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UNDERGRADUATE MUSIC STUDENT RECRUITMENT FROM THE
PERSPECTIVE OF MUSIC FACULTY AND ADMINISTRATIVE
PRACTITIONERS

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BY

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Dedication

This dissertation is dedicated to my family, especially my husband who has been a sustaining buttress of faith, patience, and love. It is also dedicated to the memory of my grandfathers who believed in the value of education.

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These acknowledgments must begin with my gratefulness to God. “All things come of thee, O LORD, and of thine own have we given thee” (1 Chronicles 29:14).
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Abstract

This large-scale qualitative study was initiated to explore, examine, and document undergraduate music student recruitment from the perspective of faculty and administrators at institutions chosen to represent a range of Carnegie Classifications. Interviews were conducted using constant comparative methodology, transcribed verbatim, and coded using a grounded theory approach within a phenomenological framework.

Analysis of the data indicated three main themes of concern to participants as critical to recruitment processes: (a) money, (b) personal contact, and (c) process. Multiple subthemes within each of these main themes were also identified. In addition, the data revealed that there were similarities in recruitment strategies among all the institutions; however, thresholds of admissions differed due to variations in educational mission.

The results of the study support the complex conclusion that recruitment is, first, crucial to the success of the culture of the music unit, regardless of Carnegie designation. Second, successful recruitment strategies depend heavily on available funding, administrative engagement, and faculty commitment and expertise; this leads to the inevitable need to develop relationships with funding sources, maintain administrative motivation, and include recruitment coaching/training in faculty professional development seminars. Thirdly, there are many music units that still hold the misconception that their recruitment policy shares little with other such processes in other non-fine arts disciplines within the academy; by addressing this fallacy, music

units have the potential to borrow successful strategy patterns from other institutional sources. Lastly, the results indicate many areas for future studies with related fine arts disciplines with potential for significant and useful analysis.

Chapter 1

Introduction

This study was initiated to investigate and document the practices, concerns, and needs of administrators and faculty in the recruitment of undergraduate music students. The institutions chosen for this study represent a variety of Carnegie Classifications ranging from Tier-1 research universities, regional state schools, private faith-based institutions, and conservatory programs. The sample consisted of current music faculty and administrators. It is hoped the results of this study will provide valuable information for music administrators and faculty as they contend with short and long range planning for the maintenance of healthy and balanced programs.

Research Problem

While numerous peer reviewed journals and periodicals (e.g. *Educational Psychologist* and *The Chronicle of Higher Education*) have addressed the subject of recruitment in higher education, there has been little formal delineation in the area of general fine arts recruitment. Texada (2006) discussed recruitment in regards to ethnicity, but the concerns raised in this thesis did not answer any general questions pertaining to fine arts recruitment. In addition, Clark and Zimmerman (1997) examined the scarcity of inquiries regarding extremely talented students in the visual arts.

The recruitment and audition process into fine arts programs is a highly subjective procedure. While the talent of the prospective undergraduate student must

be considered, departmental needs, grade point averages, standardized test scores, personality, aptitude, ability, current skill sets, and pre-collegiate development are aspects that must also be considered. The ideal student will possess both talent and academic ability (Stemler, 2012; Syverson, 2007). As such, it is important to delineate preliminary documentation from the perspective of fine arts faculties as a whole and music faculties in particular.

Need for the Study

As stated earlier, previous research in the area of fine arts student recruitment is sparse. As such, a need exists to identify and describe recruitment needs, concerns, methods, and strategies among a sample of music administrators and faculty. This dissertation will focus on the recruitment of undergraduates (both incoming freshmen and transfer students). However, many of the points of discussion could be applicable to the recruitment of graduate students.

During the recruiting process, all institutions examine a prospective student's pre-collegiate learning experiences and achievements (Ballinger, 1980). Sternberg, Bonney, Gabora and Merifield (2012) examined the university admission process using the augmented theory of successful intelligence. Stemler (2012) and Syverson (2007) have addressed the narrowness using of standardized test scores to predict success in college. Specifically, Syverson stated that, "standardized test scores in particular do not measure creativity or predict likely success in fine or performing arts" (Syverson, 2007, p. 61).

This specific discussion of music schools' admissions and recruitment is searching to expand the parameters by providing a platform to navigate the uncharted waters of fine arts recruitment. It is hoped the results of this study will provide a reference for establishing a broad dialogue over the nature and process of recruitment of fine arts students between faculty and administration.

Purpose of the Study

The purpose of this study is to (a) develop a preliminary documentation of the current recruitment needs of undergraduate music students across a multi-state region and (b) articulate the participants' perceptions of the recruitment cycle. The intention of this qualitative, phenomenological inquiry was to investigate the lived experiences of the faculty and administrative participants.

Research Questions

The overarching research question is:

- How do music programs in different model settings articulate their needs and perceptions of recruitment of undergraduate music students?"

The sub-questions are:

- How are recruitment events or training useful for music faculty/administrators?
- How are the objective components of the recruitment and admissions process significant to music faculty/administrators?
- How are the subjective components of the recruitment and admissions process significant to music faculty/administrators?
- How do music faculty define what is a high quality prospective music student?

Chapter 2

History of Higher Education Music Programs in the United States

Conservatory background.

The earliest conservatories were established in Italy as orphanages. Musical education was an essential component of the mission of these institutions as it provided orphans the opportunity to pursue a viable occupation in sacred or secular music. A variety of state and patron funded music schools were established in Europe throughout the 17th, 18th, and 19th centuries. Conservatories in Paris, Milan, and Leipzig rose in preeminence at various times during these centuries.

The philosophies of these institutions reflected national musical ideas, styles, and the economic wealth of the middle class. The conservatory model placed emphasis on personal tutorials with immense blocks of time devoted to individual practice. A general academic study of music was to be achieved at a university devoted to musicology and music theory research (Schippers, 2010). The latter portion of the 19th century drew an even sharper division between musical training for the emerging professional musician and the dilettante. Conservatories provided training regardless of gender, and it was one of the earliest places women could achieve prominence as a professional. Clara Schuman is a formidable example (Weber, n.d.).

The Conservatory of Leipzig founded by Felix Mendelssohn in 1843, was largely imitated within the United States. Many of the musicians that trained under its auspices immigrated to the U.S. and recruited American students to complete their

musical studies in Europe (Keene, 1992). Mendelssohn's principal interest in beginning this conservatory was to combine academic and practical training in music with scientific and artistic perspectives. Mendelssohn wanted to train composers and virtuosos. His model became the foundation for the American universities' schools of music (Kahn, n.d.).

Eben Tourjeé was the first person to pursue the conservatory system within the United States. His initial attempt to establish a music conservatory in Boston, Massachusetts in 1853 failed due to the unsettled political climate that led to the American Civil War. After the American Civil War, Tourjeé's second attempt was successful, and in 1867, the New England Conservatory was opened. Tourjeé became a significant American music educator and administrator; founding *The Massachusetts Music Journal* (1853-1875) and the Music Teachers National Association in 1876 (Keene, 1992).

During this period, other American conservatories were established across the Midwest and East Coast including (a) Oberlin (1865), (b) College-Conservatory of Music at the University of Cincinnati (1867), and (c) Peabody Conservatory (1857). The establishment of a national conservatory using federal funds was attempted in the 1890's but failed due to cultural reluctance to fund arts with federal monies. In addition, the following public state universities established their own music schools in the late 19th century: (a) University of Michigan (1880), (b) Indiana University (1893), and (c) University of Illinois (1895).

Wealthy donors provided the principal financial support for conservatories. George Eastman donated \$12 million dollars to found The Eastman School of Music. In addition, Cyrus Curtis donated \$12.5 million dollars to fund the Curtis Institute of Music, and Augustus Julliard bestowed \$12 million to endow the Julliard School of Music (Weber, n.d.). While certain conservatories such as Julliard and the Curtis Institute are independent of a university system, others such as the Eastman School of Music and the Peabody Conservatory are affiliated with a larger university unit. The concern for these institutions is not to lose the distinctiveness of the conservatory environment while taking advantage of other benefits that exist within a more traditional collegiate setting (Ritterman, n.d.).

American conservatories began to deviate from the traditional European model after World War II. The purpose, size, curriculum, and relationships with other institutions have contributed to these differences. Similar to the music programs established at land grant universities, conservatories no longer existed to solely train virtuosic classical solo performers or composers. Programs that specialize in chamber music, early music, jazz music, liturgical music, commercial music, music education, as well as cognate fields of arts management and music technology now exist. Their curricula have broadened to provide some coursework in the humanities, although math and sciences are not usually a part of a conservatory curriculum (Ritterman, n.d.; Schippers, 2010).

Current curriculum design may be influenced by specialization in a wider range of professional careers. For example, The College-Conservatory of Music at

the University of Cincinnati offers a bachelor's degree in commercial music production. This program combines the core curricula of music theory and composition with studio techniques in song writing, film scoring, media technology, and commercial music. According to their website, this degree offers a minor in business and entrepreneurship. Graduates are expected to be competent in the areas of (a) composition for commercial media, (b) sound production, (c) music technology and related technologies, (d) studio production techniques, (e) music business, and (f) career management (*Commercial music production*).

Conservatories historically have tended to be conservative, hence the term *conservatory*. There is some concern among some scholars as to whether musicians who are exclusively trained among the western conservatories will maintain marketability in the changing music business of the 21st century (Sloboda, 2004). Other scholars are concerned that jazz, folk, or world music will be canonized and static in a conservatory curriculum rather than retaining their vibrancy as evolving musical expressions (Schippers, 2010).

English Historical Roots

Cambridge.

Cambridge awarded the first authenticated Bachelor of Music degree in 1464 to Henry Abyngdon. Abyngdon was Master of the Children of the Chapel Royal in the reign of Edward IV. The first authenticated Doctorate of Music was awarded in 1464 to Thomas St. Just, Chaplain to Edward IV and Warden of King's Hall. Initially, these appeared to be honorary degrees awarded in acknowledgment of their

work. However, in the next century, candidates were required to provide a composition for consideration of the degree (Cullingford, n.d.).

Until the 19th century, neither formal musical academic tuition nor standardized examination existed at Cambridge. If there was a candidate for the Bachelor of Music or Doctorate of Music degrees, the unsalaried and usually non-resident professor was sporadically requested to inspect a composition and grant a degree. During the 19th century, academic music lectures were established, and by the end of the 19th century, students were required to be in residence. After World War II (1947-48), Cambridge initiated the Bachelor of Arts with honors in music followed by the Bachelor of Music as a postgraduate study leading to a Ph.D. in music (Cudworth & Andrewes, 2013).

Oxford.

Traditionally, Oxford was rooted in theoretical music study. Moving from the medieval curriculum of the *Quadrivium* into the Renaissance, *De musica* of Boethius preserved its role in the curriculum from 1431 until the 16th century where it was a requisite part of the Master of Arts degree requirements. Beginning in the 17th century, a new surge of scholarship from *Oxonian* mathematicians and philosophers began to merge earlier music theory and the newer science of music with particular emphasis on acoustics (Wollenberg, 2013).

Similar to Cambridge, music study was external to the university; Bachelor of Music and Doctorate of Music degrees were initially awarded without standard tutorials or examinations. Compositions of a mass or mass and antiphon were offered

for consideration of degrees, although these compositions varied in size and quality. Hugh Anston was awarded the first Bachelor of Music degree in 1510, and Robert Fayrfax received the first Doctorate of Music degree in 1511 (Wollenberg, 1981/2, Wollenberg, 2013).

In 1636, formal music study was codified with the Laudian Statutes, which organized university governance and provided for the delineation of new degrees (Laudian Statutes, 2013). Candidates for Bachelor of Music degrees were required to complete seven years of study. Candidates for the Doctorate of Music degrees were required to complete five additional years of study. Residency was not required. Final examinations were comprised of a composition of five parts for the Bachelor's degree and six to eight parts for the Doctorate degree. Public performances were mandatory. There was no teaching faculty, and degree recipients were not required to have a formal university education. Doctors of Music were not regarded as *Doctors of a Faculty* unless they had earned a Master of Arts degree (Wollenberg, 1981; Wollenberg, 1982; Wollenberg, 2013).

Until the middle of the 19th century, the typical holders of music degrees in Great Britain were church musicians. However, new scholarship in the emerging field of musicology fueled a new direction. Charles Burney's *History of Music* was written between 1776 and 1789. In addition, the lectures of Oxford professor William Croft were delivered between 1800 and 1804. These lectures inspired interest in the study of antiquarian music. The scholarly study involved collecting, cataloguing,

editing, and the musical performance by professional and amateur musicians (Clark, 1981; McLeod, 1991).

In 1856, a written examination was added to the composition requirement. In 1911, a Board of Studies in Music was established to standardize music degrees, and residency requirements were put into place in 1918. The modern music faculty was introduced in 1944, and the Bachelor of Arts became the initial degree, followed by the Bachelor of Music as a post-graduate degree. New curriculum based on broader comprehension of musical performance and theory was instituted in 1950. Doctorates of Music were awarded to composers who were already advanced in their careers (Wollenberg, 2013).

Music in the American Universities.

Harvard (1636) and William and Mary (1639) were founded under the models established by Oxford and Cambridge (Wright, 1920). These early universities were established for the training of clergy. Music played an important role, although there was no specialized faculty who were trained in music. Thomas Jefferson's influences on higher education in the United States led to the establishment of the University of Virginia, which (a) followed the elective systems of the German model and (b) was not affiliated with a religious denomination (Brubacher & Rudy, 1976). Following the Jeffersonian prototype, The University of Michigan (1817) established 13 founding professorships, including a chair in the fine arts (Miller, 1993).

The first structured music instruction at the college level transpired with the founding of the Boston Academy of Music (1833-1847) by Lowell Mason and George

Webb. The curricula consisted of (a) vocal and instrumental music programs, (b) general lectures on music theory and history, (c) training for school teachers, and (d) classes for adults and children. Financial aid was offered to students who could not manage to pay the tuition (Birge, 1979; Pemberton, 1971).

Lowell Mason is considered to be the father of public school music. His success with the Boston Academy of Music led to music becoming an integral part of public school curriculum. By the 1860's, the need for school teachers trained in music caused many normal schools to offer music as part of their teacher training. By 1878, normal schools were established in 33 states (Birge 1979, Pemberton, 1971, Miller, 1993).

During the last third of the 19th century, three music administrative models developed:

1. Music as a division/department within a college
 - Faculty member as head.
 - Follows external institutions general curriculum and policies.
 - University of Illinois (1877) is an example.
2. Music as an autonomous school/conservatory.
 - Separate faculty and curriculum.
 - Maintains affiliation with a larger university/college.
 - Yale School of Music (1894) is an example.
3. Music within a School/College of Fine Arts.
 - Faculty member as a director.
 - Follows external institutions general curriculum and policies.
 - University of Kansas (1891) is an example.

(Adapted from Miller, 1993, p. 39)

Towards the end of the 19th century, institutions of higher education accepted music as an essential element of a liberal arts education. The subject of music was initially offered as an elective before moving toward the development of a specialized degree. The combination of liberal arts collegiate status and the pedagogical imperatives of the normal schools legitimized music as an essential discipline in higher education.

The architect of the American standardized music curriculum was Peter Christian Lutkin. Lutkin was Dean and Professor of Music at Northwestern University. In 1895, the Department of Music became a School of Music, which was divided in to two divisions; (a) the Theoretical School and (b) the Practical School (Carr, 2013, Kennel, 1981, Miller 1993).

The Theoretical School was subdivided into (a) a normal school curriculum designed to train teachers and (b) an advanced curriculum leading towards an actual degree in music. The normal school curriculum consisted of two years of harmony and one year of form, counterpoint, and music history. The advanced curriculum, which culminated in a music degree, was comprised of four years of study: two years of harmony, one year of form, counterpoint, and music history. Students completed additional course work in double counterpoint and canon, acoustics, composition, and instrumentation. Candidates for this degree were required to (a) have met the entrance requirements for the College of Liberal Studies and (b) pass coursework in mathematics, English literature, and a foreign language (Latin, Greek, French or

German). The final project to earn this degree was a composition for chorus and orchestra (Kennel, 1981).

The Practical School consisted of three avenues of study: (a) an amateur's course, (b) a normal school course, and (c) an artist's course. This division required private study of voice or an instrument. The amateur's course was designed as an independent program without required lectures or attendance in classroom studies. Essentially, it was a program of applied instrumental or vocal study.

Normal school students were required to enroll in the coursework from the Theoretical School plus 2 to 4 years of preparatory work in voice or an instrument before acceptance into this program. Students were required to demonstrate proficiency through the presentation of a program of voice/instrumental work from the standard classical repertoire. The artist course prepared students for the professional concert stage or opera houses.

The curriculum was similar to the advanced course from the Theoretical School plus the indispensable proof of technical proficiency in the chosen instrument. In 1896, the amateur's program was removed and the normal school course was awarded a certificate instead of a diploma. Sight-reading was added to the required coursework. By 1902, coursework included (a) sight-singing, (b) melodic and harmonic dictation, (c) keyboard harmony, and (d) piano accompaniment (Kennel, 1981).

Entrance requirements for the Theoretical School included knowledge of (a) notation, (b) rhythm, (c) major and minor keys, and (d) the ability to perform hymn

tunes on the piano. Prior to enrollment in the Practical School, students were required to demonstrate a pre-collegiate skill set in the area of vocal or instrumental performance. In order to meet Dean Lutkin's exacting standards, the majority of students were required to complete remedial work before unqualified acceptance into a program (Kennel, 1981).

The School of Music at Northwestern University was one of the earliest music units of its time, and Lutkin was a seminal pioneer in the development of the American higher education music curriculum. Lutkin established and refined the curricula as he and other administrators worked with the national changes that were affecting American universities in the late 19th and early 20th centuries. Acceptance of a high school diploma as part of admission to a university, specific pre-collegiate musical experiences, a sophomore barrier theory exam, and Liberal Arts coursework were some of the elements that Lutkin instituted and implemented into his programs. His model became nationally accepted and is the foundation for accreditation by the National Association of Schools of Music (NASM) (Kennel, 1981, Miller 1993).

Moving Toward Accreditation

In June of 1924, music administrators met to consider the lack of consistency among music programs. Assessments of transcripts from the smaller and newer conservatories were not even considered by the longer established music programs, and student mobility was rigorously repressed. Institutions were competing for instructors who could bring in the most students, with no regard for the academic or performance qualifications of the teacher. In general, there were grave apprehensions

of (a) unethical practices, (b) low professional and academic standards, and (c) fraudulent representations of mobility for graduates. The need for a unified standard for the Bachelor of Music degree curriculum, recognition by accredited colleges and universities, and ethical business practices called for the creation of a national organization to oversee these practices (Sher, 2009).

From its inception in 1924, NASM was a diverse organization. Small private liberal arts colleges/conservatories (e.g. Oberlin and Converse) and large private liberal arts colleges/conservatories (e.g. Northwestern, Eastman, and Yale) were represented. Flagship comprehensive public institutions (e.g. University of Kansas, The University of Iowa, and The University of Oregon) and independent conservatories (e.g. The Cleveland Institute and The New England Conservatory) were also charter members. Currently, NASM has over 600 member institutions. While maintaining rigorous standards for accreditation, NASM allows individuality in scope, size and approach within its member schools (Moore, 1961; Sher, 2009).

Music in Higher Education During the Twentieth and Twenty-First Centuries

Music in higher education during the 20th century saw the (a) development of professionalism, (b) specialization within historic disciplines, and (c) the emergence of sub-disciplines. Professional organizations such as the National Association of Schools of Music (NASM), National Association for Music Educators (MENC), National Association of Teachers of Singing (NATS) thrived. Specializations in fields of applied pedagogy, musicology, ethnomusicology, music therapy, and music

education have defined new areas of research and scholarship, curricular development, and practical application.

Transitioning into the 21st century, emerging fields in music technology and business, multi-disciplinary work with film, video-gaming, and other forms of entertainment media are producing sub-disciplines that are becoming specializations in their own right. Regardless of specialization, or if training occurs in a conservatory or liberal arts environment, serious musicians must be formally trained with competencies in music theory, history, pedagogy and performance (Miller, 1993).

At present, it is common for “the majority of artistic training to take place within universities or colleges” (Miller, 1993, p. 11). Historically, formal musical training at the tertiary level has fallen within one of four models:

1. Professional Model

- Student receives supervised applied training as the primary form of instruction.
- Academic coursework is practical as it relates specifically to the student’s ability to function as a professional performer or composer.
- Current Example: Curtis Institute of Music, Philadelphia, PA.

2. Pedagogical

- Preparation for certification to teach music in primary and secondary educational environments.
- Academic coursework is a combination of basic musical skills with educational theory.
- Musical experiences are focused within ensembles.
- Previous examples: Illinois State Normal College-this model has been merged into dual programs of music education and performance.

3. Scholarly

- Focused on structured theoretical and historical analysis.
- Emphasis on development of contemporary styles of composition (not commercial popular music).
- Harvard & Yale are examples of this type of model.

4. Liberal Arts

- Students are involved with music programs as an enrichment of their cultural and aesthetic development.
- This model provides opportunities for students to engage in general music education classes and ensembles without being a music major.
- Current Examples: Mid-America University, Southern Nazarene University.

(Adapted from Miller, 1993, p. 11)

Currently, most large tertiary music units combine aspects of all four models in meeting the needs to educate their students. The Bachelor of Music degree often focuses on a performance track with extensive private study with the applied instructor. The Bachelor of Music Education degree combines pedagogical methodologies, ensemble experience, and private lessons to develop professional music educators.

The Bachelor of Musical Arts and the Bachelor of Fine Arts degrees often combine (a) academic components, (b) private lessons, and (c) ensemble experience plus (d) coursework in other areas. These degrees are normally designed for students who wish some musical experience but are not interested in music education or the life of a performance specialist. Finally, most large music units provide musical

ensemble experience plus a limited form of private lessons for students who are peripherally wishing to enhance or continue a secondary level of participation.

Music culture in the 21st century is ever changing. Concert halls and recorded music are only one of many ways to experience music, both as a practitioner and as a consumer. Conservatories, traditionally offering the most vocational forms of classical training are themselves diversifying into jazz, folk, and commercial music. Professionally trained musicians must be versatile in several styles of playing to be viable in today's job market. Internationally, conservatories and university music programs are moving away from a teacher-oriented methodology to an individual student /peer group learning methodology. This can include: (a) systematic ear training to be individualized with computer software, (b) lecture recitals, and (c) demonstrations of pedagogical methods instead of written assessments, (d) placement in chamber ensembles/small bands to stimulate musical development as well as (e) individual applied lessons (Gaunt & Papageorgi, 2010).

Conclusion

Historically, education has been utilized to ensure individual success and to provide for the expansion of a given society. Young men (and some women) attended school to achieve a set of skills that offered vocational choices. Educated individuals provided the growing United States with the means to become an industrial nation and transform a resource rich continent into an international power. Education also provided a means to (a) integrate immigrants into society and (b) provide them with a culturally unified American identity. Music education at the primary, secondary, and

tertiary levels was understood to help individuals develop an American identity. Learning patriotic songs within a primary schoolroom redefined a variety of ethnicities into Americans. The need for trained music teachers led to the development of normal schools and university music education programs. In addition, achieving competencies in Western European music was a reasonable goal of conservatories and universities.

The economic climate of the last few years has decreased the importance of music and other artistic disciplines within a society that values business and technology over human qualities of expression. Music and the other arts may improve the quality of one's life by providing an instrument of social practice (Regelski, n.d.). In order to achieve this, the arts must reflect social efficacy, which permeates underlying intellectual qualities. Universities and conservatories realize social efficacy by (a) educating students into becoming relatively musically literate within a home culture, (b) enabling students to experience and appreciate another's culture, and (c) achieving individual musical excellence and other cognitive applied accomplishments.

Chapter 3

Review of Literature

General recruitment and admissions literature for higher education institutions.

According to Cockins, Southwick and Smith (1938), recruitment in post-secondary education is defined as "...any form of institutional public relations which is directly designed to interest prospective students in that institution directly by interviewing the student, or indirectly through the parents, through the secondary school, or through other organizations" (p. 502). The recruitment of high quality music students is one of the most important responsibilities of faculties. It is a social responsibility to recruit and educate a nation's supply of highly qualified individuals who are capable of providing leadership in the scientific, industrial, educational, and cultural life of a country (Thistlewaite, 1963).

Prior to the Civil War, admission to a university or college was chiefly an orientation process that did not require the need of active student recruitment. The period between the Civil War and World War II saw the increase in land-grant colleges, state supported and denominational institutions, and the gradual beginning of admission screenings that tried to match the institutions and curriculum to the incoming student (Litten, 1980). After World War II, colleges and universities began to implement modern recruitment practices. The Service Men Readjustment Act of 1944 directly provided a college education for many individuals who would not have attended college before the war (Altschuler & Blumin, 2009). The baby boom increased applications to higher education institutions in the 1960s and 1970s

especially after the Higher Education Act of 1965 provided for low-interest loans and federal scholarships for college students (Litten, 1980, Schmidt, 2010). Universities experienced declining enrollment in the 1980s, and by the 1990s, institutions of higher education began to appropriate business-marketing strategies to boost enrollment (Andreasen & Kotler, 2008). By the new millennium, market principles that emphasize increased consideration towards the prospective student and their parents became the norm in the general recruitment philosophies of many universities and colleges (Kretovics, 2011, Liefner, 2003; Litten, 1980, Wheeler, 2004). An examination of this approach to recruitment has become part of the general dialogue between the academy and members of the public and private sectors (Camara & Kimmel, 2005).

Background of secondary preparatory schools prior to World War 1.

As the American frontier pushed west throughout the course of the nineteenth century, new higher education institutions were established in order to produce an amalgamated society (Messerli, 1972). Common education in English was used to teach American mores, behaviors, and customs to the immigrant population primarily through grammar schools (Cremin, 1990; Olneck, 1989). The number of Normal schools increased as the American frontier expanded to provide the infrastructure of qualified teachers to staff the growing amounts of primary and secondary schools (Fraser, 2007).

Prior to 1910, preparatory institutions primarily carried out the educational responsibilities that are now provided by secondary schools. These institutions were

known as academies, seminaries, and institutes. These schools functioned as college preparatory incubators, or in some cases as teacher training programs (Fraser, 2007). In 1821, the first public high school opened in Boston. Known as Boston's English Classical School, it associated educational reforms with middle class values. Enrollment was only available to males, and it became a model of the growing secondary educational movement (Reese, 1995).

Similar schools developed across the United States, and co-educational populations were introduced over the course of the nineteenth century. Gradually, these high schools were converted into staple elements of the common education school system adding vocational education to their curriculum (Krug, 1964). As these high schools grew in number, they continued to modify their curriculum to prepare students for tertiary education within the newer land grant institutions, normal schools, and the Eastern Seaboard colleges and universities (Winterer, 2002). There was a distinct interest in marketing college to the secondary student even though the process was chaotic, and admissions requirements were based on racial and socio-economic biases (Kinzie, Palmer, Haydek, Hossler, Jacob, & Cummings, 2004; Owen, White, and Wagner, 1972; Rudolph, 1962; Student Recruiting, 1936).

The lack of general agreement regarding curriculum and admission procedures among tertiary institutions became a source of exasperation and puzzlement to secondary schools hoping to place their graduates in a university setting. This led to the development of the College Entrance Examination Board

(CEEB) examinations, which were designed to foster uniformity among peer institutions (Beale, 1970; J. MacCracken (Ed.), 1932; Schmidt, 2010; Synnott, 1979b; Syverson, 2007). Broome (1902) conducted an initial study in the field of college admissions. Using early primary sources, Broome described the requirements and procedures of admission prior to 1900. Broome's volume has become a seminal early work in documenting this aspect of academia (Larson, 2010).

Collegiate recruitment perceptions of the early 20th century.

There is little formal documentation of prospective student recruitment prior to World War I, even though Gerritz and Thomas (1953) stated that admission officers and field representatives existed in private colleges and universities in the 1920s. The Carnegie Report of 1909 detailed aspects of advertising in which colleges and universities utilized to attract students. Notices of curriculum, facilities, admission requirements, and distinguished alumni made up the bulk of the printed material. This report mentioned that Harvard was the first university to advertise in the 1870 issue of *The Atlantic Monthly*, which was considered a departure from academic dignity (The Carnegie Foundation for the Advancement of Teaching, 1909). In 1920, Cornell specifically advertised to recruit young men into science, technology, medicine, and other professional degree programs (Advertising the University, 1920).

Bosler (1920a) discussed the pros and cons of university advertising and stated that social and athletic programs will “stick in the retentive mentality” (p.

279). The use of alumni as personal contacts for the institution was noted as well as the use of collegiate publications. However, Bosler recommended that a personal letter to a prospective student was a reliable tactic that would generate the most interest on the part of the student. Bosler (1920b) stated that every university and college should have a publicity officer who can "...create a desire for collegiate training" (p.517).

Recruitment perceptions of the pre-cold war era.

While the value of a collegiate education was attested by authors in the 1920s and 1930s (Comfort, 1925; Halle, 1928; Reeves, 1932), less than two of every ten secondary school graduates attended a college or university (Kinzie, Palmer, Haydek, Hossler, Jacob, & Cummings, 2004). Some of the elements applicants considered when choosing a college included: (a) coeducation, (b) religious affiliations, (c) curriculum, (d), size of the institution, and (e) geographic location (Comfort, 1925; Halle, 1928; Reeves, 1932). Reeves' (1932) discussed a variety of factors that influenced the selection of a college or university. Reeves stated that an "interview with a representative of the college influenced a larger percentage of the men than it did the women" (p. 67). While the previously mentioned elements were important to those choosing a college, Reeve' began to underline the value of the personal connection that was made during the interview process.

A study by Wiley (1939) polled 92 secondary and tertiary institutions to report on the value of awarded scholarship monies and the successful recruitment

practices utilized by recruitment personnel in Pennsylvania. Academics, collegiate activity, and politically influenced scholarship categories were weighted using a value index. The recruitment practices section cataloged fifteen topics that were considered to be of value (see Appendix A).

The topic of student recruitment was often considered to be distasteful among early and mid-century collegiate administrators. The editor of the *Bulletin of The American Association of College Registers* felt the recruitment process was "... too competitive. Field representatives are too often merely sales representatives working on commissions and authorized to offer various types of non-competitive financial subsidies, athletes preferred" (Student Recruiting, 1936, p.138). Concerns that admission guidelines would be subordinated by recruitment strategies led to a call for a comprehensive study of collegiate recruitment practices and the development of a national standard of recruitment policies. Four specific recommendations were made: (a) subordinate the policies of recruitment to the guidelines of admissions, (b) ensure that the function of admissions co-ordinates with recruitment, (c) field representatives should have a fixed salary and must operate under a code of professional ethics, and (d) faculty should have control of all financial aid and must adhere to a professional code of ethics (Student Recruiting, 1936, p.140).

Turck (1936) articulated apprehension about recruitment methodology by stating "The business of the field representative is to make known the general advantages of college education and the facts about his own institution" (p.314).

Turck continued to articulate concerns that general recruitment tactics had been reduced to a (a) bidding war for student athletes and (b) need to generate tuition revenue. He called for specific cooperation among higher education institutions in developing a code of ethics and professional training in recruitment. Turck discussed the need to have professionally trained recruitment representatives who could function as public relations officers as well as counselors and guides to prospective students.

In response to Turck's article, Stradley (1936) noted that to have the desired cooperation between institutions on the subject of recruitment, there must be a national system of accreditation and shared data. Stradley disagreed with Turck that the scandals of recruitment were birthed in the atmosphere of college athletics. Stradley's response referred to events in the seventeenth century where local clergy, who functioned as college examiners pressured students to attend the colleges from which the clergy were alumni rather than an institution that was a better fit for the prospective student.

If a student had not been in contact with a field recruiter, their first connection with an institution was often the Registrar. Armsby (1936) discussed his role as a Registrar at a specialized science and engineering college and his influence on recruitment of prospective students. He chronicled his (a) high school speaking engagements and (b) meetings with prospective students and parents. Armsby was committed to promoting his institution in an open and objective manner. He was concerned to not "create enemies for the institution instead of friends" (p. 420) and

to develop and maintain positive relations with alumni whom he considered as the “best advertisements and advertising agents and our best field men” (p. 423).

Rinderle (1937) discussed the ethics of recruiting students, qualified or not, for the sake of fiduciary stability of the institution. Rinderle voiced several considerations: (a) concern of job placement for graduating seniors, (b) the glut of unemployed highly educated professionals, (c) lowering of admission standards, and (d) competition between public and private institutions. Browne (1939) examined the possibility of reducing the recruiting facet of a private liberal arts school. Two reasons emerged from Browne’s reasoning: (a) the wish to reduce the workload of the registrar’s staff in regards to correspondence about scholarships, and (b) a personal distaste for competition of prospective students.

Until middle of the 1940’s, the typical college students were white males representing the middle and upper levels of the socioeconomic scale (Rudolph, 1962). The primary form of collegiate funding was through student-paid tuition. There was limited financial aid, and limited literature for academic guidance. In addition, students representing the lower socioeconomic spectrum or individuals of color were rarely encouraged to apply (Kinzie et.al. 2004). Even though, Comfort (1925), Halle (1928), and Tunis (1940) documented collegiate literature that discussed financial options such as scholarships, work-study programs, and loans.

The entrance of the United States in to World War II created a reduction in collegiate enrollments. In addition, the costs of a traditional college education increased (Brown, 1945; Kinzie et al., 2004; Walters, 1943). By the end of the war,

the Federal Government, in partnership with higher education institutions, aided veterans with their re-assimilation into post-war society (Babbidge & Rosenzweig, 1962; Hines, 1945; Hollis, 1947; The Army Specialized Training Program, 1943). The Service Men Readjustment Act of 1944, also known as the GI Bill, functioned as designed. It increased collegiate enrollment, and decreased veteran unemployment (Babbidge & Rosenzweig, 1962; Rudolph, 1962).

President Truman commissioned a report on higher education in the United States on July 13, 1946. This six-volume report was significant due to the fact that the President required an analysis of the nation's educational systems, a task previously left to individual states as prescribed by the Tenth Amendment. The report, which was titled *Higher Education for American Democracy*, called for (a) the formation of a system of national community colleges and (b) augmented federal expenditure in the form of fellowships, scholarships, and other types of financial aid. The goal was to remove the barriers that existed at all levels of education (Newman, 1961; Thelin, 2004).

The decade of the 1950s saw several significant events in higher education. The educational accomplishments of the veterans, who were mostly non-traditional in age and represented all ranges of the socioeconomic scale, modified public opinion about equity of access to tertiary education (Kinzie et.al. 2004). *Brown v. Board of Education* created additional prospects for African-Americans to attain an education in historically white universities. The results of this legislation permanently changed the population demographics of the academy (Board of

Education, 1954; Lucas, 2006).

In 1958, Congress passed the National Defense Education Act (NDEA) in response to the Soviet Sputnik program. This legislation was designed to keep the United States competitive in the technical and scientific fields. The NDEA's provisions, which were in alignment with the *Higher Education for American Democracy* report, included recommendations for: (a) increased financial support for college loans; (b) increased graduate fellowships; (c) increased emphasis in foreign language and area studies; and (d) improvements in science, mathematics, and foreign languages in primary and secondary schools (Gould, 1959; Thelin, 2004; U.S. Department of Education, n.d.).

An increased student population aided organizational and procedural transformations on collegiate campuses. The earlier establishment of The American Association of Registrars and Admission Officers coupled with increased federal financial aid programs plus the growth of the student population caused admission and enrollment offices to experience significant growth in size and professional expectations (Jefferson, 1965). Several practitioners in the 1950's observed that the positions of Registrar and Admissions Director began to be formally divided due to (a) increased enrollment, (b) growing awareness of the needs of pre-collegiate counseling, (c) mounting complexities of procedures and policies in larger institutions, and (d) positive public relations with secondary schools (Gerritz & Thomas, 1953; Metz, 1953). Cutler (1953) thought that recruitment efforts should be housed under the direction of the admissions office so that confusion of policies

would be avoided.

Collegiate registrars continued to express distaste with the term *recruitment* through the middle years of the 1950s. McWhinnie (1952) called for the term *service* to be used. McWhinnie viewed dissemination of institutional publications sent to high schools and prospective students as *service*. He included high school visits, college fairs, and college tours for prospective students in a similar light. Vroman (1954) was in agreement with this concept of service and advocated a team approach between high schools and colleges so that the students were reached with ethical integrity. Sturgis (1952) viewed some field representatives as predators who preyed on secondary schools and students, taking valuable tutorial time. Sturgis considered college fairs as a self-defense for high schools; marshaling field representatives into a controlled environment for recruitment. Thomason (1953) believed that pre-college counseling could be of value if the field representative made an “honest effort...to give real educational and vocational guidance” (p.105). Otherwise, Thomason viewed student recruitment as a less than wholesome practice. Vroman (1954) stated unequivocally, “We who are admissions officers do not wish to be thought of as mainly ‘recruiters’ interested in numbers of freshman” (p. 536).

Recruitment perceptions from the cold-war era through the early 21st century.

Lipsett and Smith (1952) surveyed the incoming freshman class at the Rochester Institute of Technology to examine their views regarding the recruiting process. The following successful recruitment tactics that were identified: (a) word

of mouth from an alumnus or a current student, (b) high school staff or faculty's recommendation of the college, and (c) the institution's published literature. When asked what could be improved, participants requested (a) specific information about current courses could be sent directly to the pre-collegiate course counterpart in the secondary systems and (b) open house days at the institution. This article noted that the Rochester Institute of Technology was committed to recruit students at the national level (Lipsett & Smith, 1952).

The College Board Annual Meeting (1951) noted three key dilemmas for the recruitment process: (a) identification of prospective students early enough so that they could be prepared for college, (b) a lack of national standardization to contest the complexity and unwieldiness of the collegiate admission process, and (c) the methods in which individual institutions conveyed admission standards and pre-collegiate preparation (Old Methods and New Problems, 1967). Individual educators and higher education administrators articulated similar concerns from the 1930s through the 1950s (Criswell, White & Lawson, 1944; Holland, 1958; Salley, 1936; Tunis, 1939; Turngren, 1952).

White (1953) acknowledged that requests for collegiate admissions during the 1960's and 1970's would boom with the population explosion. White's article observed that (a) high birth rates in the late 1940's, (b) broad societal desire for a college education, (c) employers' demands of a college educated workforce, and (d) a revitalization of interest in liberal arts educations would cause institutions to revise their thinking and practices toward recruitment and admissions. Bowles (1954)

concluded and forecasted the need for recruitment of gifted students, specifically within the hard sciences.

By the mid-1950s, colleges and universities were delineated into three stable groups in regards toward recruitment and the admissions process. These included the top Ivy League schools and a few large state institutions that were only interested in attracting and retaining students of extraordinary abilities. The second tier consisted primarily of independent institutions that used scholarship funds as a principal tactic for recruiting students of middle to high capabilities. The third group, (which consisted of mainly state institutions) was (a) fairly inactive in actual recruitment; (b) had a flexible admissions process, and (c) provided mainly scholarships for athletics (College Admissions-Present and Future, 1954).

Vroman (1954) advocated for the admissions office to be proactive in its development of reaching high school students through a systemic organization. It was believed this could be accomplished by (a) adequate institutional literature with accurate dates and expectations; (b) ease of access to university officials for prospective students and their parents; (c) timely responses to prospective students; and (d) viable orientation, placement, and registration processes. Directors were encouraged to (a) develop close relationships with secondary schools and (b) create an environment of proactive change in terms of enrollment, registration, and recruitment.

Vroman's call for proactive development was a pivotal point in practitioner literature and philosophy. While Vroman was uncomfortable with wholesale active

recruitment, there was movement toward acceptance and “ownership” of the process of recruitment. Vroman advocated a national base of professional standards for relationships between tertiary admissions and secondary guidance counselors.

From the 1950s into the 1970s, college and university administrators recognized the need to shift philosophies, strategies, and tactics of recruitment. According to Cutler (1953), alumni could play a positive role in recruitment. However, without proper institutional supervision, unintentional misrepresentation of institutional policies, procedures, and pathways might be made with discouraging results. Bowles (1957) was concerned that institutions maintained their academic excellence so that alumni would want to be recruiters for the alma mater.

Awareness of gender inequities was beginning to be discussed in the mid-1950s. When sampling prospective female students who were not enrolled in tertiary education, approximately half reported a lack of interest in a college education, while the other half indicated specified an inability to pay for a college education but had not received communication on how those financial needs could be met (College Admissions- Present and Future, 1954). Further, some women in this study believed that a primary reason for a woman to attend college was to prepare her to marry a college graduate. Bowles (1957) reasoned that women with a college degree would be more marketable in the work force, and that they would be able to meet a larger variety of eligible men (Bowles, 1957). While these implications may be deemed offensive by current standards, specific recruitment of prospective women students began to emerge as a viable goal for many co-

educational institutions.

Shuman (1967) specifically advocated for admissions officers to make recruitment visits to as many high schools possible in order to be familiar with the secondary schools and the prospective student pool. Shuman was concerned that neither admissions officers nor their staff could identify *feeder schools* accurately. Bentley and Salter (1967) pioneered a study on the symbiotic relationship between high school counselors and college admission officers. They noted that the recommendations of the high school counselor aided the admissions officer in identification of prospective students.

Kramer (1970) articulated the need to develop new recruiting programs to meet the needs of disadvantaged students. The social movements of the 1960s and the War on Poverty policies of the Johnson administration increased the number of low-income, women, and minority students enrolled in higher education (Bynum, 2013; Gelb & Palley, 1996; Grose, Barwin, Eastwood, Harmon & O'Hara, 1974; Levine & Nidiffer, 1996; MacLean, 2009; Synnott, 1979a). During this time, many of the single-sex institutions became co-educational due to: (a) waning enrollment, (b) the women's movement, and (c) increased admission selectivity and standards in general institutional admission processes (Anderson, 1977; Gelber, 2007). These societal shifts created long term modifications in professional patterns of recruitment of college recruitment.

During the early half of the 20th century, standardized tests were developed to provide a fairly inexpensive apparatus to assess a student's potential for success in

college success (Beale, 2012; Syverson, 2007; Zwick, 2002). By the middle of the 20th century, the national education dialogue recognized that the standardized tests did not mitigate the discrimination of non-Caucasian students (Beale, 2012; Garrison-Wade & Lewis, 2004). As a result, admission criteria began to change in the 1960s leading to additional consideration of personal information of the prospective students. Standardized test scores continued to have a primary weight, however, personal information, and non-academic characteristics were considered during the recruitment/selection process. Beale (1970) stated "... [an] admissions director's particularly desired information on character, emotional stability, and leadership qualities" (p. 21-22).

Cramer (1963) articulated specific recruitment tactics of recruitment for religious colleges and seminaries. Jewish seminaries tended to use alumni connections heavily. Christian colleges often used college tour groups, para-church Christian service groups, campus religious groups, and the institutional publicity director to connect with prospective students. Two or three-day in-house institutes were conducted to recruit prospective students interested in professional ministry occupations. Recruitment was expressed as an appropriate and necessary process.

Blackwell (1953) articulated his concerns regarding faculty and staff obligating the university during recruitment without following correct procedures in the proffering of placement or scholarship. This apprehension recurred in the 1970's when Trachtenberg and Levy (1973) commented on ethics infringements by alumni, athletic coaches, and admission officers who misrepresented their

institutions, scholarship monies, and curriculum.

Swenson and Krivo (1972) discussed a recruiting technique by which the directors of admission and financial aid were sent to selected cities for meetings with prospective students. A prior recruitment campaign for each city had been conducted consisting of (a) alumni connections, (b) TV, radio, and newspaper advertisements, and (c) high school counselors. The directors were empowered to make offers on the spot to desirable students based on examination of academic records and financial needs.

Klotz, Hoope, Klem, and Zulker (1972) referred to previous recruitment techniques that did not achieve desired yields of enrollment. Their study was an early discussion of the utilization of a marketing-sales management model for the recruitment of students and the admission process. They recommended (a) publicity campaigns, (b) upgraded publications that were advertising sales campaigns, (c) personal handwritten letters to students, (d) phone calls to students, (e) ads in high school newspapers, (f) use of alumni connections, (g) the creation of liaisons with youth organization outside of secondary schools, (h) collegiate student tour groups, and (i) newsletters sent to prospective students and their parents. The authors further recommended an aggressive recruitment campaign while emphasizing the need to be ethical in all forms of marketing.

Owen, White, and Wagner's (1972) discussion of marketing and recruiting acknowledged that, "High schools used to have to market their students to us. Today, colleges have to market themselves" (p.655). They urged greater emphasis

on the recruitment of junior college graduates and the use of current students to speak to prospective students during campus visits. Gorman (1974) concurred with Owen et.al (1972) and pointed out that the entire staff of an admissions office should serve as persuasive team intent on attracting and enrolling new students. Trachtenberg and Levy (1973) described the efforts of private institutions to court prospective students by turning “to the hard-sell approach to recruitment” (p.51). Documenting the strategy of hiring consultation firms and professional recruiters to reinforce or supplant standard recruitment and admissions offices, they cautioned that if students were regarded as transaction items, the student and the institution would be irrevocably harmed.

McDowell (1972) spoke of utilizing enrolled minority students to actively recruit prospective minority students. Other strategies included: (a) hiring a recruitment officer specifically to recruit minorities and other underserved populations, (b) having a target matriculation number each recruiting season, (c) recruiting in the local area, (d) providing financial aid packages, (e) hosting College Information Days specifically for underserved prospective students with attendance by the senior administration. By the late sixties, Hispanic and Native American students put pressure on the Princeton Admissions Office to subsidize travel expenditures for recruiters to visit secondary schools in their home states (Synnott, 1979a).

Swenson, Hoover, Thomas, and Byers (1974) addressed the issue of recruitment of international students. Strategies and tactics included (a)

publications geared toward an international audience, (b) economical use of postage, (c) the use of international alumni who could host events in their home countries and function as a point of contact, (d) faculty participation in international conferences and educational exchanges, (e) the use of current international students as recruiters, and (f) the development of a general institution-wide policy on the recruitment of international students.

