color who demonstrate not only musical excellence but also determination and leadership potential.

Barriers and Inroads to Ethnic Diversity

The broad portfolio and leadership position of the Sphinx Organization allows it to conduct research on the field as it works toward the goal of increasing diversity in the field of classical music. In 2015 for example, the organization surveyed underrepresented artists of color among institutions specializing in classical music. The results of the investigation showed a persistent chasm between artists and institutions. As it concerns artists of color, Sphinx observed that resources in a variety of areas are lacking that would enable representation in classical music organizations. Individuals must have access to training, tools, mentors, and—most important—funding to pursue their career goals. At the same time, a career in classical music is now a more dynamic proposition than even a decade ago. Artists now routinely forge careers by combining interests fluidly across stylistic boundaries, often far apart from the “classical” rubric. Membership in one institution is rare now, and it is more common

for musicians to pursue employment with several organizations to satisfy their artistic and financial goals. From the institutional perspective, the Sphinx survey identified barriers that slow the recruitment of musicians from underrepresented groups. The structures that have been put in place to increase diversity have borne little fruit. Fellowships and other preparatory offers have not resulted in significant levels of permanent placement in orchestras, for instance. As Sphinx discovered, the reasons for the disproportionality are usually contextual and institution-specific, but all too often there are structural restrictions that limit the employment and services of musicians of color in a transformative way. Mainstream institutions have not reinvented themselves authentically in a way that addresses the need for inclusion. Too often, programs lack training in cultural competency and a genuine engagement aspect. At the same time, the field has yet to address and fully re-examine audition formats, recruitment efforts, resources, and access for candidates to follow through in the placement process. One of the starker elements is the diminishing level of interest among young musicians of color in viewing orchestras as a main career anchor. While a growing number of mainstream musical arts organizations have committed to diversity initiatives, Sphinx has witnessed a lack of resources, capacity, and knowledge of best practices among many of the arts institutions interested in—and sometimes even invested in—programs to drive inclusion in classical music.

With its rich portfolio of program initiatives, Sphinx has taken up the yoke of trying to rebalance the face of classical music in the United States. Since 1997, the organization has established itself as a thought leader and primary resource to advance diversity and inclusion in the field of classical music and the performing arts. Its success starts from the people who have walked its halls. “Our alumni base of over 600

artists of color is our most valuable asset and resource,” Dworkin noted. “Through the lives of our alumni, their careers, their advocacy, and their creative endeavors, we are able to significantly increase the impact of our mission and work.” The Sphinx Competition,

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**– Afa S. Dworkin,
President and
Artistic Director**

Sphinx Virtuosi, and Sphinx Performance Academy programs have produced a network of accomplished musicians that continues to grow annually. The diverse alumni base of top performers has been felt in all corners of the classical music landscape. Sphinx has heretofore landed 26 of its alumni in professional orchestras, at least ten of them maintaining leadership positions within those orchestras. Three serve as arts administrators for orchestras or symphonies in the United States. Eight of its artists currently perform or tour as professional soloists, and six serve on the faculty of leading music schools and conservatories. Artist grants have been crucial

to the careers of Sphinx’s musical artists. To date, the organization has committed over \$550,000 in competitive artists awards that provide support not only for tuition and instrument acquisition but also for entrepreneurial projects that have helped launch careers in profitable directions.

The reach of Sphinx extends through individuals to institutional partners. Program partners are essential to complete the encouragement and placement of artists from minority groups. The principal partners

span different areas of the music industry, from orchestras and concert presenters to advocacy groups and philanthropic partners. Over 40 top music education institutions—including The Juilliard School, the New England Conservatory, the Interlochen Center for the Arts, the Aspen Music Festival, and the Tanglewood Music Festival—all reserve scholarships for qualified Sphinx alumni. In addition, over two dozen orchestras across the country have granted spots for Sphinx alumni. The list of organizational partners, over 100 worldwide, constitutes some of the monumental forces in the arts, such as Carnegie Hall, Americans for the Arts, the Mellon Foundation, and the Ford Foundation. These allies provide resources to Sphinx artists and help advance programs, supplying the necessary funding to sustain the organization.

Organizational relationships form a two-way street though, in which Sphinx is able to effect change in partnering arts institutions and deliver the field-changing results it sets as a goal. With several orchestras and arts organizations, Sphinx serves as a consultant that can counsel its partners on decisions regarding plans to diversify their organization with qualified musicians and other personnel from minority communities. The annual gathering known as SphinxConnect, mentioned earlier, provides a networking opportunity to link institutions with artistic talent identified by, or associated with, the Sphinx Organization. The convention aspires to the goal of professional placement and development for classical musicians of color and represents the marketplace for arts and cultural institutions invested in the area of diversity and inclusion in the field. Each year, the pipeline of partners, musicians, and other talent expands, creating a more vibrant and inclusive environment at the highest levels of music-making.

