DEI Recruitment Task force: Report and Next Steps

Members:

Veronica McClellan, co-chair

Benjamin Teitelbaum, co-chair

Laima Haley

Leigh Holman

Don McKinney

Ian Miller

David Rickels

Firuzeh Saidi

Annika Socolovsky

Chas Wetherbee

Contents:

Outreach vs Recruitment vs Retention: How do and should they inform each other?

Though we commonly use the terms outreach, recruitment, and retention interchangeably, they are distinct concepts that must be distinguished in order to address the needs and potential of each. The defining line between outreach, recruitment, and retention work is the population of the community impacted. Outreach activity most commonly focuses on a wide audience of students 16 and younger (including primary school) cohorts. Recruitment activity is usually focused on work with post-16 audiences. Retention focuses on audiences currently enrolled at CU Boulder's College of Music. It is worth noting that it's possible to do outreach work with students over the age of 16 just as it is possible to do recruitment with students younger than 16. However, these divisions are largely true and will govern the nature and impact of the work done.

Community Outreach

The main goal of outreach is to improve learning, promote civic engagement, and strengthen communities by addressing societal needs. A strong outreach program creates a partnership between the communities and the educational institutions. Effective outreach flips the switch from a focus on 'self' (OUR needs and filling an open role) to a focus on the community interests and experiences. This means tailoring the message to be focused on THEIR needs, and crafting it in their language as much as possible. Primary audiences for outreach include:

- K-10 students
- Local community members
- Local educators

Recruitment

Recruitment is the process of seeking out and enrolling students for a specific program. It includes building our leads (pipeline building- this is where recruitment and outreach talk to each other) and ushering students to and through the enrollment process. While relationship building makes this work more impactful, recruitment work is, in many ways, more transactional. Primary audiences for recruitment efforts include:

- 9-12 students with emphasis on 11-12, college students (college-level freshmen and sophomores), and some non-traditional students.
- For grad recruitment, College students, undergraduate Jr/Sr and graduate-level master's students
- Educators and parents, recognizing them as influencers on primary populations

Retention

Our retention is measured by our success in supporting and guiding students to successful completion of our programs. This may require mental, physical, emotional, financial,

educational, or other forms of support. In essence, the work of good retention is to deliver on promises made, overtly or implied, during the outreach and recruitment phases. For this reason, it is crucial for programming, advertisement, messaging, and 1:1 interactions to be executed in earnest with integrity and transparency. Primary audiences for retention efforts include:

- Currently enrolled students
- Faculty, staff, community leaders, recognizing them as influencers on a student's ability to complete our programs

Though outreach, recruitment, and retention work in concert with each other, we have structured our document to address them separately for the sake of clarity and efficiency. And though the relationship between the three impacts every student, we direct our suggestions below to students who are racially diverse, first generation, or otherwise historically or presently underserved by the College of Music.

Community Outreach: Observations, Questions, and Next Steps

Context and Data

The members of this task force began our discussion of outreach by trying to define it. From the outset, we observed that as a College we seem to have a murky definition of outreach in our current programs. Does outreach include curricular offerings such as courses? Does simply getting community members into seats at our public performances qualify as outreach? Are these activities different on any level from going into the community and serving a community-centered need? Can a single activity serve multiple goals, including outreach, if it is done in a thoughtful and purposeful way? Before any discussion of expanding what our College offers as outreach, we believe it is first necessary to more specifically define outreach.

As noted in an earlier section, outreach differs from recruitment in that outreach should be focused on the goals of external constituencies and communities, rather than imposing internal CU goals on those individuals. Particularly when considering issues of diversity and equity, it is clear that diverse communities will have diverse goals, and not all communities would benefit equally from the same CU-centric outreach activities. The College currently maintains a [Community Engagement webpage](#) that lists existing outreach activities. Many of the programs listed there, such as the Summer Music Academy or the Middle School Ensembles, have a long history of success in reaching members of the community (especially youth). However, many of the programs we currently list as outreach seem to be oriented toward filling performance halls or serving the CU's educational mission for current or future students; they lack an outreach agenda that serves external goals. While we recognize that sharing performances with audiences is core to the arts mission of the College--and also recognize that outreach and recruitment of future students are related activities--a deeper look at the specific goals of outreach is needed.

In addition to defining outreach and identifying specific needs we can fulfill in our community, we must also look at the effectiveness of outreach programs. Once our goals are defined, we need to look at how effectiveness and impact can be measured, so that resources can be marshalled in the most effective manner. More communication and coordination within the College, and between the College and campus, can help share best practices between programs to increase effectiveness and broaden the reach of our outreach. The position of Diversity & Outreach Coordinator (currently held by Alma Ramos) has been extremely impactful since it was created several years ago. However since it was instituted, need in this area has grown tremendously. We should evaluate whether additional staff support specifically around outreach would be useful to this position. We also need to look outside our College for strategies that have been proven to have the kind of impact that we want. There may be research studies published on the kinds of music outreach that positively impact underserved communities, for example. Peer institutions may also have programs we can look to as exemplars.