In the 1970s, several articles were published that enumerated administrators' thoughts and concerns about recruitment. McAdams (1975) addressed legal issues for higher education institutions in regards to recruitment and promotional material. Advertising ethics and techniques were examined in light of commercial advertising campaigns. Rossi (1974) initiated dialogue on the feasibility of recruitment offices and staff becoming separate entities in institutional administration. Iglinsky, George, Wallace, Young and Meyer (1976) reported that recruitment should be seen as a campus-wide effort. All levels of administration, faculty, and staff were encouraged to have an attitude of constant engagement toward the recruiting process. Rose, Rowray, Thorndeson, and Strong (1976) expressed the need to develop a standardized code of ethics for recruiting that would be useful to the various professional associations of higher education administration.

By the 1980s, a series of reports indicated that American public education was becoming disjointed and ambiguous. While the reports initially focused on primary and secondary education, tertiary education was taken to task in 1984 with the release of the report titled *Involvement in Learning: Realizing the Potential of*

American Higher Education (National Institute of Education (U.S.), 1984; Thelin, 2003). State institutions were expected to express and develop efficient and effective use of public monies for educational missions. Federal incentives encouraged institutions to reallocate assets to “marketing, fundraising, and student recruitment in order to seek and retain new student constituencies (and to develop new programs to serve them)” (Thelin, 2003, p. 18).

With the need to identify, recruit, and retain new students, marketing became vital to institutional survival in the 1980s. Admissions departments had to quickly become marketing experts. The strategy was to sell the institutions and then sell the academic programs (Casteen, 1998). Hossler (1999a) documented the trend to make use of ideas and techniques from marketing literature. Other publications referring to recruitment included topics on focus groups, recruitment strategies, diversity, and personal contact (Abrahamson & Hossler, 1990; Ashby, 1983; Bers, 1987; Hossler, 1991; Kolling; 1998).

The 1990s saw an increased awareness that recruitment should be viewed as a campus-wide involvement. Marketing strategies continued to be aggressively pursued. Active strategies and tactics for recruitment continued to be refined. Concerns about reaching prospective students earlier in the secondary school years as well as informing parents about current financial aid practices and packages drove practitioner literature (Hossler, 1999a; Kolling, 1998, Scott & Kibler, 1998).

Electronic media provided new opportunities on either end of the recruitment process. In turn, institutions could post information and develop

websites in which prospective students could *shop* effectively (Rozelle & Landis, 2002; Seabreeze, 1997). Telemarketing strategies were employed (DesJardins, 2002). Smaller institutions advocated for collaborative recruitment events and strategies to maximize results and economic savings (Stonewater, 1999). Increased use of alumni in recruitment grew in attractiveness to institutions. Off-campus promotions, receptions, and previews were facilitated to reach prospective students from broader geographical regions especially if hosted by prominent alumni (Garland & Grace, 1994; Hossler, 1999a; Singer & Hughey, 2002).

In the new millennium, strategies for recruitment and admissions to higher education institutions are changing rapidly (Farrell, 2006). Higher education institutions are becoming more and more like businesses. Quantifying a prospective student's interest in a particular school often takes a team of statisticians. Many schools are struggling to meet revenue goals, geographic, gender, and ethnic diversities as public funding and private funding are dwindling (Marcus, 2012; Rhoten & Powell, n.d.; Tsui, 2009). Recruitment statistics oblige faculty and administrators to negotiate a careful balance between quantitative objectives and the need to assess prospective students as individuals (Farrell, 2006). Recruitment is a two-way process in which there are only four outcomes:

- The faculty likes the prospective student and the prospective student pursues the opportunity.
- The faculty likes the prospective student and the prospective student does not pursue the opportunity.

- The faculty does not like the prospective student despite the prospective student's eagerness for the opportunity.
- Neither the faculty nor the student wishes to go beyond the initial meeting. (Adapted from McBurney Jr., 1982).

Successful recruitment and admission of a competitive class of students begins with a strong marketing team. All organizations "require effective planning and sound marketing strategies to achieve their goals and objectives" (Ferrell & Hartline, 2005, p.1). Today's students appear to be more market savvy than previous generations. They want to pursue meaningful experiences of college life and engage in beneficial training that will ensure job success (Alfred, 2006).

Kretovics (2011) delineated several aspects that students look for when researching prospective universities. These aspects include: (a) a range of academic programs, (b) perceived reputation and quality of an institution, (c) scholarship and financial aid packages, d) facilities, (e) when and how courses are offered, and (f) quality of student life. While Kretovics has demarcated these aspects from a general overview of college selection, fine arts students need to consider these elements very carefully while looking at a specific school (Britt, 2011).

Collegiate recruitment is in a metamorphosis. The 20th century introduced standardized testing, theoretical studies of student development, and the influx of non-traditional students due to the GI bills. Institutions are now reexamining the process, theory, and expenditure. Traditional on-campus environments for the 18 to 24 age group are not the only option for higher education. Online programs have grown exponentially, and non-traditional students are found across most educational systems.

New strategies for recruitment include (a) social media, (b) *remote* college recruiting (e.g. on-line engagement through Skype interviews etc.), (c) global partnerships between international schools, (d) international branch campuses, and (e) closer relationships with larger corporate or non-profit entities (Ferguson, 2010; Sullivan, 2010; Wilkins & Huisman, 2010). Current trends are considering more holistic approaches to assess prospective students for recruitment and admission (Schmidt, 2010).

Music recruitment literature for higher education institutions.

In general, previous research on the subject of recruiting in specific disciplines is narrow, although several studies addressed recruiting research that targeted domain-specific prospective students in fine arts programs, engineering programs, nursing programs, and agriculture programs (Betts & Newcomb, 1986; Cole & Thompson, 1999; Davis, Yeary, & Sluss, 2012; Frazee, Wingenbach, Rutherford & Wolfskill, 2011; Sims, & Overton, 2012; Yates, 2013). Today's general academic recruitment research tends to revolve around the following topics: (a) underserved ethnicities, (b) historical poverty, (c) gender, (d) sexual orientation, (e) athletics, (f) job markets, and (g) financial aid. Current codification for general recruitment and admissions are standardized testing scores, class rankings, and personal interviews (Hunter & Scrima, 2007; Santovec, 2004). Some elements that make up personal interview criteria include: (a) passion, (b) personal qualities, (c) the ability to be a good match for the institution, and (e) cultural context (Santovec, 2004).

Fine Arts Colleges and music units are not immune to the transformation of educational recruitment practice (Dombkowski, 2011). Recent research states that successful recruiters must have a thorough understanding of the type of student to be recruited. In addition, they must know how to recruit (Sullivan, 2010). A need exists to investigate compelling reasons why a student should choose a particular music program. The results of such a study will allow practitioners to construct recruitment strategies that pursue specific prospective superior students who are capable of success tertiary music programs (Sullivan, 2010).

Weinstein (2009) discussed the methodological use of Total Quality Management (TQM) within a school/department of music. TQM is defined as “a management approach, centered on quality, based on the participation of all its members and aiming at long-run success through customer satisfaction, and benefits to all members of the organization and society” (p. 368). Weinstein argued for a consumer slant by stating that music schools/departments aid two categories of consumers; internal and external. Internal consumers (students, faculty, and departmental administration) are those who use its products and services within the program. External consumers (university departments, civic and other community groups, and family/friends of a faculty member or student) are those individual or community entities outside the program.

Weinstein communicated that values, techniques, and tools are essential TQM components to adequately serve the target population. By use of a case study of a small state university, Weinstein presented a (a) model for a feasibility study, (b)

benchmark survey of students, (c) comparison survey of peer institutions, and (d) discussion of multimedia for recruitment needs.

Anderson (2000) detailed specific tactics for recruitment of music education majors before and after collegiate matriculation. While this article primarily addressed the alarming scarcity of quality music educators in the K-12 environment, Anderson did list some specific tactics for recruiting music education majors. These tactics include (a) recent alumni who are active both as performers and educators, (b) traveling collegiate ensembles, and (c) participation in high school clinics and festivals by faculty and current students.

James Jr. (2002) described marketing, recruitment, and retention approaches at Jackson State University. Discussion of strategies began at the broader university level and moved specifically to the music unit. Customer service was articulated as the primary concern as prospective students viewed themselves in the lens of “paying consumers” (p. 238).

Butke and Frego (2009) discussed factors of the formal audition that facilitated prospective students to formulate their matriculation decisions. Influences that were researched included (a) private lessons with a prospective applied instructor before the actual audition date, (b) other types of contact with faculty for informational purposes, and (c) having current music students available for informal information sharing. Campus visits were indicated to have significant weight in a student’s decision to matriculate into a particular program.

Robinson (1987) addressed financial planning for a university fine art programs. However, this study provided a brief discussion of recruitment and retention in the fine arts disciplines. Specific topics included: (a) utilization of scholarships for recruitment of incoming freshmen, (b) recruitment travel, and (c) elements of personal contact of prospective students.

Johnson (2003) examined elements of excellence in selected choral programs within the United States. Recruitment aspects formed a limited portion of this study, while other topics included (a) touring, (b) scholarships, (c) choral literature, and (d) rehearsal techniques. Stewart (2007) investigated issues of participation for freshman non-major instrumentalists at a Big 10 university. Other topics that were researched included (a) retention, (b) student concerns and (c) recruitment. Recommendations included increased communication between secondary and tertiary ensemble directors and prospective students.

Wilson (1990) studied issues of recruitment and retention among a sample of African American music students. Participating institutions included Historical Black Colleges (HBC's), selected universities that participated in the Richardson Study of 1987, and tertiary insitutions that attended the National Black Student Retention Conferences of 1987 and 1988. Wilson identified support services such as financial aid programs, special assistance programs, and the presence of African-American faculty members in the music units as strong factors in increased enrollment and retention of African-American music students.

Walker and Hamann (1995) examined the relationships between minority students, recruitment, and music participation. Results indicated a significant correlation existed between the amount of time spent in a high-school ensemble and enrollment in collegiate music programs. Results further indicated that the effectiveness of collegiate faculty, the perceived quality of the music unit, and the gender and race of the collegiate recruiter were not significantly important factors of choice to the sample studied.

In an article that raised concerns regarding general recruitment and pay-for-play athletic scandals, Turck (1936) briefly likened the recruitment of band students to student athletes. Waggoner (1978) purposely discussed the need to recruit and provided suggestions toward building relationships between institutions and public secondary music teachers by placing a heavy emphasis on print media and postal mailings. He proposed modeling music recruitment after athletic recruitment. While his suggestions were timely 35 years ago, recruitment methodology is changing in the 21st century.

Rees (1983) provided a snapshot of the recruitment environment in the 1980s for music programs. Projections from this article included (a) increased enrollment of non-traditional students, (b) growth of Southern and Western schools, and (c) decrease of small private institutions. Tactics for recruitment included (a) mailings, (b) targeting local secondary music programs, (c) contact with a designated recruiting faculty point person, and (d) development of up-to date recruitment materials. While

paper mailings have decreased, the other tactics and strategies mentioned by Rees are still pertinent to current music faculty and administrators.

One article examined the impact of the marching band on recruitment to the entire university. This article noted that the marching band functioned as a specific recruitment entity as several non-music majors changed their major to music education after matriculation and involvement in the marching band (Madsen, Plack, & Dunnigan, 2007). Another study by Kelly (1988) indicated that certain elements prospective music students look for include (a) overall reputation of the music department, (b) specific reputations of music faculty, (c) variety of ensembles, and (d) number of performance opportunities.

Smithiger (2009) discussed elements of recruitment for percussion studios. Visibility through performances, recruitment trips, and faculty participation in adjudication services were mentioned as recommended strategies. In order to provide prospective students and their parents with quality information, open communication is encouraged between music faculty, financial aid, and admissions. Molumby, Collins, and Swinden (2012) discussed the needs and difficulties of recruiting flute players from rural areas. Identified concerns included (a) underdeveloped feeder programs, (b) lack of pre-collegiate experiences, and (c) geographical issues.

Recruitment oversight of national accreditation organizations.

The National Association of Schools of Music (NASM) provides a broad outline of recruitment considerations but does not prescribe specific recruitment information for music units (NASM, 2009). NASM is comprised of 589 member

schools, colleges, conservatories, and universities that offer studies in music. As the voluntary accrediting organization, NASM was established in 1924 to establish uniformity in granting academic credit, and the development and maintenance of threshold perimeters for the granting of degrees and credentials. NASM produces the Higher Education Arts Data Services (HEADS) reports, which enumerates (a) annual statistics of enrollment, (b) faculty information, (c) salary, and (d) ethnicity from member institutions. Similar information is published by the (a) National Association of Schools of Art and Design (NASAD, 2012), (b) National Association of Schools of Theater (NAST, 2012), and (c) National Association for the Schools of Dance (NASD, 2012).

Cognate fields peer reviewed literature for higher education institutions.

There are few published recruitment studies in the cognate fields of dance and drama. Dance recruitment research shows an awareness of sociological issues of economics in the pre-collegiate or pre-professional experiences of ballet and modern dancers. Family economic status is a direct factor in dance populations. This affects the available pool of prospective student dancers for collegiate and professional companies (Sussmann, 1990; Texada, 2006). Studies in drama school recruitment focused on tactics of (a) networking with secondary teachers, (b) secondary school drama competitions hosted by collegiate programs, and (c) having collegiate faculty members attend local high school drama productions (Hennigan, 1986). Dey and Hurtado (1995) stated that student interest in majoring in the fine arts had declined

over the period of 1970-1995. Their study noted that, “the decline in interest in the fine arts is so sharp that women are now underrepresented” (p.217).

Chapter 4

Methodology

The methodology for this study is rooted in phenomenology. According to Smith (1979), “Phenomenological philosophy is an attempt at openness and true listening” (p. 17.). Phenomenology recognizes the actuality of an event and obtains significance from the occurrences and encounters within an individual’s existence. Its use of thick, narrative descriptions and careful analysis of lived experiences allows us to comprehend how phenomena are created. Phenomenology provides a profound understanding of knowing by asking questions about specific lived experiences (Patton, 1990; Sokolowski, 2000; van Manen, 1990). The purpose of this qualitative, phenomenological study was to examine the lived experiences of the participants.

Elements of grounded theory and hermeneutics are also utilized in this study. Grounded Theory was selected for its (a) use of rigorous line by line coding of the transcript interviews, which allowed for the emergence of themes, and (b) fundamental concept of conducting a study in the environment in which the normal behavior takes place.

Hermeneutics provides a framework for insight, and its method is embedded in the study of texts. Moules (2002) states, “Hermeneutics offers a substantive philosophy rather than a strategic method” (p. 13). Hermeneutics may be depicted as the process of understanding the philosophy of interpretation from a human perspective (Chesla, 1995; Grondin, 1994). Gadamer (1976) stated that one develops an

understanding of a text only when comprehension of the questions transpires first. The texts of the transcribed interviews and the institutionally generated recruitment materials provided insights regarding perceptions and processes. As a result, interpretation materialized.

The naturalistic model for a qualitative study.

This inquiry is comprised of a naturalistic (qualitative) series of case studies. Naturalistic research entails restraint in the manipulation of participants and methods of collecting data. Qualitative researchers attempt to limit preconceived ideas of scoring, categorization or other classification types. They attempt to describe events as authentically as possible in order to comprehend the phenomena under study (Bussis, 1985; Willems & Rausch, 1969). Becker and Geer (1960) stated that a qualitative researcher does not make the assumption that the pertinent questions are readily identifiable but will become apparent as the organization, structure, cases etc. are studied. The phenomena itself will indicate to the researcher the cohesiveness or deviance of the data. Becker and Geer also stress that the less structured the technique, the more likely the researcher will find facts that were not formerly contemplated.

Five elements of naturalistic inquiry as delineated by Bogdan and Birklen (1982) aided this present study:

1. Qualitative research is descriptive; it is more concerned with words than numerical boundaries.
2. Process of meaning is important rather than just expected outcomes or products.

3. Data is analyzed inductively.
4. Personal meaning or perspective of the participants is of utmost interest to the researcher.
5. The normal location for the participant as the direct basis of the data and the researcher as the key instrument in data collection (pp. 27-29).

By gathering data in the normal professional environment of the participants, it was possible to establish and maintain (a) context with the areas of research interest, (b) the culture of the particular institution/department, and (c) an atmosphere of collaboration with each participant. Each participant was treated as a contributor; not as an object to be studied.

Data was collected primarily in the form of recorded interviews, which were transcribed verbatim. Other data included published institutional media for recruitment and in-house forms/rubrics used during the audition portion of each university's recruitment process. After data were collected, inductive analysis was used to analyze the results. Bogdan and Taylor (1975) described this procedure in reference to someone who assembles a picture. This picture acquires form while the researcher accumulates and scrutinizes various data as they become known.

The study of naturalistic research is employed for the following reasons:

- The data were gathered 'on site' and as primary source material as opposed to secondary interpretations or secondary descriptions.
- The narratives given by the participants have helped provide a more holistic understanding of the subject under study rather than a distillation of facts.

- This research was concerned with faculty and administrators perception of recruitment not only as practitioners in a field but also in the specific context of their institution.
- There were no a priori assumptions previous to the commencement of the study.
- The derivation of meaning and perception from the lenses of the participants has been of great interest to this researcher during the life of this study.

The “meaning of essential concern” (Bogdan & Birklen, 1982, p. 29) is perhaps the most critical in this form of research. The perspective of the individual participants has been of utmost concern to the researcher. By querying the participants it is possible to “discover what *they* are experiencing, how *they* interpret their experiences, and how *they* themselves structure the social world in which they live (Psathas, 1973, p. 15).

The process centers on the *why* more so than the *what* of societal occurrences. In the context of qualitative research, the direct experiences, the candid encounters, and the frank sharing of perceptions and viewpoints provide significance for meaning in daily lives (University of Utah, n.d.). While three themes have emerged from this study (money, personal contact with prospective students, and process), the perception of *why* and *how* of resource gathering (monies and students) is more important than the actual *what* of dollars and time. The interpretation of the transcribed interview texts provides awareness to individual processes and philosophy of recruitment that may be of use to other practitioners and scholars.

Case study method.

The data produced by this study were incorporated into case study profiles of the participants. Guba and Lincoln (1981) list six rationales for using the case study as a method:

1. The case study supplies the ‘thick description’ that is important to qualitative inquiry. By providing in-depth contextual descriptions, individuals in other situations may quickly determine if the data are useful for *their* context.
2. Case studies are rooted in experiential viewpoints.
3. Case studies provide an aggregate and authentic voice from the position of the participant.
4. Data are concentrated into a conversational format versus a series of technical tables and graphs.
5. Data is focused so that the reader is presented with a well-integrated narrative.
6. Case studies may convey more than can be stated in propositional expressions. They build upon the ‘tacit knowledge’ of the reader (pp375-376).

Questions regarding the participant’s perspective of undergraduate music student recruitment shaped the interview to assemble a first-person narrative. These interviews were collected to develop an understanding of the current practices, procedures, needs, and concerns from the participants’ viewpoints. The case studies were constructed from an institutional viewpoint with regards to size, type, and state requirements.

Epistemological stance.

Constructionism is “open to the world” (Crotty, 2011, p. 48). Crotty makes the point that the social world is essentially structured. By the act of being embedded within daily lives, human beings determine behavior, define goals and find their bearings within the various environments. Meaning and relevance provides structure for individuals by pre-selection and pre-interpretation (Schutz, 1962, as quoted by Embree, 2009).

Constructivism stresses the significance of culture and context through an awareness of what transpires in society. Construction of knowledge is based on this perception (Derry, 1999). Given that constructivism is centered on decided postulations about knowledge, and reality, it is vital to identify the foundations that underlie them. Constructivists consider that reality is built through human activity. Reality is not present unless there is social intervention (Kukla, 2000). Knowledge is outcome that is culturally and socially developed. Humans create connotations of meaning through interaction with other individuals and the environment (Gredler, 1997). Because learning is deemed a social process, it is not a passive development that is formed by external factors. Rather, it is an active progression in the arena of social interaction (McMahon, 1997).

Subjectivism directs qualitative research (Ratner, 1997). Subjectivity channels topic choices, methodological selection, data interpretation, and the formulation of hypotheses. Researchers must contemplate personal objectives and values and their effect on the study. Interactions between participants and the researcher are

particularly subjective because of the predominant method of interviews. The participant is released to articulate whatever subjective thought he or she wishes, and the researcher is emancipated to subjectively construe and interpret data (Ratner, 2002). Constructivism is social and involves interaction and therefore subjectivity is a concept that must be considered.

Bourdieu's philosophical concepts of habitus, cultural capital, and legitimacy of position have also provided a scaffold for placing the subjective perceptions of the participants' within context of their individual understanding and the culture of their music units (Bourdieu, 1984; 1986; 1989; Bourdieu and Passeron, 1990; Sullivan, 2002). In response to Bourdieu's theories, Sulkunin (1982) suggested that individuals not only replicate their systems of meaning, they also construct and manage them as creative people.

Research Design and Theoretical Framework

The research undertaken was qualitative in nature and consisted of one-on-one interviews with music faculty and music administrators at nine institutions. Each participant was considered a case study. Each participating music school/department functioned as a bounded system with sub cases of area concentrations. The objective of the research design was to seek heuristic tendencies of similarity and dissimilarity from the participants as individuals and the institutions as bounded systems.

Rossman and Rallis (1998) described phenomenology as a practice originating in historic German Philosophical traditions focusing on lived experience.

Phenomenological research centers on the significance and implication of a specific

facet of experience. There is an assumption that during discourse and later deliberation, the actual essence of the experience will be evaluated. Holstein and Gubrium (1994) indicated that language is deemed as the principal system of symbols via sense is composed and communicated. The objectives of phenomenological inquiry are: (a) depiction, (b) elucidation, and (c) judicious self-reflection (Van Manen, 1990). Fundamental are the ideas of intentionality and concern as the researcher queries regarding lived experiences.

In the words of Van den Berg, as translated by Van Manen (1990):

[Phenomena] have something to say to us - this is common knowledge among poets and painters. Therefore, poets and painters are born phenomenologists. Or rather, we are all born phenomenologists; the poets and painters among us, however, understand very well their task of sharing, by means of word and image, their insights with others - an artfulness that is also laboriously practiced by the professional phenomenologist (p. 41).

Gadamer (1976) expresses the idea that the task of hermeneutics is to elucidate the environment in which comprehension takes place. In other words, context is important to understanding. Context is part of the hermeneutic circle, which is a concept that explains the progression of understanding a text in its entirety, determined by reference of the individual components. Individual components are understood within reference to the whole so that comprehension is circular. Sense and significance of a text must originate within its literary, cultural, and historical perspective (Heidegger, 1962). Phenomenological research is supported by the belief that the authenticity of any circumstances or experience can only be that which is

actually undergone by the participants in that occurrence and their awareness and discernment of that event.

Benner and Wrubel (1989) and Bourdieu (1984, 1986) affirm that an individual's personal background is determined by the culture in which that person emerged. Background is tendered from family and socio-economic status that impart a way of comprehending the world. This comprehension influences reality for the individual. Thus, both the participant and the interviewer comprehend from their own individual backgrounds in order to develop a shared experience.

Gadamer (1965, p. 295) states, "Hermeneutics must start from the position that a person seeking to understand something has a bond to the subject matter that comes into language through the traditional text and has, or acquires, a connection with the tradition from which it speaks." Gadamer considers that language is the collective mode in which comprehension occurs. Comprehension transpires during interpretation. The interview process changes both the researcher and the participant. The process transforms both individuals into an evolution of new meanings, new ideas, and a new relationship based on the shared experience (Gadamer, 1960).

From a theoretical perspective, hermeneutics provides is useful because comprehension for the individual parts, which in turn, can help us understand the totality. The interchange between the whole and the parts encourages a greater grasp of the whole. It is hoped that the interview of faculties and administrators from separate schools and comparison of the written rubrics (if any), will provide a holistic understanding of the recruitment process. The scaffold of hermeneutics helps us to

examine parts of bounded systems (specific school of music faculties and their various areas of specialization), which will develop a larger narrative documentation of recruitment practices between programs of schools of music.

Grounded Theory (GT) is a qualitative methodical system utilized in the social sciences that involves the detection of theory via data analysis (Martin & Turner, 1986). In GT, the data collection process utilizes a diverse methodology that assists the researcher in developing a theory. It is a reverse engineered hypothesis. This challenges the customary mode of research, where the investigator selects specific theoretical scaffolding, and then applies this framework to the phenomenon to be examined (Allan, 2003).

Glaser and Strauss (1967) list four properties that must be possessed by a grounded theory:

1. The theory must directly correspond to the substantive sphere in which it will be used.
2. The theory must be effortlessly comprehensible by laymen that are affected within the field of study.
3. The theory must be all-purpose so that it is applicable to a variety of diverse day-to-day situations within the specific sphere not just to an explicit type of incident or situation.
4. The theory must be flexible enough that the user maintains partial control over the situation that allows that processes and procedures may change over time.

Grounded theory and phenomenological research are connected in this research design and framework because they are closely related and utilize similar data collection methodologies. Phenomenology begins with the research question, whereas

GT is conducted to elucidate the research query. Phenomenological research seeks to express meaning of experience about an idea, a concept, or a phenomenon. Grounded theory seeks to determine or engender a theory. The philosophy and technique of hermeneutics develops and nurtures the capacity to comprehend things from the perspective of someone else and to be conscious of the social and cultural influences that shape their position. The process of hermeneutics employs this insight in the interpretation of meaning of written texts, artifacts, and/or symbols that may be contemporary or historic to the individual performing the interpretation.

Data Source & Analytic Process

Choice of analytic procedure.

Phenomenological analysis is selected as the analytical procedure for this study. Because phenomenology endeavors to express essential lived experiences, it studies the embodiment of the fundamental nature of an idea, a construct, or a philosophy. Van Manen (1990) states, "The essence of phenomenon is universal which can be described through a study of the structure that governs the instances or particular manifestations of the essence of that phenomenon" (p.10).

This method appears appropriate for this study as it seeks to discover the significances, implications, and consequences of current faculty practitioners' perceptions of recruitment of undergraduate music students. Making meaning of lived practices, encounters, and other experiences of the participants becomes a mediated communication towards the entire musical community. Through the identification and documentation of individual approaches and philosophies toward recruitment, this

study seeks to provide a descriptive. According to Van Manen, “a good phenomenological description is collected by lived experience and recollects lived experience, is validated by lived experience and it validates lived experience” (1990, p. 27).

Several aspects employed in this process are as follows:

- Identification of a phenomenon (recruitment) and commitment to studying it within the milieu of music in higher education.
- Investigation of recruitment as it is lived and experienced by practitioners, not as the researcher might conceptualize it.
- Reflection on the essential themes as described and characterized by the participants.
- Description of the phenomenon of recruitment of undergraduate music students through the process of writing (and rewriting).
- Commitment to maintaining the balance of the research context between parts of the data and the whole of the data.
- Utilization of the concept of the hermeneutic circle, constant comparison methodology and vigilant coding.
- Increase literature to understand faculty service and other areas of development within an institution.
- Peer review and other methods of triangulation have been sought after and utilized (Adapted from Van Manen, 1990).

Participants and data collection.

The sampling strategy is purposive (i.e. that of a generalized group who has met the eligibility criteria for this study) (Denzin & Lincoln, 2000; Starks & Trinidad, 2007; Streubert-Speziale & Carpenter, 2003). Participants for the qualitative portion of this study consisted of full time tenured, tenure track, or visiting music faculty and administrators with a minimum of one year of collegiate instruction or music administration.

Thirteen institutions were approached to participate in this study. Initial communication was made via telephone to explain the project (see Appendix B for telephone recruitment script). Nine institutions agreed to participate. Follow-up communication involved email correspondence to administrators and faculty. This email outlined the research design and contained a truncated abstract (see Appendix C). Additional information included the interview questionnaire and the informed consent form (see Appendix D and Appendix E). Participation was voluntary, and the participants and their institutions would remain anonymous. The senior administrator for each institution functioned as a gatekeeper by sending an email to their faculty/administrators. This email provided notice that the author was conducting this study for the purpose of completing a dissertation.

Of the nine institutions that participated, recruitment letters were sent via email to all faculty members to solicit contribution towards this study. Administrators were recruited via email or personal phone calls after recommendation from either the senior administrator of the music unit or an area-chair. From this population of over 400 individuals, 52 elected to participate.

The final sample ($N = 52$) included administrators and faculty from institutions across the United States. Because this inquiry is interested in the concept of recruitment, a larger purposive sample was sought so that multiple dimensions of Carnegie Classifications of the institutions, strategies, and specific foci of the instructors or administrators could be explored until theoretical saturation was reached.

Description of institutions and participants.

Nine institutions and fifty-two individual faculty/administrators participated in this research study (see Appendix F). The geographical location of the nine schools ranged across the United States with a representation of several different Carnegie Classifications. All individual faculty members and administrators had at least one year of experience at the collegiate level. Many had over two decades of service with various institutions.

This study asked three broad questions in relation to demographics:

1. What is your faculty position and highest degree?
2. How long have you been in your position?
3. Can you elaborate on your faculty duties?

With these three questions answered, a considerable amount of data has emerged.

Gender and Earned Degrees.

The gender breakdown of participants included 20 females and 32 males. A distribution of highest degrees held by participants (see Figure 1) are as follows: (a) Doctor of Philosophy (20%), (b) Doctor of Music Arts (32%), (c) Doctor of Education (2%), (d) Master of Music (36%), (e) Bachelor of Music (6%), and (f) High School Diploma (2%).



Figure 1. Degrees held by all participants.

The DMA degree was held by the highest percentage (30%) of female participants (see Figure 2), followed by (a) Ph.D. (20%), (b) DMA (32%), and (c) MM (32%). One female participant held an Ed.D degree; one held a Bachelor's degree, and two held high school diplomas.

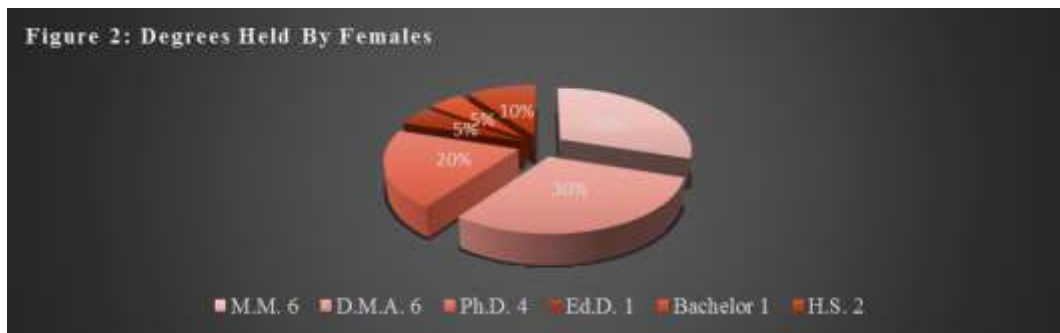


Figure 2. Degrees held by women participants.

The DMA degree was held by the highest percentage (45%) of male participants (see Figure 3), followed by (a) MM (26%) and (b) Ph.D. (19%). One male participant held an Ed.D degree (3%) and two completed the Bachelor's degree (7%).

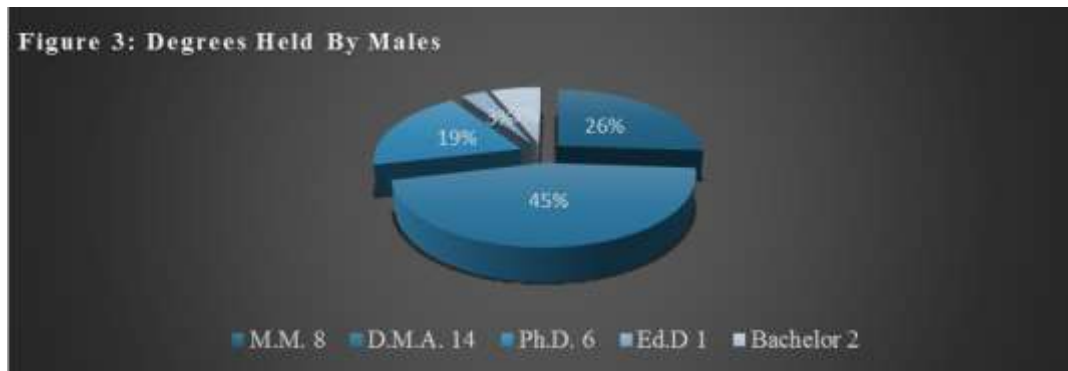


Figure 3. Degrees held by male participants.

Roles, Titles, and Ranks

The professional positions held by participants were divided into three categories:

- Faculty: may assume some administration duties, but held no unit-wide administrative duties.
- Administration: unit-wide administrative duties with a few hours of instruction.
- Mixed: includes instructional and unit-wide administrative duties.

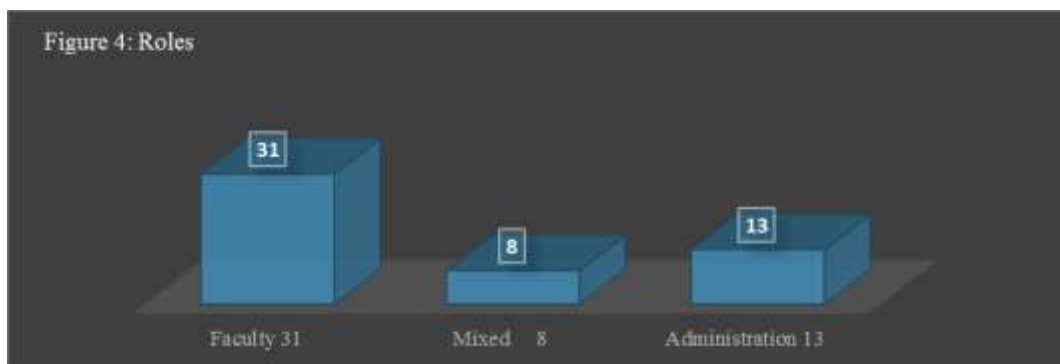


Figure 4. Roles held by participants.

Each individual's position or role carried a specific title/rank (see Figure 5).

Full professors ($n = 14$) and associate professors ($n = 13$) comprised the majority of the sample, followed by instructors ($n = 6$) and assistant professors ($n = 6$).

Administrative titles (see Figure 5) included deans, directors of units, assistant

directors of units, directors of admissions, four administrative specialists, and one academic counselor. Some individuals carried two titles such as directors of units plus a full professorship.

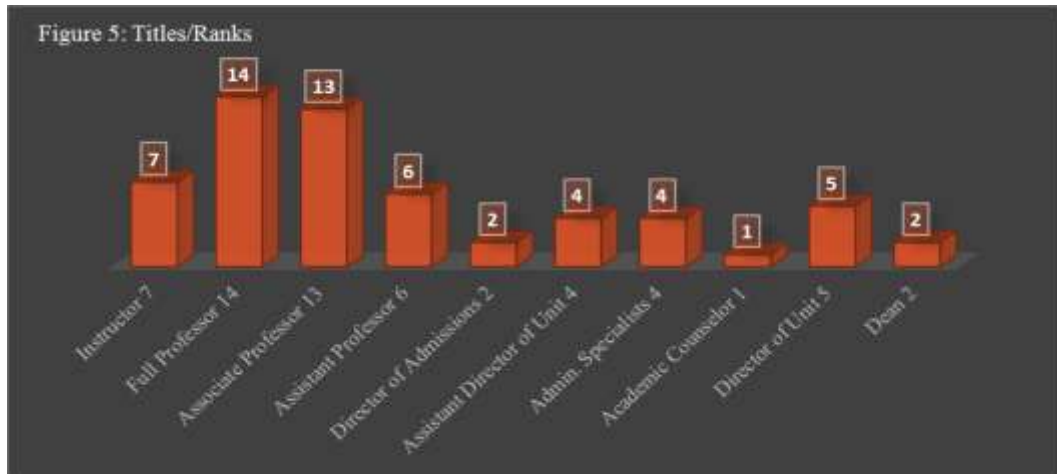


Figure 5. Titles/Ranks held by all participants.

Women comprised the majority of instructors (see Figure 6). In addition, (a) both visiting professors were female, (b) one woman held the position of academic counselor, (c) three of the administrative specialists were women, (d) one woman held the rank of instructor while also holding the position of assistant director of the School of Music, (e) one woman was a dean and the chief academic officer of her institution, and (f) one female participant was the director of admissions/enrollment.

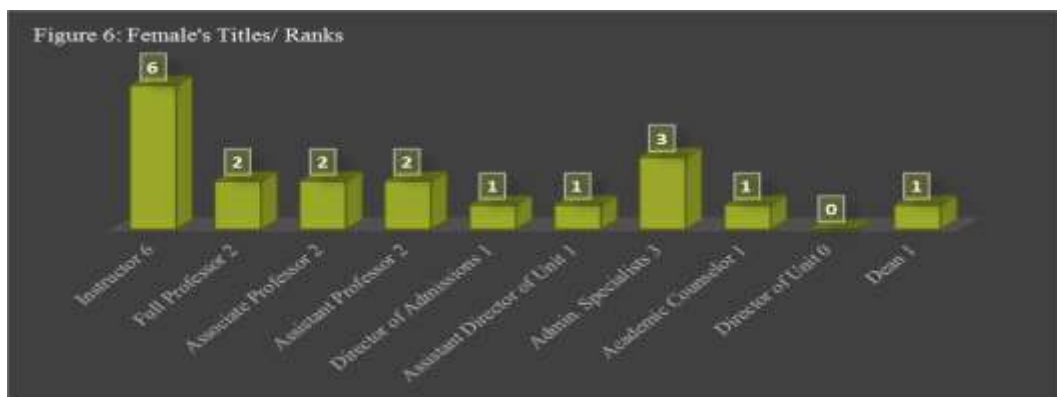


Figure 6. Titles/Ranks held by female participants

Men held the majority of the full and associate professorships (see Figure 7). Additional positions held by the male participants were (a) four assistant professors and (b) one instructor. The instructor was also the director of the musical unit at his institution. Five of the male participants served as directors of their musical units and three combined the positions of faculty and assistant directors of their units. There was one assistant dean, one director of admissions and enrollment, and one administrative specialist.

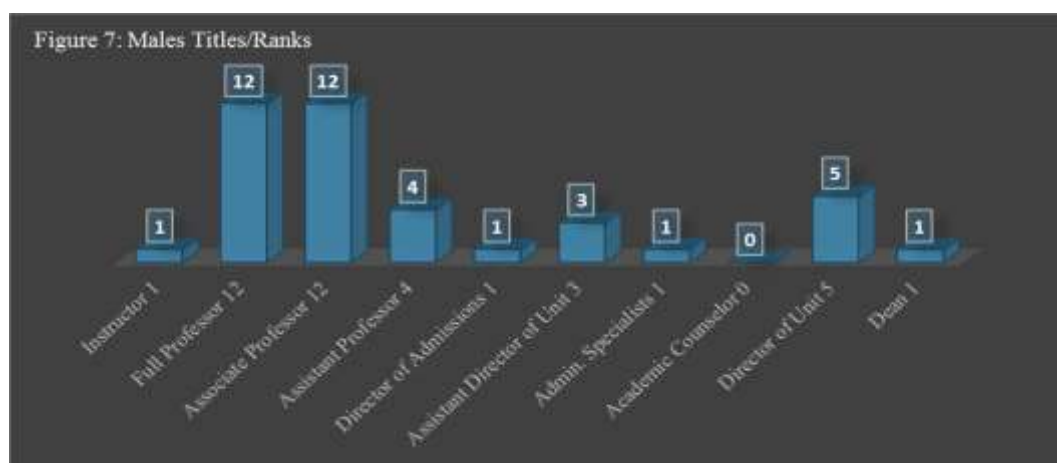


Figure 7. Titles/Ranks held by male participants.

Years of Service and Description of Duties.

Participants were required to have worked at least one year in higher education. The data presented in Figure 8, Figure 9, and Figure 10 detail the number of years each participant has served at their current institutions. However, many individuals have significantly longer careers than what is represented in this study.

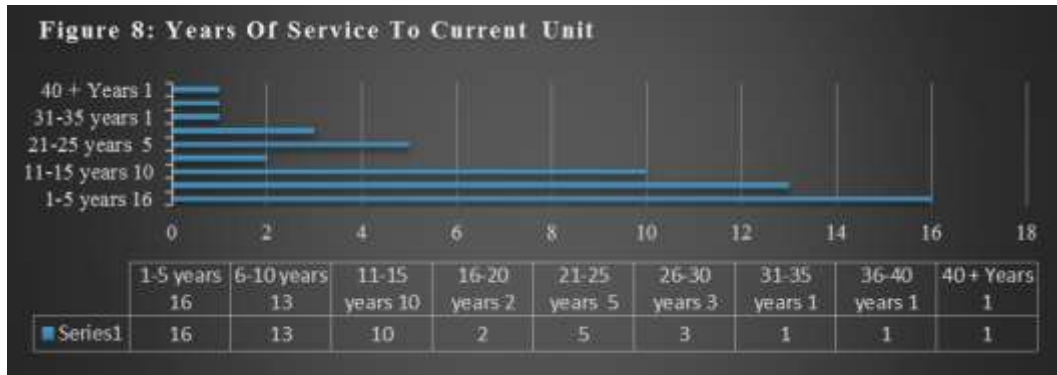


Figure 8. All participants' years of service to current unit.

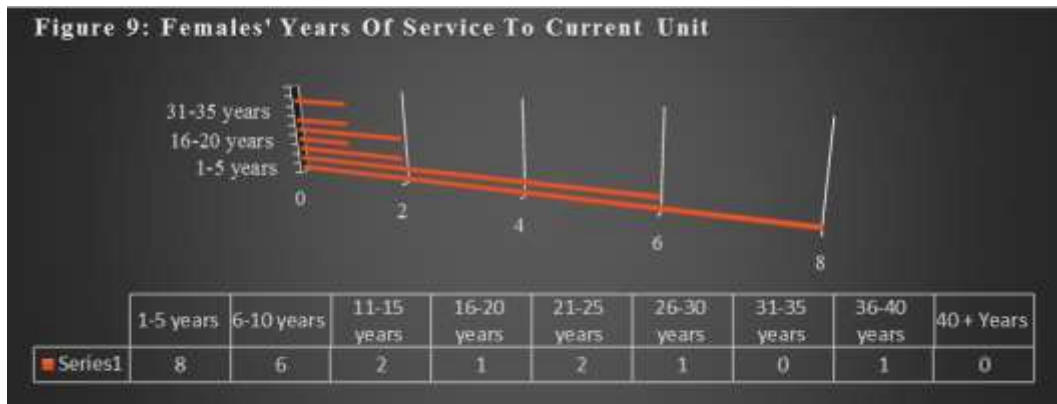


Figure 9. Years of service to current unit (Female).

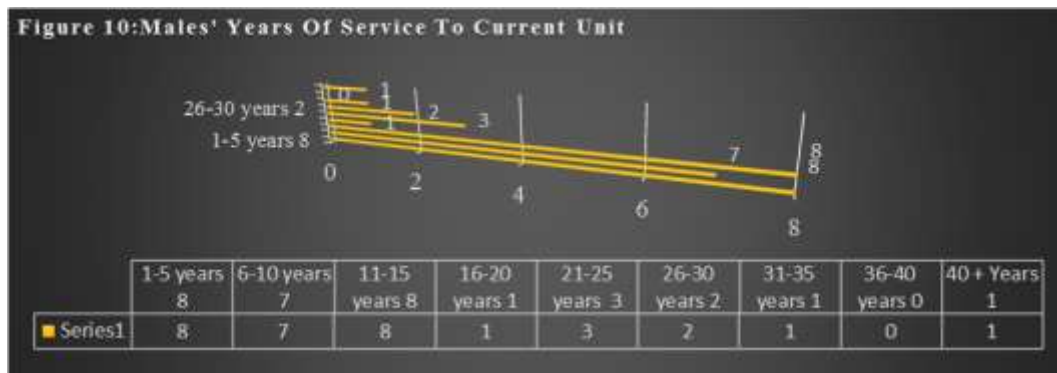


Figure 10. Years of service to current unit (Male).

The duties of the individual participants ranged from studio instruction to teaching core academic courses within the music unit. One female professor reported to have taught speech and communication classes. Ensemble direction and coaching components were responsibilities reported by certain faculty members. Administration responsibilities ranged chair obligations to the leadership and

management of entire music units. Nine individuals served on national and state boards, while 36 participants served on unit-wide or university committees.

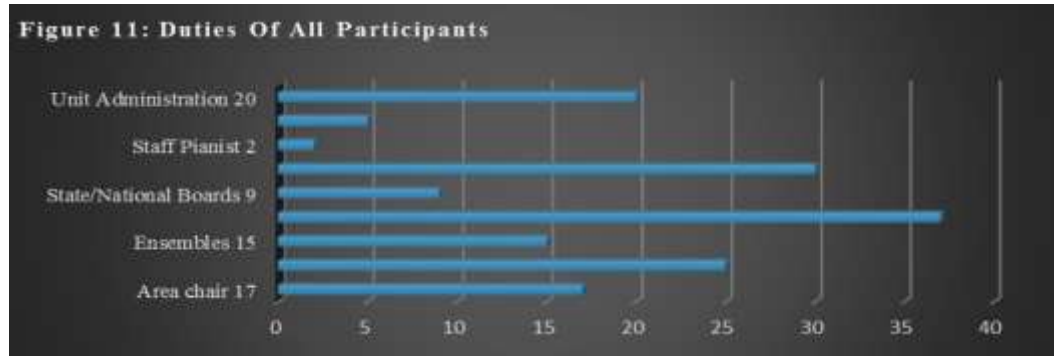


Figure 11: Duties of all participants.

Administrative duties, as reported by female participants, varied between unit-wide leadership to supervision of area/division studies. Two of the female administrative specialists oversaw entire programs while one woman administered a large band program at a doctoral research institution. Five women directed or coached ensembles, while (a) 11 women taught in applied studios (b) 10 taught academic core courses. Three served on state or national boards and 13 served on unit-wide or university committees. One woman served as the staff pianist at her institution and has recently been appointed to develop a collaborative piano program.

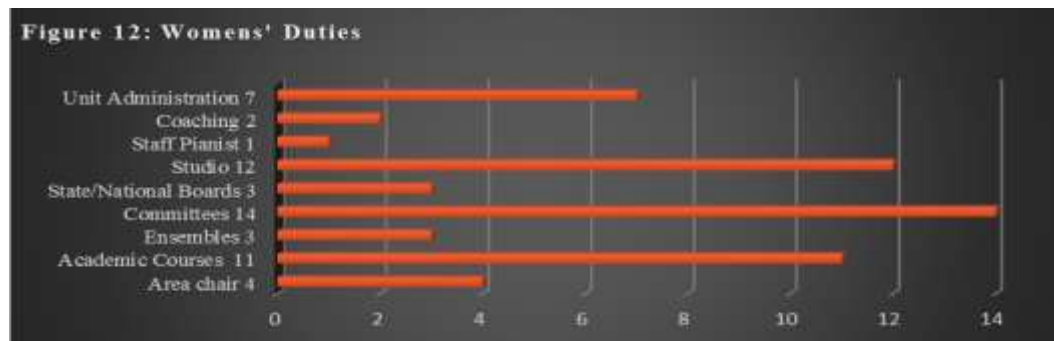


Figure 12. Duties of women participants.