Prioritizing SphinxConnect

The wide array of organizational areas covered by Sphinx has helped make it a beacon among musicians of color. Its portfolio of initiatives has no equal in the United States and few competitors. Yet, like many arts organizations targeting minority communities, Sphinx struggles with finding full funding support for all of its program initiatives. Senior leaders at the Sphinx Organization also wrestle with the idea of how to exert the most influence over the field, in addition to maintaining strong emphasis on developing musicians locally in Detroit. The success of its multi-pronged operation is an inspiration to many minority arts organizations across the United States, which can be likened to younger cousins of the Sphinx Organization. The ability of the Sphinx to communicate and interact with these enterprises may represent the most effective way to impact the face of classical music that it has done in Detroit.

In her role as president and artistic director, Dworkin looked at the influence and legacy of Sphinx at its twenty-year anniversary in 2018 and considered the future of its mission and work. Taking stock of the organization's rich program offerings, she identified the SphinxConnect annual convention as an area of particular focus. For Dworkin, SphinxConnect represents "the natural evolution of the organization's purpose, programming, and place within the field. It is also where we see the most need and the most potential for positive change and measurable impact." The SphinxConnect forum puts the organization into a powerful position as a conduit between musicians and arts organizations that can learn from the Sphinx's model. Dworkin has articulated a goal to her senior leadership team of maximizing the effectiveness of SphinxConnect in the short term. It is a relatively new program offered by the organization, but one that broadly encompasses its mission and long-term vision of increased diversity, inclusion, and representation

in the world of classical music. With renewed attention to how it structures and operates its annual conference of partners and musicians, Sphinx aims to expand its influence and illuminate its mission across the United States and worldwide.

The annual conference began as "SphinxCon" in 2013. The "Con" of the title refers to the popular abbreviation of the word "convention" or "conference." The four-day meeting represented an opportunity for executives of minority musical arts organizations to hear presentations about the state of the industry and to consider the implications for their companies. Following the 2016 SphinxCon, the format expanded to include artists of color in addition to administrators of organizations representing them at the convention. The transition to a convention for networking, placement, and professional development drove the name change to "SphinxConnect" for 2017. In grant applications, the Sphinx Organization makes deliberate use of the word "marketplace" to describe the atmosphere of the annual conference and to indicate the results-driven nature of the enterprise. One description provided to prospective grant supporters distills the gathering into these words: "SphinxConnect will serve as the epicenter and marketplace for orchestras, arts organizations, arts presenters, colleges, and conservatories that are invested in connecting with pre-college, pre-professional and professional classical musicians, performing artists, arts administrators, and teachers of color."

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pre-college, pre-professional and professional classical musicians, performing artists, arts administrators, and teachers of color.” The forum it created for administration has now become a marketplace of exchange for the cause of diversity in the arts.

Entering the SphinxConnect Marketplace

The scope of activities within the SphinxConnect “marketplace” is wide-ranging, as one might expect, providing an array of opportunities to showcase artists of color and to link them with industry leaders to close the diversity gap in mainstream arts institutions. In 2017, the Sphinx Organization welcomed over 250 artist fellows and representatives from the industry to advance diversity initiatives. More than two-dozen sessions took place across the four days, on topics ranging from finance and brand-building to audition tips and advocacy. By adding artists to SphinxCon to create SphinxConnect, the organization made a conscious effort to put performers at the forefront of the gathering and in close contact with organizations and leaders committed to diversity in art music. The epicenter of the SphinxConnect marketplace lies in the Expo Hall. Booths for various organizations offer exhibits for artists to visit in a low-pressure environment. Artists can also schedule appointments with individual presenters in the hall for more focused discussion of opportunities.

With increased attention to artist needs, auditions now play a major role in the conference proceedings and are offered in two ways. First is the Sphinx Orchestral Partner Auditions (SOPA), an audition opportunity for artists interested in a career as an orchestral musician. In 2017, SOPA consisted of a consortium of ten orchestras and 26 auditions from artists of color. From these auditions, musicians could be selected for advanced rounds of auditions or enlisted for contract work by orchestral

management. Sphinx’s Chief Programming Officer, Andre Dowell, directly oversees this aspect of SphinxConnect, while ultimately administering all operational aspects of organizational programming. A separate audition forum is offered under the rubric of the SphinxConnect Artist Showcase. This opportunity permits both individual artists and ensembles to perform before industry representatives who have the potential to increase the artists’ visibility and exposure within the field. Artist management organizations, concert organizations, and established artists were among those attending the “showcase.”