At the core of this investigation of outreach is a fundamental question: *what kind of impact do we want the College of Music to have?* Outreach requires us to look past our own walls, the students that are already here, and even beyond the students that might someday be here to include individuals who may never be formal CU affiliates. As the state flagship institution, we have an obligation to have an impact throughout Colorado (and arguably beyond). How do we want to use music to improve life for Coloradans of all races, ethnicities, and socio-economic backgrounds?

Recommendations for Next Steps in Outreach

- Clarify metrics by which we measure outreach impact
    - Align metrics with those at central CU level
    - Explore program evaluation tools offered by CU Outreach & Engagement
    - Identify specific target audiences and their demographics
    - Develop SMART goals (Specific, Measureable, Achievable, Relevant, Time-based)

- Clarify the outreach role of performance groups/individuals when performing outside the CU campus, especially beyond Boulder
    - Who are we sending out for outreach performances? Could we send BLork to music tech classes in schools? World music ensembles? Composition students and new music groups? Not just bands, orchestras and choir.
    - Explore what other kinds of outreach can we do besides "we'll perform for or teach you"
    - Utilize world music ensembles to do true outreach in addition to performances, including education about the diverse cultural backgrounds of the music being performed.

- ○ Host reading sessions at COM focusing on beginning and intermediate music (accessible by school groups) written by underrepresented composers
  - ○ What funding can support these activities? Are there campus grants or donor capacity not currently being utilized that could be oriented toward this kind of outreach?

- Develop targeted outreach specifically to underserved populations that may not have access to high-level music programs
  - ○ We currently have little to no outreach focused on underserved areas, due to an apparent prioritization of recruitment/outreach efforts on "high yield" areas
  - ○ There is a clear filtering process occurring between grades 4-11 favoring white students who have access to participate in formal music programs (in schools or in community groups). Is there some outreach role CU Boulder can play to reduce the impact here?
  - ○ How can we support musicians of color playing throughout elementary and middle school to create more high school aged musicians of color? If we want a more diverse group of musicians to consider attending CU after high school, we must start our outreach efforts earlier. Trying to reach out to high school students is too late.
  - ○ How can we help under-served communities have consistent access to lessons at least through the HS years? Access to private lessons is a significant socioeconomic indicator of success in majoring in music in college.
  - ○ Can our programs that target school-aged children and operate on a cost basis offer need-based scholarships? Some programs currently do offer scholarships but not all.

- Create structured opportunities for College of Music students to engage in outreach work, particularly with underserved populations
  - ○ Undergraduate students, graduate students, and TAs could benefit from teaching opportunities in communities throughout Colorado.
  - ○ TAs in particular often do not have clearly defined teaching duties. Within available load, performance TAs could have duties that include outreach components such as community-based teaching.
  - ○ Existing graduate chamber ensembles have some outreach duties, such as performing in Aspen. Can/should they also do some work in schools with ispanic and Native American populations?
  - ○ Graduate student/TA outreach efforts in particular should be a point of communication between the outreach coordinator and the chamber music coordinator. We are looking for a broader effort that's beneficial to the community, our students, and sets up good pipelines for recruitment opportunities later on.

- Consider creation of a community music school

- ○ We don't have a community school, while many other music schools do. Such programs embedded in a music school/college function as a natural pipeline while also serving the community. We should consider re-examining this issue.
  - ○ In the past, we have cut off discussion without full exploration, usually citing space as a constraint.
  - ○ We should look beyond space on campus and consider options including relationships with community music schools.
  - ○ As part of those conversations, we should specifically engage in conversation about supporting communities of color in music training.
  - ○ A summer bridge program K-12 students could also be a component of a community music school, or a separate program.

- Define the outreach obligation of College of Music faculty
  - ○ What is the expectation for faculty to be engaged in outreach? Is there a minimum level of off-campus and/or non-CU engagement annually?
  - ○ When faculty engage in outreach, what is the workflow for communicating and coordinating those efforts across the College to maximize reach?
  - ○ How can the College incentivize outreach activities within the annual evaluation process, or through other means?

- Develop productive outreach relationships with community partners
  - ○ How do we build productive outreach relationships with DYAO, Boulder Youth Orchestra, etc?
  - ○ How do we support getting more students of color into these groups?
  - ○ How do these community partners interface with our current programs that target the same populations (for example, Summer Music Academy)?
  - ○ How do we capitalize on or design the Summer Music Academy (particularly at the middle school level) as an outreach opportunity? What student data is collected for pipeline development?