Men's duties were similar to those of the female participants. However, more men served in the area of administration. Five of the male participants directed entire

music units, and three served as assistant directors of music units while maintaining studios or large ensembles. Men directed more ensembles than women and had a larger numerical presence on state and national boards.

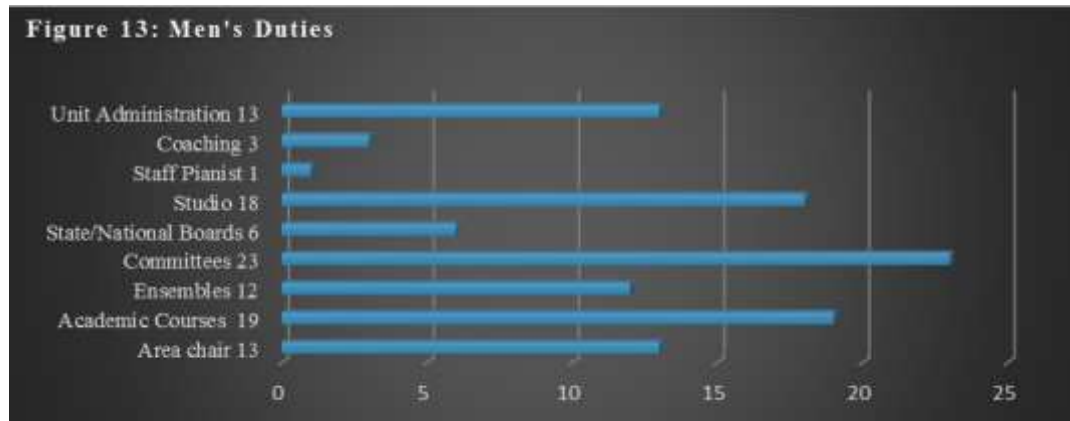


Figure 13. Duties of male participants.

Primary Instruments and Disciplines of the Individual Participants.

With the exception of three of the administrative specialists, the remaining participants taught (a) a primary instrument, (b) a principal academic discipline, or (c) directed large ensembles. All of the musicologists ($n = 3$) were women, and all were senior administrative individuals in their units. All participants representing the composition area were men. Participants in the area of music education (three men and one woman) possessed significant stature in state and regional organizations.

Participants who taught a wind instrument were predominately female, with the exception of two saxophonists and two of the clarinetists. The saxophonists were nationally known in their fields and each headed up the jazz studies area of their music units. Each of the male clarinetists served as senior administrators in their music programs. The female clarinetist directed a small chamber music ensemble in her

program. The three flautists were female, and one held a senior administrative role in her music unit.

Two of the piano faculty members were women and both headed up their areas of collaborative piano and piano pedagogy. The director of the piano pedagogy program had a national reputation in her field. The woman who was the area head of collaborative piano (a) had a growing state and regional presence and (b) was in demand outside of her institution as a collaborative artist across the region. One of the male pianists was the chair of his department. The other male pianist was the senior voice, opera, and collaborative piano coach in his department. The latter had an extensive international career and reported to be in demand as an artist/coach outside of his university appointment.

The voice area was predominately represented by women. One male participant was the chair of the vocal division in his school of music and the other male was an administrator within a large music school. One of the female voice instructors held the area chair position prior to this study. Both individuals who are identified as visiting professors were women. One of these women had an international career as an opera singer and is an established scholar/teacher in her field of voice and opera. The other visiting professor is regionally known for her work in blending commercial music and classical voice training.

All of the participating applied brass faculty members were men. Several conducted smaller ensembles and each was well known at the state, national, and in one case, international level. The applied strings were represented by two men and

one woman. One of the men served as the orchestra conductor, and the other served as a senior administrator. The female string participant directed an early music ensemble and was internationally known in her field. The gender of the percussionists is male and each of these participants function as senior administrators of large music programs at the time of this study. All of the large ensemble directors were male, and two of the band directors were senior administrators in their programs. Three women directed smaller ensembles such as a Latin American music group or a flute choir.

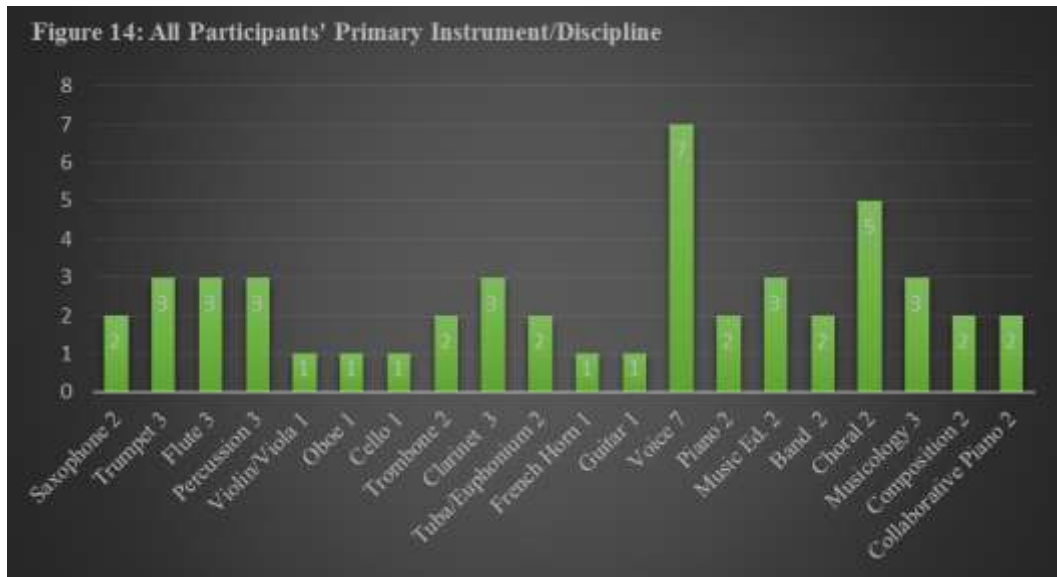


Figure 14. All participants instruments/disciplines.

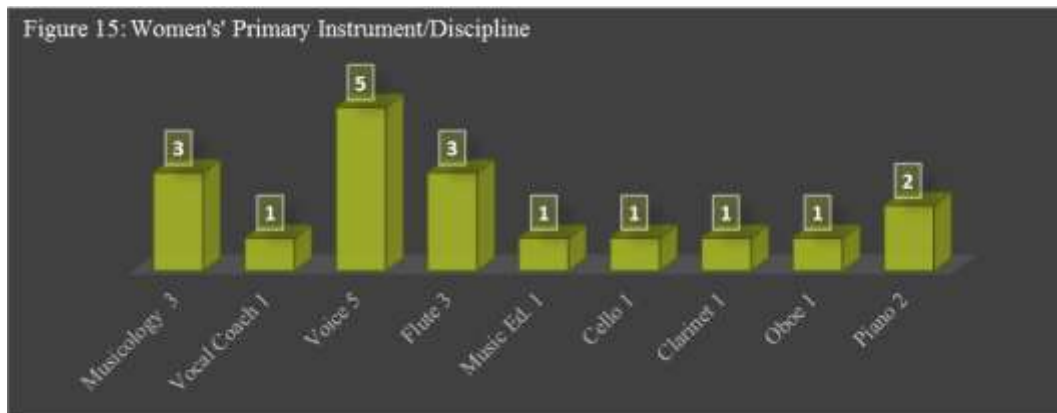


Figure 15. Female instruments/disciplines.

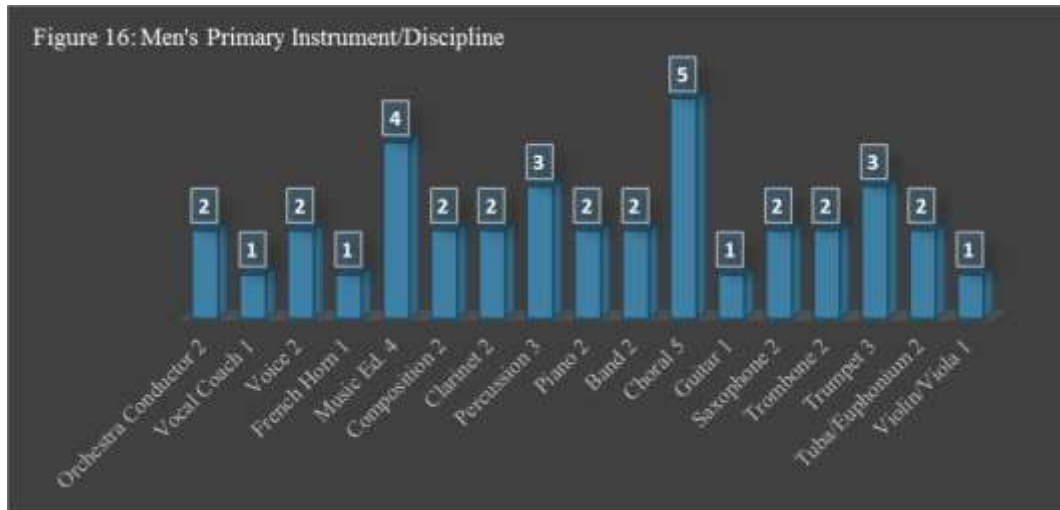


Figure 16. Male instruments/disciplines.

Carnegie Classifications and Student Population.

The nine institutions represented in this study fall under five classifications according to the Carnegie Foundation for the Advancement of Teaching website (Carnegie Foundation, n.d). General student population numbers as reported in this dissertation were drawn from either (a) the Carnegie Foundation's website or the participating institution's department of admissions and enrollment. General student population numbers were as represented by the Carnegie Foundations' website as of the spring semester of 2014. Music student populations were derived from each institution's music unit's office and were current as of the spring semester of 2014.

Conservatories are described by the Carnegie Foundation (n.d) as special focus institutions. They have undergraduate and graduate populations with the majority of the population at the graduate level. The two conservatories represented in this study were well established and maintained national and international reputations. The first conservatory had a student population of 415 and the second conservatory had a student population of 260.

A Doctoral Research University (DRU) is described by the Carnegie Foundation (n.d.) as having a balanced arts and sciences undergraduate instructional program. The graduate instructional program maintains a doctoral program. Normally, the professional doctorate programs (e.g., DMA) have larger student enrollment than the research doctorate programs (e.g., Ph.D.). DRU's are four-year, full-time, selective programs with a high amount of transfer students. The size of the insitutions are considered to be in the medium range and are the majority of the student population resides on campus (Carnegie Foundation, n.d.). In additon, the majority of the student population are undergraduates.

Two DRUs participated in this study. Both are private faith based insitutions. One is a Roman Catholic institution and maintains a strong religious identity. The other has a main-line Protestant denominational historical background but does not maintain a distinct identity with its religious origins. The general sudent population of the first DRU is 10,017 and the second DRU had a general student population of 8,853. The music student population of the first DRU was 106, and the music student population of the second DRU was 300. The music program of the first DRU had been in existence for less than 10 years, while music program of the second DRU was over 100 years old and boasted a strong national and international presence. Both programs were primarily geared to serve the needs of their undergraduate student population, however, the second DRU was beginning to expand its graduate programs. The first DRU had no intention to move beyond an undergraduate music program due to space and facilty constraints.

Research Universities with very high research activities (RU) have balanced arts and sciences curricula in their undergraduate instructional programs. The graduate instructional programs are comprised of comprehensive doctoral programs but do not house medical or veterinary programs. Other descriptors of a RU/VH include a high undergraduate presence, a large full-time student population, and four-year programs that are decidedly selective. These schools primarily have a large residential campus with a sizable student body (Carnegie Foundation, n.d.).

RU1 has a general student population of 25,881 and a music student population of 430 students. The music program has been established for over a century and is the state's flagship university. RU2 has a general student population of 35,003. At 1,600 music students, RU2 has the largest music student population of the participating schools. RU2's music unit has a history of over 100 years and has a comprehensive music program.

The fourth classification of higher education institutions is the Master's Colleges and Universities, larger programs (M.L.). M.L.'s offer undergraduate arts and sciences programs with some professional degrees. While principally a very high undergraduate environment, post-baccalaureate programs are considered comprehensive. The campus populations are typically medium in size, and students tend to be mostly non-residential (Carnegie Foundation, n.d.).

Two M.L institutions participated in this study. Both are public institutions and have an open enrollment policy. Both originated as teacher normal colleges and therefore have strong music education programs. However, M.L. 1 has been growing

its musical theater, jazz program, and other performance areas and is now one of the largest music schools in its home state. M.L. 1 has a general student population of 16,092 with a music student population of 350. M.L. 2 had considerably smaller population of 4, 612 students and a music population of 72 students. Both are regionally strong music units.

The final classification in this study is the Regional Comprehensive institution (R.C.) also known as Master’s College and University, small programs. The Carnegie Foundation (n.d.) characterizes this type of university as having a balanced arts and sciences undergraduate instructional program. The graduate programs are small but are considered to be post-baccalaureate comprehensive. The student population is mostly comprised of undergraduates. The campus size is medium and is a mostly residential environment.

One school in this classification participated. This R.C. had a general student population of 4,679 and its music student population is 102. Regardless of its size, this program is vigorous with strong university and community support.

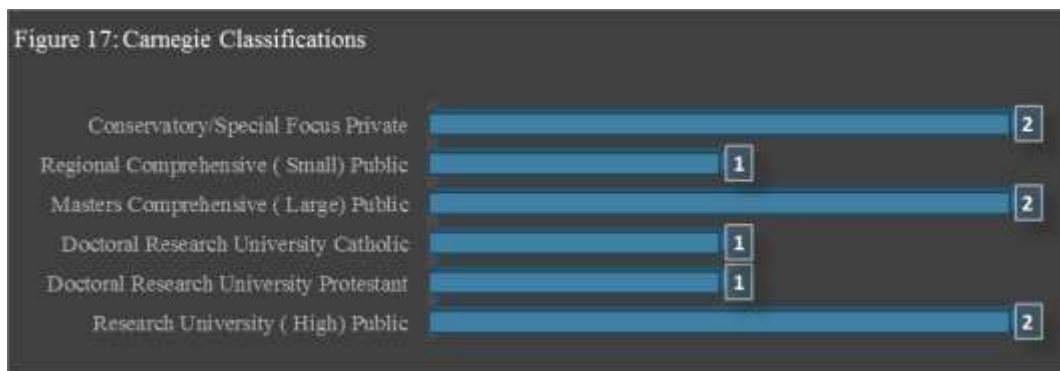


Figure17. Carnegie classifications of participating institutions.

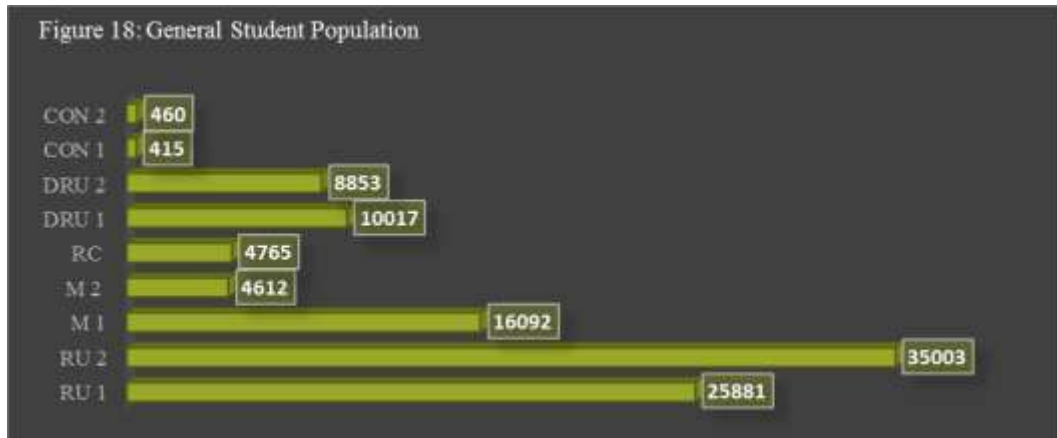


Figure 18. General student population of the participating institutions

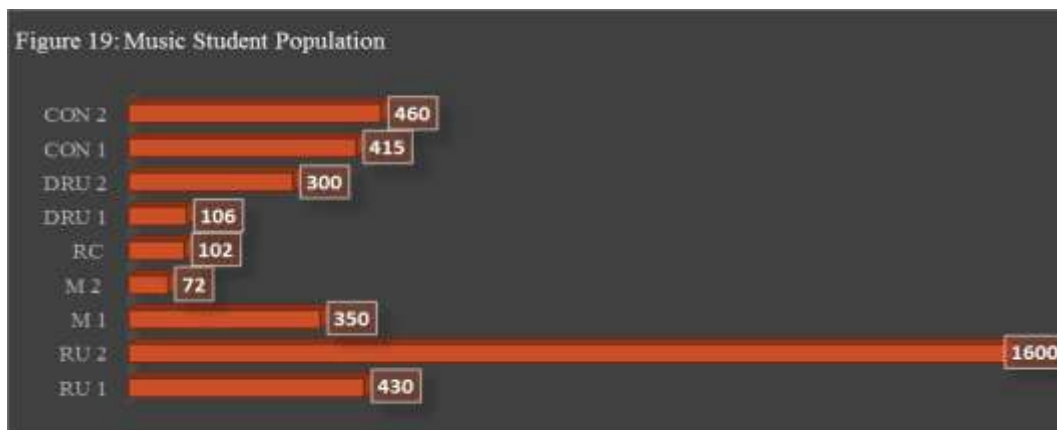


Figure 19. Music student populations of the participating institutions.

These participating institutions provide adequate representations of music units across the United States in size of programs and populations. Each institution's faculty and administrators were balanced in terms of longevity and freshness. While resources varied, all participants were focused on the need to recruit new students and were creative in their approaches to growing their areas and larger units.

Process of data collection.

Saturation is the point during the data collection process at which there is no new information to be elicited from the participants in regards to the specific phenomena being examined (Lincoln & Gupa, 1985). Saumure and Given (2008)

state that saturation is realized more promptly if the “sample is cohesive (e.g., if all participants are members of a particular demographic group)” (p. 196). In the instance of this study, all participants were engaged in the process of music education/administration in a higher education setting.

Semi structured, constant comparative interviews, occurred in office settings. Each interview lasted approximately one hour. A semi-structured interview is a formal process in which both the interviewer and the respondents engage in conversation that follows a guided order but can travel in the direction of other relevant trajectories. The interviewer will usually have a framework of topics to be discussed during the managed conversation. Pausing, prompting, and/or probing as the interviewer sees fit may assist in developing connection and understanding to promote an unfettered dialogue (Clough & Nutbrown, 2007; Legard, Keegan & Ward, 2003).

The interview for this study (Appendix D) consisted of three sections plus a short demographic section, which asked participants to describe (a) the highest degree currently held, (b) the length of time at their current position, (c) and a brief description of their faculty duties. The three topics covered in the sessions included recruitment/audition rubrics, recruitment events/strategies, and recruitment/auditions follow-ups. Other types of data collected included institutionally published recruitment materials from each participating school and unpublished materials that were generated within a department or school.

The use of a semi-structured interview allowed each participant to present a detailed and extensive account of his/her perceptions of the recruitment process. Each interview was audio recorded and transcribed verbatim, which allowed for each interview to be subjected to meticulous analysis in order to elicit key themes and sub-themes. This methodology allowed flexibility in asking probing questions as interesting details surfaced in the dialogue.

Aspects of a grounded theory approach were used in the interpretive analysis of this data. Data collection and analysis of the data were performed in tandem. Content analysis was performed using a systematic and objective method. This method detected a broad-spectrum of themes and core categories. These themes or categories were deciphered and unraveled in the context from which the data were originated (Lincoln & Guba, 1985).

Core categories were the next echelon of categorization that followed the broad-spectrum themes; which served as a connection between themes, concepts and the emerging theory. Categories may provide the cornerstones of an emerging theory (Corbin & Strauss, 1990). The crucial points were indicated through the identification of a succession of codes. These codes were bracketed with similar concepts for workability. Engendered from these concepts, the categories were fashioned (Allan, 2003).

Constant comparison methodology ensured the analysis was rooted in the data. Constant Comparative Analysis is a type of data analysis utilized in qualitative research studies. This manner of analysis begins in the early stage of research and is

continued throughout the inquiry. According to Glaser and Strauss (1967), this type of analysis utilizes a four-step process as:

1. Comparing incidents applicable to each category,
2. Integrating categories and their properties,
3. Delimiting the theory,
4. Writing the theory (p. 105).

Commonalities and differences were noted; saturation was observed, and outlier material was identified for further research. Constant comparison methodology was used to maintain relevance with new coding that emerged from the data. After each transcript was coded line by line, themes arose which required a general code. That general code was also under a constant comparison scrutiny. The three main themes of money, personal contact, and process have several sub-codes. These sub-codes were checked and reconsidered utilizing constant comparison examination.

Trustworthiness and ethical issues.

Concerns regarding the trustworthiness of this study were addressed using Guba's (1981) constructs of credibility, transferability, dependability, and conformability. Credibility was established in several ways. First, the assumption of research methods was firmly rooted in qualitative investigation methodology such as (a) constant comparison, (b) the use of hermeneutics, phenomenology and grounded theory, and (c) the verbatim transcriptions of each interview. Second, the researcher had an initial acquaintance with the ethos and culture of contributing organizations previous to the initial data collection. This was realized via (a) consultation of gatekeepers of the organization, (b) perusal of appropriate documents, and (c)

introductory and preliminary appointments to meet potential participants prior to data collection. Third, random sampling and triangulation was used to achieve trustworthiness.

Constant comparison methodology was established through semi-structured interview protocol. The interview questions were peer reviewed by non-participating colleagues from other institutions and were also reviewed by senior music administrators in two separate divisions within the home area of the researcher. The researcher's chair and committee reviewed the interview questions before they were sent to the Institutional Review Board for approval.

Senior music administrators from each institution approved the study prior to data collection. Although purposive sampling was used, each senior administrator pointed the researcher to possible participating individuals. Each participant had the option to withdraw from the study at any time. Participants also had the option to not answer a question. All interviews were transcribed and identifiable information was removed. Pseudonyms for participants and institutions have been used (see Appendix F).

Triangulation was achieved by having a sample that consisted of a wide range of individual participants representing several types of Carnegie Classifications institutions. In addition, participants represented a wide variety of disciplines within each music unit. Major ensemble directors participated as well as applied instructors. Administrators, core curriculum instructors, and music education faculty also participated. Peer review of the data by non-participants was regularly sought to

maintain focus and clarity. Participants were asked to review the transcriptions of their own interview to preserve accuracy of thought and voice.

Several authors (Cole & Gardner, 1979; Marchionini & Teague, 1987) stressed the significance of the researcher's transmission of the limitations of the study. This information must be contemplated before any endeavor of transferability. Facts that should be communicated at the outset are:

- The number of participating organizations and their geographic location.
- Any limitations on the participants who contributed data.
- The number of participants.
- Data collection methodology
- Length, type, and number of field work sessions.
- Time period of data collection.

For the purpose of this study, there were nine institutions participating with 52 individual interviewees. The interviews were audio-recorded. Field sessions varied in length and number of interviews depended on participants and researcher's schedules. Data collection took two years.

Dependability was addressed by careful description of the research design and process of realization, minute descriptions of field data gathering, and continued reflection of the process of the research study. Conformability related to objectivity. The findings are the result of the ideas, concepts, perceptions, and experiences of the participants rather than the preferences or biases of the principal investigator. Here again, triangulation was accentuated to offset researcher predisposition, preconception, and partiality (Adapted from Shenton, 2004).

Review of Data Methodology and conclusion.

The materials for the following chapters were derived from the data, which were drawn from the interviews of the 52 participants (Appendix D). Each interview was semi-structured and utilized constant comparative methodology. Using the researcher developed questionnaire that had a guided order, each participant was allowed to engage in pertinent and related trajectories of thoughts, perceptions, and concepts. Connection and understanding between the researcher and the participant happened as prompting, lingering, delving, and exploration of the themes and sub-themes occurred (Clough & Nutbrown, 2007; Legard, Keegan, & Ward, 2003).

Following the data collection and transcription, the information was evaluated through (a) coding, (b) an exploration of the transcribed texts, and (c) a description of the themes and sub-themes that emerged from the interviews. As each theme materialized, supplemental literature was assessed and evaluated in order to place each theme into perspective through the discoveries and results of prior research. In the majority of cases, the two themes of *money* and *personal contact* became the dominant leitmotifs. The third theme of *process* appeared less in the interviews; however, some participants were extremely articulate about their perceptions of recruitment process.

Each individual presented discrete ideas within the 18 sub-themes that emerged through the interview process. Not all sub-themes appeared in each participant's interviews. The research questions provided the scaffolding from which the primary and secondary themes developed. The interrelationships and connections of the dominant theme and sub-themes are provided in the following descriptions.

Each individual participant was given a pseudonym that was selected from the website titled Random Name Generator, which is found at <http://random-name-generator>. The participating institutions have been designated by their Carnegie Classification and then numbered. Thus, the two universities that are considered to be high research programs were termed RU1 or RU2; the master large comprehensive institutions were labelled M1 or M2. The doctoral research universities were termed DRU1 or DRU2 and the regional comprehensive institution was labelled RC. The conservatories were termed CON1 or CON2.

This naturalistic series of case studies involved nine institutions and 52 individual participants who contributed from their experience and expertise. Phenomenology, grounded theory, and hermeneutics provided the framework for expression and analysis of the vital experiences of the contributors. By constructing meaning of the lived practices, encounters and other experiences of the participants, these methodologies provided a mediated communication towards the entire musical community.

Chapter 5

This chapter provides data collected from the participants' interviews regarding the theme of money in relationship to recruitment of undergraduate music students. There are eight sub-themes that have additional divisions of information. A peer-reviewed literature framework that supports the findings is presented. At the end of the sub-theme section, a commentary from the researcher is given with recommended implementation and suggested areas for further research. It is hoped that the information offered in this and the remaining chapters will stimulate discussion and further study.

Theme 1: Money.

By securing funding, whether from public or private entities, universities are able to recruit quality faculty, cultivate research, provide facilities, and develop scholarship funds. Competitiveness for resources is essential for the procurement of increased levels of means that higher education institutions require to proffer superior instruction, research, and the ability to nurture innovations and advances in scholarly endeavors (Liefner, 2003). Increased resources translate into increased scholarship funds, which has a direct effect on recruitment of highly-qualified students (Quarterman, 2008).

Charles B.,¹ the chair of composition and music theory at DRU2, stated succinctly “Recruitment of high quality music students requires money.” The

¹ All participants were given a pseudonym utilizing the website Randomnamegenerator.com. The participating institutions are delineated by Carnegie classification and a numeral.

majority of the participants in this study would agree that money was the most concerning topic when discussing the recruitment of prospective undergraduate music students. Scholarship funds were discussed heavily in terms of needs, concerns, and wishes among faculty. However, other monetary concerns such as facilities and recruitment travel funds were mentioned with regularity. Not all participants responded in a pessimistic manner toward the facilities or administrative support; some reported to work in positive and healthy environments. Regardless of Carnegie Classification, participants representing each institution expressed concern when (a) gathering appropriate resources to fulfil the mission of each program and (b) the need to manage the resources with good stewardship.

Scholarship funds.

Thirty-seven of 52 interviewees (11 females and 26 males; 71.15 %) spoke on the topic of scholarship funds. Feedback ranged from short, plaintive wishes for more funds in general to longer, more detailed responses. This section will present this sub-theme of scholarship funds by individual responses.

Availability of scholarship funds.

Scholarship support is vital when attracting and maintaining students in higher education institutions (Abrahamson & Hossler, 1990; Cabrera, Nora, & Castaneda, 1992). Most economic studies tend to be concerned with the impact of financial aid. These investigations often comprise a variety of measures that study pre-collegiate factors such as (a) motivation, (b) high school academic performance, (c) scholarly ability and (d) elements of demographics (e.g., socio-economic and

minority status) (Nora & Horvarth, 1989; St. John, 1990; Voorhees, 1985). Mitten (1995) stated that tendering a financial aid package that includes loans, grants, and/or work study will diminish the net education expenditure for the student and will present a cost-effective inducement to attend a given institution.

Music faculty and administrators realize that the influence of financial aid packages on student matriculation is significant. In his capacity as director of his music unit (RU1), Oscar M. commented on the specific availability of scholarship monies for marching bands:

Here at RU1 and most universities, there is scholarship money available for marching band students...whether it's internal, whether it comes from the president, so there's always a little bit of help...many times for us, for example, it's as little as \$500. Yet it is a difference because those are the students that are BME students in this kind of program.

Amy W., voice faculty at RU1, noted that even when the amount is not substantial it does help:

They [the choir program] give some money to the stronger students, because they know they need the voices in the choir, but that is not a substantial amount of money, maybe about a thousand dollars a year. I mean that is good for books. So it is money and there is help for the student, but it is not that much money.

These monetary awards are separate from tuition waivers at RU1. These waivers are given at the discretion of the band or choral director and have a direct impact upon the formation of the ensembles. They are available to music majors and may be used by students for various aspects of their academic needs (e.g., room and board, tuition, fees, or payments to accompanists).

Student populations that comprise applied studios may be cyclic due to graduation or incoming classes. Fluctuations of needed instruments or voices have to be addressed in order for the ensembles have an appropriate number of musicians. Oscar M. (RU1) spoke of allocation of funds for a studio that needed to increase its population:

This year we had a studio that we had to put more emphasis on for scholarship money, because we had few students in that studio. We have six or seven students come into that particular studio...that worked, we put more money there, but on the other hand the faculty members went out and got a lot of students to come and audition.

Amy W.'s (RU1) frustration with the need to consistently procure funds to attract students resulted in her perception of limited resources:

We know that without a doubt...the institutions with the most money will end up grabbing those students, and there are different times where we are looking for additional funds, from which we pull from our scholarship monies...Our smaller scholarships [do not] draw these students, because we only have that tuition waiver that the university offers. Partial tuition waivers...it's not even complete [tuition] for out of state students...we are limited in our resources to draw students, but we do have some other smaller scholarships that buffer what we don't have [larger funds].

The development and expansion of an academic unit is contingent upon its capacity to regulate its expenditures while providing significance and excellence to its stakeholders. Some universities allow the deans or directors to move funds internally within their colleges and academic units to meet various requirements and objectives (Hearn, Lewis, and et. al, 2006; Stocum & Rooney, 1997). In terms of flexible monies, Sloane A., flute professor and an assistant director of DRU2, commented:

The director of the School of Music also has a set of funds so that if we do have students, for example, that fall into just the top of the heap and we want to kick them up to a full tuition award and that area doesn't have enough money to go there, funds can be added...and we also award a limited number of other scholarships out of that fund.

This freedom to move funds may allow the use of discretionary monies to be applied as needed. Without the use of discretionary funds, it could be difficult for certain units to assist faculty with their perceived needs in the area of recruitment and monetary awards.

The perceived lack of competitive monetary awards was a source of concern for several participants. Comments regarding the lack of perceived or actual competitive monetary awards seemed to reflect the stress felt by faculty and administrators. Matthew H., a french horn professor at RU1, observed, "We offer competitive scholarships...I would like our university to get the School of Music money up to a level where we have a competitive playing field." Patrick L., the orchestra director at M1, expressed similar concerns:

Money, never enough...If we could get back to where we were when I came where the scholarship money covered more...I think that is a big problem number one. When I came here in 1991, we had a scholarship budget of \$35,000 dollars. Tuition then cost about eight or nine hundred dollars a semester. With that much money you could cover fees as well as tuition. Yeah, at that time we could give a student an eight or nine hundred dollar scholarship. And it constituted a full ride. Our scholarship money did not approximately increase, and it actually went down and we've gotten it back up to that amount; except tuition is now several thousand dollars a semester. So the amount of money that used to constitute a full ride now only covers a third...In scholarship money you don't have enough to go around...But when we get money and make a prospective student an offer, then another local

school will say “Whatever M1 offers you we’ll double”, which has happened more than one time.

Tobey S., the Director of the School of Music at M1, expressed his frustration at the lack of scholarship monies:

Well the most important thing that we need that we don’t have is...adequate scholarship monies from the university to really be competitive in the market place. If we had that, our faculty does a good job of recruiting. And they’re committed to it and particularly the young faculty, the young applied faculty that we’ve gotten in the last two or three years are really beating the bushes and shaking the trees and doing a great job. And we all know that we’re kind of fighting an uphill battle because we don’t have the scholarship resources to be competitive for the top students in the state and even worse regionally...

Brent M, director of the School of Music at DRU2, expressed similar trepidations. “There is no way right now that we are providing enough financial aid. Next year students will probably have to pay thirty-three percent of their tuition and that isn’t happening.” He also acknowledged, “We want to have sufficient scholarship resources to make it possible for a student that we want, who wants to come here, can do so financially.”

Dominic W., chair of the music education area at RU1, noted the difficulty of attracting prospective students. He did provide an example of funding that was utilized to attract a group of desired students:

It’s difficult to attract students to the degree program without money...one year we were able to find some money...working with the undergraduate coordinator and found some money in the foundation, so we were able to offer a one time, one year, one thousand dollar scholarship to those students that we wanted.

Lionel G., chair of voice at RU 2, acknowledged, “People are looking at money, and sure we lose a lot of students that we’d like to get because of money. We also get a lot of students that we like; it’s really tough because we are so big that our scholarship budget doesn’t go very far.” Lauren O., cello professor at M1, has similar perceptions regarding the lack of a large scholarship budget:

Scholarship is extremely difficult at our school. We have a limited amount of tuition waiver, and it’s never enough. For example the scholarship, the tuition waiver amount has not changed since I came here first, and tuition now has doubled. Though our director keeps pushing, our dean keeps pushing; it’s an absolutely horrible huge tremendous problem. The faculties are wonderful at so many schools, but the lack of scholarship award monies is a problem for recruitment....It’s actually the biggest problem.

Edith P., the flute professor at M1, spoke about the availability of scholarships from the College of Fine Arts and Design in addition to the award monies directly from the School of Music. She said, “The College of Fine Arts and Design has scholarships, most of them are for current students but there is one or two for some incoming and those students have to complete an application and then the faculty votes.” She was direct in her concerns for scholarship funds “I wish I had more time and more money; more money for scholarships.”

Edith P. was echoed by Frank M. chair of piano at RC, “I’d like to have more scholarship money so that I could offer the world to some of these kids and keep them from going to these big conservatories and have them come here.” Gayle F., a visiting professor of voice at M2, when discussing the process of recruiting simply said, “We just don’t have a lot of money to offer.”

Describing a more positive environment, Garrett M., in his dual role as an administrator and as an applied professor at RU2, stated:

We're given free rein of the Dean's office in the amount scholarships we can offer. We can give one \$30,000 scholarship if we wanted to, we can't go below a \$1,000...but we give scholarships anywhere in the range in clarinet from \$1,000 to a \$25,000, which is our largest one...They are, they are by definition merit scholarships, they are not need-based scholarships and that's one of those things we have to make sure that we preach all the time to the faculty to remind them...this is *can* the kid play?[Participant's emphasis]. That is what determines it...the decision for scholarships...It's designed to be studio based. I'm not even talking about academic scholarships...those are University Scholarships almost exclusively...academic award from the Institution...A [National] Merit Scholar finalist, you know they're going to get an academic award from the institution so you can offer them a pretty decent package.

Tamara V., an administrator at DRU2, discussed the importance of the financial aid during the recruitment process:

A financial package that is offered to a student, it's phenomenal...if you can get them in the door and be able to talk to them and communicate with them about the scholarship opportunities that are available to them...and DRU2 can actually be a very reasonable education. And I think that a lot of scholarship money being offered to students; it's almost like they're an athletic recruit.

Caleb B., chair of music and the band director at RC, stated, "...all of our band scholarships are talent based; because financial aid has plenty of need -based scholarships." Charles B., chair of composition and music theory at DRU2, emphasized that the typical students his division recruits, "...have multiple chances for full tuition in the student's major."

Tuition, fees, and scholarship monies.

Hearn, Lewis and et.al (2006, p. 288) note that, “Academic units generate revenue from enrollments in the form of tuition, fees, and, in public institutions, state appropriations. They generate additional revenue from grants, contracts, and endowments.” Tuition and fees have steadily risen while most music programs scholarship funds have remained constant or have declined due to inflation. In regards to the dichotomy between tuition and scholarship monies, Matthew H. (RU1) declared:

Some private schools around the area...have become very aggressive with major influx in scholarship dollars that now make them actually head to head competitive with us. Our scholarship awards in the amount [that] we work with have not kept up basically with every other school in the system...Because not only the increase in tuition but also our fees are equal that to tuition. And that’s somewhat consistent with most of the other public schools. But at the same time overall now costs is essentially the same with fees and tuition as opposed to tuition at private schools. And so our scholarship monies have not kept up with that and other competing regional and other larger states’ schools...we’re [RU1] also one of the more expensive ones [schools in the state]; it puts us at distinct disadvantage.

Derek B. (M1) agreed with Matthew H. and asserted, “There are some schools (even public universities) in the state that along with a scholarship are able to offer room and board for a music major in the state, and we can’t do that.” He was concerned that “tuition waivers do not cover fees, and fees are huge and they’re a huge burden for students, so being able to have more scholarships and specifically more cash scholarship available in addition to tuition waivers would be very helpful.”

William M., saxophone professor at DRU2, discussed the lack of a room and board component in his institution's scholarship offers:

We offer them [prospective students] what we think is a really good scholarship offer. Someone else offers them a scholarship and room and board, and we don't do that...the culture here is that room and board is generally not offered at the institutional level...it does affect recruitment.

Darrell C., band director at M2, is at a university whose institution will help with room and board:

It's usually in tuition waiver or room waiver. But we also have actual money and to help some students with actual money on top of that...So it does give us an advantage in that they've been...the school has been really liberal with allowing us to use room waivers. You know some students have half the room waived or some have full room waver that we can give, and they've been liberal with tuition waivers. So we can actually help them with a bigger part...percentage of the costs...but I do tell them to try not to base their judgment on just money alone.

Thomas W., an administrator at RU2, noted that every student that is invited to audition "is considered for scholarships based on the audition." In comparison, Jan B., chair of a newer, non-traditional music unit at DRU1, stated that her institution awards scholarship monies from a university-wide centralized office. She has zero departmental monies to offer. She states that "Everything is centralized. So there is one merit/talent scholarship called University Scholars Award. It is pure GPA...that covers about half of the tuition. Everything else is needs-based."

Both of the DRU programs that participated in this study are historically affiliated with Christian denominations; however, only one individual participant

spoke to the use of denominational scholarships. Mack G. stated, “We’ll always have a couple of students that are on denominational scholarships.”

Competition for scholarship monies between different units within an institution.

According to Elliot (2012), institutional culture will shape choices for funding. In the current climate of higher education, the time-honored culture of an academic supervisor regarded as (a) retaining distinctive practitioner-specific knowledge and skill-sets, (b) possessing applicable experiences, and (c) situational authority and influence within the university milieu seems to be replaced with business administrators from industry. Previous research in higher education administration indicates that expertise and capabilities in commerce are general and exchangeable to the academy (Elliott, 2012; Maassen, 2003; Trakman, 2008).

This cultural shift has resulted in many individuals to be appointed to senior administrative ranks in higher education with no pertinent academic understanding and practice. Negotiating this shift in culture and bridging the polarities of academic and corporate ethos and values in the university often causes discomfort to those who feel they (or their programs) are not receiving an unbiased or adequate share of the institutional pie (Becher & Trowler, 2001; Elliott, 2012; Larsen, Maassen & Stensaker, 2009; Robins & Webster, 2002).

With the current economic climate, there have been substantial budget cuts across the various participating institutions. Matthew H., the french horn professor at RU1, indicated his frustrations that scholarship funds were used in other areas:

The university has elected to fund National Merit Scholars and with a lot of money. Hundreds and hundreds of national merit scholars and so that cuts out scholarship monies that could be used elsewhere. I understand why our president wants to do this and is certainly good PR. We've had some National Merits [Scholars] here. But the National Merit [Scholars] that we've gotten in this School of Music by-in-large has *[sic]* not panned out...Other larger state schools have tremendous amounts in scholarship dollars by college presidents that realize that major [music] schools are not necessarily liabilities but have visibility...a strong Fine Arts component that will attract more students there. Certainly athletics are important, but now thank goodness some college presidents need to have the other area too.

Derek B., director of a jazz area at M1, indicated weariness that athletics receives a larger budget for recruitment than fine arts programs:

You know I find it somewhat frustrating you know that there's a multi-million dollar budget for recruiting...for a football team, whereas for an arts program it's always a fraction of that. So number one for us would be to have more scholarship money available to be able to travel...and be competitive with some schools that are able to offer things that we can't.

Commentary.

At the heart of all the concerns about money for scholarships, tuition waivers, or merit awards, the primary uneasiness is: Do we, as a music unit, have enough funds to attract the highest caliber students to our program? However, the sub-text that indicates a lack of perceived competitive monetary awards is rooted in the concern for affordability of a music unit's program of study. With the exception of the conservatories and DRU1, the remaining music units had participants who commented about competitive scholarship funding and its impact on affordability for the prospective student.

Not all participants expressed concerns in this area or agreed with their colleagues about the insufficiency of awards monies. Two individuals from DRU2 voiced their satisfaction with their institution's financial aid packages for prospective students. One individual from RU2 articulated approval with his institution's different monetary awards, and a participant from RC also indicated satisfaction with the award monies he could offer a prospective music student.

Affordability is a crucial component in a potential student's choice of an institution. Cost of tuition and fees, room and board, and a variety of expenses become the raw expenditure for a student. Support for raw expenditures comes from various sources: (a) scholarship/merit awards, (b) grants, (c) loans, (d) tax refunds for education, and (e) family financial help (Usher & Steele, 2006). The measurement of affordability is complex and is difficult to evaluate by a single assessment from either the prospective student or the proffering institution. Needs based financial aid packages, academic scholarships, and merit/talent awards are resources that must be considered by the potential student.

Biases regarding the affordability of an institution are based on spending judgments that are contextually determined by class status (De La Rosa, 2006; McDonough & Calderone, 2006; Paulsen & St. John, 2002). The pressures that lie between the factual realities of daily living and the inner, subjective perceptions of experience contribute to a process called *habitus* (Bourdieu, 1984). Bourdieu (1984) ascertains that habitus is a collection of internalized perceptions that are subjectively affected by the individual's anticipations, mindsets, and aspirations. These

perceptions may be made in accordance with the objective probabilities in an unconscious manner. Bourdieu presupposes that this concept of habitus has implicit constraints due to the reality of decisions being made by an individual as envisaged and comprehended through the socio-economic states of a group or personal interaction.

Faculty and administrators who participated in this study spoke from their habitus that included their subjective perceptions of their home institution and their specific music unit. The concrete nature of available funds seemed to be less important than the participants' perceptions of sufficiency, or their opinions concerning the type of student who might consider their music unit due to affordability or the competitive nature of financial aid offers from other institutions. This author believes that it is highly unlikely that faculty will ever be satisfied with funding. The author is also aware that for many units funding is a source of objective and subjective apprehensions. It is important for the morale of a faculty to have a constructive approach toward the subject of award monies. The communicative approach of the unit leader is essential when developing and maintaining a confident perception in the wise stewardship of available funds.

Recommended implementations.

This author recommends that a music unit's administration should develop or expand current training in what is currently available in financial aid offerings. Doing so may create an affirmative atmosphere that can be nurtured within the unit. Reality of budgets will dictate that a limited number of awards may be offered in a

class recruitment cycle. What can be achieved is candid communication of current institutional financial aid packages so the faculty has a clear understanding of what can be offered, to whom it may be offered, and when it may be offered.

Future research.

Given that there will always be a wish for more money, Habitus research from the perspective of faculty and fine arts administrators regarding monetary desires utilizing Bourdieu's (1984) framework could be developed. This framework addresses the interaction of subjective viewpoints with objective reality. A survey of music units who are able to offer institutional room and board could be made. In addition, an examination of whether National Merit Scholars who were recruited as music majors graduated within a music unit in comparison to other music majors who received non-National Merit Scholar awards could be made.

Scholarship monies that are awarded to non-music majors or minors.

The smaller schools that participated in this study offered music scholarships to band or choral students who were not music majors or minors. They were recruited similarly to majors or minors and competed for reasonably similar awards. The band director at M2, Darrell C., reflected on his policy:

But there are some kids that are not music majors that are getting a free scholarship because they are really good players and they are coming in real strong. And also as each year goes along we can up it a little bit. We can up it just a hundred or two hundred dollars...makes a big difference...and being able to add a little bit to their scholarship helps those students that aren't music majors. They continue to take it seriously and work harder at it...and they see themselves getting a little bit more money...and I tell them every

day is an audition day. Every day that you're in rehearsal just assume that you are being auditioned for a scholarship again.

Caleb B., band director and chair of his music unit at RC, also provided scholarships to non-music majors. "I do offer scholarship money to non-music majors....If they're a good player I don't care what their major is."

Scholarship monies awarded to instrumentalists and singers to participate in university ensembles may encourage enrollment, but retention depends on other factors. Townsend (2004) found that scholarship money was the lowest reason for retention in college marching bands for non-majors. His study reported seven categories with descending priorities:

1. Enjoyment of Playing: 40%.
2. Social: 24%.
3. Desire to participate in a school activity: 14%.
4. Requirement: 8 %.
5. Trips: 6%.
6. Enjoyment of sports: 2%.
7. Scholarships: 2% (Townsend, 2004, p.72).

The smaller schools tended to have fewer actual music majors or minors. Therefore, to entail the viability of ensembles, non-majors must be recruited and retained. While it is important for all music faculties, regardless of institutional size, to create attraction to their program, it is even more vital for the smaller units to appeal to the non-majors to amplify their programs. For some programs, string players, double reed players, and basses are among those who may be absent in the smaller settings, which could cause difficulties when performing important musical works (Milton, 1984; Waggoner, 1978).

