



Diversity, Equity and Inclusion Policy

The Scottsdale Symphonic Orchestra has adopted a diversity, equity and inclusion policy to ensure access to live orchestral music to everyone in our community. As an organization, we commit to improve upon the orchestra's ability to deliver on its core value of musical excellence by ensuring the best musicians can become members of the organization, no matter their race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion.

We are committed to providing access to orchestral music that will contribute to a full and vibrant creative life for all, no matter their socioeconomic status, with special emphasis on the elderly, students, veterans and those communities that traditionally have lesser exposure to the musical arts.

The following sections underscore our commitment to the concepts of diversity, equity and inclusion, both on stage and off.

Our commitments;

1. We commit to presenting equitable programming representation of all historically excluded groups.

The majority of works programmed by orchestras today in the United States were written by deceased male composers whose ethnic background is rooted in Western Europe.

- In 2022, 87.8% of works programmed by orchestras in the United States were written by male composers, while 11.7% of works programmed were written by women composers.¹
- In 2022, 82.8% of works programmed by orchestras in the United States were written by white composers while 16.8% of works programmed were written by composers of color.²

We desire to promote that orchestral music is for everyone. We feel we will better serve the art form, our mission, and our audiences by introducing orchestral music composed by a wide and varied range of composers.

We commit to programming music written by those traditionally underrepresented. Specifically, we commit to programming music each season written by at least one female composer, at least one composer of color (defined as not of Western European/white descent), and at least one living composer. We further commit that no more than 80% of each season's programming will feature core masterworks repertoire of the European tradition and at least 20% will focus on underrepresented talented constituencies.

¹ Institute for Composer Diversity, Orchestra Repertoire Report, 2022

² Institute for Composer Diversity, Orchestra Repertoire Report, 2022

In our inaugural season (2023-2024), we programmed music by traditionally underrepresented composers (by race/ethnicity, gender or living composer) as follows;

Samuel Coleridge-Taylor "Christmas Overture"
Darin Kelly "Of Lights, Nights, and Brass"
Florence Price "Dances in the Canebrakes"
William White "Acadia Fanfare"
William Grant Still "Mother and Child"

2. We commit to maintaining a Board of Directors that is diverse and representative of the communities we represent.

The mission of the Scottsdale Symphonic Orchestra is to perform high caliber live concert events that uplift, inspire, and culturally enrich its members and the community. We believe that the pursuit of this mission requires a Board of Directors that represents the diversity within our community; specifically considering race/ethnicity, age, disabilities, sexual orientation, gender, gender identity, socioeconomic status, religion and veteran status.

In seeking new board members, we will strive to identify potential board members who share an interest in the goals of the SSO and represent the diversity of our community. The Board will include members with experience in budget and financial management, investments, personnel, fundraising, public relations and marketing, governance, advocacy, the musical arts, and leadership.

On an annual basis, the Board President will review the composition of the Board and provide a report to the Board recommending further diversification of the Board, if needed.

Our purpose is not to seek diversity for diversity's sake alone, but to include all parts of our community who share our goals and wish to be supportive.

3. We commit to the selection of the best Music Director, regardless of their race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion.

During our search for our first permanent Music Director, we chose five finalists diverse in age (from 25 to 65), race/ethnicity (three of Western European/white descent and two not of Western European/white descent), and gender (three men and two women).

When choosing Guest Conductors, we commit to offering the guest conducting role to a woman or person of color for every male of Western European/white descent who is made the offer to guest conduct.

4. We commit that for every guest artist opening, we will ensure that half of the soloists under consideration will be women and/or persons of color.

5. We commit to the selection of orchestra musicians based on meritocracy, regardless of their race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion.

Auditions will be held annually for each section of the orchestra to fill open vacancies. Auditions will be held "blind," with a screen separating the candidate from the review panel for all rounds, on carpeted floors to prevent the identification of gender-suggesting noises from soles or heels.

Praised by organizational psychologists as one of the most fair and equitable hiring practices across all industries, blind auditions have led to greater representation of women and minorities in orchestras of all sizes.

6. We commit to providing accommodations for our orchestra members that reflect their special needs based on their race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion.

Policies will be constructed with diversity, equity and inclusion in mind. Concert attire and appearance requirements will take into consideration gender, gender identity, religious and disability needs.

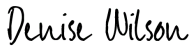
7. We commit to the use of rehearsal and performance venues that are inclusive and provide a safe and welcoming environment for all.

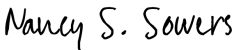
All venues and rehearsal locations must be accommodating of those with disabilities. Secular locations will be chosen for rehearsal and performance venues whenever possible to ensure the most welcoming and inclusive experience for all.

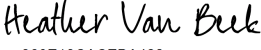
8. We commit to diversity of representation in all marketing imagery used to promote concerts for the purpose of enabling all subsets of our community to visualize themselves as participants of the cultural arts experience.


9. We commit to reviewing this policy and related commitments on an annual basis to ensure compliance and applicability.


The Board of Directors for the Scottsdale Symphonic Orchestra is committed to the policies outlined in this document.


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 Denise Wilson, Board President

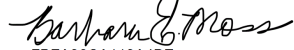
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 Nancy Sowers, Board Vice-President

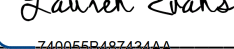
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 Heather Van Beek, Board Secretary


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 Joan Heitzinger, Board Treasurer

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 Donald Harvey, Director

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 Leah Hodge, Director

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 Barbara Moss, Director

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 Lauren Evans, Director

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 Stephen Healy, Director