- Highlight the outreach efforts of the College in a more cohesive and outward-facing way
  - ○ The current Community Engagement webpage is somewhat buried and rather unengaging. It could be more featured and provide more information about our programs.
  - ○ We could create a standardized outreach interest form on the website, where individuals could request information based on their background and need (e.g., teachers who want to invite performing groups, parents who want to find low-cost lessons for their children, or arts organizations that want to partner with our College).
  - ○ Strengthen our relationship with the CU Office of Outreach and Engagement. They are eager to offer resources and to promote our outreach activities to their statewide contacts.

These recommendations touch on work that is already being done by some areas of the College, including performing ensembles or educational programs. Our recommendations are not meant to diminish that work or imply that it is not successful, but rather to point out how expansion and purposeful coordination could deepen our impact. In most cases the recommendations we propose are followed immediately by further questions that we as a College will need to address in order to move toward successful implementation.

Threaded throughout these recommendations is a presumption that our College has an obligation to contribute to the development of student musicians throughout the state, regardless of whether they might ever become CU music students. This view might not be universally welcomed in all areas of the College, as it has been frequently voiced within the faculty that CU should only be concerned with accepting the "best musicians." We challenge this mode of thinking, and suggest that in order to get those best musicians--and doing so in an inclusive way that welcomes a diverse population--we must make a commitment to helping young musicians reach their potential before they might ever be considering CU. Outreach to underserved communities where access to quality music instruction is lacking can be a major component of meeting this obligation.

Recruitment: Planning, Advertisement, Travel, Application, and Audition

Context and Data

Racial Diversity

To ensure we are adequately serving Colorado students, our goal should be to at least enroll students at the College of Music that reflect the racial diversity of Colorado or **approximately 35.4% of enrolled College of Music students should hold a BIPOC identity**. Percentages below are an informed approximation in recognition that students can and will hold multiple racial identities which may not be fully reflected here and in recognition that state demographics are constantly changing. According to this census information, that means our demographics should approximately reflect:

- American Indian & Alaskan Native: 0.561%
- Asian: 3.12%
- Black or African American: 3.92%
- Hispanic (White and non-White): 19.6%
- Multi-racial: 2.65%
- Native Hawaiian & Pacific Islander: 0.116%
- Other: 5.46%

As you can see from the data below, our applicant pool is mostly on-par with Colorado demographics. Our largest gap is with the Hispanic population and the Black population is consistently underserved by two tenths of a percent.

Fall 2021 Undergraduate Applicant Information

177/667 (26.5%) applicants that noted an identity beyond White. 106 total disclosed BIPOC applicants and an additional 71 White applicants disclosed as Hispanic.
*Hispanic data is newly accessible with Fall 2021 applicants

American Indian: 5, 0.74% (down 3 from Fall 2020)

Asian: 47, 7%

Black/African American: 25, 3.75%

Hispanic (White and non-White): 79, 11.8%

Multi-Racial: 42, 6.3%

No selection made: 44 applicants

Fall 2020 Undergraduate Applicant Demographic Information

103/623 total disclosed BIPOC applicants (up 6 applicants from Fall 2019). Percentages below are green/red to reflect their relationship to 2020 CO census data.
*Hispanic data was unavailable, the total number is therefore underreported.

American Indian: 8, 1.2% (up 2 from Fall 2019)

Asian: 37, 5.9% (down 3 from Fall 2019)

Black/African American: 8, 3.7% (down 9 from Fall 2019)

Multi-Racial: 50, 8% (up 14 from Fall 2019)

No selection made: 25 applicants

Where are we keeping or losing BIPOC applicants through the application/audition process? It's hard to be certain since we don't have clear, consistent, and detailed data provided from Admissions. That said, based on what we have currently, it seems that we have the most growth to do with the recruitment/application and audition evaluation points of the recruitment process. Currently, we have one year of yield data and that demonstrates a higher yield rate among BIPOC students than White students (keeping in mind that even for this, we don't have Hispanic data).

- 26.5% (177 applicants) of our Fall 2021applicants disclosed an identity beyond White *Note that data on Hispanic applicants became available this year. Not counting Hispanic applicants, 15.9% (106 applicants) disclosed a BIPOC identity.
- 16.5% (or 103 applicants) of our Fall 2020 undergraduate applicant pool self-disclosed as BIPOC.
- 19.3% (or 97 applicants) did so for Fall 2019.