Opportunities and enrichment activities extended beyond the audition stage at SphinxConnect. Artist-participants received access to continuing education videos and other materials intended to continue the conversation beyond the four-day convention. Additional resources were also offered through a password-protected area of the SphinxConnect homepage, including an online directory of attendees for future contact and access to a comprehensive listing of job postings and notifications of career opportunities in the field of classical music. An active SphinxConnect group forum on Facebook provides industry articles of interest, alerts about opportunities in performing arts organizations and other institutions, and news from the Sphinx organization itself. Membership is open to Facebook users, though subject to administrator approval. Abigail Venman, the Senior Director of Arts Leadership for the Sphinx Organization and chief organizer of SphinxConnect, points out that at least half of the members of the relatively new Facebook group did not attend SphinxConnect in 2017. This suggests that there is worldwide interest in the mission of the organization and that the Facebook group is an important tool that interested parties can use to stay connected, even though there may be barriers that prohibit them from attending the conference in person. It remains

an open question whether the networking opportunities afforded online will cannibalize the audience that seeks the in-person experience of the annual four-day event.

Although there is significant attention to the needs of Black and Latino artists in the new SphinxConnect model, the organization continues its emphasis on developing leadership skills and representation of minority groups in musical arts institutions. The SphinxConnect Administrative Fellowship addresses this goal. The organization awards the fellowship to an individual with exceptional promise as an arts administrator. The fellow spends several months training and working with Venman, helping to prepare the staging of the four-day convention in February. Award recipients are involved in all facets of the production of the event, from publicity and scheduling to on-site management. They also coordinate the SphinxConnect Fellowship, a stipend given widely to registrants to assist with travel expenses to the conference. Based on their experience, SphinxConnect Administrative Fellows are invited to participate in panels and sessions on arts administration. The goal of the fellowship is ultimately to provide substantial experience for the fellow to allow placement in arts administration.

First Run of SphinxConnect

Moving from SphinxCon to SphinxConnect in 2017 revealed a conceptual change from focusing squarely on the “pull” of the industry to recruit minorities to a “push” by artists toward institutional leaders to develop a more inclusive atmosphere. Care for the artist was shown even before the event with 250 fellowships awarded to those who may not have been able to afford transportation to Detroit and housing on site. The 2017 program reveals not only a clear integration of performance and performers with administration and field issues but also forward-looking approaches to the industry.

Appendix 1 shows the scope of events on the conference schedule for 2017, clearly tipped toward musicians from underrepresented groups looking for meaningful opportunities. Venman's assessment of the 2017 SphinxConnect was tellingly made from the perspective of the artist. She saw successes in several of the forums for musicians. As expected, the Sphinx Orchestral Partner Auditions (SOPA) provided musical artists with the chance to audition for several orchestras at once. Some orchestras, in turn, reached out to promising musicians. If not always offering full-time work, some organizations extended the chance for substitute work and others opportunities to audition for particular fellowship auditions. As Venman put it: “The auditions provided opportunities and visibility that the musicians would not have received otherwise.”

A survey of attendees at the conclusion of SphinxConnect confirmed the anecdotal evidence (**Appendix 2**). Conference-goers, many of whom received fellowships to attend, were pleased with the degree of interaction arranged between artists and industry executives, many rating the gathering as “life-changing.” The Sphinx Artist Showcase, which attracted several hundred attendees, proved to be a strong platform for exposing talented artists on site. Because the performance was live streamed and archived, an international audience could likewise tune in. Videos were posted of nearly all daytime sessions, which were run concurrently for the first time in 2017. The Expo Hall served its purpose as well; many attendees reported learning of opportunities and resources only through this forum. Further bringing together presenters and artists were three evening receptions, which drew hundreds into professional contact.

Venman is already beginning preparations for SphinxConnect 2018 and is looking to build on the successes of the previous year's conference. Dworkin and the Sphinx leadership team have

Not only does the Sphinx leadership team want to provide more opportunities and resources for job placement and education, it also aims to grow the SphinxConnect community, both in person and online, while emphasizing communication and connections in the Sphinx-Connect community throughout the year.

articulated broad goals for the next SphinxConnect. Not only do they want to provide more opportunities and resources for job placement and education

at the forthcoming event, they also aim to grow the SphinxConnect community, both in person and online, while emphasizing communication and connections in the SphinxConnect community throughout the year, not just during the annual conference.

For SphinxConnect 2018, there are some relatively straightforward improvements that the organization will have in place related to the on-site experience. First, planners will extend the presence of the Expo Hall, the marketplace of the Sphinx-Connect experience. In 2017, the Expo Hall was open for limited periods of time during the day. In 2018, tables will be arranged in the common area leading to the main

conference space and will be available all day, so that attendees may obtain materials from presenters and sponsors whenever it is convenient. The conference organizers also want to improve the session offerings for 2018. In the process of gathering feedback from attendees in 2017, the Sphinx solicited session ideas for the following year, instead of having them pre-determined by the conference planners. A numbers of sessions in 2018 could be ones proposed by attendees, but it is unclear how many should be accepted. Organizers would pay close attention to the success of these

sessions in particular, to see if a call for session proposals can be expanded in future years.