Commentary.

It may be easy for larger programs to be glib about having enough students in comparison to smaller programs that must recruit non-majors or minors to meet ensemble needs. However, a positive point to consider is the opportunities that may be more readily available to develop long-term community musicians when they have access to performing opportunities in college level organizations. Non-major/minor alumni are likely to make larger salaries than individuals who make a living in the performing arts. By providing positive experiences for non-majors/minors, the music unit has the potential to build a prosperous donor pool.

Another consideration involves the role of music faculty in developing a critical understanding of the holistic interplay of theory, history, and criticism that is taught through creative accomplishment. Faculty and administrators should consider the opportunity to develop these community musicians. Doing so will (a) foster long-term support for the arts in local communities, (b) provide avenues of supplementary income for practitioners in private studios, and (c) cultivate networks of community leadership.

Recommended implementations.

Because, non-music major alumni may have larger amounts of disposable funds to donate to their alma mater's music unit, it is important that faculty remember to be alert to maintain a positive learning environment. Faculty should be encouraged to develop goals for working with non-majors/minors that include critical understanding of musical art forms, proficiency of their instrument, and how these

skills relate to their own majors and future personal goals. Care must be taken so that faculty are not discouraged when working with non-majors/minors so they can objectively (a) facilitate the learning needs of the student (b) realizing his/her professional goals and (c) preserve appropriate academic rigor within the musical discipline.

Future research.

Research that could establish and codify patterns of non-music major/minor alumni giving patterns toward their music unit could be made. Further research that specifically examines and documents faculty perceptions of non-major/minor music students could be made.

Scholarships for transfer students.

It is common for undergraduates to transfer between institutions. Adelman (2005) found that at the minimum, 40 percent of undergraduate students attended several institutions during their process toward a bachelor's degree. Bensimon (2007) found that faculty practitioners were the most significant factor when influencing success or failure in minority or low-income transfer students. Bensimon's findings indicated the *influence factor* includes both community college faculty and practitioners from four-year institutions.

Sandra J., a voice professor at RC, was the only individual to discuss transfer students and scholarship monies:

We have the Friends of Music competition and we have students not only compete there for scholarships but we also have them submit for certain scholarships...specific to this institution...there are monetary awards...open

to everybody in the music department. We send a certain amount of people to that competition from each instrumental area...opportunity for a continuing scholarship...a recruitment tool that could be used for transfer students.

With the exception of two of the faculty members at RC (i.e., Sandra J. and Charlotte R.) there was scant interest in the recruitment of junior/community college music students. Apart from the possibility of scholarship mentioned in the preceding quote, no opportunities were mentioned for transfer students.

Commentary.

This author questions the silence toward the recruitment of music majors/minors from the community colleges from the perspective of the four year institutions. Previously, community colleges have been evaluated as having insufficiently equipped students who transfer into 4-year institutions (Susskind, 1996). Diaz (1992) notes that transfer students from 2-year institutions have been stereotyped as precarious gambles.

Referring to Sandeen and Goodale's (1976) report, Diaz perceived that these students are often ignored with regards to orientation, socialization, and advising opportunities, which may have resulted in poorer performance in collegiate GPA and lack of overall success within the core components of the major (Diaz, 1992). However, research does indicate that overall collegiate GPA specifically improves for fine arts students when they successfully adapt to a four-year program (Cejda, Kaylor & Rewey, 1998; Rhine, Milligan, & Nelson, 2000).

The intrinsic mission of a community college is to provide equitable access for its constituency. This may allow students to declare a major or an emphasis in music who might have difficulty at a more stringent four year university. These students might genuinely have less talent or ability than those who opt to matriculate to more competitive programs. They might be students who need the less competitive environment to nurture skill sets that other individuals are able to develop in a pre-collegiate environment. In some cases, there are individuals who are in music programs at these types of institutions who enter music study only for personal growth without the desire to become a professional performer or music educator.

Due to the recent economically challenged climate, this author is concerned that students who utilized the community college system due to its cost-effective setting might be overlooked. Conceivably, these could be students who would have matriculated to a four-year music program and been successful if their fiscal abilities allowed. One of the difficulties for these students, besides bias toward their abilities, talent, and perceived lack of qualified instruction is a lack of scholarship funds to aid them in the completion of this major. The focus from participants in the present study indicates that recruitment of undergraduate music students appears to be centered toward (a) incoming freshman and (b) providing adequate financial packages for them. Little to no attention is addressed toward a population that might provide other worthwhile prospects.

Recommended implementation.

Partnerships should be actively developed with community colleges just as there are partnerships with secondary programs. Specific monetary awards for transfer students should be energetically cultivated. The last round of economic recession may have resulted in talented students attending the lower priced alternative of the community college. Bias awareness training for practitioners should be encouraged.

Future research.

Assuming that there is a shared curriculum in community college and four-year music programs, it is recommended future research examine factors of talent, ability, and access to tenured or adjunct faculty between community college music majors and four year university music majors. Can these differences be objectively quantified? Is a perceived lack of talent and ability of community college transfer students due to lack of consistent instruction from stably employed applied instructors? Is there a correlation between studying with a series of adjunct instructors who are in a fluid employment environment and lack of consistent progress toward competency of the applied instrument?

Response time to prospective students in terms of scholarship offers.

Response time to make offers and receive acceptance can be crucial. If an offer is turned down, the money can be re-allocated to a prospective student further down the list. Amy W. (RU1) discussed response time to prospective students in regards to scholarship offers:

The number ones we will get to them right away...they get a scholarship offer right away; if they are more borderline let's say a two or three [on the ranking]...we wait a little bit of time to see how it's going to work out money wise.

The National Association of Schools of Music (NASM) requires that prospective undergraduate students have until May 1 of each calendar year to make a final decision in regards to scholarship awards. Lori H., an administrator at RU2, affirmed that "the NASM deadlines are April 15th for grads, and May 1st for undergrads, so all of our scholarships offers go out on those deadlines."

Geoffrey R. (DRU2) reflected on this issue of NASM deadlines and its influence on prospective student institutional choice:

I can say "You will be offered a major scholarship." I can do that and then the offers go out. And everything is online here so they have a DRU2 account once they have been accepted by the university...they can check on their process...then it becomes critical because they have until...May 1st by NASM...that affects your offers then to other people that are further on your list...So I really try to establish a relationship with them so that they don't want to do that to me.

Garrett M. (RU2) spoke about his awareness of NASM deadlines and potential students' institutional choices:

These deadlines that NASM established about scholarships, admissions...which for the undergraduate is May 1 and the whole system is geared so that when May 1st comes along...we start going back and saying "You haven't accepted, you haven't accepted"...we have to get back in touch with them [prospective students]. In the meanwhile, so this is constant and we're still dealing with the clean up now you know, and this is only 27 days from the deadline [at the time of this interview]. And a lot of it is the fact that you know a student may come here and have three choices and they've already decided they want to go the University of Michigan or Oklahoma...and they've made that decision; but you know the last thing that

they want to think about is where they're not going and they never bothered to...find out that they need to tell us no. We need to know.

Oscar M. (RU1) affirms that timing and NASM deadlines are important to the allotment of scholarship monies:

Well the timing is always a concern, because officially and that's that whole NASM thing, May 1st, anything you sign before that is non-binding...it gets frustrating sometimes because we think we got ours out [acceptances and scholarship awards] pretty early this year, but you always hear, well I'm waiting because I haven't heard from Eastman or whatever, or something like that. And that's just a part of the process. You just have to wait until they make a decision...mind, what we don't want, we don't want students signing a letter of contract and then deciding they won't come here.

Sloane A. (DRU2) agreed with her peers and underscored the tensions surrounding the NASM deadlines:

We like to get all those out before the NASM deadline, so April 15th for graduate students and May 1 for undergraduate. And it's usually a very exciting couple of days...around those deadlines. Because we get students who decline an offer or want to know if there is any more money on the table or something like that.

Commentary.

A strong concern among unit administrators is whether a prospective student will communicate in a timely manner. Doing so allows the music unit to allocate any remaining funds to the students who are next on the hierarchy, insuring the incoming class is filled. Between the decades of the 1950s through the 1970s, university administration did not feel trepidation about the issue of student enrollment; it was a culture of selection rather than recruitment. During the late 1970s, a wide-ranging decrease in the high school population compelled universities and colleges to vie for

a feasible entering freshmen class. At the same time, the average amount of entrance applications increased per student, indicating a desire for more alternatives (Bacow, 2006; Henrickson, 2002). The multifaceted interplay of contemporary students' mobility and different models of choice may cause them to be non-communicative with music units if they have several offers from competing institutions.

Both the student and the institution have deadlines that must be met. The institution sets the deadline for applications and admissions. NASM sets the deadline for acceptance from the student's perspective. The student must accept or decline the admission and monetary offers within the NASM and the institutional deadlines. Students may consider that early acceptance will surrender their ability to evaluate proffers from a variety of institutions. There is an ethical dilemma for administrators who need to fill their placement and manage their budget, but must not pressure a prospective student.

Recommended implementations.

Due to the uncontrollable factors behind a prospective student's decision, this author recommends that the recruitment process gently emphasize the importance of communication from the prospective student towards the unit. It is important to ethically remind the student that they have until May 1 of the calendar year to accept an offer, but it is also important for them to communicate with the music unit if they decline an offer. It is important to educate the prospective student and their families on the deadlines of the institution and the music unit.

Future research.

Analysis of relationships between student satisfaction with the recruitment process, and the rapport developed between the faculty contact, and the prospective student should be studied. Yield ratios and the amount of time to accept an offer should also be researched. Aspects of parental input and the length of time used to communicate with a music unit should be examined. Do prospective students communicate a decision in a shorter time-frame if they are recruited via an applied instructor or an ensemble director?

Which prospective students to invest in?

It is interesting that insights or perceptions may contrast between those that are principally descriptive denotations and those that are predominantly valuations (Mandler, 1982). In the case of choosing which students to invest music units' resources, both aspects of perception must come into account. Descriptive aspects will include (a) talent, (b) pre-collegiate skill sets, (c) academic records, and (d) recommendations from secondary and private teachers or community leaders. Valuations are made from the same criteria, but also include the comparison between prospective students during the recruitment cycle.

According to Mitten (1995):

In its recruiting efforts, a university acts as a "seller" of educational services to students; whereas, a university functions as a "buyer" of the services of athletes. In both instances, a university competes with certain other schools for talented students and athletes....Talented students will enhance a university's quality, prestige, and ability to attract other desired students and faculty. Successful recruitment of elite students and athletes is a vital part of a university's efforts to enhance its reputation and attract needed financial resources. (p. 71-72)

Talented students in the arts, much like athletes, enrich a university by boosting its prestige. Samble (2014) identified the recruitment of talented students as an important factor when raising the stature and ranking of universities. The administrator should consider the financial requirements of a potential student as expenditure and evaluate this cost alongside the anticipated advantage to the institution from his or her attendance. Balance in distribution of scholarship funds must also be taken into consideration. Complete tuition, room and board, and fees awarded to only the top applicants could (in most programs) deplete resources. This could result in the filling of an incoming class with mediocre students who did not require financial assistance (Owen, 1972).

Heller (2002) identified three principal objectives for merit-based scholarship programs: (1) promotion of access and achievement, (2) retention of top students within the home state of the university, and (3) incentives for academic or talent-based accomplishments. Merit awards are apt to be granted to prospective students from wealthier families (Heller, 2006; Hurwitz, 2011). When recruiting a strong incoming class, one may want to consider the robust peer group effect that is noted by Henderson, Mieszkowski, and Sauvageau (1978). Their study, while controversial, suggests that the achievement of a particular student varies with the qualities of their peer-classmates.

Lucas N., assistant director of the school of music and a band director (RU1), expressed concerns about the type of student in whom to invest limited scholarship funds as well as the need to prioritize the support of departmental needs:

This is a well-rounded student, they're a four point student as well... "this is someone to invest in" or conversely "wow" that's a three sentence essay and that they aren't using correct grammar so we'll admit them, but we're not going to invest money in them.

He also conveyed his thoughts about prioritizing budgets in terms of helping studios or areas:

Where are our greatest needs at this particular time, you know in terms of how we prioritize how we're going to invest the money in that particular year... you know there are certain years that we'll earmark money to go to area A because they've got a limited number of students and they really need some help.

Mack G. (DRU2) noted that the limited amount of scholarship monies within studios/areas requires careful allocation. He stated, "And at least in the brass room there is not a lot of scholarship money, and we have to be very careful about where it goes and who gets it." Grace H., an applied clarinet instructor at RC, considered the need to award for talent but kept in mind students financial needs:

You know it really has to do with who we feel is the most talented I guess, they would get more money. Sometimes too we have to look at financial need too, so if we have a student, two students who are equally talented, sometimes I think those who have more of a need maybe get slightly more.

Shannon H., an administrator at CON1, stated that all of their awards "are merit based scholarships and needs influenced." Geoffrey R. (DRU2) concurred:

And so we have make sure that they get admitted to the university, but more than that, I communicate with them to make sure that they get the FAFSA filled out so that the university can determine the financial need scholarship because without that I don't have enough information to offer the talent based scholarship...

All-State band and choral students are eagerly recruited. Hosted by the various state music educators' associations with a national membership in the National Association of Music Educators (NAfME), All-State or All-Region band, choral, and orchestra students have participated in a highly selective state-wide audition process that results in placement in a prestigious ensemble at the state or regional or national levels. These state organizations also host solo and ensemble competitions through the year that are adjudicated by professional music performers or music educators (Alabama Music Educators Association, 2014; Mallett, 2014; Lien & Humphreys, 2001; National Association for Music Education, n.d.; Oklahoma Music Educators Association, 2014).

Sean M. (RU1) commented on high school All-State success and its influence on scholarship offers, "If you're a 3 time All-Stater you're probably going to get the maximum that the university can give*So* it's based on your success in high school." Darrell C. (M2) agreed:

And if it's a real good player, like if it was a real good clarinet player, All-State player, yeah, we want them. We want them for the studio and we want them for everything here, so we want them. So we're going to offer them the most that we possibly can offer them.

Gayle F (M2) concurred with Darrell C. and said "I do know that for scholarships they have a larger scholarship for All-State students whether it is in band or choral." Randy S., chair of his music unit at M2, asserts that:

Anyone who's in the All-State Band or the All-State Choir, they're immediately eligible for our scholarship; the only ranking we do is if they're a music major. If they're a music minor they get half of the music major amount.

Rick T., also a faculty member at M2, discussed his choral program's All-State scholarship:

We have an All-State Scholarship at the university that is an automatic scholarship if the kid was in All-State choir...All-State kids are guaranteed a scholarship...probably over sixty percent of my students were All-State choir. Music scholarships are all pretty much the same. There's not much difference in them monetarily. Many are on an academic scholarship and basically getting a free ride for the most part to the university; not even needing a music scholarship. So many of the kids I recruit, they don't even use my music scholarship...many of the kids in the university honors program are music majors.

Charles B. (DRU2) referred to a named scholarship that is used to recruit high academic students:

Full academic Chancellor Scholarships² each year for people who meet the same academic criteria but also are interested in the school music. So you have to have academic excellence to get one from the school...Obviously you have to have music excellence as well.

His colleague, Franklin W. also commented on the highest-tiered scholarship from DRU2's School of Music:

For our top scholarship...we not only have the audition, but we also have a luncheon afterward, you know, again a chance for us to sort of have the faculty interact with the student and their parents...we have a little presentation, a song and dance about our program and then why we are different...they [prospective students] have to do the pre-screen process. The top scholarship covers...well, most of it [tuition], maybe half of it, and then the School of Music kind of kicks in the rest....So they have to submit a video, and the videos are all reviewed by a committee. And then the students that are...you know, the ones that they [faculty] are interested in having come for the live audition are invited for that day. This year we went to an online

² Name of scholarship changed to maintain anonymity.

video type load process...we get about fifty or so applications for that, and then out of that usually 12-14 students are chosen to come and audition.

Hossler (2000) stated, "...it typically requires larger scholarships to influence the enrollment decisions of high-ability students" (pp. 81-82). Several authors affirm the intense recruitment of these high-ability students. They also note that institutions with superior prestige and significant selectivity will garner the matriculation of these students (Chapman & Jackson, 1987; Hossler, 2000; Paulsen, 1990). Janis O., head of piano pedagogy at DRU2, validated these earlier studies with her statement, "The top students want money equal to what they're being offered everywhere else....That would make recruiting much more effective." She also noted that, "Very few of our students get full rides."

Commentary.

A principal objective of student recruitment is the determination of student/music unit match. A good match is one in which a prospective student's pre-collegiate preparation, academic goals, career ambitions, and personal inclinations are in agreement with what the music unit and the larger institution has to offer. The broader mission of the university will guide the specific undertaking of the music unit in the targeting and recruitment of prospective music students. Many state and regional universities have a mandate that allows for open enrollment. This mandate does not allow these institutions to deny matriculation to a music program, although they have the ability to deny assistance in the form of monetary awards. Research institutions and conservatories have the capability of being more selective. It is

important for the music unit to maintain a flexible but focused series of recruitment goals. In the opinion of this author, sensible goals include:

- Increasing the academic quality of each incoming class.
- Maintaining (and hopefully increasing) high levels of talent and ability.
- Increasing ethnic diversity.
- Frequent appraisals of target markets i.e. feeder schools, private studios, etc.
- Frequent review of unit goals and strategic methodology.
- Good stewardship of unit resources.

Recommended implementations.

Frequent review of objectives and methodology should include the clarification of goals. Directions on how to build a diverse, talented, and academically excellent class must be developed and communicated to faculty practitioners. Awareness of current research in recruitment literature is recommended. This author is intimately acquainted with the amount of time needed to be current in this field. While gathering data for this project, it became apparent that music practitioners generally do not spend time amassing information on this subject. Therefore, it might be sensible to appoint a committee to gather, develop, synthesize, and disseminate current information in order to bring the faculty up-to-date with current theory and peer-developed strategies. Dissemination of recent data, re-appraisals of target populations and strategic goals, and effective use of unit resources can prove to be valuable for administrators and faculty.

Future research.

Identification and analysis of music units that utilized recruitment committees and their rates of recruitment success could be studied. Topics to study could also include (a) how is the committee formed, (b) length of time on the committee, and (d) do they develop recruitment training for their colleagues. Surveys of faculty who do not wish to remain current with recruitment literature and why they choose not to remain current could be pursued.

Ensemble needs in relationship to scholarship monies.

Collegiate music ensemble directors realize they must consistently and persistently search for students to maintain balanced instrumentation or voicing. Music units need to provide ensembles for athletic events and other types of outreach activities (Casey, 1994; Payne & Kirchhoff 1990; Stewart, 2007; Straw, 1996). Students who play specialty instruments (e.g., oboe) are at a premium, particularly in smaller units. Locating these players may be a challenge. It can be difficult for the feeder-schools to provide a steady supply of students who play specialty instruments (Prodan, 1995). Demorest (2000) maintains that participation by males in choral programs in the United States has steadily declined since 1930. This includes secondary, tertiary, and community programs. Such a reality presents a constant concern for vocal programs.

Scott V., a senior administrator of recruitment, admissions and student services at CON2, stated:

We look at the most important thing...the audition. We look at a caliber of the student at the audition and also if that student is in a high need area. If we

are losing all of our trumpet players...[then] we need to very actively scholarship trumpet players.

Martin B., a trumpet professor at M1, agreed, “Outstanding trumpet players are going to get a good scholarship.” Tobey S. (M1) concurred, “An average to above average oboe player might actually be offered more financial aid from the School of Music than a good trumpet player.” Edith P. (M1) in agreement with her colleagues stated, “Mostly it’s what our needs are and what their situation is.”

William M. (DRU2) discussed the economics from the perspective of highly sought specialty players and the needs of the school:

If we really need a saxophone you might get a little more money...I mean double reeds? If you play the bassoon or oboe you’re going to get a scholarship that is just pretty much the way it is. And they know that, and they are shopping around. Clarinets, flutes, and saxophones we got a lot of them.

Charles B. (DRU2) offers another facet of departmental needs to be considered in light of a larger incoming class:

There’s going to be financial filtering because if it’s a high number in a cohort we’re not going to have as much scholarship money...Once their need is known, what could we afford, and what do we have in the kitty....What could we afford to spend this year and not put ourselves in a position where we can’t afford next year...I[may] have ten thousand dollars extra, but I if spent it on this student now we’re going to hamstring ourselves next year.

Commentary.

There is a distinct strategy when making financial award decisions.

Administrators and faculty neither want to over-award nor under-award incoming students (James & Mahajan, 2004; Owen, 1972). Music units will attempt to

improve their gain of highly sought after talent by bidding down the overall cost charged to the student. Students may find their talents and abilities are more valued at a less selective music unit, and as a result, may garner a higher awards package. Great care must be used when planning performances and selecting literature for ensembles so the needs of the educational mission may be reached without undue financial strain on the music units budgets. Music units may have to face the fact that ensemble needs must be balanced in order for the greater good of the institutional mission to be reached.

Recommended implementations.

Administrators and practitioners should develop coherent strategies to bridge gaps for ensemble needs as upper classmen graduate. These strategies should include the communication of the *process* to all stakeholders which will include practitioners, administrators, and prospective students.

Future research.

There could be further study of the cycles of ensemble needs in relationship to development of targeted scholarship funds is recommended.

International students' monetary issues.

The importance of providing appropriated instruction of full-fee paying international students has grown into key significance for higher education institutions in English speaking countries (Hanaysha, Kumar & Hilman, 2012). Internal obstacles that may make international recruitment challenging for an institution include:

- Narrow resources of budgets.
- Faculty outreach.

External obstacles that may make international recruitment taxing for a university include:

- The shifting values of currencies.
- Political unpredictability.
- Educational policies in participating countries.
- Newer instructional destinations for global students that provide English instruction in non-English speaking environments.
- Linguistic concerns.
- Perception of an inhospitable atmosphere for international students in the U.S. (Lee & Rice, 2007; Wang, 2009).

Studies show that insufficient funds are amongst the primary concerns from the perspective of international students (Robertson, Line, Jones & Thomas, 2000; Xia, 1991; Yeh & Inose, 2003). Roughly 67% of international students stated their principal educational funding resources originate from individual and family assets (Chin & Gallup-Black, 2004; Starobin, 2006).

Jeffery S., a vocal coach at RU1, observed that for some international students, “[They] can’t come over [to the United States] unless there’s scholarship money. Until that’s there there’s no point in talking [*sic*].” However, Frank M., piano faculty at RC, stated that the students he has recruited and are able to come to the U.S. are wealthy. “They [international students] come from quite wealthy families. Well, first of all they wouldn’t come here unless they had vast wealth.”

Regardless of what may be considered *vast wealth*, many international students report grave financial difficulties. These difficulties range from (a) clarity

of fees, (b) health insurance costs and actual medical needs, to (c) student employment opportunities that help cover the costs of fluctuating currencies and inflation (Lee & Rice, 2007; Mullins, Quintrell & Hancock, 1995; Sherry, Thomas & Chui, 2010).

Commentary.

Both participants in this section speak from their own experiences with prospective international students. However, it has become apparent to this author that neither participant spoke from a holistic understanding of the financial concerns of international students. For Jeffery S., (RU1) there was an unwillingness to explore the possibilities that his institution would have work opportunities available for prospective international students. When queried if he had visited with the international student services office on his campus, he was quick to brush it off and repeat his comment that is quoted earlier in this passage.

Frank M. had a deeper understanding of the procedures when recruiting an international student. This comprised both his home university and the federal government's policies and processes. Nevertheless, this author felt that his pragmatic dismissal of the *wealth* of his international piano students did not encompass a broad understanding of the actual financial stresses these individuals experience while they are students.

To be fair, both participants may have a more comprehensive understanding than indicated. What was also discernible to this author was the need for practitioners to receive specific training from their institutions in aspects of federal

visa requirements for international students if they are going to participate in the recruitment of international students. It is essential for practitioners to work more closely in partnership with their international student service offices so the needs of these students may be met. It is also recommended that practitioners work closely with their international students to help them gain practical, cross-cultural, and discipline specific career experiences that will help them become viable employees in the global market

Bennett (2007) noted “Performance-based education and training in classical music does not provide graduates with the requisite skills to achieve a sustainable career” (p. 12). More and more it is necessary to develop non-musical skill sets that allow a musician to maintain a professional career, both international and domestic. It is easy to overlook students who may have difficulty navigating a new culture, language, and social skills. Still, these students pay full tuition, provide valuable experiences for domestic students who may never be able to travel to other countries, and will become alumni with artistic influence in their home countries.

Recommended implementations.

It is recommended that training be provided for all music practitioners in the areas of (a) their institutional international student service offerings and (b) federal government prerequisites for student visas. Training that will encourage faculty to communicate with their international students in an efficient and compassionate fashion is also recommended.

Future research.

Spencer-Rogers (2000) conducted a study that assessed international students' desires to develop specific employment skill sets. Further study should be conducted with current international music students and alumni to develop cross-cultural work related skill sets.

Choice of school based on perceived lack of funds.

Socioeconomic status (SES) is a variable that can manifest itself in a variety of complicated circumstances. Students might allocate themselves disparately amongst different types of institutions depending upon their family background. Students from higher SES backgrounds will often matriculate to their institutions sooner than students from lower SES backgrounds. Family income can impact school choice directly as it interrelates with financial aid packages and the all-over institutional costs (e.g., room, board, tuition, and fees) (Chapman, 1981; Hossler, 2000; Hurtado, Inkelas, Briggs & Rhee, 1997; McPherson & Shapiro, 1998; Paulsen, 1990). Hossler (2000) stated “[I]t is also difficult to separate the impact of tuition on student enrollments from the effects of student financial aid. Tuition cost is clearly a signaling device for students and parents” (p.81). Choice of institution may be made solely on perception of perceived costs without understanding aid options.

Habitus influences expenditure decisions. Darrell C. (M2) maintains the reason many prospective students opt for his institution is because of the perceived affordability:

A lot of kids that go here need help, need help with money, and so that's a common denominator with a lot of kids that go to school here is that they

need help, and so they may not be able to get away from that whether they like the school or not.

Brent M., director of the School of Music at DRU2, was concerned that potential students chose his music unit because they wanted to be at DRU2. He stated:

I don't want anybody to come to school here that doesn't want to come to school here. I want people who come to school here who are passionate about the program, passionate about being here, and want to study with our professor, play in our ensembles, and experience this university and what it has to offer. With that said, can we facilitate that financially? And that is an enormous variable, but without the first one the second one is not important. I don't want to buy students. I do not want anybody to come here, because we offered them more money than somebody else. It's counterproductive.

Commentary.

Each participant's (quoted in this section) prospective student pool is dissimilar. Brent M.'s (DRU2) prospective students were primarily white, from an upper middle class SES, and their parents attended a university. Furthermore, they possessed a reasonably developed pre-collegiate musical skill-set that was honed in secondary and private studio experiences. Darrel C's (M2) prospective students were (a) more racially mixed, (b) from a lower SES, (c) often a first generation college student, and (d) whose pre-collegiate musical skill sets were developed in secondary education without the benefit of private applied instruction.

What was similar between the two individuals was the awareness that the prospective student's college choice decisions were rooted in habitus. Habitus is a matrix of (a) the subjective aspects of an individual, which are rooted in values; (b)

expectations are acquired through ordinary daily experiences; and (c) the objective realities of factual situations. Brent M.'s concerns were rooted in the desire that prospective students make a choice to attend his university based on perceptions regarding the quality of his music unit and whether it is a *good fit* for them. Furthermore, it was believed students' decisions could be subjectively based on a lack of affordability, or to the fact that DRU2 is a well-established private university that normally requires extensive familial financial outlay to attend.

Correspondingly, Darrel C. is explicit in his awareness that many prospective students chose to attend M2 because of perceived affordability. Their perceived habitus shapes the need for intensive financial aid assistance that M2 provides through robust scholarship funding, the possibility of room and board waivers and a culture of being a regional institution.

Neither Brent M. nor Darrell C. specifically spoke to the role high school counselors provide in helping prospective students identify their music units as possible choices of matriculation. Recent studies have indicated that secondary counselors are the primary source of collegiate information for students and their families from junior high through the senior year. Conversely, the same studies indicated that counselors are often uninformed about discipline specific college tasks, costs, and financial aid packages (McDonough, 2005; McDonough & Calderone, 2006).

Recommended implementations.

Music units are encouraged to develop healthy relationships with secondary music teachers and high school counselors by providing (a) more substantial information about music unit programs, (b) possible financial aid packages available to prospective students, and (c) audition/application time lines that are may differ from the general institutional time lines due to auditions.

Future research.

Studies to demonstrate how to lessen communication gaps about costs and affordability between higher education institutions, secondary academic counselors, and prospective music students are recommended.

Fundraising.

Monetary resource gathering may have two prongs: development and fundraising. Fundraising is project-concentrated focus on the development of endowments. While fundraising may be extremely successful, it does not articulate an amalgamated strategy to deliver long range financial funding, which requires a systematic agenda of developmental resource gathering. Development is the aggregate process by which an organization amplifies public awareness of its mission and obtains financial assistance for its programs (Lamb, 2014; The AFP Fundraising Dictionary Online, 1996; Waters, 2008).

Fundraising and development are often best handled within the realm of a university-wide office or area. This is an extensive topic, which can include (a) fundraising events, (b) alumni involvement, (c) development staff, and (d) other

means of closing the gap for much needed funds. However, some music units are more proactive than others in raising funds specific for scholarship needs. Charlotte R. (RC) succinctly stated “Sometimes you don’t have because you don’t ask.”

Cook and Lasher (1996) give five conclusions of their study of higher education fundraising. Following their numerical order:

1. Fund raising is a team effort.
2. The president is the pivotal team member.
3. Presidents should concentrate their energies on major donors and executive leadership.
4. The academic prestige of the institution is crucial in fundraising.
5. Fund raising is context, situational, and institutional specific (p.3).

Historically, higher education fundraising and development became important in the early 20th Century. After World War II, professional fundraising/development staffs became the norm for many institutions, while preserving presidential and academic deans’ participation in monetary resource gathering (Cook & Lasher, 1996; Cutlip, 1965; Dove, 2001). Researchers and practitioners considered fundraising/development to be a team effort that is a flexible and complex process. A variety of social connections and relationships shaped fundraising/development processes into situational specific transactions that are not always transferable between institutions (Catanzaro & Miller, 1994; Cook, 1997; Cook & Lasher, 1996)

Since the end of World War II, the role of a higher education development officer/staff became an emergent profession, a catalyst for growth, and sustained a liaison relationship between donors, the board of trustees, and senior administration. Increasing dependence on planned giving and the rising complexity of managing

administrative functions caused this area of specialized non-profit supervision to increasingly become a larger portion of the education, arts, health, and other non-profit organizations job market (Hager, Rooney, & Pollak, 2002; Mesch & Rooney, 2005; Worth & Asp; 1994).

Hager, Rooney, and Pollak's (2002) study of the methodological practice of fundraising and development within the United States' non-profit sector identified three domains:

- The inner circle, which comprises of staff and consultants who sustain the formal operations of producing grants and contributions.
- The internal operational staff who do not have a primary function of development but who are occupied with some functions of grant writing support, even planning and patronage contacts.
- The institutional environment that promotes relationships with other non-profit entities. This can be represented by foundations, professional or federated fundraising organizations, and partner corporations that engender resources for a non-profit (p. 312-313).

Alumni presence in fundraising.

Appropriations for higher education have continued to decline (Masterson, 2009). Subsequently, institutions are increasing fundraising by seeking grants and gifts from corporations, private patrons, and alumni. Alumni are often a substantial source of revenue and their significance suggests opportunities for growth in funding (Clotfelter, 2003; Holmes, 2009; Monks, 2001).

Clotfelter (2003) found that individuals who obtained financial aid based on neediness were predisposed to contribute less to their university. Alumni who were (a) legacies, and (b) contented and pleased with their collegiate experience were apt

to gift greater donations. Clotfelter's awareness of satisfied alumni is important to fundraising within the music unit, as there is a perception that many individuals who are working professionals in the fine arts disciplines do not have large sums of monies to give philanthropically. Identification of alumni who have had pleasant experiences and who may give will have a significant effect even if individual gifts are moderate. They will add up over time.

Bernadette R., voice professor at RU1, had a similar perception to Clotfelter and spoke about the importance of alumni in regards to fundraising. She said "People [alumni] can leave things in their will, even if it's a little amount, it can make a big difference eventually." Lionel G. reflected that "every student is going to be an alum someday...that's a future market for donations as well as recruitment."

Gail D., a senior administrator at CON 1, was very concerned about the attitude to alumni in terms of financial development when she commenced employment at a former institution. She stated:

We had no alumni relations presence until just a few years ago and when I got there, I was pretty horrified by that, and I was told that, because our alumni don't make very much money that the development office was not really interested in cultivating or keeping in touch with them.

Charlotte R., professor of collaborative piano at RC, articulated a positive experience with alumni donors:

A lot of those people [alumni] a few years ago when we renovated the building, those people were the ones that came forward with lead and matching gifts for practice rooms and helping buy aspects of our renovated facilities. So, that's huge for our financial support.

Commentary.

The size of a music unit will determine if it can support an independent team. Larger programs will house a dedicated staff, while medium and small units may have a professional working within the confines of a college of fine arts or have to rely upon the general institutional advancement office.

Many of the music units who participated in this study indicated some form of development within their larger institution. *Friends of XXX* types of partner corporations were among the most frequent in terms of smaller resource gathering projects. These partner corporations, manned mostly by volunteers, provided short-term project funds, event planning, support, and audience members at a variety of musical events.

This author believes that music program alumni are a relatively untouched resource of monetary resource gathering. When an online query utilizing keywords of music, alumni, fundraising, and development was conducted, there were limited peer reviewed articles to peruse (Serenko, 2010).

Much of the general literature on alumni is focused on broad areas of student satisfaction and related alumni donations. A key element in both of the Serenko and Clotfelder articles indicates that student satisfaction leads to positive alumni response, financial and otherwise. Serenko specifically stated “Satisfied alumni are more likely to make financial donations, participate in various fund-raising activities and encourage prospective students” (2010, p.4). Therefore, it is important for faculty to remember that students are consumers of the educational product. They

will be the future donors to a program, and while academic rigor must be maintained, courteous and caring relationships will reap many benefits for the future.

An exploration of those who do not pursue musical careers but engage in other professions could provide another aspect of tracking and understanding music alumni employment patterns. This author has several acquaintances that graduated with degrees in music education or performance, but opted to go to medical school, law school, or other professional graduate programs. These individuals may have substantial discretionary funds to donate toward their alma maters' music units.

For individuals who remain in music as a profession, composite careers in teaching and performance are considered normal for many professional musicians. Arts and tourism management are also areas that attract musicians as a way to supplement income. A musician's flexibility to develop non-musical skills in order to make a living is valuable to businesses that are rooted in cultural/creative industries.

Cultural/creative industries require an assemblage of proficient, adaptable individuals who are able to provide leadership, artistic productivity, and practitioner specific knowledge, which in turn may lead to incomes that have disposable funds that could be earmarked for donations (Bennett, 2007; Comunian, Faggian & Li, 2010; Dewey, 2004; McRobbie, 2002; Rogers, 1988; Stock, 2010). Queries for data on individuals who work in cultural/creative industries produced very limited peer-reviewed articles on this group. Much of the extant literature is generated within the United Kingdom or Commonwealth nations, which are producing research in the

areas of creative, cultural, and heritage industries (Comunian, Faggian & Li, 2010; Palisca, 1976; Purcell, Wilton & Elias, 2007).

Recommended implementations.

Since the above mentioned studies show that most musicians are either wholly or partially self-employed and many work in diverse positions during their professional careers. In addition, many work in jobs outside of the music industry to make ends meet. Identification and outreach to satisfied alumni on whether they work within the music industry or have entered another profession should be undertaken. Awareness of creative and cultural industries, coursework in these industries, their interrelationship with music professionals, specific music entrepreneurship seminars, workshops or courses should be offered to students and their families so they may negotiate the changing marketplace in ways that make their hard earned degrees viable. This should help in maintaining student and alumni satisfaction, which can translate into sustainable donations even if they range from small to medium gifts.

Future research.

Recommendations for future research include an examination of ways to develop endowments using small to medium range funding. Longitudinal studies of music professionals who are employed in the creative/cultural industries and their donor patterns could provide a significant topic of study that would also have parallels in the other fine arts. In addition, a study of the donor habits of individuals,

who possess a bachelor of music degree but decided to enter another profession, may be warranted.

Non- music alumni donors and fundraising activities.

Alexander (1996) stated that philanthropists have objectives that concentrate their giving choices. Corporate leaders habitually consider that philanthropy in an educational setting is a worthy method toward increasing business reputations and social responsibility (Galaskiewicz 1985; McCarthy, 1984; Useem, 1985; Varadarajan & Menon, 1988). Corporations tend to make donations to institutions or units within universities that prepare substantial numbers of graduates to join their businesses as future employees (Gasman & Drezner, 2008; Harrow, Palmer & Bogdanova, 2006).

The fine arts, by the nature of their disciplines, do not lend themselves to corporate donations as readily as they do to private donors who have an interest in the arts. Cole (2007) quotes Reynold Levy, the President of Lincoln Center in New York as saying “the effort here is to find the sweet spot between the donor’s interests and Lincoln Center’s needs...If you can find that spot, then you’ve created a bond, and that bond can grow enormously.” Donors to higher education institutions care that their gifts will be utilized in accordance with their wishes (Glaeser & Shleifer, 2001).

Gayle F. (M2) expressed concern over the ability to raise significant scholarship monies without donors. She stated, “I don’t know how we could do that

except to go to donors, to, you know, set up a scholarship fund in their honor or wife or a husband or other family member.”

Tyler G., head of vocal and choral programs at RU1, spoke eloquently about the need for the development of a program that will allow fundraising to be successful, and described a fundraising event:

You’ve got to have a program; you’ve got to set up a program that can go into all these different areas. Then you’ve kind of covered it and it helps you not only recruiting, it helps you with funding, it helps you with a lot of things. You sing at someone’s party...we do this one guy’s party every game between the two state rivals. He wants us to come and sing for like 5 minutes; he gives us a pretty good hunk of change for 5 minutes.

Fundraising could also be known as friend-raising. The secret to successful fundraising lies in the cultivation of donors through the development of friendly associations. Personal relationships are extremely important in the process of fundraising. Lauren O. (M1) revealed “A friend of mine sponsors each year a certain scholarship amount but that only help[s]...five students.”

One university’s band program hosts a cheerleading camp in the summer for junior high and high school cheerleaders in their state. Darrell C., (M2) said “We actually have money on account through some summer camps that are sponsored here. That money...goes to an account for scholarships for band students.” Rick T., choral director at M2, confirmed the band’s fundraising activities. “The band does [has discretionary monies for scholarships] because they host the cheerleading camp in the summer and they raise money doing that.”

Martin B., a trumpet professor at M1, discussed his fundraising activity for raising scholarship monies for his studio and area. He stated that he was in the process of developing an on-line trumpet competition:

Online trumpet competition...each contestant pays a small application fee....And then one half of it goes to a pot of contestants....And one half goes to the school for the scholarships....the money raised from this competition would go specifically for trumpet scholarships.

Commentary.

Financial resource gathering was on the minds of many of the participants in this study. There was an awareness that they needed to be proactive in the process of gathering funds and that they needed to be creative in their methods. Connection with donors was noted as a necessary strategy but not all practitioners felt they were adequately trained to do so. They often felt constraint and uncertainty about their institutional culture's position on developing relationships with possible donors. Some practitioners were comfortable with the process of developing relationships with donors and were encouraged to do so by their senior administration.

The future of arts funding is re-shaping itself. Ties to corporate giving are important, but long-term projects or programs may find it difficult to communicate pressing urgencies of financial need. The move toward reducing arts funding from governmental agencies highlights the importance of sustaining corporate donations for heritage arts organizations and specifically music units (Craik, 2007; Dewey, 2004; Harrow, Palmer & Bogdanova, 2006; Ivey, 2006; Walker, 2003).

Philanthropists examine needs and implement capital to tackle those necessities. Recent research in the area of philanthropy noted that donors apply the lessons within the business marketplace to confirm the organizations they support are successful in the production of results. Furthermore, these non-profits are resourceful risk-takers rather than protectors of the status quo. Regardless of wealth, tax-brackets, and personal values, the wish to share opportunity and create similar conditions for success is true of philanthropists (Schervish, O’Herlihy & Havens, 2001).

In soliciting donations, most non-profit organizations distinguish donations as small, medium, or large gifts. Many development officers favor concentrating on larger prospective donations with the philosophy that 20% of donors give 80% of donations needed to fund budgets. Indeed, their jobs are usually tied into garnering the larger financial gifts. However, reliance on a small collection of key donors may result in undermining the organization if a supporter no longer chooses to maintain pledged funds (Sargeant, Lee & Jay, 2002),

If a music unit does not have a *Friends of XXX* partner corporation, one should be created within the institutional culture of the Fine Arts division. This type of group may provide an efficient method for focusing volunteers to gather smaller contributions. Such an organization should generate goodwill between the stakeholders of a community, provide a vehicle for creating local cultural capital, and provide an outlet for intergenerational social exchanges.

Properly supervised, this type of resource gathering entity could provide a learning environment for undergraduate and graduate students. Fine arts administration is perhaps more often as much *art* as it is *science*. By affording these types of learning opportunities, a music unit may cultivate student satisfaction by presenting real-world job related experiences and benefits from the energies of these students at a lower cost to the unit's financial outlay.

For music units, the implicit message is to make sure that resource gathering leads to prompt results. Donors with a history of high engagement with a music unit will need a heightened concentration of administrative response. The link among personal preferences of individual philanthropists, philanthropy organizations, corporate support, and music unit needs is a process that requires a deeper infrastructure than a faculty practitioner is normally able to provide or is truly trained to understand. This process of identifying resources is becoming more and more the province of development officers/staff. Many of the participants of this study realized the need for development staff to undertake resource gathering. This will be addressed later in this chapter in the section that deals with infrastructure.

Recommended implementations.

If fundraising activities within an area are utilized, then this author recommends that an educational component be added allowing practitioners and students to learn entrepreneurial and administrative skills. Hopefully this will add value beyond just the actual monetary amount garnered for scholarships. Training for practitioners in development is recommended so that institutional culture is

nurtured and is considered as part of the service components of a faculty appointment. Whether the practitioner works in development, all should have an in-depth understanding of process, philosophy, and practice.

Future research.

Establishment of newly emerging corporate giving patterns for creative industries, especially for both heritage and commercial music should be ascertained. Is music funding becoming marginalized or disregarded in comparison to other fine arts units? How important are the roles of music practitioners and current students in the emotional process of fundraising and development of a music unit's resources? Additional research could address (a) a comparison of music units with a dedicated partner corporation, (b) music units that do not have a sponsoring group of patrons, (c) the effectiveness of small to medium gifts, and (d) the impact of volunteers on music units.

Recruitment Travel Funds.

Travel funds for recruitment are a strong wish that most participants articulated. Some participants discussed the need to take ensembles on the road for recruitment purposes and others voiced concerns over individual or applied area travel funds to search for prospective students. Most of the interviewed practitioners expressed an awareness of the need for proactivity in the recruitment of prospective students. A conservative attitude about travel funds from music unit administrators may be attributed to "resource constraints such as...the lack of financial support from the university" (Frost, Anderson & Sublette, 1987. p.77).

Reimar (1988) and Vaida (1989) discussed positive results from international touring of music unit ensembles. Results included:

- Increased matriculation of students.
- Enhanced community awareness of the institution and the music unit.
- Retention of current students.
- Enriched global educational experiences.

Other authors reported that ensembles provide social utility through experiences such as football games, dances, faith-based events, patriotic celebrations, and other community occasions (Anderson, 1954; Hansen, 2005; Humphreys, 1992; Humphreys, 2004; Isbell & Stanley, 2011; Madsen, Plack & Dunnigan, 2007; Scheib & Burrack, 2006). Prospective students who consider matriculation at a particular institution will consider (a) their impression of the music unit's ensembles after hearing a performance, (b) their view of the ensemble directors, and (c) their assessments of the applied instructors (Madsen, Plack & Dunnigan, 2007; Zamboni, 2011).

Ensemble touring.

Lionel G. (RU2) verbalized his awareness of the importance of choral touring on recruitment:

We've got things like choir tours, you know that's always part of recruitment. I know, all of the ensemble directors will tell you that we don't have a huge budget for travel, for touring. That's something I promise you the other schools are doing because I see them, you know I see posters up for these other schools that are out touring, you know with their choirs. And so that's a big recruiting thing and obviously you've got to, you've got to move forward all the time, you can't go backwards.

Caleb B. (M1) discussed traveling with current students in regards to recruitment of prospective students:

Well there is the travel component, the choirs travel in the spring, and the marching band is traveling today. The marching band played at Cowboy's stadium a couple of weeks ago, that recruits high school kids. It's expensive to travel with the marching band...It's another advantage the choral programs have; it's much easier to travel with a choir.

Geoffrey R. (DRU2) shared a new collaboration with the Universität Wien, Austria. He very excitedly described this relationship:

I've just been fortunate to have forged a relationship with the University of Vienna...beginning with the choral department...So in terms of recruitment in this fall when I can announce that we're going....And you won't have to pay. Anybody can tour and it costs nothing...going to really bump the recruitment program and retention.

Commentary.

Traveling with touring ensembles has long and short-term advantages for students and programs. Short-term advantages lie within the development of musical knowledge, which is then grounded in new life experiences that may shape predilections for travel, education, and careers. Prospective students are drawn to the possibilities of touring regionally, nationally, and internationally. These opportunities can have a positive impact on recruitment and admissions. Long term advantages for institutions lie within the development of affirmative relationships that encourage life-long alumni participation in recruitment.

For effective touring, it is necessary to develop networks of human and financial resources. Substantial logistical support is needed. Staff and faculty must

be competent in managing the mechanics of travel with large numbers of people, instruments, uniforms/costumes, and possibly sets and props. Touring programs should consist of excellent material that is culturally specific to provide regional context for the audience. Quality professional relationships need to be developed and maintained between performing and hosting organizations.

Recommended implementations.

It is important to educate administration and faculty in the benefits of touring with student ensembles. Identify and eliminate barriers that hinder touring with student ensembles. Identify and develop partnerships with donors to ascertain and augment the financial resources essential for the realization of touring goals. Identify potential students who are interested in music administration, and use the process of ensemble touring as an educational tool to provide a learning experience. Educate the community (town and gown) and involve them with aspects of participation in ensemble touring, which could include alumni in summer touring programs. Provide concerts for the community and presentations to key donors from students about their experiences.