Undergraduate Admission

- Fall 2021: 91/168 (54.1%) completed BIPOC and Hispanic applicants were admitted
- Fall 2020: 46/103 (44.6%) completed BIPOC applicants were admitted *Note that Hispanic student data was not made available by Admissions. Potentially underreported numbers here.
- Fall 2019: Detailed racial data was not made available to College of Music by Admissions

Undergraduate Enrollment

- Fall 2021: TBD, numbers will be determined on 10th day of class
- Fall 2020: 21/46 (45.6%) of BIPOC admitted students paid enrollment deposit. Average yield for the college was 36.7%. BIPOC students are yielded better than their White peers.
- Fall 2019: Detailed racial data was not made available to College of Music by Admissions

First Generation Diversity

There are varying definitions of what it means to be a first generation student and the numbers change drastically depending on what definition is being used. But, it's [approximated that just over 50%](#) of undergraduate students nationally are first generation. A disproportionate number of these students are also not white. You can read more details [here](#). Because of the intersectionality between first generation and students of color, if we work to recruit and support more first-generation college students, we will also better serve our students who are racially diverse. Additionally, because first generation students are more likely to attend an institution close to home, if we focus our efforts on Colorado, we will make progress on both student groups. The efforts will and should work hand in hand.

Where We Stand

From 2018-2021 we were really focusing recruitment attention towards building enrollment numbers. As we stand currently (March 2021), we have approximately 315-325 undergraduate students total, which is about what we are equipped to serve with confidence in terms of current staffing and other resources. What this means for our work here is that we are standing on solid ground in terms of enrollment and have some capacity to start to target different populations more intentionally going forward. While the total number of BIPOC students is increasing, we are disproportionately growing interest in White communities based on data from the last three application cycles.

It would be in the best interest of the college to increase BIPOC applicants to 35% or more in the next 5 cycles. There are some systemic challenges in place as it relates to accessibility to the arts within minority and underserved populations, some of which we hope to improve with the action items in this document.

It is important to also acknowledge that certain fields within the College of Music face unique challenges with regards to diversity. While Gender diversity across the College of Music is not an area of concern, it remains an issue in both application and enrollment in historically male-dominated fields such as composition.Furthermore, the inclusion of BIPOC and first generation students continue to remain particularly poignant issues in these areas.

Recommendations for Next Steps

Recruitment

1. **Continue to Press Campus on Data Collection**
   Lead: Veronica McClellan, Matt Roeder, and John Davis
   Deadline: June 2022, impacting data starting Fall 2023 term or sooner
   Desired Impact: Access to student data earlier in High school to inform where and how recruitment work takes place to better target historically under-recruited populations with interest and potential of ROI on time spent.

2. **Event Accessibility via Invites and Website**
   Lead: Veronica McClellan & CU Presents
   Deadline: August 2021
   Desired Impact: Provide high school students access to high quality music experiences regardless of location and/or financial means. Develop an early affinity for the College of Music and demonstrate the quality of musicians that we train/produce.
   - Assess our invitations to various College of Music events. Is it possible that our invites and website structure are exclusionary? Are we inviting prospective students to free events? Is our website set up in such a way that a first generation 17 year old student could and would discover events organically? As part of retention work, it's our hope that more of our programming will represent artists from a variety of racial, gender, and cultural backgrounds. As the college makes progress there, we hope to see greater impact from this initiative.
   *Option for funding: We might consider paying for CO high school music teachers in under-served communities to bus students to campus for free events. We might cover bus, staffing expenses, and a meal. All coordination would fall to the high school, but funding would/could come from us. All students in attendance would provide data (pipeline development). Experience might include pre-show meeting with DiMA students, 30-minute debrief with performer(s) about work chosen, challenges faced in learning/performing and lessons learned through experience, and performance. Depending on time of year and age of audience, we may also offer an application/audition overview. Perhaps we coordinate this 2x/semester and schools cannot repeat attendance for 3 years once they've participated (12 targeted schools/programs in rotation).

3. **Online Advertisements**
   Lead: Veronica McClellan & Communications Director
   Deadline: August 2021
   Desired Impact: Expand and diversify the audiences reached for recruitment advertising. Spend advertising dollars on high ROI advertising opportunities with proven and/or measurable pipeline development and/or enrollment impact.

- ○ Before the pandemic, the College of Music has heavily utilized print ads for recruitment work. Time and again, we see that print ads have little impact on student enrollment. Rather, we should be using our recruitment advertisement budget for 90% virtual ads. These ads tend to be less expensive, more impactful, and create the immediate opportunity for students to visit our website and provide their student data (pipeline development). We also have the power to choose our audiences using targeted social ads. Print ads are exclusionary by nature; only those who are members of the group, pay for a subscription, or are in attendance will have exposure to the ad. Online ads and search engine optimization (SEO) will allow us to reach a broader demographic more effectively and reliably AND collect student data (pipeline development) leading to increased applications and enrollment.
- ○ ***Funding consideration**- More virtual advertisements will create a need for additional/ fresh photos and videos to be created and featured, especially those featuring racially diverse students and faculty. Leadership will need to ensure that CU Presents has adequate staffing and resources to produce such deliverables. Which budget does this support come from? Leadership will need to create and/or implement a clear plan.
- ○ At present, there is pressure from faculty and to some extent leadership, to place ads with certain entities for "relationship building" and/or because our peers are doing so, or because we want that entity to like/know us. While this could be a motivator for an ad to be placed, it's not responsible to categorize an ad with this motivation or goal as recruitment. This categorization doesn't hold accountable ROI for recruitment advertising dollars spent to actually have impact on recruitment. This reduces our ability to use the recruitment advertisement budget to move the needle on enrollment.