Dworkin, Venman, and Dowell also want to redouble efforts to ensure that SphinxConnect is an experience that continues year round and well beyond the walls of the annual conference. As mentioned, the Facebook group page for SphinxConnect has served as a platform for parties staying connected throughout the year. The organizers are searching for additional ideas for networking that serve similar ends, preferably ones that encourage activity and not passivity. They are also interested in providing more encouragement and incentives in the months leading up to the annual meeting. For instance, in advance of the conference, the organization will issue a video that provides support for musicians participating in the Sphinx Orchestral Partner Auditions (SOPA). Sphinx has gathered feedback from orchestral partners in the previous year's SOPA and will summarize those comments along with audition advice in the video. The hope is that participants will be better prepared for the audition, which may yield more employment opportunities or future auditions. Finally, Sphinx is keen on bringing in new audiences to the conversations at SphinxConnect, given that the "classical music industry" is hardly a monolithic entity. The organization seeks new kinds of artists and leaders that can be connected at the annual event and networked year round.

SphinxConnect speaks to the broader mission of the Sphinx Organization by playing the role of facilitator between musicians of color and leading arts organizations. By hosting SphinxConnect, the organization enables even more interactions than it can year-round in Detroit, demonstrating to its constituents the importance of ethnic diversity in the arts. It is no surprise then that Dworkin has channeled institutional energy toward enhancing

the SphinxConnect experience. With one year of the new model of SphinxConnect behind them, planners of the next SphinxConnect intend to design an even more enriching and meaningful experience full of opportunities for artists, presenters, and industry leaders.

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- What steps can the Sphinx Organization take to ensure a worthwhile experience on site and continuous communication throughout the year?
- How can the organization recruit a wide array of participants, whether individual artists or leading voices in classical music, for the event?
- What role does programming play in the conference and how should it be determined?
- How can Sphinx ultimately deepen the engagement from the field enough to create a sustainable financial model to permit more artists to attend on full scholarship while attracting enough registration and sponsorship dollars to ensure program longevity?

In light of the previous year's offerings and the aims of the organizers for the next conference, prepare a recommendation that discusses programming, audience, communication, and other areas to improve SphinxConnect.

APPENDIX 1

SphinxConnect 2017 - Schedule

Thursday, Feb. 9, 2017

7:00-8:30pm **Opening Plenary**
Performance by Thomas Mesa (cello) and Xavier Foley (double bass)
Welcome Address: Afa S. Dworkin
Founders Story: Aaron P. Dworkin
Plenary Address: Melissa Harris-Perry, Maya Angelou Presidential Chair,
Wake Forest University

Friday, Feb. 10, 2017

7:45-8:30am **Mind and Body**
Sphinx alum Melissa White leads light stretches and a Q&A about mind
and body wellness.

9:00-9:50am **Connecting the Pipeline: Conservatory Leadership**
Leaders of major conservatories and programs will gather for a discussion
focused on connecting the pipeline, specifically as it relates to training
and education.
Jason Geary, Director, University of Maryland School of Music, host;
Fred Bronstein, Dean, Peabody Institute of the Johns Hopkins University;
Ara Guzelimian, Provost and Dean, The Juilliard School;
Paul W. Hogle, President and CEO, Cleveland Institute of Music;
Karen Zorn, President, Longy School of Music of Bard College.

Master Class with Dimitri Murrath, Viola faculty at New England
Conservatory and Bowdoin International Music Festival

Money and Music: Business for the Performing Artist

This session reveals tips for preparing for and navigating the “business” of
a music career. Includes recommendations for budgeting software, as
well as books and podcasts on money management.

10:00-10:50am **Funding Inclusion**
This funder roundtable will bring together leaders in philanthropy who
actively support the arts, diversity, and creative expression.
Jamie Bennett, Executive Director, ArtPlace America, host;
Susan Feder, Program Officer, The Andrew W. Mellon Foundation;
Kamilah Hendersen, Program Officer, Community Foundation for Southeast
Michigan; Margaret Morton, Program Officer, Ford Foundation.

APPENDIX 1 cont'd

Empowered Youth = Social Change

Learn about the progress of the El Sistema movement and the unique role musicians can play in it. Join the exciting conversation that will spark ideas for musicians, teachers, and advocates, and consider getting involved with your local El Sistema program.

Dan Trahey, Artistic Director, OrchKids, co-host; Katie Wyatt, Executive Director, El Sistema USA and KidzNotes, co-host; Damien Crutcher, CEO, Crescendo Detroit.