Future research.

Longitudinal investigations of alumni, which link touring and future donations, could be pursued. This can include the types of touring programs and recruitment of prospective students. For example, does a jazz/pop concert procure more students than a classical concert? Exploration of donor interest in support of regional, national or international projects could be made. Research addressing

student satisfaction in learning the logistical and administrative duties required for touring could be examined. Research in the area of long-term partnerships between reciprocal institutions and how those partnerships affect recruitment of future students could be made. Furthermore, does online or streaming of touring programs increase recruitment of prospective students?

Faculty travel for recruitment.

Economic cuts across institutional budgets have often resulted in the truncation or removal of recruitment travel from many institutions (Fuchs, 2002). It has become an important strategy to distinguish geographic regions so that the concentration of recruitment efforts may be made with efficient use of institutional funds (Goenner & Pauls, 2006; Hoover & Supiano, 2009a; Sander, 2008). Another factor to the diminishment of faculty or staff travel is the rise of online virtual tours or other aspects of internet research of institutions by prospective students (Mohnsen & Fielitz, 2000; Papp, 2011). By viewing online tours, live streaming concerts, and teaching videos, prospective students are able to draw conclusions about a particular music unit and either continue or discontinue their interest in a program.

Lewis S. related that due to budget cuts, RU1's presence at regional recruiting fairs had ceased.

I know that one of my colleagues went to Chicago and he went out to the West coast...they had him up at the Interlochen summer camp and you know there'll be several schools in those recruiting fairs. We haven't done that for several years...been a budget cut because of travel expense and those kinds of things.

Patrick L. (M1) also stated “we don’t have the money to recruit out of state.” Jeffery S. (RU1) said that one of his main concerns was the need of “faculty traveling and faculty expenses.” Edith P. (M1) and John F. (DRU1) each expressed parallel wishes “I wish I had more time and more money...money for scholarships or money for travel to recruit...both of them.”

Several participants from M2 were more pointed in expressing their perspectives about the lack of budget recruitment travel funds. Gayle F. stated:

Give them a stipend to travel, make sure that you’re making it easy for them do so that it’s not on their dime...to try to fund themselves so it’s not on them, you know, to fund their own recruiting. That needs to come from the university and if they’re doing their job they’re making money for the university so that’s just going to go back to them a little bit.

Randy S. was in agreement with Gayle F.’s statement and also expressed his frustrations with his institution:

Give us the resources that we’re able to recruit. In other words buy me a tank of gas. Yes, I could use the university vehicle; but I don’t know how well they’re maintained. I don’t know anything about them so I’d just take my own vehicle and hit the road.

Tobey S. (M1) had a similar opinion to Gayle F. and Randy S. He said “Our faculty recruit and go to schools on their own dime....You know the price of gas is the price of gas. The university wide recruiters don’t spend their own money on gas to go recruit.

Charlotte R. (RC) described a situation that was divergent from the other participants. She stated unequivocally:

I need to add that we have huge financial support for recruitment, too. We are given a rental car and lodging any time we are going to recruit. The university says, "We value recruitment. Here is how you do it," and they financially support us.

Shannon H., at CON, stated that she was actively pursuing grants to help faculty travel and perform master classes. Her institution provided some internal monies. She mentioned the following activity in her conversation about building connections:

You start building those connections. Start making your way into some classrooms in high schools and good art schools; some public and private. So we do a lot of that. I have tried too, since being here, to incorporate the faculty a little bit more in that outreach, kind of informally at first, and last year we have had a budget line for initiatives, and so I applied for and was given a little bit of a grant to help faculty travel and go out and do master classes.

Lucas N., assistant director of the School of Music and marching band director at RU1, felt:

I think it's always easier to focus on the things that are outside of your control. We all wish that we had more scholarship money; we all wish we had more travel money. But, I think when those kinds of issues come up; I try to re-frame our focus on "Well, okay, we've identified things we can't do anything about. What are the things we can do something about? Well, let's do that."

Commentary.

Rationalization of travel expenses may be made by the comparison of costs of recruitment (travel, advertising, online expenses, scholarships, etc.) subtracted from tuition and fees. The result of this comparison could be used in discussions with central administration in terms of budgetary needs. Faculty may be equipped with

crucial personal factors to be successful in recruiting students. Supporting them for a successful recruitment campaign requires a combined effort from senior and unit administration. Units who experience difficulty with recruitment should consider looking at the best practices of peer institutions that are successful.

This author noticed the demoralizing effect on music unit practitioners if they perceived they did not have financial support for recruitment travel from administration. On the other hand, all of the practitioners from RC were energized and positive about recruitment because of the specific linkage between financial support of senior administration, explicit praise from the dean of the fine arts college, and their continuing increase in matriculation of music students.

If a music unit decides to recruit at the international level, it is important to educate the faculty and administration in the financial realities of these students. Generally speaking, international students pay full tuition and fees. They can be beneficial in bolstering the budget. Prestige can accrue to a unit with an international presence. This may result in increased donations from alumni and other interested donors.

Choi (2012) and Kallur (2009) found that the recruitment of international students was more effective if performed in person. Advantages include:

- Development of global perspectives for the practitioner.
- Deeper understanding of the prospective student's culture, educational background, and economic circumstances.
- Parents tend to feel more comfortable with institutions where they can recognize a representative by name and face.

Recommended implementations.

Funds and time should be made available to faculty for travel for recruitment. While this author is aware of the difficulties due to the recent economic recession, monies must be budgeted to allow practitioners to fulfill their recruitment responsibilities. Increased travel funds should be made a priority for development staff.

Merit awards for practitioners could be developed for individuals who exhibit a successful track record of recruitment, retention, and graduation rates of music majors. This does not need to be a financial award. Creativity of rewards and recognition from unit administration could have a positive effect on faculty morale.

Time for recruitment should be tied into the service component of faculty appointments. The development of authentic relationships with secondary teachers, private teachers, and future students will always take time. Practitioners in this study reported that personal contact is of vital importance in the process of recruitment. This will be addressed in chapter six.

An individual from each area should be appointed as the recruitment coordinator. This individual would be the point person for communication between the area, the student, and administration. This individual could also be in charge of writing grants to provide travel funds for the purpose of recruitment. Success in this area is exemplified by Shannon H. as mentioned earlier in this section. Training in grant writing is also recommended.

Future research.

Continued research addressing the role of practitioners in recruitment of music students could be made. It is further recommended that investigations in how recruitment travel is best justified to unit and institutional administration be conducted. Further inquiries into whether international alumni donate to specific scholarship funds for prospective international students could provide valuable information for administrators and faculty.

Parents and money during the recruitment process.

Parents are a large influence on their prospective students during the recruitment process. Some are very knowledgeable about the process of applications, financial aid, and other aspects of preparing for higher education. Other parents are not as conversant and need to be educated in the process of applications, financial aid, and the myriad details needed to send their child to college. Research has detailed the direct relationship between the parental socio-economic status (SES), parental educational achievements, and self-efficacy in navigating process (Gandara, 2002; Goenner & Pauls, 2006; Grodsky, 2007; Kelly, 1976; Lee, 1993; Perna & Titus, 2005; Rowan-Kenyon, Bell & Perna, 2008).

A substantial portion of university financial aid packages have traditionally been extended to students from families with limited resources, but a significant segment of financial aid streams to moderate and higher-income students centered on talent or academic merit (Grodsky, 2007). The current economic climate has caused many middle-to upper middle class prospective students to apply at state institutions

that are closer to home rather than private universities and colleges that traditionally have been the collegiate choice of many in this SES (Hoover & Supiano, 2009b).

Hoover and Supiano (2009a) detail recent successful strategies in reaching full class matriculation quotas:

- Advising families who confront financial adversities but are not qualified for need-based aid.
- Increased participation from middle and senior administration in communication with prospective students and their families in regards to financial aid.
- Increased competitive merit awards to highly-qualified prospective students.

Lucas N. (RU1) spoke about communicating with prospective students' parents during the recruitment process:

The same time [during the main audition days] for the parents we have meetings where they can hear about the specifics of RU1's financial aid processes and packages, housing and food services, and things of that nature so that we're trying to do all we can to give them the full picture of the breadth and depth of what we have to offer and what it's going to cost and what they can hope to receive in terms of help.

Franklin W. (DRU2) provided a parallel experience for parents on audition days and described his unit's meeting with parents:

Then at our eleven o'clock meeting, we always have a representative from financial aid come in and talk about that process...for the parents. So somebody comes in and talks about filling out the FASFA forms, all that kind of stuff...it's not our specialty you know, and we're very appreciative that they send somebody over to help with that.

Darrell C. said "I give them a summary of the cost to go to M2...it really helps parents because even though all that information is on line; it's more line by

line....It's [scholarship help] usually in tuition waiver or room waiver." Geoffrey R. (DRU2) explains that he similar discussion with parents about finances. "And frequently enough they [prospective students] come with their parents and so we sit and we visit with the parents and talk finances because this is a private school; it's very expensive."

Brent M. (DRU2) concurred and expressed his concern about the rising costs of music education and how that affects higher education musical study:

As your tuition increases, the financial capabilities of the average family doesn't keep up, then the stresses become greater...if you got a kid that is going into a regional state institution, more than likely you are looking at someone whose family is making under fifty thousand. But, if you are looking at someone that has come up significantly higher socio-economic, that can pay for all those lessons, and all of those years of being in choir camps or whatever, then you're talking people who are in the six digit figures as a general rule, because they have the pre-collegiate experience that allows them to get into the DRU2's, the Eastman's, the Julliard's, the Peabody's, because it's that pre-collegiate experience, that exposure. Kid A and Kid B may have the same talent...but it's all about that pre-collegiate experience. Tamara V. (DRU2) also notes that "[W]hen the parents are still paying the

bills, you know, they want to make sure their kids are not screwing up because it's a lot of money." Shannon H. (CON1) reflected that part of her job was "Convincing not the kids, but the parent the value of this [conservatory] education [in comparison to a liberal arts program]."

William M. (DRU2) stated that one of his goals is "Trying to make the college experience possible affordable for families...because parents are looking at the bottom line and they're looking for the best fit here for their child." He also explained that when looking at talent scholarships, he and his colleagues become

conversant with the institutional awards already conferred upon a prospective student:

We'll also make notes if they've had an academic award; if the kids' have a dean's tuition or are candidate for scholarships. So going into the process we have a pretty good idea of where they are...institutional awards and what we're allowed to offer them because as you know FASFA rules everything and you can't award beyond their expected family contribution.

Commentary.

Research in parental participation states that regular verbal advocacy for higher education and articulated high expectancy of their child's matriculation and graduation has a direct influence on collegiate attendance and completion of a degree. Active encouragement of higher education through specific pre-collegiate activities has also been the subject of many studies. These types of activities include standardized testing preparation, financial aid workshops, computer skills, music, art, and dance lessons, and visits to museums and other types of educational tourism (Cabrera & La Nasa, 2000; Ceja, 2004; Horn & Carroll, 1997; McClafferty, McDonough & Nunez, 2002; Rowan-Kenyon, Bell, & Perna, 2008).

Actions showing parental commitment may include participation in extracurricular activities, college saving plans, and parent/student discussions about higher education (Grotsky & Jones, 2004; Perna & Titus, 2005). Financial support for higher education differs by SES. Higher income families typically have college education funds or alternative payment methods. Middle income families characteristically indicate that collegiate costs would be shared between the parents and the student. Lower income families tend to rely on federal grants and loans.

Higher and middle SES families often provide coaching for standardized testing whereas lower income families typically will not (Haskins & Kemple, 2009; Mulligan, 1951; Rowan-Kenyon, Bell, & Perna, 2008)

Parental involvement in the recruitment process is something that practitioners must be willing to engage. Today's generation of prospective music students are nicknamed *Millennials*. This age group generally has intensively “protective parents concerned about their safety, their schooling, and their academic and extracurricular success” (Elam, Stratton & Gibson, 2007, p. 21). These parents function as mentors and advocates who originate contact with practitioners and administrators.

Specifically, parents of music students have spent many years being proactive in their child's musical studies; supervising practice, taking them to lessons and practice, and investing in instruments and music. This carries over into the process of college choice, recruitment, admissions, and matriculation especially if the parents have a collegiate background.

Recommended implementations.

Practitioners need to develop experience in navigating parental expectations and experiences. Some parents will need deeper guidance than others. Other parents will have to be gently encouraged to disengage themselves during their child's transition into collegiate life. Practitioners may need to reframe concerns of parents into positive dialogue that allows the prospective student to articulate their own academic and musical goals. Recruiting faculty need to be aware that some music

students have parents who are unsuccessful musicians and are trying to live their own dreams through their child's collegiate music career. Careful disengagement with the parent is necessary for the prospective student's voice is authentically heard.

A point to remember is that a practitioner or an administrator may provide manifold bits of information to the parents as long as the prospective student is unadmitted. Once the student is admitted, then The Family Educational Rights and Privacy Act or FERPA is enacted and information to the parents is limited by what the student is willing to release with a written permission. This author recommends that this point be reinforced with parents and prospective students at every opportunity so that good relations are maintained. When the parent calls to request information about their child, their request must be refused.

Future research.

The relationship between a parent's college education and a music student's choice of major could be explored. Inquiries between SES and (a) choice of music as a major, (b) choice of music unit, and (c) choice of degree (e.g., music performance or music education) could be investigated. Parental voice could be studied in relationship to the process of student recruitment. Research addressing parental involvement in relation to secondary music activities and their knowledge of music unit recruitment processes is recommended.

Family funds for the development of pre-collegiate skill sets.

Low socio-economic status (SES) students have grave difficulties in the supplementation of their educational goals. This can include books, computers,

internet access, cultural activities (e.g., attendance at museums or concerts), travel, summer camps, and private music lessons (Adelman, 1990; Kalmijn & Kraaykamp, 1996; Kaushal, Magnuson & Waldfogel, 2011; Roscigno & Ainsworth-Darnell, 1999; Roscigno, Tomaskovic-Devey & Crowley, 2006). However, pre-collegiate music skills are important for prospective students to be competitive during the recruitment and admission process. While highly developed technique and musicality is desired, several participants reflected upon the opportunities that some students have and some do not. Summer camps for developing skills were also mentioned and in several cases were mentioned as a pipeline for recruitment.

Kevin H., a trombone professor at RU1, explained his perspective, “A lot of high school students don’t have opportunities, don’t have exposure to higher artistic levels...so I just look for potential and then I consider that my job is to teach them.” Sean M., the tuba and euphonium professor at RU1, discussed his experiences of pre-collegiate musical skill sets in teaching his private high school students:

Some of them do...I mean there’s no, a majority or anything like that but some of them and it’s usually what type of family they come from, whether not they were put in to piano when they were in 3rd grade or something. But one of my students right now who’s going to be a senior next year in high school she’s been taking piano longer than tuba....She’s a well-rounded musician...She already is.

Tyler G. (RU1) noted that many individuals “[A]re from a lot of little schools and those guys aren’t going to come to school here...They don’t have the money or the...pre collegiate experiences.” Caleb B. (RC), while at a smaller institution, had familiarity with the lack of pre-collegiate skills in the prospective students he

recruits. He said “Many of them lack the resources to have private instruction when they’re in high school.”

Brent M., director at DRU2, discussed the prospective students from wealthier families. He acknowledged “People who are in the six digit figures as a general rule can pay for all those lessons and all of those years of being in choir camps...it’s all about that pre-collegiate experience.” Tobey S. discussed a summer choir program at M1 that tries to mitigate the situation for some prospective students:

There’s a voice camp, in fact the voice camp is kind of unique in that the voice camp is by audition only and it’s at no expense to the students....We pick about 24 students to come in, a good choir...and they’re selected by audition and if they’re selected there’s no charge to them. They come to campus for a week all expenses paid.

Commentary.

A family’s SES may affect pre-collegiate experiences, which develop cultural capital. Research shows that cultural trips have a constructive impact on high school GPA’s and standardized test scores. For music students, this translates into music lessons, summer music camps, tickets to professional music concerts, and owning or renting an instrument. Families who cannot afford these experiences may limit their child’s chances at developing these skill sets, which often translates into possibilities of scholarships/merit awards (DiMaggio; 1982; Kalmijn & Kraaykamp, 1996; Roscigno & Ainsworth-Darnell, 1999).

The development of pre-collegiate skills sets are out of the hands of recruiting practitioners unless a prospective student is privately taught by the recruiting faculty member. It is important for faculty members to develop a holistic view of the

necessary pre-collegiate skill sets desired for prospective students of interest. This allows for more efficiency in the active recruitment of desired students.

Rural and smaller school districts tend to have less cultural capital than suburban and urban schools. This could have a negative effect even if prospective students come from high SES circumstances (Kalmijn & Kraaykamp, 1996). What is also of interest to this author is the research which details:

- Students with increased cultural resources converse very easily with instructors.
- Students are not disconcerted by learning regardless of method of delivery.
- Students with high cultural capital will not view the learning environment as hostile (De Graaf, De Graaf, & Kraaykamp, 2000).

Students who have had significant cultural capital development will more likely have an open and comfortable attitude towards the recruitment process. This might be due the fact students who have had private lessons and opportunities to develop pre-collegiate skill sets will have a greater sense of self-efficacy resulting in recruitment, admission, and matriculation to desired music units.

Recommended implementations.

There should be continued advocacy for music in the K-12 environment. Ideally, this would entail increased visibility of local faculty at concerts, parent–teacher meetings, and school board meetings. This is a long-term grass roots approach, and this sort of increased activity could be part of the service component of the practitioner’s appointment. If a music unit has a pre-collegiate music program, scholarships could be raised to provide experiences for lower SES students.

Future research.

Building on Roscigno and Ainsworth-Darnell's (1999) research on the intersections of race, cultural capital, and education resources, future research could examine prospective music students and their family SES. This author is specifically interested in the relationship between family SES and the differences between instrumentalists and singers. Additional research could examine whether increased visibility of music faculty at local PTA's or school board meetings will increase funding for music programs in the K-12 environment.

Advertising Funds.

College recruitment advertising is one of the older strategies used to target prospective students. Methods of advertising have changed through the twentieth century and into the twenty-first century. What worked previously is beginning to be questioned and in some cases, discarded. Historically, traditionally-age prospective students were more apt to acknowledge recruitment outreach such as:

- Telemarketing.
- Network marketing.
- Direct mail.
- High-school recruitment visits from campus admissions staff if they are accustomed to the institution.
- Radio and Television ads (Hossler, 1999a).

Social media has gained in significance with current domestic and international prospective students as methods of communication and institutional recruitment (Barnes & Matteson, 2009; Merrill, 2011; Reuben, 2008; Sadowski, Birchman, & Karcher, 2012; Stoner, 2004). Print advertising is still used but it is one

of the methods that is increasingly questioned by administrators and faculty (Hoover & Supiano, 2009a).

Lionel G., chair of voice at RU2, indicated his concerns about print advertising and his desire to have a larger online presence for his school:

I looked into it; I see some schools advertising in *Opera News*. Years ago I looked into that and a full page, 4 color ad in *Opera News* is like \$8000, which is more than my budget for the year. You know, I'm not going to do that, I don't know who's going to see that [ad] that we will want to see...I think we need a better online presence...We do some really cool things; we live stream all of our major concerts. I try to publicize...that's a very cool thing so students anywhere in the world who has internet access can see our concerts live, you know in real time, and they do a very nice job with that with multiple camera angles and so forth, so I'd like to see that maybe continue to be more available. Maybe do a pod cast?

He also indicated that he wasn't sure that billboards or television commercials were useful for recruiting:

For example, we have, you may not have seen it coming [for this interview], but if you come to our city from the south you will see big billboards...I don't know how effective that is. Sometimes I just think it makes your alumni happy, looks like you're doing something, but I don't know how affective billboards are or you know even TV ads.

Conversely, Darrell C. (M2) felt that television advertising would be beneficial for his program:

I feel like we're kind of coming out of the Dark Ages here when it comes to advertisement. I feel like it took me bellyaching about we don't have a billboard on the major interstate and around our region....They do now. They have two billboards just south of the larger metro-plex....Our television channels for our town come out of the state south of our area...So there'll be commercials about M2. But, like those stations cover our athletics? There's nobody that covers M2 athletics. You don't ever hear about anything going

on with M2 except occasionally. So it's just like a dead zone. They used to have a TV station here, and I think it had helped a lot. They don't have commercials on the major networks in the larger metro areas in our state; we need to be advertising there. The presidents know it. They know it, but it's a matter of money. It costs a lot of money.

However, Darrell C. did state "I think by them not spending that money on those big time commercials, it allows us to have more money for scholarships."

Randy S. (M2) wanted more support from his institution for purchasing advertising items:

...just recruiting materials from the university; I mean posters and flyers and bumper stickers and they're getting better at this but again anything that has M2 on it we want to put in that kid's hand so that even in Branson they're going to see our name. So now we use part of our budget, our music budget every year to print posters because they will only print a certain number and we have mass mailings every year to I think practically every school in our state to send them a poster. Because we're using our own budgetary funds to do recruiting that if the university would do that for us...would free up funds for other things.

Shannon H. (CON1) indicated that she was very involved with recruitment advertising for her conservatory:

I work closely with our designer to come up with our marketing pieces and also to determine our advertising; how money is allocated and the nature of the advertising that we are doing. Some of them are in print form. We have a poster, I put in here, we can send out to high schools around the country so they can be put up in band rooms things like that.

Brent M. (DRU2) was definite that his institution was very concerned with the quality of their print advertising:

A lot of schools don't do it [print advertising], maybe because they don't believe in it or they can't afford it. It's very costly. There is a sleeve in there

that has specific program information, but you know if you give that to a student or a parent, and they read through it, not only will they read through it and find out some specific information about the programs and what you are all about and what you do. But, if they walk away and their perception is this is a really nice piece; there is likelihood that this institution has values and qualities that are similar to this piece...if they gave out a stapled packet of material...the content may be exactly the same, but the message [is also] in the way it's received and we complete it. So and it's not just the music unit, DRU2 believes in us, we believe in leave behind pieces, we believe in mailing, we believe in messaging, we believe in branding.

Commentary.

Collegiate marketing manages various goals and purposes in terms of quantity and value, which must produce a positive result. These considerations include aspects that are both non-commercial and profitable. What must happen is that (a) possible students must be identified, (b) a that there is a defined set of requirements of potential students,(c) communication with probable students, and (d) there is a conversion of interest of the targeted prospective students (Gabbott & Sutherland, 1993).

Where higher education advertising and marketing is headed should be of keen interest to faculty and administrators. What will be the most efficient use of funds remains a vital concern. Implementation of social media has revolutionized the *Millennial* generation as an influential tool of communication. Businesses of all sizes have converted their marketing methods to the Internet and social media. Higher education is following this trend (Chui, Manyika, Bughin, Dobbs, Roxburgh, Sarrazin, Sands & Westergren, 2012).

Social media and other forms of internet advertising seems to have reached the current generation, although old forms such as print information seem to be preferred by their parents. Each of the institutions that participated in this study indicated use of social media and print advertising. This author believes that it is most likely that generational differences will remain regardless of the types of presentation. The author further agrees with the conclusions of Lehman-Wilzig and Cohen-Avigdor (2004) who indicate that media is multi-cyclic.

Television advertising was only discussed by participants representing two of the schools. Even so, this lack of discussion does not mean that all schools eschewed television media. For example, participants did recognize that television might be considered necessary for the advertising campaigns of larger institutions. It does not seem to specifically impact the music units' recruitment with the exception of the larger marching bands that have nationally televised football programs.

Continued rising costs and lack of empirical data on recruitment gains left several programs unwilling to maintain advertising in print media. Where the future lies for this type of advertising is uncertain. Notably, RU2 is re-thinking the costs of magazine advertisements. Some scholars are calling for increased detailed examination of the intersection of specific media and recruitment (Allen, Van Scotter & Otondo, 2004).

Print materials that are sent to secondary programs are considered low involvement (Collins & Han, 2004). These materials, which are normally posted in band or choral rooms, expose the prospective student to possible music units and

provide basic information that is perceived with limited effort. Research in industry has shown that this type of material raises awareness of organizations while delivering positive reminders through images and logos (Martinez, 2000). Each of the schools that participated in this study is engaged in this type of print advertising and plans to continue these practices for the near future.

Recommended implementations.

Care is required for the continued health of the advertising budgets of a music unit. With that obvious point, this author recommends that development individuals examine the possibility of sponsorships for events that can link secondary music programs and collegiate ensembles. This will provide several benefits:

- Brand recognition of the music unit.
- Familiarity with the collegiate ensembles and their directors which leads to recruitment.
- Continued positive networking with secondary teachers.
- The advertising costs will be carried by the corporate or philanthropy sponsor not the music unit.

Having current music students and/or faculty members contribute to an online blog hosted by the music unit's website is an additional low-cost form of advertisement. This could be done by soliciting volunteers and providing a small reward for students who maintained regular postings. Caution must be taken to encourage authentic posts that are not angry rants or gushing accolades. Faculty could view this as an opportunity to provide discourse on their philosophy of teaching or other communication about research and performances.

Future research.

One question that should be examined is whether prospective music students and their parents will perceive similar information presented through different media as contradictory in nature. Another area of research may ask how students representing different SES levels interpret various types of media. Are advertising items such as branded/logoed water bottles truly effective in recruitment of music students? Are print materials that hang in band or choral rooms more or less effective than online streaming concerts from music units? How effective are print materials in relationship with online materials from the perspective of prospective international students and their parents.

General budget concerns.

Hossler's (2000) discussion of enrollment management may be considered an organizational approach but also a vital portion of fiscal policies. The outcomes of additional student enrollments and financial aid programs maintain the financial wellbeing of higher education institutions. Enrollment management not only affects budgets but also includes institutional positional policies. Aspects of these policies establish and define the market stance of a given school, and can include:

- Demographics of incoming classes.
- Average class ranks.
- Average standardized test scores.
- Geographical location of a given campus.
- Total cost of attendance.
- Academic offerings
- Difference between research and teaching institutions (Hossler, 2000)

Enrollments affect budgets, which are part of every administrator's concern. Budgets become structures by which institutional priorities are categorized. When institutions have to tighten budgets, reductions in all departments may be heavy and discouraging. New and creative methods to meet the needs of a music unit may need to be considered. In general, most of the participants who mentioned general budget concerns were frustrated about their situations.

Amy W. (RU1) spoke about her perceptions of her institution's School of Music general budget:

There are conservatories that have the money. There are some universities that have the money. We fall in that next tier that I feel that we have a good program, but we don't have the money. We have some pretty good faculty members and that is where we are. We are like in that third and fourth tier that would put us in that tier and we just don't have the money to draw the greatest students.

Shannon H. (CON 1) gave credit to other members of the administrative team by adding to the budget line items so that progress could be made. She stated, "[Since] last year we have a budget line for initiatives." However, she also voiced "Frustration...that we don't often have enough money to back what we're trying to do." Oscar M. (RU1) said that in general "Wish we had more money." Bernadette R (RU1) voiced that all scholarship funding was a "budget concern at the director level."

Lori H., an administrator at RU2, was a bit more optimistic, "We now have a dean for scholarship services and he does a fantastic job of getting the budget information [for scholarships] out to the faculty." Many of the faculty at M1 praised

their director Tobey S. for being supportive of their areas, and not being a micro-manager. This was evidenced in Tobey S.'s discussion of how each area devised their own budget for scholarship monies:

Each area is allocated X amount of dollars and they make their own awards and they keep track....I mean each year there's a different amount of money because you have returning students, you have graduating students and so each area keeps track of their own.

Sloane A., flute professor and assistant director at DRU2, stated she was conscious of trying to make the process smoother. "But it's all about time, money and finding ways to make that easier on both ends. Our end as an institution and on the students end coming to us."

Need to have students to pay the bills.

Successful resource use requires that enrollments rise in university programs so that the aggregate benefits from added students surpass the expenditures the infrastructure. In general, enrollments are regulated by their admissions selections and the associated conclusions about their capabilities and resources (Berg & Hoenak, 1987). However, music units tend to run at a loss in comparison with other types of university units due to the high cost of applied lessons. These lessons consist of an individual student paired with an applied instructor for 30 to 60-minute sessions. This is in comparison with general education class that may run upwards of 300 students for English or Biology 101.

Garrett M., speaking from his perspective as an administrator at RU2, stated, "You've got to make up the numbers somewhere." Kevin H., (RU1) spoke about his perceptions about needing numbers of prospective students:

In general terms, I think institutions like ours are probably ultimately more interested in numbers than most things, and making sure that we're out recruiting so to speak...And the competition for students is in what we have to offer in comparison to others and also combating misconceptions.

Lionel G. (RU2) remembered a past experience at a former institution that

was concerned about having students to meet tuition bills:

I know some schools really just need the bodies. I was at a school...a private liberal arts college that was tuition driven and therefore they needed bodies. Certainly, they wanted excellent students, of course they did, everybody does, but they also needed bodies. So there was a certain interest in just having people who were there, you know who could pay the tuition and pay the bills.

Darrell C. (M2) reflected on a former president's statement about needing

students in regards to recruiting a higher-level of music majors:

I mean if we really seriously counsel those kinds of kids we're going to have fewer music majors...which hurts the school, hurts a small school big time...one of our past presidents, he's not here now, he's gone, but I talked to him about it. I said, "We need high end music majors. That's who we are looking for you know." And he said, "No, we just need bodies. We need bodies." And this is a former president. He said, "It doesn't matter what their ACT is...how smart they are. We need them here." And so we did get a lot of kids here that were not prepared for college at all.

Commentary.

Stakeholders pursuing a larger role in the distribution of resources often hold unrealistic expectations between accountability and improvement concerning recruitment and enrollment. The notion of increasing the general fine arts student population and music students in particular to offset budgetary concerns raises serious questions of whether senior administration has a realistic view of the costs and goals of a music unit. It is not just a matter of increasing the music student

population. Each student must be provided with a private applied lesson each week to achieve the objective of the educational mission. There are costs of providing instructors, pianos, practice rooms, music technology, labs and other expenditures that shape the budget of a music unit. A seasoned and knowledgeable administrator who has overseen this study recommended that to control a debt environment, monetary expenditures should be kept to no more than twice the tuition and fee income (Lamb, 2014).

Several models may be considered to lower budgets, for example, hiring adjuncts and relying on graduate teaching assistants (GTAs) to provide the bulk of instruction for undergraduates. This has both long term negative or advantageous effects. Hiring mainly adjunct applied instructors to provide private instruction results in lowering expenditures, but this may raise concerns of competency in the applied area if there are large amounts of turnover due to feelings of dissatisfaction and alienation (Dolan, 2011; Halcrow & Olson, 2008). However, it may make sense to hire long-term adjuncts for applied instruments that do not have large enrollments such a harp.

The use of graduate students to teach undergraduates has benefits and disadvantages. Disadvantages may include graduates students with little to no experience in teaching. This results in disorganization of the classroom and lectures, and stress for both the graduate student and the undergraduates.

Advantages may include having adult professionals return to higher education and bringing real world experience that some tenured faculty may not possess. For

example, a professional stage manager returning to graduate school may bring a level of industry practice to the theater program that quickly exposes undergraduates to current standards. A professional pianist returning to graduate school may provide undergraduate singers with the experience of working in a collaborative process they would not get with their peers who provide accompaniment services. A graduate student with up-to-date computer and music technology skill sets may be invaluable to a department. This group of individuals provides many benefits to the music unit at considerably less financial outlay than adjunct or tenured faculty.

All parties of a music unit have a vested interest in an effective system that meets the educational mission with wise stewardship of resources. But understanding budgetary needs and how it affects recruitment and enrollment is not just about providing budget solutions. Trust is needed to stimulate open communication when discussing the allocation of funds. This is especially true when recruiting of highly qualified students.

Filling spots with music students who lack talent, ability, and a modicum of pre-collegiate skill sets may make sense to some senior administrators who are concerned with meeting enrollment numbers. This may also be true for institutions that are mandated with an open enrollment policy. However, practitioners who work at open enrollment institutions understood that a lack of selective admissions could allow unqualified students to matriculate into the music program. These students might have limited chances of being successful in making a living in the field after graduation. The admittance of mediocre music students may impair the progress of

their peers due to the fact that more time is needed to teach borderline undergraduates. The problem of balancing open enrollment while maintaining a viable program needs to be examined more acutely.

Recommended implementations.

Preparation of a music unit's budgets should be viewed as an opportunity to positively reevaluate programs so the (a) educational mission retains vitality, (b) program remains flexible while providing academic rigor, and (c) program provides a sense of *fair share* for the various areas that make up the unit. This can be achieved by developing an atmosphere of trust, collaboration, and communication among the faculty even if the number of decision makers remains small. Transparency can be balanced with the need of privacy for sensitive assessments.

Recommendations for state mandated open enrollment music units include the development of remedial music courses. Remedial courses can include:

- Rudiments of music theory.
- Small group instruction in aural skills with special emphasis on “chunking skills”³
- Mentorship with upper classmen.
- Reduced course load until the remedial courses are passed with at least a B average.

This author does not recommend any use of scholarship funds to be applied to these types of courses. These remedial tutorials should be at the expense of the student and could be taught as an online course or in person by graduate teaching

³ Chunking is a phenomenon in which people assemble responses when executing a memory assignment (Gabriel & Mayzner, 1963).

assistants to minimize cost to the unit. These categories of curative sequences could be offered during the summer to provide a period of catching up before the regular academic semester.

Future research.

An in-depth investigation into the problem of balancing state mandates of open enrollment and sustaining a feasible music program that attracts qualified prospective students to smaller regional or master comprehensive universities could be performed. This includes the development of assessment measures that can help collegiate practitioners' fine tune the search for students who have a serious chance of success in a music program. Research could be pursued to ascertain the effectiveness of a structured remedial program of music skills and its effect of enrollment, retention, and graduation rates of less qualified students. Research could be conducted to ascertain undergraduate perceptions of self-efficacy when assigned an applied instructor who is a graduate assistant.

Neighboring States Tuition Agreements.

Resident students who have resided in a single state for several years are demarcated as citizens of that state. Equally, a student who moves from one state to another for the purpose of attending university is a nonresident, at least initially. "In-state residency is entirely a state-determined benefit or status" (Olivas, 2004, p. 453).

The current trend of decreasing state funding for higher education may cause universities and colleges to increase revenue by raising tuition and fees for residential and non-residential students. Raising residential tuition and fees rates is generally an

unpopular political action. Raising non-residential tuition and fees is usually not as fraught with political backlash. The possibilities for a revenue increase from out-of-state tuition and fees are lessened by the occurrence of tuition reciprocity arrangements. These arrangements may be made between institutions or states. These have a propensity toward a regional emphasis and are frequently specific in curriculum selection, which should allow institutions to be cost-efficient by not overlapping specialized programs (Christal, 1997; Dwenger, Storck, & Wrohlich, 2009; Rizzo & Ehrenberg, 2002).

Two participants spoke about neighboring states mutual tuition agreements as a recruiting strategy. Tobey S. (M1) discussed a new university-wide plan for recruitment of out-of-state students:

M1 has just recently come up with a new initiative that will include the northern portion of a neighboring state where the out of state tuition is going to be waived down to half its normal fee in an effort to try reach out to prospective students.

Benjamin L., head of choral activities at RC, stated that his institution had a reciprocal agreement with bordering states for recruitment and matriculation purposes. He described it as “a reciprocal relationship with the students that are on the state borders...135 mile radius (of the state line) agreement so they can all have in state tuition.”

Commentary.

Rizzo and Ehrenberg’s study (2002) stated that tuition reciprocity arrangements characteristically do not entail a numerical student cap. They also do

not specify that out-of-state students possess attributes higher than in-state students. These out-of-state students are able to attend university at the same rate as in-state students. As such, this then begs the question, “Why bother to recruit out-of-state students who are not of higher quality than in-state students?”

It seems to this author that the main reason for recruiting out-of-state music students and who are not specifically desired for reasons of talent or a specialty (oboe, bassoon etc.) is to fill empty spaces in the classroom and applied studio. However, there are considerations of distance that may make it easier for a student to attend an out-of-state program that is geographically closer to their home than a comparable in-state school. Ultimately, it is up to the prospective student and the music unit to make the right choice for each individual or program.

Physical Environment

Facilities.

Perception of the music unit’s facilities was a thought-provoking factor in the various discussions this author had with individual participants. Problems with existing facilities or excitement about new spaces became a dynamic element in the interview dialogues. Perceptions of facilities are important to stakeholders.

The facilities of a prospective student’s major have a significant impact on the process of institutional choice. Institutions that are perceived as having inadequate or poorly maintained facilities are rejected as possible choices (June, 2006; Price, Matzdorf, Smith & Agahi, 2003; Reynolds, 2007). Facilities costs (both new builds and maintenance for older structures) are important budgetary

considerations. Many of these facilities require (a) significant energy-saving renovations and (b) ease of access that meets current standards (Carlson, 2014; Meisinger Jr., 1994; Owu, 1992).

Derek B., head of Jazz studies at M1, discussed his perceptions of the importance of good facilities in regards to prospective student recruitment:

Facilities, there's issues with needing more and better facilities and so forth that tie into recruiting obviously. Oh yeah, the jazz lab, what we have over here is a great recruiting tool and we've seen the power of having something unique in terms of physical structure and in terms of facilities. So facilities would be a second part that's sort of tied into recruiting because along with better scholarship money...if you have better facilities available...It is easier to recruit. We're pushing really hard towards this pie in the sky idea of a new fine arts complex, you know, and the jazz lab was just the tip of the iceberg of what we could do...The jazz lab (the building we're sitting in) has been here for eleven years now and so since this building has come along it sort of showcases and centerpiece the sort of the legacy of performance excellence that's been here for decades. It's helped a lot.

Gayle F. (M2) had enthusiastic observations about the new fine arts facility that her music unit currently inhabits:

It's a great tool when they see the Performing Arts Center it's all brand spanking new, it's all shiny. We have pianos that are new on the stage and the auditorium is new so it's a draw for sure, especially in comparison to what we had, which was not a draw.

She states that in her opinion, many other schools in her state "need new facilities because it affects their recruitment response." Patrick L. (M1) was in full agreement with her discernment. His insights on the facilities at M1 were poignant:

I think that is the biggest problem is a cosmetic thing...we have out grown this building...I don't see this building anymore; I've been here so long. But I remember the first time I walked in and the two ugliest buildings on campus

is this building and the art building. And I'm going *really*? [Participant's emphasis] And I forget that people see our building the same way, I saw it the first time...Although I will put our faculty up with anybody in the state...don't get past that visual [of facilities], so having said that a lot of recruitment personally depends on that [visual of facilities].

Lauren O. shared her insights in her facilities at M1 and was in concurrence with Patrick L.

It's [the building] old and it has a lot of problems, and that's not good for recruiting...People say that we have great faculty and you just have to make it up in other ways. Well you can't. In my area for example, each other school has a really good cello teacher, you know, each other school also has more money, how are we supposed to make that up...Yeah, you can only do so much and it's like I said, in Germany because it's free [university education] you have like 50 kids auditioning for one spot. Then a building that is falling apart doesn't matter, but here we have a few really good students, everybody is competing for them you know.

Charlotte R. (RC) commented about the facilities in her music unit. "We had really wanted a larger performance space. We don't have the money for one now, but we could benefit from it." Jan B., faculty member and chair at her music program at DRU1, stated:

Physical space is an issue...we can't compete with a basic liberal arts music program...We don't have the facilities compared to them...Our number one challenge here is space. We have exactly two practice rooms; they were converted closets....Space is an issue.

Commentary.

June (2006) and Reynolds (2007) reported that prospective students ranked the types of facilities related to the major focus of study as being exceptionally significant when deciding on their institution of choice. The ability to work with

cutting edge technology is important to the education of music technology and composition students and will affect their capacity for artistic and employment viability. Pleasant and well stocked music libraries are important. Practice rooms and decently maintained pianos are important in the evaluation of a music unit and its ability to support the educational mission. Functional and aesthetically pleasing performance spaces must be considered priorities in the planning and development of the music unit resources. Quality facilities may be rented out to provide extra income for the unit.

Having enough performance spaces cannot be underestimated. These spaces do not have to be in a formal recital hall. Creativity in providing multi-purpose spaces for students will encourage student satisfaction, development of student-led chamber ensembles, and development of cultural capital for the institution. The lack of performance space greatly inhibits the music making process and may be a deterrent to the positive feelings current students have toward their institution.

Prospective students will quickly assimilate whether the unit is sensitive and hospitable towards the support of student led ensembles. Additional points to be considered are the impact of facilities on (a) recruitment of faculty, (b) the morale of current faculty, and (c) the recruitment of interested donors. Faculty members need spaces that are beneficial towards achieving their teaching and research duties. Applied faculty members need comfortable, well lit, soundproof environments to be effective teachers. Prospective students will evaluate these spaces during campus visits.

Reynolds (2007) stated that prospective students with higher GPA's would typically evaluate the impact of facility maintenance with a higher possibility of rejection if the care and upkeep of the facilities do not meet with their approval. This awareness will continue throughout their career at that institution. Although this dissertation does not address student retention, the impact of facilities should be considered when looking at current student satisfaction. Unhappy students will leave and become part of the recruitment process of another institution.

Recommended implementations.

Unit and senior administration should utilize exit interviews with graduating seniors to gauge student perceptions of music facilities. The results can be used to help target renovations and/or implement new construction. Furthermore, these data should be shared with trustees, boards of regents, and state legislatures.

Due to the nature of their studies, music students spend much of their time with their colleagues. As such, careful thought must be given to the proximity of rehearsal spaces, practice rooms, concert halls, and lecture rooms. While this is obvious to music practitioners, it is something that must be communicated to senior administration and prospective donors.

Creation of performance spaces for student-led ensembles is recommended. Creative use of existing space of a unit may be discovered by informal evaluations by peers from another school. It helps to have fresh eyes and may be a reciprocal project. Conversations with current students may result in creative multi-purposing of space.

Future research.

An examination of students who did not choose to attend a particular music unit and their perceptions of those facilities (especially, practice rooms and concert halls) is warranted. Building on Reynolds' (2007) study, research comparing current music students, their type of Carnegie Classification institution, their perception of the facilities, and its impact on their choice of music unit could be useful to senior administration. Other questions include:

- How would music centric residential housing with on-site practice rooms be by current and prospective music students?
- How do facilities impact the perception of transfer students?
- How do facilities impact the perception of donors?
- What are the differences in perception of facilities between prospective domestic and international music students?

Town and gown environment.

Historically, there are two discrete populations in a college/university town. *Gown* refers to the higher education community and *town* denotes the non-academic populace. Geographically, higher education institutions were originally located in rural areas and were remote from nearby towns or cities. Gumbrecht (2003) stated that “the college town is largely an American phenomenon. Nowhere else in the world are so many towns so dominated by colleges and universities as in the United States” (p. 55). Colleges and universities maintained the separation of communities to regulate their students’ behaviors due to the belief that a “quiet, rural setting, away from the evils of city life, was the only proper environment for learning”

(Gumbrecht, 2003, p.56). However, urban expansion caused many institutions to be engulfed by municipal growth.

While colleges and universities generate cultural capital for a community, many residents may regard them as dominant, non-taxed organisms that absorb civic resources without direct returned contribution. Lack of consultation with city authorities may make these relationships caustic over time. Other residents or business owners may regard these institutions as valuable contributors to the economy through athletic or cultural tourism.

Rubin (2000) notes that three contemporary tendencies in the literature detailing studies of ‘town and gown’ relationships with which to develop constructive, innovative partnerships.

- Current literature has more longitudinal, comparative and methodical studies in comparison to earlier individual case studies.
- Current literature is now mostly generated from faculty researchers rather than from civic practitioners.
- Current literature utilizes a range of comparative academic disciplines to examine issues of *town and gown*.

Patrick L. (M1) spoke about the dichotomy between his regional state school and the community in which it resides:

This is a blue collar inexpensive school, smack dab in one of the wealthiest suburbs in the state. This town and M1 is not a match. So the community relations that you have between the two tier 1 institutions in the state and their host cities, it doesn’t exist here. It doesn’t exist here, now I will say that the two previous presidents worked hard on bridging that gap and I will say this is immensely better than it was when I came here. There’s a natural tie there but we still don’t have that kind of rapport in the community you think of

when you think of the tier-1 institutions and their town and gown relationships.

Looking at a *gown to gown* disconnection, Randy S. (M2) voiced an irritation with his university-wide community towards his ability to bring prospective students onto campus:

Another thing that I have a problem with the upper administration—when we have these contests and stuff like that here, we’re bringing in kids from all over the place. There should be someone from the president’s office greeting every bus as it pulls out, shaking hands asking “What can I do to help your stay here more enjoyable?” Because we are bringing them out...and all we hear from university community is “Well, I couldn’t find my parking spot this morning, there was a bus there”....They’re not equating the frustration with the fact that their jobs are being kept because of the kids coming in...Bottom line.

Commentary.

In many cases, the partnership between *town and gown* is positive for both groups of stakeholders in the community. The impact of cultural capital and tourism raises the appeal of life-styles, property values, and healthy service industries for individuals in these cities. Members of the *gown* constituencies feel valued by providing economic and cultural anchors.

Campus spaces function as event hubs and serve as (a) historic sites; (b) fine arts venues; (c) athletic venues; and (c) green spaces for the collegiate, local, and regional civic communities (Gumbrecht, 2003; Gumbrecht, 2007). By becoming cultural and economic anchors, higher education institutions provide valuable opportunities and partnerships to the towns in which they exist.

Music units provide much of the cultural capital to these relationships and the faculty practitioners who participated in this study were aware of the value of these associations even if they did not speak specifically about them in relationship to recruitment. The two participants who did speak about on this topic articulated marked frustrations with situations that were out of their control. Lack of control does not invalidate their perceptions. Rather, they should be noticed and affirmed so that dialogue may be raised to mitigate this in the future.

Recommended implementations.

There is probably little to be done in the short term for the institution that the participant felt is out of step with its host city. What could be done is raise the awareness of the perceived inequality between *town and gown* from the perception of the faculty member with central and senior administration. This faculty member could choose to become engaged with university committees that address these issues.

University faculty and staff need to be reminded that they are there to provide an educational and support service to prospective and current students. The students provide for their employment. They are not to be considered a nuisance. Unit administration and faculty should provide modeling of positive behavior. If negative behavior persists from institutional employees, then appropriate actions should be taken in the form of annual reviews.