4. **Colorado Talent**
   Lead: Veronica McClellan & College of Music Department Chairs
   Deadline: August 2021- August 2025
   - ○ Note: There is generally a 3-year turn around on results once new strategies have been implemented. Strategies should be implemented in August 2021. We should start to see movement in applicant/enrollment data in August of 2022 and reach our 60% goal by August 2025.)

   Desired Impact: Achieve at least 60% of our applicants as Colorado residents consistently and reliably.
   - ○ There should be a structured and sustainable plan to recruit Colorado students. Veronica is currently working on designing/implementing Colorado Performing Arts College Nights to be held at various locations around the state. This would be a collaboration with high schools and peer Colorado institutions. Pending COVID, the hope is to have at least 2 of these fairs launched during the fall of 2021.

- It is more likely that racially diverse and first generation students will attend an in-state institution for their undergraduate study (you can read about that [here](#)). By ensuring our recruitment focus is Colorado first, we will increase our chances of attracting and enrolling students who are part of these populations. This continues to be a challenge as CO is one of 5-6 states in the US with a growing high school population. We are a heavy target for "poaching" from out of state institutions looking to fill their class from a shrinking in-state high school population.
  - Targeted work: How do we best identify Colorado community groups whose membership is reflective of Colorado racial demographics or at least have multiple participants who identify as something other than/in addition to White and/or have a population of first-generation participants? Once groups are identified, who, how, and when do we work to build impactful relationships? This should be a joint outreach and recruitment effort that also utilizes faculty, students, and staff.
    *Interplay with outreach

5. **Clear and Strategic Faculty Role**
   Lead: Matt Roeder, John Davis, Veronica McClellan, & College of Music Department Chairs
   Deadline: August 2021- August 2026
   Desired Impact: Design and implement recruitment plans, guidelines, and expectations for faculty that align with their contracts, make measurable progress on enrolling racially and otherwise diverse students in the College of Music, and use their time for high-impact/high-return activities. The plan should create space for accountability and be enforceable by leadership. This can and should overlap/coordinate faculty asks with outreach work.
   *Interplay with outreach
   - How can we formalize and standardize levels of relationship-building with faculty? Students want and need a good relationship with faculty to enroll. BUT we need to do this without losing the novelty of the faculty member "I've worked with them and know them, I want to diversify my training and go somewhere else." How do we effectively and efficiently strike this balance?
   - How do we develop a process that is high-impact but low time/effort-respecting faculty time and workloads? There's a tension between a desire/need to respect faculty time and also move the needle on this important work. How do we best navigate it to honor faculty workload while also yielding the desired results. How do we send faculty to underserved schools, classrooms, and communities knowing that these are typically a lower return on applications/enrollment?

6. **High School Honor Band as Pipeline Development**
   Lead: Veronica McClellan, Don McKinney, Laura Graham

Deadline: July 2021

Desired Impact: Collect and use personal data of interested students for recruitment purposes in Slate thus increasing our ability to market and track them throughout the exploration and application process.

- This will lead to these students being part of the campus prospective student list and they will be actively considered when making recruitment plans and actively marketed to at the campus level. It will also allow us to ensure the music data points are captured and therefore increase our ability to recruit effectively (see prior point about data collection).
- This could mean that event registration becomes housed in Slate (pending Admissions), or perhaps we ask if students are interested in majoring in music and then require them to complete [this RFI form](.).

7. **High School Summer Music Academy as Pipeline Development & Recruitment**
   Lead: Veronica McClellan, Branden Steinmetz, and Laura Graham
   Deadline: November 2021
   Desired Impact: Establish and implement a process to collect and use student data for recruitment purposes in Slate starting summer 2022. Consider ways to design SMA as a way to prepare college-level musicians and also an opportunity to facilitate student leadership development.

   - How do we re-consider the design of SMA to facilitate both outreach and recruitment purposes? How do we build on what we have and where do we start over, if at all?
   - Students with opportunities to lead/teach others are more likely to decide they will pursue teaching as a profession. Increase leadership opportunities for HS students on our campus (how do we help people discover they'd like to teach?): Can we influence the ability for HS students to act as section leaders for MS band students? Can we design a summer program or tweak programs we have for HS students to teach MS students for 8-12 weeks over the summer?

8. **Music Day**
   Lead: Veronica McClellan, Alma Ramos, Rebecca Rico, Felicia Hamilton
   Deadline: September 2021
   Desired Impact: Design Music Day in a way that makes it more accessible to students can't visit campus in-person. Consider how offerings appeal to students of color and first generation students.