How Do I Get In: Music programs answer questions about education and admission

Panel on admission to music programs.

Hosted by Christopher Jenkins, Associate Dean for Academic Support, Oberlin College and guests Joyce Griggs, Interim Chief Academic Advisor and Dean, Cleveland Institute of Music; and Laura Hoffman, Assistant Dean for Admissions and Enrollment Management The University of Michigan School of Music, Theatre & Dance.

1:00-2:00pm

Honors Concert

Three Junior Division finalists perform in concert with the Sphinx Symphony Orchestra.

3:00-3:50pm

The Art of the Big “Fisch”: Stay Connected and Create Your Network

This discussion centers on best practices for networking and making meaningful connections.

Mark Clague, Director of Entrepreneurship and Career Services at the School of Music, Theatre & Dance at the University of Michigan, host; Ken Fischer, President, University Musical Society of University of Michigan; Kyle Lombard, Violinist, Teacher of Applied Music, Washington University in St. Louis; Stephanie Matthews, Violinist and Creative Director, String Candy

4:00-4:50pm

Reaching IN: How to present a successful, informed outreach performance

Join this “fireside chat” about the ins and outs of outreach.

Joseph H. Conyers, Assistant Principal Bass, The Philadelphia Orchestra; Executive Director, Project 440; and Music Director, Philadelphia All City Orchestra; Melissa White, Violinist and Founding Member, Harlem Quartet.

APPENDIX 1 cont'd

Insights into Europe: Navigating the orchestra scene in Germany and the UK, facilitated by global player, Classical: NEXT

Classical:NEXT is an annual, global conference and networking meeting for all branches of the art music tree. 1,200 professionals from over 45 countries gather in Europe each May to exchange, learn, collaborate, and advance both their own careers and the future of the field as a whole. In this session, leaders of two major European orchestra associations offer insight into the inner-workings of classical music-making in their respective countries, offering advice on how to initiate and maintain a career in Europe. They also will provide perspectives on the subject of diversity and inclusion from their experience.

Jennifer Dautermann, Director, Classical:NEXT, host; Mark Pemberton, Director, Association of British Orchestras; Anselm Rose, Managing Partner, Deutscher Orchestertag.

5:00-6:30pm

Sphinx Artist Showcase

Features performances from top diverse artistic talent, with the added incentive of a cash prize for the jury-selected winner. During this special performance, these promising musicians of color will perform managers, presenters, and industry leaders.

Saturday, February 11, 2017

8:30-9:30am

National Mentorship and Audition Training Initiative

The New World Symphony in Miami Beach, Florida seeks to create a mentoring and audition training curriculum for primarily Black and Latino musicians. This curriculum needs to be adaptable for high school students seeking admission to music colleges or summer festivals, and for college students considering either post-graduate education, or professional orchestras. After a short presentation, the panel will engage in a dialogue with the participants for insights and suggestions.

John Kieser, Executive Vice President and Provost, New World Symphony; host; Shea Scruggs, independent consultant; Weston Sprott, trombonist, Metropolitan Opera Orchestra; Stanford Thompson, Founder and Executive Director, Play On, Philly!

APPENDIX 1 cont'd

9:00-9:50pm

Beyond the Music: Music-Based Projects to Improve Society

Founders and leaders of music-based projects that improve society will discuss their projects and experiences before engaging in audience Q&A. *Katie Wyatt, Executive Director, El Sistema USA & Kidznotes, host; Angie Durrell, Founder and Executive Director, INTAKE Music; Angelica Hairston, Teaching Artist, Urban Youth Harp Ensemble; Alexandra Soumm, Co-Founder, Esperanz'Arts.*

Master Class with Joseph Conyers and Lara St. John

Conyers is Assistant Principal Bass of the Philadelphia Orchestra; St. John is a violin soloist and the founder of Ancalagon Records.

10:00-10:50am

Building the Pipeline

Receive inspiration, advice, and examples of programs from a panel of people who have had success in building the pipeline of diverse musical talent in institutions.

Lee Koonce, President and Artistic Director, Gateways Music Festival, host; Walter Bitner, Director of Education and Community Engagement, Nashville Symphony; Sarah Johnson, Director, Weill Music Institute, Carnegie Hall; John Kieser, Executive Vice President and Provost, New World Symphony; Myran Parker-Brass, Executive Director for the Arts, Boston Public Schools.

Master Class with Pamela Frank,

Violin faculty at the Curtis Institute of Music

The Business of Composing

This panel discussion features leaders from different areas of the field of composition. The conversation is centered on factors that shape a composer's creative career. Includes audience Q&A.

Jessie Montgomery, violinist and composer, host; Etienne Charles, Associate Professor of Jazz Trumpet, Michigan State University; Steven Swartz, Founder and Partner, DOTDOTDOTMUSIC.