Future research.

Studies could be conducted to quantify the benefits of collegiate music concerts and improving relationships between local communities (e.g. senior citizens, faith-based organizations, and local schools).

Infrastructure/Interaction with Senior Administration.

Infrastructure and interaction with senior administration was a thread in the dialogues about recruitment and money. Several individuals spoke of affirmative and encouraging relationships. Other participants articulated areas that needed improvement. Those who discussed perceptions in this sub-theme were aware that without direct senior administration support, their units would be more difficult to service efficiently.

The need of more development and recruitment staff was conveyed by several contributors to this study. Higher education institutions structure their development efforts in three fundamental approaches: centralized, decentralized, and a blend of the two:

- Centralized organizes all fund-raising from one administrative area. Staff report to and are paid through this area but may work for one or more colleges within the institution.
- Decentralized entails staff that report to and are paid by a specific college or unit within the larger institution.
- Blended entails a mixture of centralized and decentralized methods. (Dewey, 2006).

Development and recruitment offices have two discrete goals.

“Development officers are gatherers for monetary or non-human resources.

Recruitment/admission officers are gatherers of human resources” (Lamb, 2014).

Oscar M. (RU1) felt that “a development officer specific for the school of

music...would make it (recruitment) a lot easier.” Thomas W., an administrator at RU2, stated that he would like “to have additional staff...so we could go out and do some outreach and do some recruiting.” Dominic W. (RU1) gave his opinion on the benefit of a recruiting coordinator:

You know many other places that I’ve been...they’ve got a recruitment coordinator...That works full time there in recruiting. I would think a school this size would benefit from a similar type position that could focus on those type events, give the incoming students (both the graduate and undergraduate level) more one on one attention that they need at that level and then you know the coordinators, both the undergraduate and graduate coordinator could be working more on the issues of when students are here and getting them admitted and doing all those pieces that are so time consuming as well.

He discussed his wish for a dedicated development officer for the music education program and the retention success that one incoming class had because of funding during their recruitment phase:

A fund raiser development person specific for music ed...that’s our conversation in the last couple of months or so. It’s difficult to attract students to the degree program without money...one year we were able to find some money and working with the undergraduate coordinator who found some money in the foundation, so we were able to offer a one time, one year, one thousand dollar scholarship to those students that we wanted.

Lewis S. (RU1) felt that a successful admissions/recruitment officer would actually pay for themselves:

You know a lot of schools our size, if you look on their list of administrative and staff positions; they will have a full time recruitment person. We don’t have a full time recruiting or admissions officer for The School of Music...kind of person who does both recruiting and then handles all the admission stuff, and no we don’t have that...and as with any business sometimes you have to spend money to make money and if we spent the

salary that that took but yet increased our enrollment by you know 5% you will probably pay for the position right there.

He continued with a description of his perception of what that position could entail:

[Someone who] goes around the state and goes around to other places and is very familiar with every aspect of the school and each studio and is kind of the person who knows all those things about “well we’ve got X amount of bassoon players and we’ve got a couple of people graduating and so we’ll definitely want some new bassoon players this next year and we’ll have very competitive scholarships and you know please check us out.”

Tyler G. described a partnership he had with the Head Register at RU1 and its effect on his choral activities recruitment:

Here now we have all of their high school transcripts in a data base where I can go to the registrar here, and just by chance that gentleman actually sings in my church choir, but I send him the specs of what I’m looking for and this can be band, orchestra or chorus, but when RU1 looks at their transcript, they will just code the ensemble, or chamber singers or you know whatever, show choir, it just goes under choir. So then the registrar office will take, this registrar’s office will take that code and search everybody who’s here and I end up with 1,500, 2,000 [new] names.

I set up a recruitment team of kids. I get kids that want to be involved; I get some faculty that want to be involved and we come up with a hit list of what I call kind of our top prospects. Kids that are still here, kids that should be singing in choir, and then these new kids that we’re just finding out about...So we create this data base, probably of almost 10,000 names.

He then stated in his opinion, that a music unit admissions staff member was a missing part of the puzzle:

What we are missing here in my view, we need an admissions person here in this building that does nothing but handle all these kids enquiries and then

keeps a very clear data base...it would have to be some kind of data base program, not excel...but then once they got here...their scholarships, their GPA, so all of us [faculty] can just tap into it. They [his former school] did have the development office. They had someone who did that.

Tobey S. reflected on his thoughts about recruitment of non-majors in regards to his past experiences working with the head of recruitment at M1:

The difference in recruiting, there are a lot of students out there that participate in high school music that don't want to be music majors, but would like to continue to sing, or march in marching band or something like that. And if the university-wide recruiters know that and can tell these students, well you might be able to get a scholarship to be in marching band and you can still be a biology major and that sort of thing; then we believe that can be one way to control the decision for the student to come here instead of someplace else, and that was the real approach that we used with the recruiters that are out in the field for the university and it made a difference.

And that was a workshop, I mean they brought all there recruiters in, it was two or three years after I'd been there talking to the head of recruiters, but they brought all the recruiters in at the beginning of the year and I did like a 15-20 minute presentation on what music could offer the high school student whether they were a music major or not. Basically, what we wanted from them was, as they were out in the schools recruiting, if they found students that had interest in being music teachers or musicians to get us the names. I mean they could go ahead and follow up on whatever they normally follow up on, but get us these names and so we always got names from them that we didn't know about. I mean we have our own way of finding those students, right...But, we don't get them all and so it worked both ways and it increased the enrollment of the music school.

We have had more success each year of interfacing with university wide recruiting, the recruiting office...we feel like we haven't done it at this institution as I did it at the institution that I was at before I came here...I went and trained the field recruiters for the university on music.

Charlotte R. was glowing in her endorsement of senior administration and their support of the music unit at RC:

Our Dean sees us as a great model for the rest of the college, and has enlisted us with college-wide discussions to help theater and art know how to recruit, because we do it so well. I need to add that we have huge financial support for recruitment too. The university says, “We value recruitment. Here is how you do it,” and they financially support us. I would say that we have a President, a Department Chair, and a Dean who are so supportive of us, financially and in kind. We have a President who attends many of our concerts. So, we have a lot of support.

Faculty load needs to reflect time for musical preparation and travel.

Music practitioners’ efforts achieve the central goals of higher education institutions as delineated by the American Association of University Professors (1915):

1. To promote inquiry and advance the sum of human knowledge.
2. To provide general instruction to the students.
3. To develop experts for various branches of the public service.

A practitioners’ work is normally comprised of three components: teaching, research, and service. Many scholars who research faculty workload merge all activities that produce a scholarly-creative work such as a painting, writing a book, performing a recital, or a writing musical composition as scholarship (Yuker, 1984). Research is a primary purpose of higher education garnering institutional prestige (Fulton & Trow, 1974). An average of a 50 hour-plus work week has been reported by faculty members (Jacobs, 2004; Jacobs & Winslow, 2004; Townsend & Rosser, 2007; Yuker, 1984).

Matthew H. (RU1) explained his concern that for strong recruitment you need applied faculty members who have the time to maintain high levels of individual and faculty ensemble musical preparation:

You have to have a musically viable faculty performing. And that group has to have a sufficient load reduction to do the physical preparation in that. And sometimes with some administrations you do get consideration and [with] others', you don't...you look what is our job as musical ambassadors. We need to get out to the public; but if the ensemble isn't good that sends another message.

Rick T. (M2) detailed the support he received from his administration in his efforts for recruitment:

But recruiting, the importance of recruiting choral music students has potentially grown since I've been here. I've probably spent two hours a day recruiting. That is a significant time and that is why; it works real well now, that I have this chair which reduced my teaching load, and it's one of the reasons we've grown...because that allows you to recruit...in the last few years I spend so much more time because I have the time to spend recruiting.

In regards to his institution's general recruitment team, he stated:

We also have a very good recruiting university wide office. And so when students come through that way, that I'm not aware of, they send me their names. So it's not near as important in what we do here within the office, but we do sometimes get a kid that way.

He further responded about the need to hire additional voice instructors:

Growth and improvement and they [administration] love what we're doing and I can't imagine them not supporting us even though officially we don't have the ability to hire another extra adjunct; but I'm sure they'll let us do that.

Commentary.

The results of this study indicated that many faculty members lacked a clear understanding of several terms. Many confused fundraising and development and use the two words interchangeably. Comparably, recruitment and admissions were used interchangeably. Fundraising involves the gathering of monetary resources for the short term, while development raises endowment funding to assist units for long periods of time. It is possible for one individual or one team to perform the tasks of fundraising/development or recruitment/admissions. However, this author does not think it is a good idea for one person or team to attempt all four tasks as it would be a case of the old adage: *jack of all trades and master of none*.

This section of commentary on of the topic infrastructure will focus on a brief discussion of a music unit recruitment position (since development/fundraising was discussed earlier) as well as the positive connections with senior administration.

Recruitment involves the identification of possible human resources, while admissions manage the matriculation process after a successful recruit has made a decision to attend a particular institution. Recruitment professionals are gatekeepers for the greater institution. They perform tasks ranging from secondary schools liaison roles to marketing the institutional brand.

Some larger music units such as the Eastman School of Music and the University of Texas (not participants in this study) have dedicated recruitment and admissions teams. These entities provide specialized support services

focused on the mission of the music unit that is usually not provided by the general recruitment and admissions office of a university. Depending on the size of the music unit, it may not be possible to have a dedicated administrative recruiter. Tobey S.'s description of his experiences demonstrates a good, mutual communication between the institutional recruitment and admissions office and his music unit. Working with the central office of recruiting, his workshop proved successful in opening lines of dialogue with his unit, higher efficacy for the university's recruiters, and higher yield of non-major music students.

Development of collegial relationships with central administration is aptly modeled by Tyler G. His connection with the Head Register (RU1) illustrated the creation of recruitment avenues that were not expensive. His involvement with choral students provided outreach programs that established friendly networks with prospective students. By advocating peer recruitment relationships, Tyler G. was able to generate a larger pool of possible choral participants to supplement his core group of voice majors and increase unit revenue.

Charlotte R. (RC) and Rick T. (M2) were observant and appreciative of the positive relationships they have with their administration. Tangible support is crucial to the morale of practitioners. Providing time for recruitment as part of the service component demonstrates the weight that senior administration places on the recruitment process. A designated recruitment fund validates the importance of recruitment for practitioners and provides concrete evidence of the institutional

recruitment philosophy. Once again, open communication with the recruitment and admissions offices provide constructive modeling of collegial teamwork.

Recommended implementations.

This author agrees with Lewis S. when he indicated that recruitment staff-persons would pay for themselves. Hiring an individual who is dedicated to creating an incoming cohort, identifying prospective students, and establishing a personal contact between the prospective student and applied instructors could free up music practitioners to perform their actual job description: teach, perform/research, and provide cultural and educational service to the community. Music unit recruitment professionals could help develop marketing materials, provide liaison service between the unit, the prospective student, and the financial aid office. It is critical that an individual in this position is tech-savvy while being fluent in all forms of social media.

Providing *cheat sheets* for institutional recruiters from the perspective of the music unit could be very helpful. These *cheat sheets* could provide:

- Contact information of applied faculty, ensemble directors, audition pianists and the music unit office.
- Lists of audition dates and appropriate audition repertoire.
- Appropriate audition attire recommendations.
- Online music unit websites.
- Basic music unit scholarship information.

Graduate students could manage recruitment data on prospective students, thus providing valuable on-the-job training as part of their appointment. Developing teams of music student ambassadors could be very effective with outreach to

prospective students and could be linked to a service component of their scholarships.

Future research.

Predicting yields of music students could be examined between peer music units who have dedicated recruitment/admissions staff and those who must rely on general university recruitment/admission staff. A survey of the amount of time a general administrative support staff spends answering recruitment questions in comparison to music units who have a dedicated recruitment/admission staff could yield valuable results.

Summary

This chapter examined the theme of money's relationship to the recruitment of undergraduate music students from the perspective of 52 faculty and administrators representing nine schools across the United States. The eight sub-topics were additionally divided. Findings, peer-reviewed literature frameworks, author's commentary, suggested implementation and further research topics were presented to stimulate discussion of the concern of financial resources among music units.

The next chapter will utilize a similar approach in the presentation of personal contact and its importance in recruiting potential music students.

Chapter 6

This chapter provides data collected from the participants' interviews regarding the theme of personal contact in connection to recruitment of undergraduate music students. There are four sub-themes that have further divisions of sub-topics. Peer-reviewed literature is presented to place the findings in context and additional commentary is offered. Following the commentary sections, suggested implementations and possible future research topics are proposed. As mentioned at the beginning of the previous chapter, the author hopes that the information offered in this and the remaining chapters will encourage further dialogue and research.

Theme 2: Personal Contacts

Identification of desired students.

One of the first aspects of the yearly recruitment cycle is to identify desired prospective students. This next section will discuss the recruitment events/activities/strategies that help practitioners (a) ascertain which students they are interested in; (b) develop avenues of contact; and (c) utilize current music students, alumni, secondary and private teachers to network and directly affect music unit matriculation.

Recruitment events.

The recruitment process should be methodical and purposeful. Recruitment efforts that seek students with particular talents and abilities will be more apt to find them in a "purposefully recruited pool of applicants rather than in a laissez-faire

approach to recruitment that waits for applicants who drop in at the university” (Milstein & Krueger, 1997, p. 102). Practitioners who contributed to this study indicated they actively implement activities that allowed them to identify a purposeful set of prospective students to recruit.

Eleven sub topics describing recruiting events were elucidated from the transcribed interviews. Most participants revealed involvement in four or more events throughout their unit’s recruiting cycle. The nine participating music units ranged across five Carnegie Classifications, and while they attract different levels of talent and abilities, they utilize similar events, activities, and strategies to recruit music students. The philosophies and perceptions of the individual participants vary but represent a range of views that this author hopes will resonate with other colleagues in the field.

Attendance at state music educators’ conferences and professional associations.

While there are a variety of professional musical organizations with whom a practitioner may choose to participate, the three professional organizations that were mentioned most often by the 52 participants were the (a) National Association for Music Education, (b) Music Teachers National Association, and (c) National Association of Teachers of Singing.

Each of the fifty states, the District of Columbia, and a European music educators association hold membership in the National Association for Music Education (NAfME). This association is one of the largest arts educational

organizations globally and it concentrates on facets of music education from primary to tertiary education. As an advocate for music education, NAFME supplies a variety of professional resources, presents development events, and provides opportunities for student performances at the state, regional and national levels. Each of the member associations hosts state conferences that are attended by practitioners as professional development, presenters, adjudicators, and as recruiters for their home music programs (National Association for Music Education, n.d.).

Theodore Presser and sixty-two colleagues founded the Music Teachers National Association (MTNA) in 1876. MTNA's mission is (a) to enhance the significance of music education and performance and (b) to support the professional advancement of music teachers. Currently, there are 24,000 independent and collegiate members throughout the fifty states (The Facts about MTNA, n.d.). National Teachers of Singing (NATS) was founded in 1944 and is the leading professional organization for vocal teachers. NATS currently has more than 7,000 members internationally (National Association of Teachers of Singing, 2014). MTNA and NATS sponsor competitions for students at the high school and collegiate levels and provide professional development and conferences for their members.

These organizations and other professional musical associations provide events where students perform music from memory. Students are adjudicated in the areas of musicianship and musicality by various panels made up of professional musicians. Opportunities are provided to challenge students' skills and theoretical understanding, while helping them to gain confidence and self-efficacy.

Twenty-three participants (17 males and 6 females; 44 %) referred to attendance and participation in the State Music Educators Associations Conferences (SMEAC's), which are subsidiaries of NAFME. With the exception of the conservatories (CON1 and CON2) and DRU1, the remaining institutions reported a meaningful presence at their own state conferences with many participants indicating a presence at neighboring state conferences. Each of the piano professors reported to hold membership in MTNA and all voice professors indicated membership in NATS. Other professional musical organizations were mentioned as opportunities for sustaining professional networking and venues of recruitment.

The various SMEACs hosted All-Region and All-State ensembles, which were briefly described in chapter five. Most of the participants indicated that All-State band and choral students were among the most highly desired musicians to recruit. Many recruitment events were centered on the various professional organizations' competitions, concerts, festivals, and conferences, which allowed the practitioners to identify and actively target desired potential students.

Caleb B. (RC) stated "All of the instrumental faculty is very involved in the All-State music festival whether it's adjudicating auditions, presenting clinics, conducting All-State bands..." Amy W. (RU1) reported, "We attend different conferences...I recruit through that." Christine S., music education professor at RU1, concurred and stated, "I go to conferences to present, to be sure that I'm seen."

Correspondingly, Edith P. (M1) noted, "I'm very involved our state's Flute Society, I've been Vice President, I've been a delegate to the Board, and currently

just a delegate now. I've also been in charge of membership for that organization.”

Martin B. (M1) is a member of the International Trumpet Guild and stated that as an active member of this organization he has “been writing music, and arranging music...for use by the trumpet guild.”

Charles B. (DRU2) described his conference participation. “I'm very active in the State Music Educators Association and I present there at a minimum once every other year. So yeah, I meet hundreds of people that way.” He also expressed that he is a “board member for the state music theory association...students are sent to me because of this affiliation.”

Janis O. describes the piano faculty at DRU2's involvement at state and national associations' conferences:

Certainly we go to state conference, and we go to the national MTNA conference, state [piano music teacher] PMT conference and we present there. State teachers know about [our] teaching; I think in a national way. DRU2 is pretty well known because of our impact in those conference settings. I'll be going to a national conference on keyboard pedagogy this summer...doing presentations, conferences that are what gets us in touch with the teachers of those people [prospective students]. I am able to capitalize on those recruiting efforts because they were seeing actually what was going on in the pedagogy experience. Those opportunities are huge, so [we] just capitalize on those.

Lionel G., chair of voice at RU2 mentioned his colleagues' involvement at state and national events:

We have people who go to tables at our state's music educators' conference events. In fact just this last weekend, one of our voice faculty [members] went as a table [*sic*] at the Classical Singer Convention in Boston...NATS conventions.

Sandra J. (RC) stated “We participate every year at the National Association for Teachers of Singing competition and conference at the state level. Franklin W. (DRU2) gave his perception of the need to be involved with his state’s music educators’ conference:

You know, we go down there in February, we do the college thing. On the year we’ve got a large ensemble performing, that’s always a good year. Because not only are we there on college night, but then they’re [prospective students] also going to the wind symphony, or the orchestra, or the choir, or that kind of thing. And that, that’s really I think what sells any program is they can hear what the product is. That’s going to...let success breed success.

Rick T. (M2) felt “Anytime you’re out at conventions, you need to be in as many places as you can be when there is a gathering of secondary music teachers. Choral directors...you need to be there.” Lewis S. (RU1) described his experiences at state and regional conferences:

We present ourselves and represent RU1’s School of Music at the State Music Educators’ Conference and we also represent RU1’s School of Music at other states’ music educators’ conferences. So we have official booths there, we have people there to man those booths the whole days the conference is running...get a lot of students with questions about RU1’s School of Music.

A majority of our students of course are from within our state and those that are from out-of-state, a vast majority of those come from neighboring states, so some might say well your efforts then should really be centered on where the majority of your students come from, which is regionally.

Geoffrey R. (DRU2) also indicated his and his undergraduate choral music students’ presence at his state’s conference:

I'm there; I visit the All-State Chorus's. There are three of them. Mixed, men's and women's, I almost always know the conductors. That's it and then the [current music undergraduate] students who have come make contact with the [high] students who are out there. You know it's kind of when they say, "DRU2's great...that's what's most important...you need to meet Dr. Robinson." So that's mostly when I'm there. And I will say "Call me anytime, let's talk."

All-state and All-region musical participation.

The regional comprehensive school, both of the research universities, and one of the doctoral research universities reported faculty attendance at their All-State or All-Region band and/or choral events. Eight faculty participants (3 females and 5 males, 15%) described their presence at All-State or All-Region auditions or concerts as conducting, accompanying, or adjudicating the auditions for student participation. Each viewed these experiences as recruitment events within in the framework of identifying and developing positive relationships with future prospective students.

Rick T., director of choral studies at M2, gave his purpose for participating as a choral conductor at secondary choral state events and his perception of recruitment during adjudication of secondary competitions:

I do a lot of All-Region choirs, which is probably one of the best recruiting tools. Sometimes I may get asked to do three of them...I never pass them up ever because I've got the best kids in that area and I'm getting to deal with them personally for two and half days. But I get a lot of students from conducting our region choirs; we get a lot of students here. Judging...of course you're not supposed to recruit kids when you're judging and I don't. And I don't know anybody that does, but the visibility of judging in the state is very important...it's just the fact that you're there and you can't actively recruit somebody because you're there. Quite often a teacher will come up and say "You know I've got a baritone" and that's fine and that is perfectly okay. I mean I can't sit and talk to the student after they sing and

say “Hey kid, why you don’t come and see me and we’ll talk about coming to M2”...if they contact you afterwards...Yeah, but it’s really the teachers; it will make them think “Yeah he needs to go see Thompson.”

Sean M., tuba and euphonium professor at RU1, acknowledged “I teach the All-State sectional every single year, I have done that...So I will go work with the All-State Sectional; they [current high school tuba/ euphonium players] all know me.” Charlotte R, at RC portrayed her involvement in All-State musical events:

Our music department has simply been doing recruitment well. One of the ways we do it is by being very active as a faculty in adjudication. Next week, I and another colleague will go out and adjudicate All-State, where we will see every high school student in the choral program...I accompanied the All-State Choir the past eight years for our state's [the mixed chorus], so I meet kids there and our school has direct recruits from there...

I started a pilot program this year with the All-State Choir that doubles as a recruitment tool. A student who makes the All-State Choir, if they happen to be an accompanist at their school, [could] audition to accompany one of the pieces on the All-State performance. It was hugely successful. The student may not be prepared at playing the parts and the open score and following a conductor, but if they do, then they sit side by side with me in the rehearsals, at least for that piece, and accompany, while having interactive time with me and the conductor. I see this as a direct recruitment tool for us.

Commentary.

Previous studies note a connection between membership in All-State ensembles and music unit recruitment (Lien & Humphreys, 2001; MacGilvray, 1992). Research in pre-service and secondary music teachers indicate a high correlation between experiences in All-State types of events, solo and ensemble competitions, and choice to study music in a higher education setting (Bergee,

Coffman, Demorest, Humphreys & Thornton, 2001; Bergee & Demorest, 2003; Henry, 2013).

Tobin's (2005) examination of members comprising Massachusetts All-State ensembles indicated high-class ranks, high standardized test scores, leadership roles in various organizations. Furthermore, all participants specified planned collegiate attendance. Tobin's study examined the relationship between exceptional musicianship and superior academic achievement. With the awareness of the aforementioned studies, it is no wonder that recruiting music practitioners are willing to participate in events that will allow them access to these types of highly desired students.

Recommended implementations.

Continued participation in all possible music educator associations should be actively encouraged by the administrations of each music unit. Membership fees for collegiate practitioners should be paid for in full, or at least subsidized by each music unit.

Future research.

Research could be initiated to study the relationship between membership in All-State ensembles and individuals who matriculate into bachelor of music performance degrees. Studies could be conducted that examine relationships between high school teachers who are alumni of All-State ensembles, their students' who are members of All-State ensembles, and the percentages of students who matriculate into bachelor of music degrees.

Recruitment contacts with secondary/private teachers.

Outreach to secondary school teachers or private teachers are a vital component in the recruitment of prospective music students. Twenty-three participants (13 males and 10 females, 44 %) mentioned contacts with secondary choral or band directors as well as communication with private music teachers in relation to recruitment of prospective undergraduate music students. With the exception of the conservatories and DRU1, the remaining institutions reported positive relationships with secondary schools or private teachers.

Charles B, head of music theory and composition at DRU2, illustrated an example of his contacts with secondary teachers:

I'm very involved with the community. I taught and assisted with teaching AP theory in high schools. So I know a lot of people from the local area. We get private students who show up and want to take composition lessons.

Paralleled with Charles B's involvement with teaching and supporting AP music theory composition students, Martin B. (M1) has developed close relationships with secondary band instructors and public school trumpet players by providing compositions for the trumpet and other brass instruments for use at contests or other musical events without remuneration:

Over the years...I'd visit High Schools, Elementary schools, and Junior High Schools...visit and work with the bands, trumpets, the brass students...I would send music...I arranged and compose music all the time. I'd send music to the surrounding schools for free for the students to use in contest and other things like church, or whatever they wanted. So I done that sort of thing, and so I've become well known; I've recruited students like that because they've met me, they wanted to come and study with me.

Darrell C. (M1) described his interactions with local secondary band directors in his home state:

A lot of band directors like for the college people to come to them and choir, it doesn't seem like it's as big a deal. I'm not sure why it isn't, but I know a lot of the band directors, and they love for us to come out and just visit and just...and it could be their egos because I know band directors have big egos. It could be like they like somebody coming out and watching them teach...But if I just go out and watch and observe, they'll usually introduce me. And of course...I know a lot of the band directors...and I've gotten to where...they know me when I walk in. Sometimes I'll go and work their groups, too.

Patrick L., orchestra director and viola teacher at M1, reported good relationships with the secondary orchestra teachers in his state:

Okay, especially a lot of public school teachers I know, I'm on first names basis, good, professional, and friendly relationships within the state. We get along, so they have to be comfortable with me, and that is a major part because all we [faculty at M1] can sell, if we don't have the name and money, is just ourselves. So when it comes to recruitment, relationships with the public schools where they can know and like us is important.

Amy W. (RU1) agreed that a primary strategy for recruitment of prospective undergraduate students was a personal connection with the high school choral director. She said:

That's most important for us you know here in our state, because our institution has been considered the snobs, our department, our area of this state, so now we are working harder to build a real relationship with these

choir directors, because of our past. That impression that some of the other [former] teachers left.

Dominic W (RU1) noted that his experience in teaching in his state's public school programs was important:

I taught high school in the state for 13 years before I started doing this [collegiate teaching], so I know a lot of directors...so it's often out working with them and with their schools, so that's one fairly informal way that we do this [recruitment] and start making those connections and getting them here...It's always nice to see if there's ways to see if we can make contact earlier, you know to get out there and know who these students are as sophomores, juniors. The research tells us that the largest, one of the largest influencing factors in their decision to come to school, particularly as a music ed major, is their high school band director, choir director, orchestra director...so making more meaningful contact with them and helping those teachers understand the role that they play in forwarding the students' desires to move into higher education, particularly music education. So starting to work through some of that, one of the things is we're starting a woodwind pedagogy workshop this summer and part of the double secret hidden agenda there is working through those relationships [with secondary teachers] and helping them understand that, helping them understand their rules and what they do and furthering the profession.

Lionel G. (RU2) is interested in nurturing relationships with secondary choir directors and private voice teachers:

I tell students that the quickest way to get into my studio is to tell me that your teacher told you that you should study with me. Because if there's a teacher out there telling their students that they should study with me...whether I really want that person or not, I want to keep nurturing that relationship...so ultimately it's about those personal connections.

John F. (DRU2) remarked "I usually visit anywhere between 5 to 20 high schools a semester...recruiting is just letting people know who you are and what

you're about, because they might not otherwise." Randy S. (M2) described his annual visits to local high schools:

We try to work hand in hand with not only our alumni but also with the band directors and the choir directors in this general region, I mean I have standing dates from one year to the next...the kids get familiar with the program here at M2.

Lauren O., cello professor at M1, concurred with her colleague, and gave more detail describing secondary school visits:

The individual divisions actually do visit the schools. We play for the students or take sectionals, and we know the teachers very well. They're also very welcoming and having us come to work with their students...or just play for them.

Tobey S., Director of the School of Music at M1, gave his perceptions of the importance of having his faculty networking in the public schools:

We have people out in the schools every week, and the ensemble directors like the band director will say "Okay, Friday I'm going to this school, this school and this school" and he will send an email to the applied teachers in winds and percussions saying, "Anybody who wants to go with me can go with me"...so often times there is a team of folks that go out to those schools, and there is no substitute for personal contact... personal contact with the directors in the high schools and personal contact with the students. So what we try to do is focus our activities to enhance those areas.

Kevin H., trombone professor at RU1, described his interaction with the secondary band directors in his state:

I'm friendly to band directors. I know them...at this point and times, a lot of them were my students. And so I take an interest in the development of their total program and their individual students, and I suppose that pays dividends for me here too, but that's not the point of going out. Maybe that's it in a larger sense, if you go out with the idea of recruiting that's not recruiting. If

you go out with the idea of being of assistance, I mean people call me all the time, “I’m looking for a solo for a ninth grader for a contest, you got any ideas, I don’t?” Well I’m sort of a resource person, and they know that, and so they’re not hesitant to call me to ask my opinion about stuff, or to come out and say “You mind coming here, I don’t know what’s wrong with this student or this group or whatever. Can you come out and clinic?”

Geoffrey R. (DRU2) indicated that he and his colleagues were active in secondary school visitation. “We’ll go visit on one day say three or four schools, or we’ll plan an evening event and then bring four or five schools together. They sing for each other, we close it singing for them. So they get an opportunity to hear what we sound like.”

Tyler G., head of choral studies at RU1, revealed his enjoyment in visiting high schools, and networking with secondary choral teachers:

I like going out. I tell people I’ll come to your high schools, and so I try to get out to the high schools every semester and then they invite you to do the honors choirs and All-States...So that’s gonna evolve...because a lot of people will sit back and watch for a while....See if it’s going to be quality...you keep track of who you contacted...This state is not a big state, so there’s not 300 high school music teachers; there’s maybe 110, maybe....So you get to know who’s the movers and shakers pretty quick...that’s also part of your recruitment...you gotta know the area and you gotta know what you’re getting into and adjust your recruitment plan for the successes.

William M. (DRU2) expressed his views about networking with local secondary and private applied teachers:

Our local metro-plex is probably known as having a very high concentration of applied teachers that teach high school kids...In private studios as well as secondary...There are a lot of people that do that so we keep a pretty close contact with them, and it’s not that we’re trying to recruit kids away from other schools. It’s that we’re trying to find the right fit for that kid. Someone

might come to DRU2 and say “Well, this is not the right fit for me.” And they might go to one of the other fine schools in this state or do whatever. We’re trying to find a student that’s going to feel at home here.

Janis O. (DRU2) noted the difference between recruiting prospective piano students and other applied areas:

In some respects I think it would be easier...like the other applied areas because they can go out into a high school and do a clinic for saxophone. Or they could go to a high school choir and do a sectional for sopranos or whatever the case may be. And so they have a venue for visibility, piano doesn’t seem to have that similar venue...Occasionally I know we will get invited to do a masters class with one of the local studios, or conservatory schools, community schools, prep schools in our larger metro-plex area. And so that is one way of sort of making that happen. But again the pool of students who are working to go on to music school is so small. I don’t know how much bang for the bucks there is there...unless there is a much better connection they [faculty] have with the [private] teacher. And I think for piano that’s partly where our recruitment (at least domestic really occurs.

Attendance at high school concerts.

Three individuals (2 males and 1 female, 6%) reported to have attended high school performances specifically for recruitment purposes. Follow up communication occurred in the form of email correspondence or hand written notes to the secondary teachers and the prospective students congratulating them on their performance.

Amy W. (RU1) stated, “[Our] university faculty members attend high school concerts to contact students...considered a recruitment event...we attend local high schools’ performances, music theater, and concerts.” Caleb B. (RC) concurred and

affirmed that he spent time “attending functions like concerts that I can get to and congratulating the students afterwards.”

Commentary.

Secondary music teachers are strategic resources for recruitment. For example, by allowing access to their ensemble rehearsals, secondary music teachers create opportunities for engagement. Music unit presentations may reach a greater number of potential music students because students are not required to miss class or have written permission to attend an event held on a college campus (Thomason & Thurber, 1999).

Recommended implementations.

It is recommended the university faculty develop collaborative alliances with local middle school and high school music teachers that would (a) entail regular meetings and (b) possess a professional development component. Faculty members are encouraged to develop musical alliances that engage local secondary music professionals in conducting at collegiate concerts. Inviting a local (highly qualified) individual to be a guest conductor is a tangible indication of respect that will go a long way to cement connections. These types of alliances could further bond secondary and collegiate professionals that result in recruitment of undergraduate music students

Future research.

Future studies could document perceptions of collegiate contact from the perspective of secondary music directors. How do AP music courses affect

recruitment? Could there be AP courses developed for applied instruments, and if so, what type of recruitment value do these types of courses provide in comparison to private studios?

Clinics/workshops/master classes.

All institutions with the exception of the conservatories and DRU1 indicated numerous clinics or workshops conducted at high schools or hosted at collegiate campuses. Thirty-two faculty members (10 females and 22 males, 62%) indicated their involvement in clinics/workshops. These clinics included ensembles, sectionals, or training for specific instruments. While the formal goal of these clinics/workshops was to enable advanced performances for the high school ensembles or individuals, faculty also identified these events as recruitment exercises to identify of potential students.

Previous research has linked programs and events hosted by a department, as well as personal conversations held with a professor, to have a significant influence on choice of an academic institution by a potential student (Rocca & Washburn, 2005). This link between choice and personal contact with a collegiate music practitioner may be rooted in the concept of legitimacy of pedagogic action and authority, which leads to legitimacy of position as discussed by Bourdieu and Passeron (1990). Pedagogic action and authority is rooted in Bourdieu's concept of habitus and its interaction with practice.

Habitus signifies the daily life, values, and expectations of a social group which are assimilated through a regular lifestyle. From Bourdieu's perspective,

habitus is grounded in human history and memory but is generative, flexible, is adaptable, and be filtered through new life experiences (Navarro, 2006; Sullivan, 2002). Pedagogic action and authority is rooted in a *field* which is conceived by Bourdieu as a sphere of organized, socially patterned practice that is professionally demarcated within a discipline (Adelman, 1990; Bourdieu, 1986). An individual's legitimacy of position is founded on habitus within a field, which conveys pedagogic action through an authority figure, and is endowed with a sense of an archetypal parent. The tendency to apply the archetypal parental relationship to an individual (thus legitimizing that person's position) who may be able to help realize the hopes and dreams of an aspiring musician may be a factor in collegiate music unit choice.

Clinics/workshops.

Lewis S., percussion instructor and co-director of undergraduate music studies at RU1, described his perception of conducting recruitment through clinics and other forms of faculty outreach:

Because anything that we do when we go out is considered to be recruitment; you know if we go to a school and clinic a school, or if we do a master class (and many faculty do that all the time) that's considered recruiting. They're there to talk with students, they're there to ask any questions that they may have about the RU1 School of Music, so that certainly goes on in many ways.

Benjamin L. mentioned an All-State choral preparation workshop at RC.

"Every fall we do another event called All-State preparation day, and we bring about 250 kids from the Southeastern district [of our state] to the campus for a day long work shop. Sandra J. (RC) concurred with her colleague. "We do an All-State prep

day where all the different area high schools come in and we prepare them for All-State.”

Grace H. (RC) briefly described “I host a clarinet day and that brings in some students, some high school students...junior college students. For this day, typically we have some master’s classes with some clinics.” David S. (RC) held comparable events but he traveled to high schools around his state “to work with four or maybe five different high schools...a tour working on [All-State] materials.”

Caleb B. (RC) acknowledged that he often traveled as a “marching band clinician...the clinics happen in the fall for marching band and the clinics happen in the spring during concert band season...and I often present All-State etude preparation clinics.” John F. (DRU2) stated, “Specifically, for high school students I give clinics; I volunteer my time to visit high schools and give a clinic, answer questions, and be available.”

Charlotte R. (RC) stated that she and other faculty “often go into the schools and help students prepare their solos for solo/ensemble [contests].” Derek B. (M1) said, “The number one thing is of course going out to the schools and interacting with the kids in the schools so that they know of our presence...in the community.”

Patrick L. (M1) remarked that he worked with the high school quartets in his home state. “There are about twenty five string quartets in the state and about a dozen of them that are good. So you’re looking at a much smaller pool of students...but our ability there is great.”

Rick T. (M2) stated, “I go out to a school and work, usually before district contest and before state contest, but not necessarily. And so I get several calls throughout the year; I’ll go and work with them, and of course that is very important.” Sandra J., voice instructor at RC, had comparable experiences:

I just came back from taking a recruitment trip with two other voice colleagues. We went to several high schools across the state, and we worked with both ensembles and also one on one with the students, prepared them for their solos. I know in our choral area, they’re constantly going on the road and going out to the schools.

Dominic W. (RU1) conducted similar recruitment events within his state’s secondary instrumental community:

It’s really a multi-faceted process, a number of us do honor groups around that state and do those things, so we’re always using those things to recruit and get students here. Do a number of clinics around the state every time, certainly every time I go do one, I’m always taking a handful of cards with me and talking to the students...I’m usually asking them, the groups that I’m working with, to do my five minute commercial on about being a music teacher...“ You can go anywhere you want, but RU1 is a pretty good place, so give me a call,” and often I get contact from those students and see what they want from there.

John F. depicted DRU2’s workshop for low brass that is a recent addition to the brass faculty’s recruitment schedules:

We have, in the fall ,we do an event that we started this past year, hosted a low-brass showcase...well it was two fold, we had a workshop for high school students that focused on etudes and repertoire. And then we had a concert that followed that featured each of our individual choirs, so trumpet ensemble, horn ensemble etc...We [DRU2’s college low brass choirs] each played one piece and then we had all the high school students come up on stage and join all of our combined students for this mass brass choir, just a couple of pieces together.

And it was just fun, and it was a way for these high school students to kind of round out their focus of these three etudes that they worked on for three bloody months ad nauseam to see what it's all leaning towards and remind them, oh yeah, it's about music. And that it gives them a chance to not only work with us as faculty but to interact with the college students, side by side...maybe their future classmates, and so what a great opportunity for them to interact together and it's, we often use the term here, it's one big family; but you know being a small school really is.

And so from a recruiting perspective again, the student has an opportunity to visit campus, they have impetus to come visit campus...they can learn from that...It feeds into the process.

Mack G. seconded John F.'s insights from his observation as the instrumental music education professor at DRU2:

Our applied [brass] faculty has their own things that they do as well. Our trombone professor has been doing a trombone day for years. And that is bringing a lot of students to campus. There's a french horn day...these are specific [*sic*] targeted trying to get these students here, how to play a mass ensemble and have them work with the applied professor.

Matthew H., horn professor at RU 1, related similar events at his School of Music:

Well as I said there is a trombone day, we have a horn day. As far as trumpet, our trumpet professor at RU1 is well known; he has a whole network. And he has more students that want to come and study with him than he has room for.

I do get all the other university horn teachers in the state here [for RU1's horn day] and they work with students. We have high school music clinics in the morning and even have some sessions for middle school music students.

Jonathan C., a choral music education professor from RU1, emphasized his involvement with clinics around his state and in particular a workshop titled *The Young Men's' Vocal Workshop*, which draws high school male choral students from around the state. Jonathan C. noted that, "The first priority is not recruitment. But it's an obvious by-product of getting people on campus to see our facilities and work with our faculty." Sloane A. (DRU2) expressed a corresponding viewpoint as Jonathan C.:

The clarinet and the saxophone professor do short intensive clarinet symposium and saxophone workshops and those kinds of things. And they usually see about thirty or forty students that come through those programs. Some of those students come back and audition for us and most don't. They use it sort of a springboard opportunity to kind of improve their craft.

She explained her desire to begin targeting middle school music -;students as prospective music majors:

I'd love to see that [recruitment] start earlier, so not always recruiting to the juniors in high school or recruiting to the sophomore that is in high school. Let's look at some middle school kids and provide options for them to come on campus one day and have a fun interactive day. And some of our faculty are doing that across the board and having opportunities whether it's an all-day clinic or the horn fest that we do for the french horn players. There is really a wide range of participation possibilities. I think that is something we can do whether its woodwind, percussion, brass, strings...even vocals to be able to engage those students so that they know up front that "when I go to college, I am a music major."

Sloane A. also mentioned clinics that are requested by secondary music teachers in her area:

From time to time I think we do have select school districts that will reach out to us and ask "Can you come and give a sectional to this instrument or choir,"

and especially requesting our conducting faculty. They will ask “Can you come out and run my kids through their program and give us some feedback?”

William M., saxophone instructor at DRU2, referred to the use of clinics in regards to his recruitment and keeping in contact with state secondary band directors:

I know a lot of us go out to the high schools and we offer clinics and special workshops when it is All-Region time and everybody [collegiate music faculty] wants to work in their own regions. So there is that opportunity, quite a few go out and do some of the region bands. I’ve done some of the All-Region jazz ensembles over the past several years. So I think everybody has a different focus and my focus is saxophone and clarinet. But we [his colleagues at DRU2] do a lot of the same sorts of things to keep in contact with all the area band directors...they will call me every once in a while to come out and do a clinic an All-Regional clinic or an All-State jazz clinic for the saxophones...And I’m happy to do that, I do that quite often.

Master Classes.

All institutions indicated to have led master classes at high schools and/or college campuses. Seventeen faculty members (8 females and 9 males, 33%) indicated to have taught master classes for their instrument. Master classes differ from clinics and workshops in that an instructor will work individually with one student before an audience. Clinics or workshops will tend to work with a larger group of students either as a full ensemble or a sectional without an audience. A sectional could comprise the entire brass section or an individual section (e.g., trombones).

Franklin W. (DRU2) said, “Some of our faculty go and do master classes at different schools and I think that is something that we should probably be doing more

of. Again, you're putting your faculty member out there engaging with those potential students..." Garrett M., assistant dean at RU2, stated one of the reasons his School of Music has an international reputation is that "People come here because of knowing something about the faculty or meeting the faculty. And the faculty here is very active playing places, giving lectures and master classes."

Janis O., piano pedagogy chair at DRU2, concurred and stated, "Our faculty are quite visible and give recitals and master classes; I go to conferences and [am] very visible in making contact with students or with other faculties and colleagues."

Scott V. explained his personal view of the need for faculty at CON2 to give master classes:

Every performer that is a great soloist travels the world to give master classes...they are still teaching...and they if that person doesn't give compelling master classes he is probably not going to have a career much longer.

However, Scott V. continued with the actual practice at CON2 in regards to faculty giving master classes locally:

Some of them do some of them don't. I mean we don't push them in any one direction. You know it's kind of whatever the nature of their personal career is. We do have a very diverse faculty and some of them definitely are [giving master classes to local junior and high school students] and some of them the ones that tend to be busier around here don't. They don't need to [in their opinion].

Commentary.

Faculty experience is necessary to the recruitment process and must be undertaken in an atmosphere of support and encouragement from the music unit

administration and the secondary sphere. The best-case scenario occurs when secondary teachers and college practitioners work together to identify and encourage prospective students (Ely, 1992).

Secondary music teachers who invite a college practitioner to be involved with their ensembles through clinics, workshops, master classes etc. authenticate the legitimacy of pedagogic action and authority. Their validation of the collegiate music professional as an individual with a higher level of expertise allows the prospective student to recognize a resource that will help them gain access to music in higher education. The college practitioner validates the position of the secondary teacher by expressing an interest in their students. Thus, the secondary music teacher acts as a gatekeeper for both the recruiter and the students (Alder & Kwon, 2002; Gates, 1991; Long, Creech, Gaunt, Hallam & Robertson, 2012; Rees, 1983; Swofford, 1986).

Previous studies suggest that one of the most meaningful recruitment outreaches involves personal contact with a university professor in one's chosen field (Burgess, Ponton, & Weber, 2004.; Milo, 1986). However, Rocca and Washburn (2005) revealed that less than one-third of students who matriculated to a given program have significant contacts with academic practitioners prior to enrollment.

If there is a tendency to link a practitioner's professional legitimacy with a perceived assistance to realize goals, then this author believes it important for recruiting faculty to tread carefully. Glib promises of performing opportunities that will not be carried out can be damaging. Facile expression of approval of talent,

abilities, and skill sets must not be made. Instead, cautious, positive, yet accurate assessments should be fashioned so that hopes are nurtured (Swofford, 1986).

Recommended implementations.

Music units should encourage increased outreach from faculty to prospective music students. Many practitioners are performing in an exemplary manner, but faculty who need encouragement to be proactive should be assisted by mentors and perhaps assigned to recruitment teams. Being assigned to a team may work well for those individuals who are not necessarily gregarious or who are new to this form of academic service. Time and travel funds should be allocated to allow practitioners to realize achieve their outreach goals in the form of clinics, master classes, and workshops. Training in the concepts of habitus, legitimacy of position, pedagogic action and authority could be developed and taught within faculty meetings.

Future research.

Specific research could be performed, which links perceptions towards recruiting with Bourdieu's concepts of habitus, legitimacy of pedagogic action and authority, and personal contact events. Closer examination of the partnerships during the recruitment cycle of collegiate practitioners and secondary ensemble teachers could also be pursued.

Adjudication and festivals/workshops/conferences.

Music performance is both an art form and a competitive pursuit. Competitions exist from the beginner level to the highest echelons of professional competency. Appraisals of technique and musicality have extensive consequences:

higher grades, scholarships, prize money, and in some cases, professional careers (Wapnick, Ryan, Lacaille & Darrow, 2004). They can also serve as venues for recruitment.

Historically, festivals are gatherings organized for the intention of celebration, remembrance, or thanksgiving. They date back to the Pythian Games held in Greece during the 6th century B.C. (Abrahams, 1982; Colles, 1954; Falassi, 1987; Waterman, 1988). Modern educational music festivals are organized at the local, regional, and national levels, and involve verbal and written feedback from a professional adjudicator. Festivals and competitions for interscholastic music programs exist for several reasons:

- There is a benefit in performing music that students may not be able to present in their own school.
- There is a chance for performance groups to evaluate themselves in comparison to their own peers.
- There is the opportunity to perform for or with musicians of regional/national standing (Nannyonga-Tamusuza, 2003; NIMAC Manual, 1963).

Because their essential duties are to discern and evaluate performances from their position of legitimacy of pedagogic action and authority, adjudicators are in an influential and authoritative situation. Practitioners who adjudicate should have a realistic understanding of high school musicianship. In addition, they should be (a) expected to uphold quality models of performance and (b) able to distinguish between experience levels, talent, and skill sets (NIMAC Manual, 1962; Thompson, Diamond & Balkwill, 1998; Wapnick, Ryan, Lacaille & Darrow, 2004).