   - Make prepared recordings of sessions to share out on a specialized agenda for those attending virtually and/or asynchronously. Coordinate opportunity to live-stream classes and rehearsals for those attending virtually. Consider how to also build in options for graduate students to attend virtually or in-person.
   - Ensure there are opportunities for students to build personal connections with current students and faculty (in-person and virtually). Introduce student groups and introduce and demonstrate a culture of community support. Design and

offer additional sessions educating participants on the college search/application/audition process.
  - Design a checklist for participants to consider when deciding which sessions to attend, included as part of agenda/check-in materials. This should gently guide students towards sessions that were designed for their population.
  - ***Funding Consideration**: Can/should we provide funding for schools with higher racial diversity and lower family income demographics to bus students to campus for Music Day? Do we set up a rotational structure with schools of interest for us? Does this rotational structure overlap at all with the structure proposed in item 2 above (Event Accessibility)?

9. **Utilize virtual space**
   Lead: Veronica McClellan
   Deadline: August 2021
   Desired Impact: Utilize virtual space as a way to better reach diverse populations outside of the Denver/Boulder area. Consider how faculty "travel" could be virtual if so, to what extent?
   - While many of our racially diverse students live in urban areas, more and more we are seeing that Hispanic and 1st generation students live in rural areas. Rural areas are very challenging for travel. Can we utilize virtual space as a way to better reach these populations?

Application/Audition Review

1. **Website Accessibility & Optics**
   Lead: Veronica McClellan, CU Presents & Communications Director
   Deadline: August 2021
   Desired Impact: Set up students for success without adult support. Build student confidence in the ability to be self-sufficient and successful provided the proper tools.
   - Can we be more clear on our website? Is the information organized in such a way that a first generation 17 year old student can navigate without adult assistance? Can this student apply independently? Veronica to go through information as it is presented and organized on the College of Music website admissions pages and partner with the Communications Director to make amendments.
   - How do we think about the rigor of our application/audition process and the audition expectations stopping people from making it through the process? What can/should we adjust to open those doors to more people?
   - What are the optics for each department's landing page? Is diversity incorporated in every page, every aspect of our appearance, or is it saved for our DEI website? This is something that can be done on a departmental basis.

2. **Audition Repertoire Requirements**
   Lead: Matt Roeder & Veronica McClellan

Deadline: May 2021 (Website must be updated with new material before Sept. 1, 2021)
Desired Impact Expand what faculty are willing to hear in an audition to include works from racially diverse composers.

- Talk to faculty about what they are trying to achieve with the repertoire- is there a different or more open/inclusive way to meet this same need?
- Discuss BA-Music Tech audition process. Many students have an electronic portfolio of works to share but cannot/will not complete a classical or jazz audition and/or aren't interested in those lessons. Can/should this degree take a page from composition in applied lessons?

3. **Audition Review Bias**
   Lead: Matt Roeder & Veronica McClellan
   Deadline: August 2021
   Desired Impact: Develop a shared understanding of what we are looking for in determining "qualified" applicants. Can we expand what we consider as qualifications? Can we be more neutral and less biased in our reviews?
   - How do we reconceptualize what it means to be a qualified musician? New definition?

4. **BME Early Interviews**
   Lead: Matt Roeder, Veronica McClellan, & David Rickels
   Deadline: June 2021
      *Note: This could have Slate process implications that will need to be built out over the summer months.
   Desired Impact: Have music ed faculty submit their interview scores in Slate before the performance auditions which will allow BME faculty to better advocate for BME students they are most excited about.

5. **Utilize Virtual Audition Space**
   Lead: Veronica McClellan & Matt Roeder
   Deadline: June 2021
      *Note: This could have Slate process implications that will need to be built out over the summer months.
   Desired Impact: Reduce bias against virtual auditions and visits to better accommodate students with limited means to travel to campus.
   - Push for at least one virtual audition day and 2 in-person moving out of COVID: Some/most faculty do favor students doing live auditions in the application process and show less favor to those submitting recorded auditions in both passing and scholarship awards. A hybrid virtual approach increases accessibility, especially for those students who find travelling to auditions burdensome.

1. **Build community**
   Lead: Veronica McClellan & Alma Ramos
   Deadline: Fall 2022 Enrollment (February-May 2022)
   Desired Impact: Present students a strong and supportive community of peers as a way of demonstrating that there is a network of people here to support them not only through the administration and faculty, but also in their own future social circles. Invite admitted students to engage with us.
   - Perhaps this means DiMA hosts a meet and greet as part of Admitted Student Day. Maybe there's a way to better incorporate DiMA into yield that work that's usually done by our Music Ambassadors?
   - Offer transparency on where we are in our work as a college to be anti-racist.