11:00-11:50am

Mozart Was a Hustler, Too!

This session highlights meaningful portfolio (or hybrid) careers and situates them in a larger historical context.

Mark Clague, Director of Entrepreneurship and Career Services at the School of Music, Theatre & Dance at the University of Michigan, host; Jonathan Kuuskoski, Assistant Director, Entrepreneurship & Career Services, University of Michigan School of Music, Theatre & Dance; Robyn Quinnett, violinist and founder of Montserrat Music Festival.

APPENDIX 1 cont'd

Master Class with Merry Peckham, cellist, Founding member Cavani Quartet, Faculty at Oberlin, Cleveland Institute of Music, and Perlman Music Program.

2:00-2:50pm

The Orchestra as a Predominantly White Institution: navigating and thriving as a Black or Latino orchestral musician

The session will provide inspiration, advice, and information on orchestral life with a focus on issues of diversity and inclusion in musical arts institutions.

Alexander Laing, Principal Clarinet, The Phoenix Symphony, host; Maureen Conlon Gutierrez, violinist, Trio Nova Mundi; concertmaster, Erie Chamber Orchestra; John Alexander Madison, Principal Violist, Michigan Opera Theatre; Garrett McQueen, bassoon, Knoxville Symphony Orchestra; Titus Underwood, oboist.

From the Top

Claire Shepro, Director of Admissions & Scholarship of NPR's *From the Top* with Host Christopher O'Riley will share advice to strengthen your application to the largest radio program showcasing America's best young classical musicians. The program welcomes auditions from young classical musicians, ages 8 to 18, who have not graduated from high school. Shepro also outlines *From the Top*'s Jack Kent Cooke Young Artist Award, a scholarship for outstanding pre-collegiate musicians with financial need.

3:00-3:50pm

Butterflies and Chameleons: The Art of Transitioning Careers in Music

This hosted panel will bring together leaders from across the field who have faced a variety of career choices and whose pursuits have been full of positive change.

Caen Thomason-Redus, Director of Community and Learning, Detroit Symphony Orchestra, host; Dannielle Belen, Associate Professor of Violin, University of Michigan School of Music, Theatre & Dance; Charlotte Lee, President and Founder, Primo Artists; Daniel Bernard Roumain, composer, performer.

Fractured Atlas: Liberate the Artist: Eliminating Practical Barriers to Making Your Art

Courtney Harge explains how Fractured Atlas can help artists and arts organizations raise money through grants and tax-deductible donations. SphinxConnect attendees will have the opportunity to sign up for one year of free membership with Fractured Atlas.

APPENDIX 1 cont'd

4:00-4:50pm

Building Your Brand

Inspiration and advice on how to build a brand for musicians, ensembles, special projects, and more.

Lara Downes, Artist and Activist, host; Drew Alexanders Forde, independent contractor; Allison Loggins-Hull, flutist, composer, educator, and co-founder of Flutronix; Jannina Norpoth, violinist, PUBLIQuartet/HOLLANDS.

Guide to a Successful Orchestra Audition

This session offers tips on how to prepare and execute a successful audition outcome.

Weston Sprott, trombonist, Metropolitan Opera Orchestra, host; Ryan Murphy, cellist, San Antonio Symphony; Joy Payton-Stevens, cellist, Seattle Symphony; Vali Phillips, violinist, Oregon Symphony.

7:00-8:00pm

Arthur L. Johnson Memorial Lecture: Martina Arroyo, interviewed by Aaron Dworkin

Soprano Martina Arroyo reflects on her career as a musician. In 2003, she founded the Martina Arroyo Foundation, which assists emerging artists in the preparation of complete operatic roles.

8:00-9:00pm

Closing Plenary

This valedictory session features contributions from panelists and audience members.

Eric Booth, actor and author, host; Daniel Bernard Roumain, composer, performer; Stanford Thompson, Founder and Executive Director, Play On, Philly!; Jennifer Arnold, Sphinx Diversity Fellow, violist, Oregon Symphony; Afa S. Dworkin, President and Artistic Director, Sphinx Organization.

Sunday, February 12, 2017

2:00-4:00pm

Sphinx Competition Finals Concert

This concert features the three Senior Division finalists competing for the Robert Frederick Smith Prize of \$50,000. The musicians are accompanied by the Sphinx Symphony Orchestra.

APPENDIX 2

SphinxConnect Survey (post-2017)

Please rate your overall experience at SphinxConnect.

Response	Chart	Percentage	Count
Life-changing		52.2%	36
Positive		47.8%	33
Adequate		0.0%	0
Disappointing		0.0%	0
		Total Responses	69

How many meaningful connections did you make this weekend?