Practitioners who adjudicate on a regular basis may have the opportunity to observe potential students and their development of desired skill sets over several years. “There is a relationship between competition and change” (Gilman, 2000, p. 334). Familiarity between the practitioner and prospective student may cultivate a comfortable rapport, which could lead to a successful recruitment.

Adjudication and festivals/workshops/conferences held at home institutions.

Eleven faculty members (5 females and 6 males, 21%) reported to have adjudicated at high school solo and ensemble competitions. These competitions are held under the auspices of various music educators associations and have stated criteria from each association. Sixteen faculty members (4 females and 12 males, 31%) described hosting various festivals, competitions, conferences, or other workshops at their home institution. While recruitment was not always an overt activity, each endeavor was conducted with the goal of recruitment in mind.

Overt recruitment may be considered unethical at competitions. Of course, this consideration is dependent upon the institutional culture of a particular music unit. Nevertheless, all interviewed faculty viewed this type of participation as a means to (a) privately tracking desired prospective students and (b) fulfill components of community service. Faculty viewed workshops and conferences held on their individual campuses as appropriate venues for recruitment. On the other hand, festivals were perceived as both ethical and unethical venues for

recruitment if the music unit was hosting an outside entity such as a state music educators' association, depending upon the music unit's institutional culture.

Adjudication.

Amy W. (RU1) stated that her area was “not conducting clinics or adjudication of state solo and ensemble due to a change of chair and different focus.”

In contrast, Frank M. (RC) commented “I’m asked to adjudicate all over the state.

On Saturday, I recruited a wonderful kid from a senior high school in a small town because I just happened to be there judging.”

Grace H. (RC) also mentioned “the faculty member on rotation to do the adjudicating has been on the road...Its costly.” Charlotte R. (RC) described her adjudication experiences:

We usually host [solo and ensemble contests] for our region or our district. We will have-let’s see-there are six or seven of us [faculty] judging all day long. I would say we’ll have hundreds of students (maybe two or three hundred students) and, you know, for All-State auditions (adjudications) that[is] the way we do it. Two of our voice faculty will go to the flagship university one day and judge that area for a day. We will go to another state institution for three days and we will be here a day or so...five straight days of judging with six different judges [two from three different state universities], each of us seeing—well, I judged basses last year. I saw 180 kids; so, 1200 or more kids [over the period of the All-State audition period]. That’s how many we will see in a week for All-State auditions and the final Mixed Chorus will be around 250 or 300, with a similar number in the Treble Chorus. So you really do get a complete cross section of the state...Oh, yea, we do. We really do know most all of those kids, as crazy as that sounds.

Home institution hosting festivals/workshops/clinics/conferences/competitions.

Bourdieu's studies of higher education produced several concepts of capital which may be explored to provide motivation for a music unit to host events:

- Social capital, which may refer to power gained by the total numerical amount of adherents (faculty, students, staff, etc.) to an institution.
- Symbolic capital, which may refer to a reputation of integrity and character and includes intellectual veracity.
- Cultural capital, which may refer to educational/intellectual distinction within the different academic disciplines (Fowler, 1997, p.51).

Social capital is gained when a significant number of individuals wish to join or participate in activities. Units that host music events (both performance and academic) gain social capital when their location becomes a function in the configuration of social structure (Alder & Kwon, 2002). Bourdieu states that “symbolic capital is a credit; it is the power granted to those who have obtained sufficient recognition to be in a position to impose recognition” (1989, p. 23). Collegiate music units, which host events are recognized by their peer institutions as having appropriate facilities, thus establishing and exhibiting the symbolic capital of distinction (Fowler, 1997).

Cultural capital within music units may refer to regional, national, and international reputations of faculty and facilities. Lamont and Lareau (1988) identified cultural capital as a power resource facilitating access to organizations. By hosting events, music units provide access to facilities and faculty that might not have been available to prospective students and their families. Familiarity with campuses, music buildings, and faculty develops rapport.

Caleb B. (RC) described the various types of events his institution hosted over the course of an academic year:

We do host the students on campus on several occasions...choir camp being a big event....On campus for instrumental we host All-State band auditions; we host an instrumental solo and ensemble festival. We often host various instrument days, clarinet day...we just had a tuba mini residency that occurred. So we actively engage guest artists in that.

Darrel C. (M2) related that his institution hosts several events that are state and/or district-wide:

There are a lot of kids finding out about M2 because we're hosting that stuff [competitions and festivals]. We also host a big marching contest in the fall. And the choir hosts...in the fall they host an invitational choir contest and in the spring...they host district contests for choirs here. And they're hoping to get one of the state choir contests here if they can. So hosting that kind of stuff is big. We host a pre-State clinic and we have all these bands that made State. They come in here for a day and they do a clinic here and perform. And then we host State [band] contests for 2A through 4A. And that's a first. There has never been any college that's hosted a State Concert Band Contest other than the tier-1 institutions in our state until a year ago, and we're hosting 2A through 4A, and that's a big deal. And the college sees it that way; you know hosting a big state event. I mean the whole town is glad they're here.

Randy S., music education professor and chair of M2's music unit, concurred with his colleague Darrell C.:

We have several contests here on this campus where we're allowed to recruit...in the fall we have a vocal contest. It's an invitational contest and it's really nothing but a giant recruiting tool. Yes, we have choirs from all over the state to come...choirs, solos and ensembles and it's done in the fall.

It was originally started for two reasons. Number one, it was primarily started to serve small schools and in started in one of our state's southern

cities over 30 years ago...the contest really outgrew its facilities so we were asked to take it on here, which we did and we've done it ever since. And also there in the public schools they have marching contests in the fall but there's nothing for choirs, so that was the second reason we did this and so it's open to anybody but we usually have our group of regulars...basically it's a giant recruiting tool for us, we bring them in.

It's just like district contests except I have the judges grade one degree easier...I tell them "Yes, it'll be easy but don't lie to them." But again, I don't want to make the instructors upset, if I do they won't come back...when they leave here, we leave them all kinds of posters, and pencils, and note pads, and flyers, and CD's. We fill them full of materials that are nothing but recruiting materials and again most undergraduates I found choose their undergraduate institution based on familiarity.

I have an undergraduate degree at one of our state universities simply because I was familiar with the campus, I was familiar with the instructors because we'd gone over there for contests...but again, the students we recruit through this contest they're familiar with the building, they're familiar with the campus, they kind of sort of know a feeling of comfort because they already kind of know their way around.

So that's something we do and the last two years (and we have one more year to go) we have these small schools state band contests here. That brings them in from all over the place...and again we cannot legitimately recruit there [state band contests] but again just bringing them into the city or the facility, the campus and things of that nature.

Tobey S. mentioned several events his School of Music (M1) has hosted over recent years:

We host high school events on campus; anything to get the students on campus....We just finished recently hosting the State High School Jazz Festival. We traditionally host marching band festivals for high schools sometimes it's the large high schools, sometimes it's the medium high

schools, and it varies from year to year. And we have a concert band festival; those kinds of things will bring students to campus and help them to get to know our faculty and students.

John F., an applied trombone professor at DRU2, described the trombone summit held annually:

Well specific to trombone, I host an event once a year...it happens each April and it's kind of strategically timed to, not to overlap with other events that are happening. Well, also out of respect to others' teaching activities. To avoid overlap so that it doesn't water down what they're doing and what they've already established. It was very important to me to make sure to not to do anything that would interfere with the success of something else. I mean I'm here to be collaborative, you know, and so I did a lot of research to see what are our major events internationally and when did they happen. What are the national events, what are the regional events? And I really didn't want, even with the title of this to be like others...I call it our trombone summit and even the title of it was intentional; not to take away from a symposium that happens at another institution...I try very hard to market...To create a sense of identity, a certain unique element to it that people can count on...and I want it to be of national significance not simply regional.

From the first year I wanted there to be really three tiers to it. I wanted it to have something that would be relevant to high school students, something that would be relevant to college aged students, and something that would be relevant to the public. And part of that is working with budgeting and creative budgeting sometimes working with sponsorships and other avenues help bring in a guest artist of national or international profile that would be of interest to all three of those groups.

John F. also detailed a chamber music competition for high school and college ensembles that is a recruiting event:

I wanted to help promote new music because that's an area of specialization for me and a passion for me. I also wanted to help promote chamber music because I feel like that's the one component that's often missing from education not only at the college level but at the high school level.

So I began the first year with a high school and a college division quartet competition. And each year I've commissioned a new work to be the repertoire for the finals of the college competition. So the very first year that I hosted the event, I had 14 high school trombone quartets compete. So these are the students who took the time and the effort to work up *Achieved His Glorious Work* by Haydn, which is not the easiest, there's many challenging little chamber moments for a high school aged ensemble, in particular to work through and there's a lot of individual responsibility. So it was a work that I thought was really ideal for that age group to have that many groups show up...was so rewarding to see that kind of investment and the personal pride, the reward that they got from being able to go on a concert stage and play...

I was able to get some sponsorship from instrument makers who helped provide a nice little prize, which is a good carrot but of course the primary impetus is not to have it simply driven by competition, but, as more of a vehicle for them to be exploring music, that's the goal and working with other colleagues, who will become their colleagues.

Sloane A. described various events that DRU2 hosts or has hosted from her position as one of the assistant directors of the School of Music:

From time to time, throughout the school year, different areas are doing one day clinics that comprise a variety of topics whether it's a trombone day or whether it's a french horn day. We also participate in some of the large organizations like National Association of Teachers Singing (NATS). We do a lot with both the regional and the state chapter and have those on campus from time to time. Classical Singer, we participate with auditions and then getting involved on the piano side with MTNA, the private piano teachers in the area. But I think that is what is mostly scheduled but sometimes it's sporadic as well. And we may have some guest artists that happen to be traveling through and they want to give a recital and a master class. And so it's not something we necessarily predict as recruitment events but it can help.

William M., applied saxophone professor, spoke about the saxophone conferences and workshops hosted by DRU2:

I have saxophone workshops that I do in June. I've done it every year since I arrived here. This past April we hosted the regional NASA that's not the National Aeronautics Space Administration, but the North America Saxophone Alliance...And I thought we should host this...so we did, we hosted it. And we had a great turn out and had almost two hundred people registered from the five state regions...over a weekend... High school students, and college students, and professionals.

So everybody got together, we had something going on every twenty or thirty minutes...we had something going on. Either recital or master classes and in three different venues. We had a concert with the symphony on the Friday night. It featured some solos and I played and of course that is recruiting...We featured some professional quartets and then the Saturday night we had the jazz ensemble play with some pro solos and I played my band again. So that was recruiting in a way and we had a really good turnout.

Brent M. expressed a prospective student recruitment aspect of hosting an academic conference at DRU2:

We're hosting a 19th Century Music Conference here. It's the first time we have done anything quite like that, but you know at least fifty people or whoever will hopefully have very positive perception of what we do here and more importantly the quality of that faculty. And so if they come into contact with a son or daughter or someone else's child, their first instinct is I want them here...I know this great program...Might be a good fit for you [the prospective student]...the faculty there, they would love to talk to you about that. So it's slightly different approaches in different areas. You know a lot of schools don't do this. It's very costly...A lot of schools don't do it; maybe because they don't believe in it or they can't afford it.

Commentary.

When writing about community music festivals, Duffy (2000) stated, “The community music festival, then, can be seen as a means of promoting a community's identity, or at least how that community would like others to see it” (p. 51). This argument could be applied to collegiate music units who host events. Bourdieu’s concepts of social, symbolic, and cultural capital sustain and encourage the legitimacy of position, pedagogic action, and authority ranging from the entire music unit to the individual practitioners (Bourdieu & Passeron, 1990).

By participating in the various events (i.e. clinics, master classes, workshops etc.), music faculty are established as the experts in their particular area. Their position of authority when coupled with friendliness and warmth allows for prospective students to feel comfortable with the *give and take* of recruitment. Potential students will sense that their own talents, abilities, and skill sets are valued when practitioners with established social capital express interest in them.

Recommended implementations.

For those institutions and practitioners who are actively involved with hosting and participating in musical events, this author recommends they remain engaged in these forms of outreach and constructively use them in the recruitment process. For those music units who do not have administrations who support these types of engagement, this author recommends a steady education in the benefits of involvement. Education can range from providing information about the demographics of matriculating classes from peer institutions who do host festivals

and competitions to the economic impact for a community when a music festival is hosted.

All practitioners should be engaged in outreach to secondary music students. This includes adjuncts; however, music unit administration will need to compensate adjuncts in some manner. The recruiting efforts of all unit personnel need to be appreciated and rewarded.

Future research.

Research examining the percentage of potential students who (a) come into contact with a music practitioner at a festival or a competition and (b) actually matriculate to the music unit is recommended.

Summer camps/programs.

Studies indicate that summer camps provide opportunities for junior high and high school students to explore various career paths. These camps can also help institutions and faculty practitioners identify likely prospective students. Summer camps allow students with similar interests to meet and develop peer relationships in their fields of interest. The faculty running these programs, and their curriculum, can influence a student's choice of major and institution (Bischoff, Castendyk, Gallagher, Schaumloffel, & Labroo, 2008; Drenkard, Swartwout, & Hill, 2002; Gilbride, Kennedy, Waalen, & Zywno, 1999; Groth, Hu, Lauer & Lee, 2008; Pollock, McCoy, Carberry, Hundigopal, & You, 2004).

Summer camps for prospective music students are considered prime venues for undergraduate recruitment. Whether they are hosted by faculty members' home

institutions or if a faculty member is a guest artist/instructor at another program, summer camps provide interaction between practitioners and students. Eighteen individuals denoted (12 males and 6 females, 35%) contribution at their home campus during summer programs and five (2 males and 3 females, 10%) indicated participation at off-campus camps.

Summer camps/programs that are off of the home institution's campus.

Amy W. (RU1) communicated that:

[Our] faculty members get to...to different programs, summer programs and they are take students as well. So we have gotten some of our very best students from our teachers going out and participating in those programs. So that is also [a] drawing tool.

Lionel G.'s views coincided with Amy W. He described how he felt that summer programs directly impacted recruitment for his voice program at RU2:

We do things like go to programs...I just got an email from one of my colleagues who was doing a program last year in Hungary, you know, and that's how you get students from some of those places, you go there...summer programs...one of my colleagues does *OperaWorks*...many of my colleagues are in multi-coast programs, these different programs in the summer, so that's how you meet students...bring them here and that's one of those things that people do...

Sure, people would love to be off in the summer but then while you're doing these programs that's when you come in contact with students, develop a relationship and other students hopefully will at least come and audition and see what you're about.

Summer camps/programs on home institution's campus.

Benjamin L., choir director at RC, articulated his experience at their annual summer camp program:

Okay, it's probably our largest recruitment activity each year, we have a five day choir camp and it's usually early June, we send out flyers to the All-State choral teachers and advertise at All-State when we go in January. And we usually have an average of 80 to 110 kids each year. They come from all over the state and while they're here they have the option of taking a private voice lesson, they sing in a large choral setting obviously....[Work on the] All-State audition piece for the following year.

They also do a sight singing and ear training class every day and in addition to that they do voice class everyday with their respective section, and then they can choose, if they're already advanced sight readers, to do a conducting class or a composition class.

During the week there's fun stuff that goes on too, you know in the evenings. The biggest thing for us is that we find when we get them on campus, we get kids' feet on campus...they stay in the dorms, they eat in the cafeteria...we have a much higher percentage of turn around...That's our major recruitment for the whole year.

Sandra J. (RC) participated in the same program. She described her personal involvement:

Choir camp, I taught at choir camp this past summer. Which was the highlight of my summer; I would say it was really, really great. I worked with the sopranos...helped them prepare not only their music for All-State but also for their solos and ensembles, of course...every session had a musical theatre piece and a classical piece. We performed it [the solos] as an ensemble demonstrating the newly learned vocal technique at the end [of the camp] for our concert.

Geoffrey R. (DRU2) also described his institution's summer choir camp as an extremely important component of his area's recruitment process:

Then probably second in terms of recruitment activities, we have high school All-State choral camps. All-State camps are big in our state...we have two of them and there will be over 500 students total in these camps and most of those come from the metro-plex area, but a lot of them come from distances

too. So it's their experience with me that is really pretty critical...it's a big camp a lot of sectionals, great high school teachers doing those, and there...an army of people here to manage these and I just come in and do the conducting.

Derek B. described his annual summer jazz camp at M1 that is used as a recruitment event:

...and then another big recruiting factor is the Summer Jazz Camp because Summer Jazz Camp is open to people of all ages; but the majority of the students are high school age students that come.

So they have an opportunity to come in a sort of non-threatening, laid back summer work shop and be able to really get a good feel for the quality of teaching and get a chance to meet a majority of the jazz faculty that they would be interacting with if they were students here...but as far as recruitment goes, one thing that has really helped is that...

Somebody could come here as a music performance major, a music ed major or for that matter a non-music major and be an accounting major or whatever and they can still pursue a minor in jazz studies to have some kind of academic credentials for the time that they spend here.

Tobey S. further delineated the different types of music summer camps that are held at M1.

There are summer camps. There's a string summer camp. We've talked for a number of years about re-instituting a band camp, and we haven't done that yet. There's a flute camp, there's a piano camp, there's a jazz camp...

There's a voice camp. In fact the voice camp is kind of unique in that the voice camp is by audition only, and it's at no expense to the students...we pick about 24 students to come in, a good choir, and they're selected by audition, and if they're selected there's no charge to them. They come to campus for a week all expenses paid...an overnight camp where they stay in

the dorms...well I mean if they're local they may not stay in the dorms, but yes we have dorms available for them for the week, It's a weeklong event.

Franklin W. outlined DRU 2's summer music institute for middle and high school music students:

The other thing that we do is our summer music institute. Our band camp, our choir camp, but we also have several smaller workshops. Clarinet workshop, saxophone workshop, harp workshop, percussion camp; you know we're going after the middle school, high school kids for that and that is great. I think those are important events because it gets the kids on campus. It's not that they're reading the brochure about the School of Music, they're here doing it for a week.

Mack G., instrumental education professor at DRU2, concurred with his colleague, Franklin W:

We do the high school jazz festival here every year and that has brought over 20,000 students I think since conception...and we do have quite a few students who get attracted to DRU2 from that. The band camp is recruitment of course. We have people who come on campus for that reason and some are attracted to what we do...both high school and middle school students.

Sean M. described the summer camp program that he holds on his home campus RU1:

I run an 8 week summer camp every single year, and it's basically a half semester of college life. They [high school and junior high students] get eight lessons and three master classes over the summer. They come here to the university...get to experience what it's like...activities on campus and things like that...

So it's basically just a half semester over the summer to let them see what the relationship with me would be like and it's also the reason why I started the camp. I found that [secondary] students that study with me during the school

year...over the summer they take a break. So any progress that we would make over the year dissipates....We'd have to do it all again the next year.

So creating the camp gave my private studio a reason to practice over the summer, and also the charge for the camp would be reduced if they brought someone else to the camp. So let's say the camp cost \$350 for eight lessons and three master classes, well for every other student you bring, your rate reduces by 50 and if you bring four [students] it's free...And I normally teach Tuesday, Wednesday, and Thursday with a master class on Wednesday nights. So it's just private lessons...that's basically what my recruiting is...the younger students into my studio which then feeds...into the school. Yeah, absolutely.

Darrell C, (M2) believed his unit could not support a summer camp for prospective band students but his institution is involved with two summer music programs that are local and state based:

We could possibly do more but the economic times don't lend themselves to us hosting a summer band camp [residential for prospective students]...we have a summer community band that benefits this area. That's, you know, adults and students.

We host what's called State Ambassadors of Music. It's a group of high school and [collegiate] choir kids that go to Europe every odd year...we do the clinic, we do the camp here, and we perform for all the parents all over the state here, and then they get on the plane...go over to Europe travel Europe for two weeks and perform.

Edith P. (M1) reports that she teaches a summer flute camp for junior and senior high flute students at her home institution. However, her colleague, Lauren O. explained further:

The various areas have their own division camp in summer open to middle schools and high school students and through this we got a lot of students...utilize the string camps then as a recruitment tool...track the kids.

Commentary.

Research suggests that students who attend summer camps report constructive changes in their (a) self-efficacy (b) abilities, and (c) future career intentions (Crombie, Walsh & Trinneer, 2003; Fantz, Siller, & De Miranda, 2011; Jago & Baranowski, 2004). It is important that summer camps provide material that is stimulating but not overwhelming. Curriculum should be developed to (a) encourage the continuation of music and (b) to provide summer camp students the opportunity to consider careers as music professionals.

Current college music students who function as summer camp counselors may form bridges between prospective students and faculty. In addition, there is an opportunity to develop the beginning of peer relationships between prospective students and college music students, which may foster feelings of comfort that influence the process of recruitment. Familiarity with host institutions may also provide impressions of wellbeing and security that has an unconscious effect on recruitment.

This author recommends that summer camps should have a junior high and a high school component. Studies indicate that middle school is often the period when collegiate choice begins to form (Cabrera & La Nasa, 2011; Knight, Abdallah, Findeisen, Melillo & Dowling, 2011; Wimberly & Noeth, 2005). It is important to educate both prospective students and their parents on the types of pre-collegiate skill

sets that will aid students in becoming desired recruits for a music program. This should include the development of (a) piano skills, (b) music theory knowledge, (c) aural skills, and (d), applied instrumental/vocal skills

Recommended implementations.

This author recommends tracking summer camp alumni to determine if prospective students receive continued marketing endeavors, which may lead them to matriculate to a particular music unit.

Future research.

Future research is recommended to answer the following questions:

- What percentage of music summer camp alumni matriculate to a tertiary music unit?
- What percentage of music summer camp alumni matriculate to the music unit host?
- How does a summer music camp curriculum effect matriculation to the host institution at large?
- How does the mentorship of the collegiate music students who function as camp counselors affect recruitment of prospective students?
- How does the curriculum of summer music camps affect student interest in recruitment and eventual matriculation to a music unit?
- How does participation in summer programs affect self-efficacy of prospective music students in regards to music unit recruitment?

Performances as recruitment activities.

Mills (2004) stated, “Performer-teachers fulfill a role within the culture of Western classical music that is crucial to the making of the performers of the future” (p.246). In regards to recruitment, these practitioners should be alert to their

influence in the process as well as the outcome of matriculation of desired students. Prospective students will identify with expert practitioners, and will accomplish what they need to implement the skills to succeed in their chosen profession. For many students, this may result in matriculation to a tertiary institution and applied study with the practitioner of choice.

Prospective students viewing the performances of current collegiate music students will identify the possibilities for their own opportunities. It is important for prospective students to feel that they will have the opportunity to perform multiple times over the course of their collegiate career. Current and prospective students value performance opportunities highly (Pitts, Gee & Redfern, n.d.).

Some institutions use performing ensembles as part of an overall recruitment campaigns for the broader campus and as direct contributions to institutional culture. Institutional culture is developed as the consequence of the cooperative endeavors of many individuals over a period of years (Adelman, 1990; Helfgot, 2001; Humphreys, 1995; Peterson & Anand, 2004). The habitus of institutional culture can determine whether a prospective student will (a) be swayed by the recruitment process or (b) select another university that is a better fit for their educational needs (Lehman, 2007; Nora, 2004; Williams, 1984).

Both faculty and administrators designated performances of current students and faculty as important to the recruitment of future students. Nineteen participants (10 females and 9 males, 37%) referred to faculty performances during the interviews for this study. Seven practitioners (1 female and 6 males, 13%) discussed

student ensemble performances at festivals, collegiate football bowl games, and state and national conferences. Eleven practitioners (5 females and 6 males, 21%) reported the importance of ensemble touring as part of recruitment strategies.

Faculty performances for recruitment.

Bernadette R. (RU1) felt that practitioners who sing in concerts and perform opera roles are actively engaged in the recruiting process. Derek B., a professor of jazz studies at M1, stated that “we have a faculty jazz combo...and we go out and do performances.” Edith P., a flute professor at M1, mentioned, “We do recitals. I also play in MI’s faculty woodwind quintet, that’s part of my load, so we also go out and perform concerts in schools.”

Janis O.’s experiences corresponded as well. “(Piano) faculty goes out and plays festivals and recitals, concerts and a variety of things.” Shannon H., administrator at CON1, communicated “We [admissions and recruitment staff] go out to a lot of the major festivals especially ones where our faculty are [*sic*]. We try to support a faculty member, for example who is at Aspen; we try to support their presence by going out and doing some recruitment there.”

Lionel G. (RU2) discussed his outreach and performance activities that result in recruitment. He said:

I am, among other things in my life that I don’t have time for, I’m the Artistic Director of *Opera on Tap* [for one of his state’s chapters], which is a national group that has chapters now all over the country, and actually that’s been a recruiting thing because I actually have students coming in that I met through *Opera on Tap*...I actually have a student in my studio right now that I met at the Utah Festival when I was there. I have a student in my studio right now that I met when I was in Amarillo singing with the Amarillo Opera and I did a

master class at West Texas A&M and so that's how one recruits, a lot of it is just personal contact.

Gayle F. (M2) has had similar experiences. "They [prospective students] approached me, and I was singing in a public forum, and they came to talk to me about where I taught, and if I would accept them into my studio." Grace H. (RC) indicated that she is performing more at a national and international level, "To also not only bring awareness to my own teaching but also to the university, and just make connections with people...networking's important."

Sean M. (RU1) gave his perception of the need for faculty performances in the high schools:

The faculty brass quintet will go and do performances in high schools. And that's where a lot of the relationships come in because then if you take five instruments into a high school, well there may not be any tubas at that high school that want to come in to be a music major in that school, but maybe there's trumpets, maybe there's a clarinet player that we can then talk to about the program and say "Hey you should come and see our clarinet teacher, she's really great." And that's where the recruiting comes in; it needs to be more of a university wide approach.

William M. (DRU2) spoke about his performing career and its influence on recruiting prospective students:

My background is pretty varied in that I made a living as a lead alto player in a jazz band for twenty years. But, I also kept busy on the practical side of the instrument in playing with the orchestras and doing recitals and that sort of thing...pretty wide variety of the kind of performances that I enjoy doing and hopefully gives the kids an example of what they would do as a saxophone major here at DRU2...In this kind of business we're somewhat competitive. But I think in the same way we want to make sure that we represent ourselves honestly and tell the perspective students that we feel we have something to offer.

Current music undergraduate student performances for recruitment.

Derek B. (M1) communicated his view of his attendance at the State Music Educator's conference in relationship toward his jazz ensemble:

Yeah, the State Music Educators' Association is an important event for us...the top jazz ensemble that I direct here [M1] was the featured group at the end of the jazz concert. We're really actively involved in trying to make sure that we have groups performing; we have a presence performing there.

Amy W. (RU1) reported on her and her colleague's endeavors to bring collegiate student performers to area high schools:

We go out to different schools in the state to present ourselves [RU1 voice faculty] and some of our students. We have a student perform two pieces and also ask to do a Q & A before our [secondary] choir directors...build a better relationship with more schools and [specifically] schools that really have larger programs.

Similarly, Edith P. (M1) travels with her flute ensemble. She stated, "I take my flute ensemble off campus to perform." Franklin W., Assistant Director of the School of Music (DRU2), felt that when "the marching band goes and does an exhibition somewhere that's a recruitment opportunity. Same thing with the choir, if they're singing at a church or they do a high school event, that kind of thing." Mack G. (DRU2) agreed with Franklin W. and stated, "For the last several years, our marching band goes to independent secondary state marching band competitions and actually performs there in exhibitions. They do that on average twice a year, and they have also performed down at the state marching contest."

Caleb B. (RC) regularly travels with his marching band. On the day of his interview, he mentioned that, "We're taking our marching band to our district

marching band festival...where they will perform for almost every instrumental student in southeast portion of our state.” Charlotte R. (RC) conveyed, “Another thing that I enjoy doing is to attracting community college students. I take some of our strongest performers and ensembles into some of the community colleges to do performances during the year.”

The ensemble directors at RC view touring as an important element in the recruitment of prospective music students. Caleb B. spoke about his unit’s touring:

The choirs travel in the spring, the marching bands traveling today, the marching band played at Cowboy’s stadium a couple of weeks ago, that recruits high school kids. It’s expensive to travel with the marching band...It’s another advantage the choral programs have; it’s much easier to travel with a choir...Your instrument’s in your body...there’s no equipment that’s needed.

Jonathan C. noted that RU1 has a long history of inviting area high schools to attend opera performances during a dedicated matinee as a means to promote recruitment of prospective vocal students. He confirmed that event is “a very popular thing.” Sandra J. (RC) concurred that student opera performances are important. “Bringing the opera or bringing some schools here to see the opera, we figure it is good for recruitment.”

Matthew H. (RU1) expressed his views on the importance of faculty and current college ensembles touring local high schools:

I feel that it’s important for the faculty ensembles to get out to the schools. I also think it’s important for student ensembles to get out to the schools. The problem with the student ensembles is that the academic faculty do not like to have absences and they feel that in having people taken out of their classes

even to perform is not appropriate...But what they don't realize unless we get bodies in the chair for them...They won't have anyone to speak to.

Thomas W., administrator at RU2, mentioned the use of student performers during formally scheduled audition days:

We try and feature specific performers during the audition days. So this year one of the audition days we had a trombone quartet who made it big on the viral YouTube scene with their own arranged version of *Carry On My Wayward Son*, which was a big hit with all of the students. They were amazing. So it was really cool to show...how fun some of our students can be and we're not just stuffy classical music. But they also played classical pieces that were wonderful as well. So we always feature a different area during the audition days.

Commentary.

An important concern for many prospective students is the availability of performance opportunities. Performance occasions are the keystones of a musician's professional existence. Effective transition into the music unit may be dependent upon relationships with other musicians. These relationships may include peers, graduate students, staff, and faculty members. This author believes it is vital for student musicians to distinguish and assimilate themselves within a musical community. Observing performances of faculty and college students allows prospective students to identify a musical community with whom they might want to join. Recruitment of prospective students may occur when faculty and student musicians perform and converse with prospective students after the performance.

Recommended implementations.

This author recommends that applied faculty and current students perform as much as possible. While this statement might seem rather facile, having practitioners and current collegiate music students perform for junior high and high school students may stimulate the imagination and desire to become a music major, and eventually, a professional musician. As discussed in chapter 5, potential students who contemplate enrollment at a specific music unit have considered their impressions of the ensembles, applied instructors, and current collegiate music students.

Future research.

Inquiries could be made in the direct relationships between hearing an applied practitioner or a current collegiate music student perform and the recruitment of a potential student. Additional research could be conducted to examine the habitus of institutional music culture and its influence on recruitment of prospective music students.

Campus recruitment/preview days.

Although the concept of recruitment was considered distasteful in the early parts of the twentieth century, college days are among the earliest mentioned strategies by higher education institutions (Lewis, 1936; Roberts, 1954; Student Recruiting, 1936). Collegiate preview days are well documented as an important part of general recruitment strategies (Ascher & Maguire; 2007; Copeland, 2009; Engle,

Bermeo, & O'Brien, 2006; Haviland, 2005; Helfgot, 2001; Hossler, 1999a; Packard, 2012; Sadler, 2002).

College preview days are planned for potential students to experience a university/college campus. Usual programs include a (a) campus tour, (b) housing tour, (c) library tour, (d) meeting with a financial aid representative, and (e) meeting with discipline specific faculty and students. Shadow days (as noted below) are becoming increasingly popular across several academic disciplines, as they tend to be more discipline specific than a general collegiate preview day (Anwar, Acar, & Rung, 2002; Ard, Clemons, Morgan, Sessions, Spencer, Tidwell, & West; 2006; Pantlik, 2005; Wallace, 2001). Several studies suggest that campus visits are a primary factor in the decision to matriculate to a given institution (King, 1986; Klein, 2004; Maguire, 1981; Yost & Tucker, 1995).

Campus audition and recruitment days were held by every institution in this study. While most have formal appointment structures for the audition process, all institutions welcome prospective students to visit campus during the academic year in order to participate in programs, sit in actual classes, and interact with current students and faculty.

These types of programs are often informally referred to as a *shadow day* or as in the case of several participating music units, formally delineated as a *Day in a Life*. For individual students who wish to attend one of these informational days at the participating institution, a reservation is needed to allow the music unit to be able to accommodate the visit. For many of the larger programs that were contributors to

this study, there is an online reservation. For the smaller schools, a phone call to the music unit office usually suffices. Larger ensembles that come for a specific date are coordinated through the collegiate ensemble directors.

Christine S. (RU1) noted that, “We do a real special thing here...called *Day in the Life*, and that is one of our major recruiting events, I would say.” Edith P. flute professor at M1, briefly described her involvement in several of her music unit recruitment days. “I also participate in School of Music band events, like we have band day in the fall and we’ve had a shadow day; I’ve had students perform at it and I’m very present.”

Tobey S., Director of the School of Music at M1, gave more detail about the shadow days held by his unit:

Shadow days are pretty new. This last year I think was the second year for winds and percussion and the 1st year for some others...we strongly believe that personal attention, getting students on campus to meet faculty and interact with our students and see what’s going on here has a great deal of effect on a student’s decision making processes to where they’re going to school. And we haven’t done it enough to actually collect data yet as to what the percentages are, but...Yeah, unofficially it seems like it makes a significant difference.

Lewis S. (RU1) related his perception of the unit’s participation in this type of event, and his own personal experience in how this has changed over the last decades:

One of the big things that we’ve been doing now for the last probably five or six years is called *A Day in the Life*, which I guess this year was one of the

biggest successes that they've ever had. They had close to ninety students come here...it's students who are thinking about RU...they just want to come and be here for an entire day, during an actual school day, which is different if they come on an audition day [on a Saturday]. You know, it's not the same and they want to actually tag along with these students and go to classes, go to their academic classes, go to their ensembles, go to their lessons and just see what it's like to be here at RU1...more and more students I find are doing that than they were. Certainly when I was looking for schools, I never even set foot onto my college until I started school...I applied via mail and was accepted and never knew what the college was like until I got there in August, now you wouldn't hear of that.

Geoffrey R. (DRU2) detailed his interaction with prospective students who visited his campus:

Starting late fall early spring, we will have high school kids visit our top choir, concert choir almost every day. So they come here, they visit with me. I tell them about the program, get them to sing, read a little bit, then they go to choral, they listen...that's probably the most important in terms of getting them interested in DRU2. They can get here on campus and experience it, and then I encourage them to go to other schools and do the same thing. Because they'll know, they'll know what school is the right best fit for them...and so if they [prospective students] come to me and we visit [during the year] and if they're very good, I can admit them, although they still have to do the audition days and sing for the voice faculty. So those are the basic activities for auditions. Individual visits and the three audition days.

We've had individual schools come and spend the day here, we do that. We have in the spring an evening called *Adopt a Choir*. And so each year we adopt a high school choir. They come here, sing for us, we sing for them. We clinic them, and then they do a concert in the evening with the University Singers. The University Singers is our music education choir.

Similarly, M1's string faculty and orchestra conductor has a partnership with an area high school orchestra that allows the high school students to participate in an annual *shadow day*. This provides students with the opportunity to spend the day

with a current collegiate orchestra student, attend classes, and rehearsing with the collegiate orchestra. There is a concert at the end of the event. Lauren O., cello professor at M1, reported, "...through that connection we get quite a few students."

Randy S. explained that when a student visited M2 for an audition "We encourage them to stay for a choir rehearsal, a band rehearsal or any type of ensemble rehearsal so that they can just see what goes on at the college level.

Derek B. (M1) stated that his institution held "two national scholarship audition days in the spring" but would schedule individual auditions for prospective students as needed. Caleb B. described the two important campus-wide recruitment days for RC:

Our campus as a whole has two primary on-campus recruitment days, one happens in November and that's for seniors. The other is called a preview and that's for juniors, it happens each spring. The music department is actively involved in those [days]... We have some music that is being performed at those events; but we're there manning booths and shaking hands.

Dominic W., chair of music education at RU1, describes his involvement with the band (senior) day at his institution and his invitation to prospective students to visit with him:

...with the band day here on campus, the band faculty allow me to come in and talk to all the students there for a while just you know, if you're thinking about teaching music or if it's something that interests you at all, you know talk to them a little bit about the process and about what that means, and then having some more substantive conversations with those who are interested afterwards.

William M. described the parallel conversations that he had with prospective students who visit DRU2 on campus recruitment days:

Kids that might be looking for a school of music, and they might indicate early on I'm thinking about auditioning at DRU2 and they're going to come down to campus to visit. So in conjunction with the campus visit... "I say well come on by and visit and talk to me and we'll have a session together and see where you are."

Jan B., chair of her DRU1's music unit described her involvement with prospective students attending preview days of her campus:

So, during previews for campus visits or senior days, they will have workshops on financial aid, but then they will have a sample class... so parents and students can go see an actual teacher teach a sample of what you would get... I have taught one of those every single year since I have been here... I do Carnival and Caribbean. So we talk about what is Carnival? What can we listen for? Have them do a little dancing and then we play a little drum. So they get a little bit of everything of like what it would be like to take a music class... the intent is to give an honest representation of what classes are like so that people intending to come here know what they're in for.

Thomas W., administrator at RU2, gave an in-depth description of several preview events hosted by his institution and their impact on the School of Music:

RU2 holds three or four events a year, a major one in the fall and a major one in the spring called the RU2 Preview. Now, it's a two to three day event depending on what the students wish to participate in. Some of the first day usually involves some tours of the area and sitting in on classes is available for prospective students... they've tried to make it now into a one day process. That one day they'll show up at 8:00 am on a Saturday morning, have an address, usually the Pep Band or Marching Band plays, then they go and have academic fairs...

There's always a RU2 Premier Weekend which they try and market that toward high caliber students. They bring them on campus if they haven't

made a decision on where they're going to go to school. But again, this was held in April. And in our opinion these events should be held much earlier because if you hold them in April, then any student, high caliber student, that they're trying to target recruit for music, it's impossible. They've already missed our deadline. And so in all the meetings that I'm a part of...I've tried to tell them you know these are the sort of things.

Commentary.

Campus previews and shadow days are vital to the recruitment process. First impressions of the campus and the music unit do matter. What happens in the music unit facilities is important. How do the practice rooms, the concert halls, the applied studios, and the classrooms measure up in comparison to the rest of the campus and to peer institutions in the perceptions of prospective students is important (please refer to chapter 5 for a more in depth discussion of facilities).

It is important that potential students feel the music unit is interested in them, both as a musician and as a human being. There should be sufficient activities for the potential student during the campus preview or shadow day that illustrates the daily life of a music student. Sitting in on ensembles, attending class, or having a trial lesson may be of significance during the recruitment process. Opportunities to visit with current students should not be overlooked. Parental activities should be developed that are separate from some of the prospective student activities. This is a good time to educate the parents on FERPA regulations of student privacy. Additional information can be given to a parent up to the time the student actually enrolls (Elam, Stratton & Gibson, 2007).

Contact with faculty is extremely important during campus previews or shadow days. Whether there is a one-on-one meeting with an applied practitioner or observation of an academic class or ensemble rehearsal, faculty engagement may have a significant influence on a prospective student's choice of music unit.

Recommended implementations.

This author believes that music units, which have not established some form of a *shadow day*, should inaugurate such an event. One per semester is probably a reasonable minimum to be effective for recruitment without disruption of the educational mission. Recruitment outreach in the form of collegiate activities could be developed with secondary schools that have AP academic music courses. These could include seminars and workshops that could occur during a formal campus visit.

Music units should develop strong relationships with local high school guidance counselors. Alerting high school counselors to special performances (make sure they have complimentary tickets and parking passes) and developing campus visits around these events could be advantageous. For example, high school choral ensembles could receive a special invitation to attend a college opera matinee as well as a chance to sit in on a collegiate choral rehearsal.

Future research.

It is recommended that queries be made into (a) secondary music teachers' choices of which collegiate music units to visit and (b) how those choices affect prospective student recruitment. A study could be conducted to ascertain whether

secondary music teachers are aware of the various shadow days that music units hold within their regions.

College fairs.

College fairs have close to half of a century of documented usage in higher education. Historically, college fairs have been used to bring awareness of a campus and its academic offerings to prospective students and their families (Davis, Donovan, Gilbert, Phillips, Rhoads & Quick, 1950; Hill & Winston, 2010; Matthews, 1998; McWhinnie, 1952; Silvera, 2008; Thomason, 1954; Vroman, 1954). While primarily utilized by the general campus recruitment and admission staffs, it is still in use by some discipline specific academic units (Duncan, 2004; Redman & Cassells; 1985; Seitz, Straub & Sutton, 2012).

DRU1 and DRU2 indicated a presence at regional college fairs. Both of the high research universities discussed college fairs. RU1 discontinued their presence at these events due to budget cuts and a perceived low yield of prospective students. RU 2 maintains a presence at state, regional and national fairs. Neither M1, M2, nor RC indicated involvement in college fairs. Both conservatories participated in collegiate fairs but were not greatly involved with state music educators' associations and their conferences.

Garrett M. (RU2) discussed his and his staff's experiences at a national and a regional college fair:

The University participates in college fairs...at the various high schools...I myself have been a part for example of one at Fairfax County, VA...this place rents an entire mall on a Sunday evening which is, all the stores are all

closed and it's hundreds of hundreds of students...one of the heavily recruiting school districts in the country, Fairfax County...Washington, D.C. suburbs, need I say more....Yeah, money and smarts...lots of money, lots of smarts, and lots of talent you know.

We don't do a lot of specific of "College of Music is gonna come to your school." There are certain places in the country for example...Denver! There's a recruiting program for music schools that's kind of regional thing and one of our undergraduate advisors goes to Denver...including arts high schools ...small private college prep conservatory...just anybody. We also participate for example; in college fairs in Dallas...You know you have to stay in people's faces.

Garrett M.'s colleague, Thomas W. mentioned RU2's collegiate fair that is held on their home campus:

The College of Music hosts an academic fair where Garrett M., I, and another colleague usually speak to anywhere from sixty to five hundred prospective music students and their parents...separate from the audition days. So there's always one big one in the fall and one big one in the spring.

He also described his experience traveling to a large metro-plex and recruiting from a performing arts high school:

Another major event that the School of Music has gone to for the last ten or twenty years is Booker T. Washington in Dallas, the high school for the Visual Performing Arts. We go down to their College Showcase. I've gone the last three years...and last year I went down and I took two of our music ambassadors [current music students] with us, and had the opportunity to meet with hundreds of sophomores, juniors, and seniors in high school. This always happens Tuesday or the Thursday prior to Thanksgiving, so it's always the week prior to Thanksgiving. So it's the perfect timeline and we usually see a very large number of students that we talked to on that day either come for a tour to visit and/or actually complete the application. It's really helpful...And actually matriculate into RU2...With the performing arts high schools you have to be careful because often they think...they get the

feeling of entitlement when it comes to performing arts high schools, especially this one because this is the only one in the area.

Geoffrey R. (DRU2) described his experiences at the State Music Educators'

Conference's college fair:

Yeah of course that is important, we're all there. It's enormous...I mean it's super enormous. For four or five days, and its 25,000 music educators and this dwarfs ACDA [American Choral Directors Association]. But it's incredibly important to be there. We have college night. It is a fair, in fact it is so popular that the kids line up well in advance, and then they blow a whistle and they open the doors and the kids just go...just a free for all...we've got a college night and it's a couple of hours and it's a very, very tightly regulated, how big the sign is, what you can have in your booth, how many people you can have...So we have me, the band and the orchestra guy, and then we have one administrator...So I think maybe it's only four people you can have. And I'm inundated. Inundated the whole evening with kids, passing out cards, getting names, taking emails...

Jan B. (DRU1) noted that her institution "goes to various high school college fairs...there is a couple of them that are just performing arts...there is a famous one down in New Orleans....There is one in Southern California; so DRU1 always has a representative there." Scott V., an administrator at CON2, expressed his institution's presence at collegiate fairs:

One of the things that I have done is ensued a heavy focus on our geographical region. Especially with the economy the way it is, people don't want to travel home once they leave, and percentage wise people tend to stay local with their relatives anyway...we will do some advertising around here. In terms of undergraduate, kind of stops with traveling to college fairs...Gathering and printing materials and then most of it is traveling and setting up the tables with all our materials. Kind of stirring, always stirring things towards a personal connection or a personal interaction. Our print brochures are not covered in text, they are actually varied in text and varied photo-wise very appealing visually...the purpose being that we can generate a

conversation. We always want to generate a conversation, really land a personal touch to any potential student...trying to engage with as many people possible that walks by in conversation.

The two [fairs] that I have done since starting has both been at summer festivals actually...and I do know from prior experience that is also the same...largely they are hosted by high schools....You know they get representatives and these representatives from a bunch of different colleges and get everybody in a room. Everybody gets a table or a half a table and you know it's kind of a little chaotic if you are just running through and everybody, every representative is trying to talk to a lot of people and every student is trying to walk around and grabbing all of the free pens. You don't really know what they want to look at...It's kind of open for students to come to; most schools or students go to them kind of individually though...you know XYZ school is not going to take its performing arts department and put them on a bus and take them to the XYZ performing arts college fair. It's really more of a discretionary student thing.

Shannon H., administrator at CON1, communicated her institutional presence at collegiate fairs and their re-focus toward youth orchestras:

We do a series of college fairs in the fall. We participate in some of the National Association of College Admission Counseling [NACAC] fairs. Really the big centralized fairs...They are performing and visual arts college fair as well as broader college fairs. We do some of the performing /visual arts. We use to do many more of those than we do now. It's not the most targeted at recruiting students and we have tried to replace it with some more [that are].

We do some of those as our key area like Chicago or Los Angeles, places like that and we have tried to start replacing and supplementing some of those college fairs with more visits to youth orchestras. Especially in the west coast or summer programs like going to Interlochen...trying to just make connections.

You know a lot of these are organized events where a lot of schools will show up and have students and then places where that doesn't happen it's proven useful for us to go in and to sort of make connections [with local youth

orchestras]. So it might be the first year at the youth orchestra you are out in the hallway outside of the table and by the second year they let you inside.

Lewis S (RU1) described his music unit's past experiences at regional recruitment fairs and the attitude of ambivalence toward continuing a presence at these events:

There are lots of recruitment fairs across the country and several years ago one of our Director's at that time really wanted to have a presence at each of those recruiting fairs and so he would send them [the undergraduate co-directors] out to these different recruiting fairs where they would set up a little table and have some information about the RU1 School of Music...we haven't done that for several years. Maybe it's just been a budget cut because of travel expense and those kinds of things and...it was kind of hard to know whether or not how much of that really affected the students that actually would come here.

Commentary.