2. **Highlight diversity in curriculum**
   Lead: Veronica McClellan and Communications Director
   Deadline: Make improvements by March 2022. This work is going to hinge on the college making adjustments in response to the curriculum committee. Without knowing that implementation timeline, it's hard to be certain of the deadline for this.
   Desired Impact: Illustrate that students studying classical and jazz music at CU Boulder will study BIPOC contributions, interpretations, and perspectives. Our education is a more completely culturally informed education.
   - Demonstrate examples of performance and curriculum that reflect non-eurocentric works in marketing and event programming.

Retention: Next Steps

Relative to outreach and recruiting, our success at retention of underrepresented students is less easily measured. The College of Music does not currently take detailed demographic statistics of students leaving its programs, and this prevents us from knowing whether deficiencies exist (hence the first recommendation below). Nonetheless, our task force assessed features of overall community life, support for academic success, and curricular features that we believe would aid underrepresented students' ability to complete our programs.

The retention subcommittee conducted its work by interviewing key administrative personnel and stakeholders involved in student retention in addition to brainstorming and discussing internally.

Strengths

The College may be able to celebrate a handful of successes relating to retention. DiMA is in certain respects flourishing and appreciated by participating students, and provides a strong community for those involved. And during the course of interviews as part of our review, we encountered anecdotal impressions that the College does not struggle in the retention of diverse graduate students (there was considerably more ambivalence surrounding the fate of diverse undergraduates).

Areas for improvement

Beyond the aforementioned foundational need for better statistics on exiting students, we also believe that existing structures to support community life among underrepresented students need bolstering and that an expansion of College of Music curricula will increase diverse student investment and success.

Next Steps

1. **Continue to press campus on data collection**
   Lead: Matt Roeder & John Davis
   Deadline: August 2022
   Desired Impact: Create the ability to accurately and consistently track our enrolled student population during enrollment so as to discover and address patterns in attrition in a way that is both timely and impactful. Data collection must include key

demographic features such as race, gender, income, etc. If additional data collection requires additional funding, we hope that the College will prioritize this.

- On the back end (retention), campus doesn't accurately report the number of students the College has enrolled/is serving. This has funding consequences, but also data and tracking implications. Because about ⅓ of or students aren't accounted for in campus data, we also don't get the DEI information for those students. This leaves us to manually track and collect data for 33% of our students and we can only do so for those who are ok with self-disclosing.

2. **Data Collection- Exit survey for students leaving the College of Music**
   Lead: Matt Roeder, Victoria Ibarra, and Leah Smith
   Deadline:
   Desired Impact: Helpful in better understanding the reasons *why* students are leaving, create the opportunity to notice patterns in student attrition, and would help us understand where we need to improve as a community or within the curriculum. Matt Roeder, Victoria Ibarra, Leah Smith, and Jim Austin may have this information informally? If so, how can/should we collect and analyze it to allow for a more longitudinal understanding and patterns to emerge sooner than if we started fresh using data from 2021.

3. **Increase awareness of DiMA among students**
   Lead: Faculty and staff working with incoming students
   Deadline:
   Desired Impact: DiMA remains the primary initiative building community and solidarity for underrepresented students at the College of Music. DiMA leaders report that, despite successes, they feel underexposed. Increasing attention and awareness of this resource could increase student participation in DiMA and thereby strengthen community life for underrepresented students. We assume this will also have a positive effect on retention.

   - Note that MUSC 1802 is an ideal medium for presenting DiMA, and instructors of this course should be asked to participate in promotional efforts.

4. **If data indicates a problem, consider diversity retention initiatives beyond DiMA**
   Lead: John Davis, Matt Roeder,
   Deadline:
   Desired Impact: DiMA serves only undergraduates with a GPA of 2.75+ and therefore is not ideal to address retention comprehensively should need arise.

5. **Promote ODECE on campus**
   Lead: John Davis, Matt Roeder,
   Deadline:
   Desired Impact: ODECE struggles for funding at the campus level. Addressing that need will help it support CoM initiatives in turn.

6. **College of Music should fund retention efforts independently**
   Lead: John Davis, Matt Roeder,
   Deadline:
   Desired Impact: While ODECE is a key funder, the CoM ought invest its own funds in diversity retention. This would not only boost resources for initiatives, it would also help establish the understanding that diversity retention is an internal priority and responsibility.

7. **Design curriculum that is more representative of demographics**
   Lead: John Davis, Matt Roeder,
   Deadline:
   Desired Impact: Prove that we believe that intellectual and artistic representation matters and enriches us as musicians. Create a learning experience for all of our students that is less euro-centric and highlights contributions to classical and/or jazz music from non-European artists. Create more chances for students of differing cultures to see a piece of their own history/heritage in the music they are passionately studying. Create space for rich discussion around these artists and what their contributions mean to our discipline.
   - Study and program works from artists of varying racial, gender, and cultural backgrounds.