Response	Chart	Percentage	Count
0-2 (Minimal)		10.1%	7
2-4 (Meaningful)		37.7%	26
4 or more (Transformative)		52.2%	36
		Total Responses	69

What was the most valuable aspect of SphinxConnect?

Response	Chart	Percentage	Count
Networking opportunities/meeting others in attendance		60.9%	42
Sessions/panel discussions		27.5%	19
Sphinx Artist Showcase		4.3%	3
Sphinx Artist Qualifying Audition		1.4%	1
Expo Hall		2.9%	2
Mentorship Initiative		2.9%	2
		Total Responses	69

APPENDIX 2 cont'd

How many Sphinx conferences have you attended (SphinxCon and/or SphinxConnect)?

Response	Chart	Percentage	Count
1 conference: This was my first SphinxConnect.		68.1%	47
2-4 conferences: I attended SphinxCon in the past, and was glad to come to SphinxConnect this year.		24.6%	17
5 conferences: I attended every SphinxCon and was excited to attend the first SphinxConnect.		7.2%	5
		Total Responses	69

As part of the year-round content provided by SphinxConnect, webinars will be offered to attendees throughout the year. Which topic(s) below would you be interested in seeing/hearing discussed on a webinar?

Response	Chart	Percentage	Count
Social media tips and tricks		47.8%	33
Enhancing your - bios, resumes, and press releases		42.0%	29
Public speaking: on stage and onscreen		42.0%	29
How to write a more compelling grant		39.1%	27
Other, please specify...		20.3%	14
		Total Responses	69

Were you a SphinxConnect Fellow?

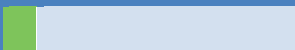
Response	Chart	Percentage	Count
Yes		52.9%	37
No		47.1%	33
		Total Responses	70

APPENDIX 2 cont'd

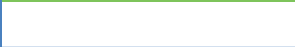
Are there any additional thoughts or feedback you would like to share about your experience at SphinxConnect?

The response(s) to this question can be found in the appendix.

Would you have been able to attend without this assistance provided by the Fellowship?

Response	Chart	Percentage	Count
Yes		11.8%	4
No		88.2%	30
Total Responses			34

For SphinxConnect next year, would you recommend the fellowship to others?

Response	Chart	Percentage	Count
Yes		100.0%	34
No		0.0%	0
Total Responses			34

Why or why not?

The response(s) to this question can be found in the appendix.

Will you apply for a SphinxConnect Fellowship next year?

Response	Chart	Percentage	Count
Yes		94.1%	32
No		5.9%	2
Total Responses			34

Why or why not?

The response(s) to this question can be found in the appendix.

APPENDIX 2 cont'd

Are there any additional thoughts or feedback you would like to share about your experience at SphinxConnect?

Response
Powerful information to transfer into other arts fields.
This was amazing! Thank you for the opportunity.
More opportunities to meet people!
I enjoyed every moment of my time here. I will return home tired (in a good way), yet energized!
As a Sphinx Competition alumni from 2009, not a day or experience goes by that I don't feel grateful and to feel like my life was changed after my experiences.
I work for Interlochen but am based in Chicago and am very dedicated to arts education. Please let me know what I can do to join Sphinx efforts in Chicago.
I love this.
I think the conference should be a little longer! I had a fabulous time and didn't want it to end!
I thought that energy level this year and intensity of the sessions was better than ever. Having parallel career development sessions for students/professional musicians was great. The panel of musicians talking about the orchestra as a predominantly white institution was especially great.
It's a truly inspiring program and has taught so many things. The only difference between a professional and amateur is experience. Being able to come the conference is going to the next step.
Thank you. Thank you. Thank you. What a transformative weekend. We truly enjoyed every moment. We learned so much. We know what we need to do next. Thank you again!!
Yes. SphinxConnect was quite the incredible experience. I am still recovering from the amount of time I spent with such amazing new friends. How they could play out on panels. That's it for now!
I was truly touched by so many of the panels and performances. My favorite panels were "The orchestra is a primarily white institution" and the female panel, "Beyond the music". I would have liked to see more panels featuring black women and panels talking about racial injustice, which we know is a root of the issue. I felt some panels skirted around this and would have liked the opportunity to dive in about this in a safe space. I truly enjoyed my time at the conference!
Great conference! The only thing that would have been nice would have been to include a few more women of color to the line-up – colorism was a topic that came up repeatedly this year and last year.
A very inspiring few days!! Thank you.
I loved this conference. I went home with many take-aways, inspirations and new contacts. Thank you.