8. **Design/offer supportive programming for students not currently up to performance standards**
   Lead: John Davis, Matt Roeder,
   Deadline:
   Desired Impact: Students of diverse backgrounds may come to the College with specific musical talents and passions other than those recognized and cultivated in the existing curriculum. Admitting these students would be more feasible were there instructional approaches toward training performance skills central to the musical life of the College.
   - Do we add special programs for students at a certain level that's below the BA, but close enough that the student could catch up to the BA level and graduate in 4-5 years?

9. **Explore expanding degree choices and increase status of BA and BME degrees**
   Lead: John Davis, Matt Roeder,
   Deadline:

Desired Impact: By allowing for more degree programs, the College will be better able to provide experiences tailored to students' specific interests. This in turn should encourage a more diverse student body, in terms of officially underrepresented identities and otherwise. We could pursue this agenda not only by introducing new degree programs, but also by continuing to continuing to bolster the social status of undergraduate degrees like the BA and BME.

- ○ Is there some way to meet in the middle so we aren't so much apart between the BM and BME program designs?

Appendix A - Parking Lot Points:

- **Colorado Recruitment:** Students seem to have this interest/desire to leave CO to build a strong music career… are we not communicating our expertise and opportunities will enough to build the perception that great music careers can and do start at CU Boulder? Why the need to go to LA and NY? How can/should we adjust our messaging?
- **Music Ed. Recruitment:** Students who maybe should do BME say they just want to concentrate on themselves rather than teach. Perception that music ed. Is "less than [BME].." degree requirements are intense.
- **BME Marketing Appeals/ Messaging Centering**: Job security, lifestyle perks ("happy" and "committed"). Highlight conducting as leadership, promote diverse concerts to more prospective students, impact on society- giving back to the community
- **Subject Matter Expert (SME)** should be present in the long-term work on task forces. For example, Alma should be heavily involved in the outreach work, Veronica in the recruitment and Matt Roeder in the retention.

Appendix B - Music Day Review

The following are sample questions for conducting a review of an existing outreach and recruiting initiative. We chose Music Day as an example and hope that the

For Director of Admissions and Recruitment (Veronica McClellan)

How is faculty buy-in for Music Day?

> Faculty participation is inconsistent. Some areas are very quick to respond with super rich offerings to be added to the agenda while others never respond or respond after several requests and offer something somewhat lack-luster. I've even had faculty offer something and then cancel the day of and/or not show up without notifying us of the change.

How is it marketed? Who does our marketing target?

> Music Day is marketed via paid social, organic social, The College of Music website, the CU admissions website, emails directly to prospective students, emails to CO teachers, and print (viewbook) and sometimes print ads as a note. It's also mentioned in nearly every 1:1 conversation and recruitment presentation. The target is all known prospective undergraduate music students and their major influencers (CO Teachers).

How could maximize outreach to contact underrepresented populations?

> I would be open to suggestions here! Given the expansive marketing described above, I'm not sure how else to best share it. Basically, if we know you're interested in music, you get a very targeted invitation and if you know you work with students interested in music, you also get directly informed.

Do you think that outreach to schools that have and have not produced applicants should be the same?

> Yes and no. I don't think schools should get different information or invitations for the day (marketing), but I think more targeted outreach ahead of Music Day could be beneficial.

How about having a virtual Music Day?

> Moving forward in a post-COVID world, this could be an ongoing option. I think a lot of this is going to depend on faculty willingness to offer hybrid/streamed lessons and course offerings on that day. It would definitely help with accessibility for those who are not able to visit campus.

How is educator buy-in?

> This is tough to measure. There isn't currently a formal feedback loop to see if teachers actually encouraged students to attend.

What is being done to address non-responses from schools?

> Not much at the moment, schools are not *obligated* to respond or take any action whatsoever and since there's not a feedback loop in place, it's hard to know which teachers from which schools aren't "responding" to the Music Day information.

Do existing CoM students participate?

> Yes, they help with staffing and also participate in student panels.

Could we sponsor a bus to bring students to campus?

> Potentially!

Is it possible to speak to graduate students through music day?

> It's not formally built in as of now. However, it's something that could be done. Right now Music Day is specifically targeted to undergraduate students, but it wouldn't be hard to expand that. My biggest concern would be to have consistent faculty participation. Some faculty are much more comfortable/excited to recruit

graduate students, so I wouldn't want to compromise the way faculty recruit undergraduate students as a tradeoff in adding in the grad student audience.

Could we instrumentalize CoM performances to attract students?
Yes! Faculty would just need to plan to have performances that day. We can add almost anything to the agenda quickly and easily (before it's printed).

Appendix C - Relevant Reading

Colorado Demographic Information

First-generation Students: Approaching Enrollment, Intersectional Identities, & Asset-based Success

Music education is now only for the white and the wealthy | Charlotte C Gill

Nearly 9 in 10 Music Teacher Candidates Are White, Research Shows

Recruiting first-generation college students: Insights from high school counselors