APPENDIX 2 cont'd

This was truly a life- changing experience! Thank you so much for giving me the opportunity to attend the Conference and for believing in the power of diversity in the arts.
I attended as a first time parent and found the conference very diverse with varied topics and presentations. I was most fascinated about the concept of using a talent/art for social justice. I am generating some ideas to pursue this in my community.
The best session was Eric Booth's because he made the audience TALK to each other! I felt WAY more engaged in that session than any other. This format should be used much more often.
I really enjoyed the conference and the new people I met. Would have loved a more international focus as well, especially when it comes to different definitions of diversity in the workplace.
Wonderful opportunity to reconnect with some and make first time connections with others. I very much enjoyed the 3 workshops I was able to attend and the accessibility of the panel following the discussions.
Thank you for this life-changing experience!
I hope we can expand SphinxConnect and have nucleus in different parts of the country.
Very valuable and well designed.

Why or why not?

Response
I am an administrator, but I think the fellowship would also be so helpful to young artists who do not have the funds or the support of an institution to get them to this valuable conference.
It would make it easier for someone on the fence to decide to go.
It's a great opportunity to learn about different components of a successful musical career.
It was very useful.
It's an amazing opportunity to meet others involved in the arts that look like me.
It's an amazing learning and networking opportunity for little cost!
It is a really good learning experience.
A wonderful chance to meet passionate leaders and artists in music.
It's really helpful and anybody would benefit from it.
It is inspiring!
I've gained a valuable wealth of knowledge and I'm more empowered now to fearlessly reach my goals.
This would be great for anyone, but especially those who don't have the resources to attend.
It pays to get people listening.

APPENDIX 2 cont'd

Life changing.
It is a great experience so that black & brown children will have more than many opportunities.
SphinxConnect Fellowship made it possible for many people to attend the conference who otherwise wouldn't be able to afford it.
Great program, well worth the time and then some.
Great opportunity.
It's amazingly inspiring.
It's a great opportunity!
It was both thought-provoking and action-provoking.
It was honestly a great opportunity to learn more about myself, and the profession I have chosen.
This program is so amazing to just pass by.
The networking, the ease, the fun.
If they are interested and were trying to go, then it's a great opportunity.
It was incredible. Necessary, actually.
It is a wonderful opportunity! I would highly recommend the fellowship and conference.
I would definitely recommend the fellowship to others because it gave me all the support I needed to attend an event that was extremely powerful and meaningful.
SphinxConnect was a great platform for me to meet various musicians and arts leaders, to learn from the many leaders and fellows, and continue to strive for the most out of myself!
The conference is a great opportunity for every level musician and a great benefit for parents as well.
I would recommend the fellowship to future participants so that financial hardship is not a barrier that prevents them from having access to all of the rich and wonderful resources offered by SphinxConnect.
It was an incredible experience!
Because it gives a new perspective and outlook on current issues we are facing and you leave the conference feeling inspired and wanting to make a change.

APPENDIX 2 cont'd

Why or why not?

Response
I thoroughly enjoyed the sessions and the networking opportunities.
We have a limited budget for travel and conferences for our department.
I still have plenty of workshops to learn from.
I would love to come back.
Eventually I want to find a career that involves music and Sphinx.
I can't wait to learn more and connect with other musicians next year!
I would like to experience it again, learn more and meet more people.
Valuable, eye opening experience for anyone involved in the arts.
I have a new message to share, and if possible, want to share it with people in the future Sphinx attendees.
It is important to engage and contribute to the conversation.
Great people. Great organization. Never been to a conference like it that addresses the areas of challenge in the arts.
Amazing experience.
I loved his experience!
Unbelievable opportunity.
I want to come back, share more with others, and learn more.
I got to know a lot of people & was informed about a lot of things.
Because I truly appreciate the work of Sphinx and would love to participate in any way I can in the future.
An amazing program!
I would love to return.
I hope to have grown and helped others through my art and I wish to share that with others here.
The conference was very inspiring and stimulating.
I will be student teaching and will not have time.
I want to come back to do more!
I want to see more in and from this program because I want to grow from within this organization.
Being a musician is very, very expensive. The fellowship really helped to ease the cost of this wonderful conference.
If I am in a bad financial place, I will. If I can afford to pay, then I won't take the place of another deserving person.

APPENDIX 2 cont'd

I'm currently a single mom working a lot to make ends meet. I may be in a similar position next year, but I am working towards building a balanced career with steady income.
I would love to meet other musicians of color and discuss options of how to improve diversity in the arts. The panels were extremely enlightening this year and I am sure they will only get better!
The financial support allowed me to attend SphinxConnect and experience all the great seminars, fellow musicians, and learn and grow as a musician and arts entrepreneur!
I would like continue to learn how I can assist my daughter in developing her talent.
I will re-apply for a fellowship next year so that I am fully able to participate in nearly all of the sessions and opportunities presented by SphinxConnect, most specifically the SAQA and Mentorship Program.
I was able to define exactly what I need to moving forward in my current work.
Because I loved it; I loved the sessions, the music, connecting with old friends and making new connections and every year I have attended I have gained enormous insight.



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