Higher education institutions devote an immense amount of human and monetary resources persuading desired prospective students to apply to their college or university. Most fairs held in the fall target high school seniors. Fairs held in the spring tend to target juniors (Gill, 2010; Nickerson, 1959; Stone, 2002; The College Board, n.d.). Some music units utilize collegiate fairs as a strategy to reach these preferred students. Whether at regional events or specific fairs held under the auspices of conferences or associations, many of the practitioners in this study indicated their involvement in this type of recruitment activity.

It is important that individuals who attend college fairs remain gregarious. For every good impression that is made, one negative impression could cascade into

many adverse situations. Publications and advertising items should be attractive and branded with the institution's logo.

Recommended implementations.

Attendees at college fairs should be inundated with plenty of advertising items (i.e. pens, cups, paper pads etc.) and published information about the music unit and the larger institution. Application fees could be waived from individuals who are recruited at a collegiate fair.

Future research.

An examination of the percentage of music students who matriculate to a given music unit after being recruited through a college fair could be performed. Research addressing who those representing the institution (music faculty member, music unit administrator or general institutional admissions staff member) in comparison to the matriculation of prospective students who attended the college fair is also recommended. A study could be performed of first year music students (a) who attended a college fair that was not sponsored by a professional music association and (b) were recruited to a music unit. These results could be compared with first year music students who were recruited at a professional music association's college fair.

Private studios.

Research indicates that formalized music study during a child's development can strengthen self-efficacy and critical thinking skills. Such development can enhance academic success in the tertiary educational settings, regardless of students'

eventual choice of degrees and career paths (Catterall, Chapleau, & Iwanaga, 1999; Cesario, Cesario, & Cesario 2013; Vaughan & Winner, 2000). Brand (1992,) states that the “applied studio is the cradle of musicianship; it is responsible for inspiring, instructing, and preparing the world’s musicians” (p.3). Frederickson (2007) notes that collegiate music units are frequently situated in communities that supply a group of children, adolescents, and adults who are interested in private music lessons.

Some music units sponsor pre-collegiate music academies; others do not. Many applied music faculty teach private lessons to supplement their incomes. Other faculty will only take on a student if they are specifically interested in working that student. Ten faculty members (3 females and 7 males, 5 %) communicated they had a private studio and viewed it as a possible recruitment strategy for their collegiate applied studio. Private studios ranged in size but each faculty practitioner was able to identify desirable prospective students for their institutions and felt that the established relationships were beneficial. The benefits from the perspective of the applied instructors in this study included:

- Understanding the prospective student’s work habits.
- Awareness of the prospective student’s technical level.
- The ease of an ongoing student-teacher relationship.

Martin B., trumpet professor at M1, noted his perception of the importance of a private studio for recruitment to his collegiate studio:

I have a private high school studio. That’s, that’s the thing, that’s how you really build it cause you develop students that have technique and interest in higher level playing and stuff and so when they come here they’re really

advanced. I am utilizing my high school studio as a recruiting tool. We should all do that.

Amy W. (RU1) mentioned that she is always interested in hearing individuals who could be recruited to her private studio:

I have heard students and I think “hmmm” and I will ask them “Are you studying with anyone?” And I will recruit them into my private studio, and they know that I teach at RU1. So it does work that way.

Caleb B. said “Since I teach Tuba and Euphonium [at RC], I’m involved in teaching applied lessons to high school students.” Patrick L. (M1) noted his decision to take private high school students has changed over the course of his professional life:

The kids that I take in as private students (and I don’t have a huge class)...My [private] studio is very small and I’m getting to an age where I don’t want to mess with it, but that’s not quite true. I’m getting to an age...because when I first came here we had kids in school and braces and car insurance for teenagers and all that stuff. So applied students and private students outside the university and college were needed. And financially I’m not there anymore, my kids moved out of the house so I take the kids I want to. And if I don’t want to I don’t take any. But before I had economic factors that are not there anymore...

But it’s a personal relationship that you’ve establish...And in my case it is lessons, just things I do and if the kids like me and feel comfortable with me they will come...But if the kids know the teachers at the schools, then those students are more comfortable coming to us.

William M. (DRU2) indicated that he is too busy to work regularly with private high school students. He said “I don’t, I just don’t have the time, the time to do that but I do occasionally if someone calls and said “Hey I’ve got this really hot kids that needs help. Well bring them in.”

Commentary.

Serious music students who are interested in majoring in music at college will often seek a change in private instruction during their adolescent years. This choice is usually involves the desire for a more demanding musical environment (Haroutounian, 2000). These students are excellent candidates for collegiate practitioners' private studios. Working with these talented teenagers or young adults allows the applied music faculty member to develop a good rapport, which can lead to collegiate recruitment.

Recommended implementations.

Haroutounian (2000) suggests that gifted high schools musicians be allowed early release from secondary school for private instruction and practice. These students could possibly be recruited as part-time college students through the collegiate practitioner's studio or enroll in independent study through their high school with collegiate practitioners. This author concurs with Haroutounian and recommends that sufficiently gifted and advanced students be allowed to study at the collegiate level. They should be easily recruited as full-time students once they have completed their secondary education.

Future research.

Future research could be conducted to answer the following research questions:

- How many private students of applied collegiate music practitioners actually matriculate to the music unit or choose another college/university.

- How many private students end up in areas of specialization such as music therapy, music theory or choral conducting?
- How many private students matriculate to the institution at large but not to the music unit?
- How many private students of applied collegiate faculty matriculate to a music unit at another institution?

Music alumni and current students' roles in recruitment.

Studies indicate that many admission offices utilize alumni to connect with prospective students. Alumni who volunteer their recruitment services may augment the range of the collegiate admissions office by their willingness to donate many hours and monies that may help institutions in many areas of resource gathering. Recent alumni have a propensity to connect with younger prospective students, while older graduates are more apt to relate to parents of potential students (Fogg, 2008; Weerts, Cabrera, & Sanford, 2010; Weerts & Ronca, 2008).

International alumni are very important in developing networks to disseminate information about their alma maters. Referrals from international alumni by word of mouth and strong personal connections are extremely valuable to institutions when recruiting international prospective students. This positive publicity may aid the impression of the alma mater. The confidence placed within the institution will sustain and grow the symbolic and social capital of the university (Bourdieu & Passeron, 1990; Chung, Fam & Holdsworth, 2008; Mazzarol & Soutar, 2002; Read, 2009; Taylor, 2004).

Proactive student recruitment utilizes many tactics and strategies to identify potential students. Current students who function as peer recruiters or student

ambassadors are in a unique environment that allows them to be dedicated to the promotion of their specific unit and their institution while learning leadership skills. These student ambassadors may provide recruitment efforts on campus or off campus (James, 2008; Jonas, 2009; King, Fadrigalan, Steele, Dann & Waggenpack Jr., 2014).

Alumni connections for recruitment.

Amy W., (RU1) described her perceptions of alumni and recruitment of undergraduate music students:

Well it's important. If our alumni don't go away happy...then we make a bad name for ourselves and then on the flip side if a person has had a pleasant experience, they are more supportive of the program. So yes it is very important.

Derek B., head of jazz studies at M1, explained how alumni foster recruitment efforts for his program:

Well for starters...the jazz studies program here at M1 has a history that goes back to 1960...we have a strong historical connection. We see a lot of people that came here because their parents came here or friends or whatever and so we have a very strong recruitment base just from our reputation.

At the college level, the College of Fine Arts and Design level...we have an active program there you know, working with alumni...specific in the jazz division, it's less formalized...that's actually an area that we want to get better now, now that the jazz lab has been here for example for 11 years...almost a generation worth of students that have come and gone that have never known what it was like before the jazz lab...we're interested in developing something specific for the jazz division but what we have now is informal.

Caleb B., (RC) gave his perceptions of alumni that have graduated from his music unit:

I think the alumni connection here [RC] with the alumni band, [the] concert band is probably the best alumni connection that I've ever seen anywhere. And I went to Illinois, the birth place of the college band, and it's strong there...some of its strength is just due to sheer quantity, with the kids that they've had through the program for 100 years.

Here though, our alumni band comes to campus every other summer, this summer is an alumni band reunion... There are rehearsals and a formal concert contest, and that regularly every other year draws over 100 alumni who donate money to the program and have their pictures taken and gives us the opportunity to bring in some current students and show them that they're not lying to you this is a lifelong avocation and passion that you can experience for the course of your life.

...We've involved band alumni on international tours and I know Benjamin L. has done the same...with choir...He's had an alumni choir reunion, I think the band alumni are a little more organized, but it's not surprising that the band side of everything in the profession is more organized...The bylaws of an alumni band board are in place. So it's very strong, we just had homecoming this past weekend and there were alumni that had come to that, but it's not the big event.

Charlotte R., (RC) concurred with her colleague Caleb B., and explained her perception of the alumni connection with the choral program:

The alumni connection is huge...Alumni band which is huge...For our choirs, we have an alumni choir...This past summer we took them to Italy and Benjamin L. did a genius thing. He brought the [choral] director from the 1960's, who is now 80 years old and was a dean at a major music college...Yeah brought him, so we had all of these 60 to 80 year old people traveling to Italy and there was about 50 of them and then 50 of our own students. Oh huge to see the past generation connection, yeah, and so a lot of those people a few years ago, when we renovated the building, those people

were the ones that came forward with major gifts...help buy the facilities, so that's huge in financial support or any kind of support.

Gail D. (CON1) described her views and her methodology in responding to the need to be engaged with alumni:

We are just way behind our peers in terms of resources into alumni...about three years ago, we assigned part of the portfolio of an associate vice-president for advancement to be alumni relations and we did a little bit of that. He had previously been our admissions director, so he knew a lot of the students, the recent students, already.

A year ago we just hired a fantastic alumni relations manager. I believe that is her title and she is full of energy and full of ideas and she has really reached out and I think one thing I keep emphasizing over and over is that not only these people teach...these people can provide us (if they had a good experience here, if we kept in touch with them, if we gave them something for their tuition, if we treat them with respect) they are going to send their students to us. So the answer is we are beginning to do a lot more with that. I don't think we have done nearly enough.

Scott V. (CON2) explained that his conservatory did not have alumni connections. "We don't have...any kind of alumni connections really. That is something that I have been trying very hard...to really build." Shannon H. (CON1) mentioned:

I think aside from faculty connection, connection with current students and alumni's is the most powerful tool you can pull out in terms of getting somebody interested...We don't have [many] children of alumni wanting to come here. It's a pretty rare thing that a couple of generations going to the same program...very focused direction.

Brent M. (DRU2) gave his perceptions of the importance of alumni in the recruitment process:

It's over simplification, but alumni is one of your best recruiting tools, if not the best...if you're talking about alumni who have graduated and gone out and become successful music educators and are still working in the public schools and working with kids...there is nobody who is a better recruiter.

People who have been out in the schools and changed careers and are with the community, but still are involved with the church music program or even just supporting music in the community. They are great recruiters too. People who leave the institution and never applied their music trade and go into something else but had a very good experience, valued the program and have a good reputation...again when someone knows nothing about your program and then someone they trust tells them about that you have a high quality program, that's better than reading brochures or getting CD's or coming to a concert and listening to it. A trusted source is probably the most compelling thing that you can listen to.

Frank M. (RC) discussed his relationship with his alumni and their influence on his current recruitment:

You know, I have very little to do with alumni other than the pianists that have graduated. I keep in very, very close touch with many of our graduates...particularly [the ones] doing masters and doctoral work, one of my Chinese students just finished her master's at Indiana University on a full scholarship...she's now going for an artist's diploma there...So I keep in touch all of those kids.

A strong connection [has] developed with the international alumni pipelining people...because I think the three Chinese[pianists] that came in this year to study with me...my reputation had already been established at the Chinese Conservatory and their teachers encouraged them to come and study with me.

Mack G. (DRU2) mentioned the band alumni association and its impact on prospective band student recruitment:

We have an ex-band association and that sort of thing. And we do get streams through that and we have students that come who are part of our state's music education for over fifty years. There are some legendary band directors in the regional sense here. So we do get people who have that connection and students come to study because of that. We've got a composition major here right now whose father is the president of the alumni group...And there is a very strong connection there and we see him [the president of the alumni group] a lot.

Elisa B. (RU2) declared "We have tons of alumni...I know that we get a lot of students who know a lot of alumni...we have alumni all over the world...Especially international [students], that's a strong connection for us." Janis

O. (DRU2) explained her methodology for keeping up with her alumni:

I keep in touch with my alumni...students who gone through my program and we're having a brunch next Thursday. I try and get them together once a year for an opportunity to connect and stay connected...I don't know if other departments do that kind of thing, I assume that they do; but I don't know. I'm very private about mine...there is a lot of networking that continues to go on.

John F. (DRU2) mentioned his goals to develop a database of DRU2 trombone alumni to facilitate recruitment:

Alumni, obviously it's vital, it's something that I think is an area that we as an institution continue to work on. One of the things I hoped to do and inquired about when I first arrived...was to build a data base of just who has taken trombone lessons. That doesn't just mean trombone majors, it means anybody who took trombone lessons in let's say in the last 20 years. I thought in my incredibly naïve and optimistic way that you could just punch in a couple of things and press a button and voila...You've got your data base...Apparently that's not possible. The best I've been able to do is get the list of who participated in band and go through it myself. And then once I have a list of names I could submit that to our alumni association and have them see if they'd be willing to sift through enough to find contact information for each of them to build a data base...that might be, dare I say a

shortcoming within our infrastructure to be able to access that information more rapidly...Because we just can't do that...So, whenever we have a music alumni event I try to be there [to continue this project].

Thomas W (RU2) described his concern about the need for more alumni development and a situation that developed with a query from a prospective student:

Well, our office has not really ever had to my knowledge anything to do with alumni. We have the Development Office, College of Music Development Office, that (the word *supposedly* probably sounds too pointed) to our understanding works with alumni relations to meet those students. But, I remember one situation that came about when we had an international student who was a top prospect in jazz voice who was living in New York and asked to meet a jazz musician, a RU2 jazz musician, in New York to know what was going on. So Lori H. and I both tried to make contact with our alumni office to find out if they had any information...if they had a list of phone numbers or names, and they really couldn't give us anything...So we were lucky enough to have one of our faculty members who actually thought of a student who had graduated a few years ago. He's [the former student] doing really big things and was able to get a connection there.

I think that RU2 is not a major university when it comes to alumni relations in that the numbers of students going out...most people that are graduating from here are staying within this area...So I think that that would be a definite way of which we could use growth perhaps in alumni connection...

Secondary and private teachers that are alumni.

Baker and Cooper (2005) revealed that principals who attend highly selective institutions tend to hire teachers who graduate from similar institutions. It is important to understand secondary school context for recruitment. In many cases, secondary schools and their teachers may aid in matching the prospective student with a tertiary institution, especially elite institutions (Espenshade, Hale & Chung, 2005; McDonough, 1997; Oliver & Kettley, 2010; Rosenbaum, Miller & Krei, 1996).

Alumni teachers may feel very comfortable sending prospective students to their alma mater (Oliver & Kettley, 2010).

Caleb B. (RC) noted that, “a lot of our students are teaching throughout the region and I think are strong music ed advocates.” Charlotte R. (RC) mentioned that the choral alumni would send students to the music unit. “They tend to, I mean they are all over the United States so yeah occasionally, we will get some from them...when they are at the [local] schools teaching...absolutely they do. Christine S. (RU1) stated “For myself, I think the greatest; the best recruiting is to have your own students, your own graduates, filling the high school positions...recruiting takes care of itself.” Edith P. (M1) described two recruitment strategies that used M1 alumni:

I contact band director’s or other [secondary/private] music teachers who are M1 alums and tell them about my program...I would like to get more organized with that because this is just finishing my fifth year...I don’t know a lot of alums...So I have a connected network with other faculty...I have one student who is a flute player, who is an alum, and so I keep in touch with her... she sends students.

Lionel G. (RU2) explained his perception of recruitment and alumni who teach in the secondary school systems:

We have alumni that are teaching out at high schools...as big a program as we are, our alumni are teaching both at the public schools and the universities all over and so that’s a big way to utilize the alumni connection.

Martin B. (M1) mentioned that “We’ve got graduates that are teaching in the public schools...sometimes their students come here...have a strong alumni

connection with my own students.” Thomas W. (RU2) spoke in response to a query about alumni secondary teachers and their impact on recruitment:

I will say when it comes to our band directors, our choir directors, private lesson teachers that are out in the schools, they are a major source for us to help in the recruiting process because they say, “Well, I went to school here, so you should look at them for your bachelor’s degree.” So that is definitely a positive thing.

Randy S. spoke about his connection with alumni and reported a recent conversation with one of his former students:

A lot of our alumni are band directors and they send their students to us. We try to stay in touch closely with our alumni because again, well, I was talking to one of our former students who is teaching orchestra in South Texas and he said “please send us some more teachers down here.” I said “look, you have to send us some music majors first”...we try to work hand in hand with not only our alumni but with the band directors and the choir directors in this general region.

Benjamin L. (RC) spoke about his efforts to remain in contact with the secondary choral alumni:

Right we stay in touch basically with being a resource to go out and do clinics and festivals and that sort of thing...this past spring we did an alumni and current choir tour, and so that helped a lot, we had about 50 alums who participated in that Italy tour...so we nurture those relationships...alumni choir reunion...We’ve done that every couple of years, so it’s been really successful.

Geoffrey R. (DRU2) spoke about the alumni connection that he inherited when he became the head of the choral studies program:

Alumni connections? Huge, huge...The man who was here before me, he taught everybody for all those years...All the high school teachers that are out

there [in our state]...are his alumni...So, we have DRU2 alums at the head of programs all over the place...mostly secondary... that's what he was good at.

Grace H. (RC) described a similar history for her university's music unit and its alumni that are teaching in the state:

RC actually has quite a few [secondary teachers who are alumni]. Because we're one of the leading universities [in her state] that teach music educators, a lot of people they want to study music education, study music education they come here...So I think we do have quite a number of students who are now teaching in that type of setting...that's definitely helpful because, hopefully they've had a good experience and they will recommend their students to come here.

Sloane A. (DRU2) discussed her perceptions of alumni and their involvement with recruitment:

I think most of that comes actually from the band director...we have alumni's that are serving as band directors in certain school districts. Especially for those that have studied with some of our current faculty, they know them very well...[for example] the clarinet professor who has been here for a number of years, he's got a rapport and so people know that they can send him students from their school district...and so that is usually where we see most of our recruitment is from an alumnus that happens to be in the school district.

Tobey S. described the strategy that M1 used in targeting alumni who teach in desired feeder schools for recruitment of potential students:

Well informally, I guess would be a good way to put it, we have a lot of alumni that teach in our state and we of course are connected with those folks and we don't, we don't try necessarily to do active recruiting at every high school in our state, we can't do that. So we try and prioritize...we think of them as feeder schools, where are the good programs and where do we have alumni teaching in those good programs and that's how we use our alumni in recruiting so it's more informal than it is formal.

While speaking of his short time on the DRU2 faculty, William M. (DRU2) mentioned his perception of alumni and their role in recruitment:

Not having been here that long, I don't have that many [saxophone alumni] but we do have quite a few that are out in the region and are band directors. And I've been able to utilize some of those contacts and say "Hey can I come do a clinic. Bring the band and do a concert?" And over the last couple of years I've done quite a bit of that, so there is some branching out and I think that pipeline does exist for people to come back to DRU2 that felt like they had an experience here and want to share that with their students.

Use of current music students as recruiters.

Chapman (1981) observed "students often self-select the colleges to which they apply to reflect what they believe the college will consider" (p. 493).

Prospective students are disposed to self-select colleges or universities that have current students of comparable capacity as themselves. Students choose to associate with other students whose capabilities are similar to theirs (Chapman, 1981; Cook & Frank, 1993). Studies in minority recruitment emphasize the importance of peer recruitment both in general recruitment and in academic departmental studies (Ford, 1998; Sokatch, 2006; Thomason & Thurber, 1999).

Gail D. (CON1) acknowledged the importance of student ambassadors and their use of social media in recruitment:

We use a lot of student help...we enlist them in reaching out to their peers and having a lot of those conversations that you might of used a staff member or a faculty member for in the past and that has proved very effective. We have got them running all our social media.

Garrett M. (RU2) described a recruitment outreach utilizing current students as Music Ambassadors for his music unit:

We have a program...we have three students, what we call Music Ambassadors...to conduct the tours...we have these Music Ambassadors in there constantly calling people, every kid is accepted gets personal call from...one of those students...there's a script...and they[tell the prospective students] they are accepted and we're really looking forward to them coming here, we know you have some other choices...they tell the prospective student that they have a hard copy letter [on the way]...a personal follow up with the kid that's admitted.

Lori H. (RU2) affirmed her colleague's recount of this program. "We had our Ambassadors call every admitted student and congratulate them. It was news to some of them because they were not checking their email." Thomas W. (RU2) who was responsible for developing this program gave more details about this use of current students as recruiters:

I coordinate our new College of Music Ambassador Programs. It's about to begin our second year of this program. One of the goals was to give students the opportunity to see what it's like from a student's point of view when they take a tour rather than just hear someone else. So prior to my being in this position, our office manager gave the tour. And he was wonderful, but he is an older gentleman, and most prospective students and their parents do not necessarily relate. I felt like we did it to the best of our abilities. But again, students would rather have that contact directly with a current undergraduate music major...it's wonderful having the opportunity for current students to give that tour.

Commentary.

It is important for music unit administrators to identify and utilize alumni that may be of assistance with the recruitment process. Weerts, Cabrera, and Stanford (2010) note that social exchange theory implies that service expenditures are assessed against the advantages and benefits that alumnus may have received. These advantages and benefits may include (a) quality of education, (b) social prestige, or

(c) professional advantages. The decision is whether to volunteer personal resources to a university based on an evaluation of these benefits.

Studies suggest that it is important for alumni to sense that they are able to make a tangible difference. Alumni choose to involve themselves with particular units with which they have a significant history (Weerts, Cabrera, & Stanford, 2010). This author is intrigued with Weerts and Ronca's study (2008, p.288) that revealed the most supportive alumni (in terms of time and money) are females who share the following characteristics:

- Reside in their alma mater's home state.
- Serve in non-profit organizations.
- Were extensively involved in academic endeavors.
- Hold multiple degrees.
- Believe that alumni should volunteer.

Regardless of whether alumni are professional musicians, graduates may provide a social context to a music unit. Presentations from recent graduates of a program may be effective in generating interest in a program. Weerts and Ronca (2008) note that alumni who have children and grandchildren who have matriculated to their alma mater are among the strongest boosters, not only in monetary support, but also in time that is spent recruiting.

Alumni who are secondary music teachers are invaluable to a music unit's collegiate recruitment. They may teach at feeder schools, which typically provide students to tertiary music units. Feeder high schools typically have exceptionally high college-bound populations (Tienda & Niu, 2006). Access to collegiate networks due to attendance at secondary schools that are feeder schools and utilizing

secondary music teachers' contacts may inaugurate prospective students' conduits to higher education (Wolniak & Engberg, 2007).

Oliver and Kettley (2010, p. 750) noted several broad conclusions that this author has adapted when thinking about music units and their teaching alumni:

- Individual teachers may be a factor in originating the belief that some students may be good candidates for a particular music unit.
- Individual teachers may need to aid the prospective student when preparing for the (a) musical audition and (b) the general application process.
- Individual teachers may draw on their own individual social capital and use their personal networks at their alma mater to aid the recruitment process by functioning as a gatekeeper with the music unit's applied practitioners.

Current students are also helpful to the recruitment process. Having student ambassadors who function as an integral part of the recruitment strategies of a music unit may prove to be of significance. Student ambassadors should be articulate, professional in dress and behavior, and able to relate to potential students as possible peers.

Recommended implementations.

It could be significant to identify alumni of the general institution who have children and/or grandchildren who are interested in being a music major/minor. Since research indicates that alumni with strong emotional ties to an institution are more apt to recruit and donate time and money (Farrow & Yuan, 2011; Rust & Uys, 2014; Weerts, Cabrera, & Stanford, 2010; Weerts & Ronca, 2008), it seems logical to actively recruit their family members who might be potential students.

Alumni who are secondary music teachers can play a valuable role in the recruitment of prospective music students. It should be a regular aspect of outreach to these individuals from their alma mater's music unit to develop and maintain good relationships. Reunions, receptions, and ensembles are some of the ways regular contact could be sustained. Monetary outlays would probably be returned from the tuition and fees paid by future music students.

This author believes that it may be a cost effective strategy to develop music unit student ambassadors. Scholarship students could provide a specific number of service hours as part of their scholarship responsibilities. By conducting tours, being a peer mentor during campus shadow days, and supplying service hours during audition days, current students could become vital members of the recruitment team within a music unit.

Future research.

What is the percentage of music students who matriculate to their parents' or grandparents' alma mater? Case studies of secondary alumni teachers and their impact on their alma mater's music unit's recruitment cycles could be developed. An examination of music units' student ambassadors and their impact on peer recruitment could be studied. In addition, a comparison between music units (a) with student ambassador programs and (b) those without could be made in terms of recruitment.

Geographical areas for recruitment.

Geographical regions impact recruitment, both from the perspective of the prospective student and from the perception of the music unit. For many potential students, distance from home is a key aspect when choosing a college (Chapman, 1981; Chatteron & Goddard, 2000; Croot & Chalkley, 1999; Kealy & Rockel, 1987). Croot and Chalkley (1999) revealed that prior to their study; little notice had been given to the investigation of the geographical aspects of prospective student recruitment. They point out that there is a spatial facet of this component of recruitment and its effect on fluidity of physical movement between the home region and the final choice of the higher education institution. Hill & Winston (2010) noted that there are regional differences in recruitment. Their findings emphasize that the geography of recruitment is important from the perspective of institutions. Furthermore, insufficient consideration to geography contributes to enrollment biases. Sá, Florax, & Rietveld (2004) revealed that if state institutions are perceived as inferior, then prospective students will opt to attend out-of-state universities to receive a quality education in their desired fields.

There are significant amounts of research that link social economic status (SES) with patterns of college choice in the United States. In general, students whose families have higher SES will be more apt to attend four-year institutions in comparison to those with lower SES who tend to matriculate to two-year community colleges. Students from higher income brackets seem to favor private institutions, students from middle income brackets will usually select state institutions, and

students from lower income brackets appear to prefer two year community colleges or state universities that are in their home region. Family SES that influences type of collegiate choice also impacts the geographical region of the institutions considered for matriculation (Carnevale & Rose, 2003; Chapman, 1981; Davis & Van Dusen, 1975; DesJardin, Dundar & Hendel, 1999; Dynarski, 2000; Lovenheim & Reynolds, 2013; Ma, 2009; Paulsen & St. John, 2002; Perna & Titus, 2004; Sewell & Shah, 1967).

International students also consider similar aspects of geographical and financial factors when choosing a tertiary institution (Allmendinger, 1989; Ball, Davies, David & Reay, 2002; Dar & Getz, 2007; Maringe, 2006; Mazzarol & Soutar, 2002; Read, Archer & Leathwood, 2003; Sá, Florax & Rietveld, 2004). Mazzarol and Soutar identified (2002, pp. 84-85) several aspects that informed the decision-making process for prospective international students:

- The majority of students felt that tertiary education overseas was better than domestic offerings.
- Many prospective students felt they could gain a superior understanding of *Western Culture* if they studied abroad.
- The host country must have an international reputation for quality education that is recognized by the prospective students' home countries.
- The host country must make it easily accessible to find out about their educational offerings.

Wang (2009) indicates that communication is important when recruiting international students. When recruiting European students, universities could use communication styles that (a) speak about the facts of international study, (b)

emphasize the individual as an important person, and (c) indicate discrete learning activities. When recruiting students from Africa, Asia, and the Middle East, universities could use a communicative approach that (a) expresses aspects of group learning, (b) places importance on personal status, (c) highlights the institution's reputation, and (d) outlines career possibilities for graduates.

Domestic recruitment within the U.S.

Frank M. (RC) mentioned that he (a) worked with his private piano teachers in his state and (b) traveled within his state to adjudicate and recruit. Jan B. (DRU1) mentioned that the majority of her students come from the west coast and they target that geographical area. Lewis S. (RU1) considered “A majority of our students of course are from our state...those that are from out of state, a vast majority of those come from the neighboring state, so some might say your efforts should really be centered on where the majority of your students come from...which is regional.” Scott V. (CON2) shared a similar opinion with these other participants. “I have a...heavy focus on our geographical region. Especially with the economy the way it is...percentage wise people tend to stay local with their relatives.”

Garrett M. (RU2) stated, “We’re targeting people very heavily in our state. Number 1, we are a state school and that’s what we’re here for, primarily.” Lionel G. (RU2) concurred with his colleague and shared his awareness of serving in-state students:

The undergraduate level we are mostly drawing from in-state, a little bit from the surrounding states, but mostly we’re drawing from our state. Interestingly enough not always so much from the larger metro-plex area but from

around...we tend to do very well from the rural areas...we tend to get a fair number of students...where they want to go fairly close to home.

Charles B. (DRU2) indicated that it is important to be aware of local, regional talent:

I wouldn't have to look internationally...I think that this is the major metropolitan area, so there's incredible talent just in our own back yard. And I think schools, many private schools that make that mistake about recruiting in your own back yard...So we get people who walk right in [to DRU2] who live within five miles that are extremely talented.

Faculty with an international presence and international recruitment.

Several scholars discuss the difference between globalization and internationalization. Some studies suggest that globalization may refer to compression of time and distance, multiplication of global connections, expansion of global economies and non-tangible capital, and increased interdependence (Guillén, 2001; Rizvi & Lingard, 2000; Vaira, 2004). The examination of internationalization in terms of higher education indicates this idiom refers to several aspects of tertiary education. These aspects include (a) academic mobility, (b) international research projects and partnerships, (c) institutions with several campus located in different global locations, (d) international cultural learning processes, and (e) the business of providing learning opportunities for international students (Deardoff, 2004; Knight, 2004; Knight, 2005; Qiang, 2003).

Globalization impacts academia, as it effects instruction that prepares students for their professional careers. Internationalization generates an atmosphere that transforms the academic system through teaching, outreach, and research. As a

result, students are prepared to communicate and work within an international community using culturally sensitive methods (Currie & Newson., 1998; Currie, Deangelis, deBoer, Huisman & Lacotte, 2003; Ellingboe, 1998; Paige, 2005).

Ten faculty members (4 females and 6 males, 5%) report an international component to their performing, teaching, and academic presentations. Each participant felt that having faculty with an international presence was significant in the recruitment of international students as well as enhancing institutional prestige with domestic students.

Christine S. (RU1) stated “The other major aspect [of recruiting] for me is through me doing workshops, so I do a lot of workshops, not only around the United States but also in other countries.” Sandra J. reported that she and several of her colleagues from RC were “going with some colleagues to China to give performances and master’s classes...in five different locations.” Janis O. (DRU2) noted:

Primarily, the artist faculty in piano all travel quite a bit. One goes to China several times throughout the year. Another one is from Brazil and does a lot of work in South America and so does another one of our faculty members. And so there is a constant reaching out particularly to international students.

Frank M., piano faculty at RC, remarked:

So, most of my energy’s in recruiting have to do with being invited to teach in China which I’ve been doing the last four years. Every summer I go there for three weeks...the three Chinese that came in this year to study with me, my reputation had already been established at the Chinese Conservatory that I work with, and their teachers encouraged them to come and study with me.

International recruitment areas.

Derek B. (M1) noted that his institution has a relationship with a sister school in Beijing, China:

We have a partnership [a sister school in Beijing, China]) and so we have a lot of international students from China that are interested in our program...I see more frequently what happens in China (and I think this is the case in a lot of foreign countries) is that there's basically people who they pay as advisors, or consultants is probably a better word (academic consultants) and they go out and look for opportunities, schools on behalf of these students and the families usually pay a pretty shocking fee to these consultants to do this work and so in particular there's a consultant in China that, that she sends me videotaped auditions of students literally every two weeks at this point.

As cited in the preceding section, Frank M. (RC) mentioned his recruitment in China. "Most of my energy in recruiting has to do with being invited to teach in China, which I've been doing the last four years. Every summer I go there for three weeks." Caleb B. discussed RC's music unit's recruitment efforts in China from his perspective:

We do have fairly large and by fairly large here I mean probably 15 to 20 Asian students in our population [of] music majors...They're from China...Szechuan Conservatory is where they come from...There is an individual who serves as the recruiter in China of these music students for the program...yes we do send faculty, we have a contingency of five that are going to China in December. We do send faculty there to seek students.

Shannon H. (CON1) stated, "I think that international component is really important. We have about a third of our students from mostly Pacific Rim countries, but also from Latin-America and other parts of the world." Gail D. (CON1) confirmed her institution's commitment to recruiting in Asia:

In terms of international recruitment, we have tried to not get involved in the sort of cookie cutter fine arts tours that are run throughout Asia, but we run our own trips mostly and send faculty; faculty who do master classes, who use their contacts at universities and conservatories there. So it's very it's simultaneously very data driven and very, very personal... We would love to increase our undergraduate population. Right now, our graduate population is slightly larger than the undergraduate population and we would like to even that at least.

Janis O. (DRU2) discussed her piano area's international recruitment and their awareness that international piano students have become desired students:

Primarily the artist faculty in piano all travel quite a bit; one goes to China several times throughout the year. Another one is from Brazil and does a lot of work in South America...there is a constant reaching out particularly to international students...that a group of faculty members went to China four or five years ago...there's a connection in that regard...At this point, the majority of our students are internationally because they are the ones who can cut the audition. Many of our domestic students are not able to compete in the talent pool that comes to audition.

Scott V. (CON2) described his awareness of his institution's international recruitment:

We have a couple of faculty who travel internationally a great deal and that is where the bulk of the international recruiting...actually come from in their areas. We have a couple of faculty who are Venezuelan...have a pipeline there...actually they recruit very actively across all applied areas. We do have a very large South American population, Latin American population, and a very large Asian population as well that just has kind of happened...predominately in strings and piano.

Commentary.

It is important that music unit administrators and faculty practitioners be alert to the geographical aspects of recruitment. Whether recruiting international or

domestic students, there is little sense in attempting to recruit in areas where there will be a limited return. Because domestic student recruitment has been discussed in the majority of sub-themes within this chapter, the rest of this commentary section will focus on aspects of international recruitment.

This author believes that it is very important for music units to recruit at the international level for several reasons:

- International music students may aid in the advancement of global understanding both culturally and creatively.
- International music students will become alumni and may provide future resources as artists, teachers, and arts administrators that could benefit the music unit in their home countries. Thus reinforcing aspects of globalization for the music unit and the larger institution.
- International music students often have superior pre-collegiate music skill sets, especially in the areas of strings and piano.

According to Ellingboe (1998), the following elements may contribute toward the development of an internationalized campus: (a) faculty participation in international endeavors, (b) study abroad programs, (c) international students and faculty, and (d) a curriculum that is focused at the international level. Music units, by the nature of their discipline tend to be international. Faculty practitioners who have international careers promote both globalization and internationalization. These attributes of globalization and internationalization can lead to recruitment of international and domestic students.

Paige (2005) stated that practitioners who are involved with international scholarly activities tend to integrate global facets into their teaching. Music

practitioners should be able to work effectively with international students while broadening the horizons of their domestic students. Music units that encourage practitioners to participate in (a) international conferences, (b) summer programs, (c) performing opportunities, and (d) research will reap value in increasing symbolic and social capital as well as expand the legitimacy of the music unit as a pedagogic authority.

Recommended implementations.

This author recommends that resources be allocated to both faculty and students who are able to participate in international music activities. Participation in international music activities could be funded through specially targeted donors or sponsorships. This author also recommends cultural training for practitioners who might recruit overseas. Culture nuances should not be ignored, and music units should work carefully with the general institutional resources that deal with international students.

This author agrees with Moe (1997) that very clear communication should delineate TOEFL scores, admission requirements, and all costs (e.g., tuition, fees, room and board, books, and miscellaneous music costs). All outreach materials developed for international recruitment should be culturally sensitive and relevant. Deadlines for the music unit, the general institution, and international immigration should be plainly communicated.

This author is also in agreement with Wang's (2009) recommendation that the larger institution could either (a) centralize the admissions and visa process or (b)

provide a staff point person to aid international students in the admissions process. While this might be difficult for smaller music units, larger units should be provided with the necessary resources. This type of service could provide a valuable recruitment benefit. Wang notes that many prospective international students are intimidated by the visa process. Music units should be sensitive to this reality and provide assistance as needed.

Future research.

Specific cultural differences regarding recruitment communication between domestic and international pre-collegiate prospective music students could be studied. A quantitative study could address recruitment of international students by applied faculty. Such a study could examine the types of information provided by practitioners and how this information affects the student's choice to matriculate to an American music unit.

Deeper examination of international recruitment perceptions from the lens of music unit practitioners could be made. Assessing the partnership between international educational agents and music unit administration should be researched. Scrutiny of recruitment bias about domestic and international music students could be performed. A study of how international reputations of American music faculty affect the recruitment of domestic students could be made.

Outreach media: print, social, and online.

Various studies indicate that potential students utilize many sources to gather information when choosing which college to attend. These sources include (a) high

school peers, (b) college friends, (c) parents, (d) college websites, (e) high school guidance counselors, and (f) secondary teachers. Parents, in this generational cycle, often rely on additional sources, which include (a) collegiate publications and (b) personal contacts (Bers & Galowich, 2002, Goff, Patino, & Jackson, 2004; Johnson, Stewart & Eberly, 1991; Shah, McLeod, & Yoon, 2001; Metzger, Flanagin & Zwarun, 2003; Saichaie, 2011).

Previous studies also indicate that adolescents tend to be distrustful of radio, television, and newspaper ads. As such, these types of media sources have become less important for prospective students (Bers & Galowich, 2002; Boush, Friestadt & Rose, 1994; Johnson, Stewart & Eberly, 1991; Mangleburg & Bristol, 1998; Metzger, Flanagin & Zwarun, 2003). Other research suggests that there are generational variances when reacting to media and its influences. For example, older individuals will still consider print as a viable medium of information transmission (Jung, Qiu, & Kim, 2001; Peiser, 2000).

Print media: posters, brochures, and letters.

Derek B. (M1) mentioned the use of posters that are sent to high schools to alert prospective students about formal audition days at his institution. He said “[There are] organized days that we put on posters and other literature that we mail out to get as many people here as we can on those days because it’s convenient for us to try to audition a lot of people at once.” He also stated that M1 provides print materials for recruitment at state music educators’ conferences.

Benjamin L. (RC) states that his choral area “sends out flyers to the All-State choral teachers.” Lauren O. (M1) confirms similar activity from her music unit. “The school sends out brochures about the School of Music and about audition dates to all the high schools.” Lucas N. (RU1) described his music unit’s poster as a “Shot gun [approach]...here’s the information...hitting all the schools with the same poster.”

John F. (DRU2) affirms that his unit sends out posters. “We send out posters and those posters are on walls.” But he questions, “What is the percentage of those students who are now thinking about that institution because of a poster?” Randy S. (M2) emphasized his music unit’s reliance on massed mailings of recruitment posters. “We have mass mailings every year, too. I think practically every school in our state we send them a poster.”

Charlotte R. (RC) discussed the use of print media when recruiting undergraduate music students:

I should say when we go out and visit the schools, we try to make sure everyone always does this...there is a pad, an information pad that comes from enrollment services. We take it with us and we get it in every kid’s hand and fill it out and once they do that, they could be a freshmen in high school, that information goes to them and all of a sudden that student is entered into a database and they start getting mailings from the university...and so that kid has RC on the radar for a long time, which really is great.

Christine S. (RU1) noted that her music education department sends out recruitment letters. “We send out letters...not just to students...in high school, but to their teachers, in particularly to people who are out there who are teachers; who are

our former students.” Oscar M. (RU1) discussed his awareness of mass mailing of recruitment letters. “We send letters or emails to All-State students from our state and all of the bordering states.”

David S. (RC) shared that a former mentor gave him a tip that he continues to use. He was advised to develop a one page (front and back) sheet that lists his bio, his contact information, basic scale patterns for the saxophone, and why it would be a good thing to study at his institution. He also explained that he has developed an informational questionnaire that he hands out at clinics and master classes. He stated that he retrieves information “names, address, emails, Facebook, what are they interested in in school or if they are looking for private lessons” so that he can recruit more effectively.

Sylvia D. (M1) shared her strategy for using email to help her identify oboe players:

I personally track down the email addresses of the band directors in the state...where I feel like the population of the school would be big enough to have a program big enough to actually maybe own an oboe or have an oboe player, and I just send an email that says “Hey here I am.”

Darrell C. (M2) said, “I put out the bulk of the mail, the letters that go out to seniors...And then the students...most of them contact me by email, but some will call, and email...is easier to work with.” Rick T. (M2) discussed his mass mailings to his state choral directors and All-State choral students:

I do a lot of letters and emails to prospective students through the data base that I have of choral directors. I have a database of virtually every choral director in the state. So at the beginning of the year they get [both] a letter

from me and an email from me...Every kid in All-State Choir gets a letter from me. And so we do that and of course that's the paper stuff.

Edith P. (M1) stated, "flyers are sent out to schools advertising...[audition dates]." She described the way she utilizes the flyers to provide an outreach to band directors and potential students:

I send that out to band directors and to the students so I have a large envelope with a letter to the band director with the flyer and then I have smaller (or I have the smaller envelopes with the letters and the flyer)...To each prospective student and I explain "would the band director please hand these out."

She described her advertising in a State Flute Society publication. "I place an ad in their program (actually M1 is a platinum sponsor for this year) so we have presence on their website and their printed materials." Edith detailed the personal letters that she sends to prospective students and their band directors:

I send letters to student...hard copy and email...sometimes I'm often a judge at solo and ensemble competitions...I hear the names and where the students are at school and their grade so I'll send them a letter congratulating them on their achievement...What they've done at the solo/ensemble [contest]. I also send letters to the All-State flutists...I'll see if they're in some other, smaller pre-All-State ensemble and so I'll mention that...I really try to personalize the letter...to each student...and then I send a personalized letter to the band director explaining who I am, why I'm sending the letter, a little bit about the program. I had a flyer that I made just with a write up on one of my students who won the State Competition for Woodwinds Young Artists for MTNA so I made up a flyer with information on her on one side and then about the flute studio on the next side...I also make personal telephone calls to prospective students.

Mack G. (DRU2) mentions that his music unit sends out information about university deadlines:

We send a letter in December to all the music teachers we know...reminding them that the DRU2's deadline for academics scholarships is much earlier than the deadline for music scholarships...most of the students we try to get in here are on a combination of academic and talent scholarships.

Tamara V. (DRU2) confirmed Mack G's information. "We plan to do more of that even with our band program to make sure that students are aware of our admissions deadlines so that those are all posted in the band...you know the band halls for the high school students to see."

Garrett M. (RU2) detailed the three major print campaigns that his music unit utilizes to reach prospective students:

We have three major categories in print pieces that we use. One is [a] recruiting poster...we produce and paid for ourselves. One is produced, without our huge input, by the University it's kind of pretty picture book. Then the other are program [applied area] trifolds that are produced and readily available and readily distributed, but I have the feeling these are things that parents pick up and the kid goes "Oh that's nice" and tosses it.

Lionel G. (RU2) shared his area's use of ads in print media. "We take out ads in the State Music Educator's conference brochure...we've taken out ads in the *Journal of Singing*, we've taken out ads in *Classical Singer Magazine*..." He continued with his perception of the use of mass mailing:

I've tried things like mass mailings when I first became chair; I was given a list of all of the students who expressed an interest in RU2. So I sent a form letter, you know, "Dear so and so, thank you for your interest in RU2...blah, blah, blah", sign it send it off. I sent a couple hundred letters like that. Later I came back and looked at that list, and of those students that I'd sent a letter to, only maybe about half of them actually came and auditioned, of those, only about half of them were actually accepted. Of that portion, only a few were offered scholarships, which were top students and of those students exactly one came...auditioned, was accepted, was offered a scholarship and came. So I thought to myself, "Okay that's probably not the most affective

recruiting tool” because of the hundreds of letters I sent out we got one scholarship student, you know one of the students that we really wanted.

Jan B. (DRU1) detailed some of the print media her area has developed and utilized in the recruitment process:

There’s usually brochures, one for every kind of program...targeted as many high schools as we can, mostly schools of the arts...three different inserts one for music, one for dance, and one for theater...we have a one page handout. One for each program and so on, the front explains the major, the minor, and other benefits, and on the back is all of our classes...we do targeted mailing to every high school on the west coast and Hawaii...waited three weeks and then called every single one of those schools...Admissions goes and visits a lot of them and they tend to bring our materials along with them.

Brent M. (DRU2) discussed his view of the use of print media and its impact on recruitment of potential students and their parents:

You know a lot of schools don’t do this [large recruitment brochures]. It’s very costly. A lot of schools don’t do it, maybe because they don’t believe in it or they can’t afford it.

There is a sleeve in there that has specific program information, but you know if you give that to a student or a parent, and they read through it, not only will they read through it and find out some specific information about the programs and what your all about and what you do, but if they walk away and their perception is this is a really nice piece there is a likelihood that this institution has values and qualities that are similar to this piece [of print media].

Imagine instead of giving that out, they gave out a stapled packet of material. The content may be exactly the same, but the message in the way it’s received...and it’s not just the music unit. DRU2 believes in us, we believe in leave behind pieces, we believe in mailing, we believe in messaging, we believe in branding.

Again, it's how do you convey the perception of quality. Somebody who is really, really savvy would say "Okay this is a nice piece, but I need more" and hopefully we got more. We can give them more, but if this piece can get them to open their minds, before their eyes and explore and investigate more then we have done what we can...it becomes their choice.

You know there is an elephant in the room of course. This is a very expensive place to go to school and there are expectations on the part of parents and students about the quality of the product that is delivered. These [print brochures] would be the quality and the level of, you know, the experience that you are buying.

Scott V. (CON2) described his institution's approach to the use of print media:

We have an approach to how we present ourselves in print. Kind of stirring, always stirring things towards a personal connection or a personal interaction. Our print brochures are not covered in text; they are actually varied in text and varied photo-wise very appealing visually. With the purpose being that we can generate a conversation. We always want to generate a conversation, really land a personal touch to any potential student.

Commentary.

Goff, Patino, and Jackson (2004) indicate that four-year colleges and universities use the concept of branding through their well-established traditions, images, and histories. This concept of branding is expressed through the use of marketing media to prospective students and their families, which in turn is mediated through Bourdieu's concepts of habitus and legitimacy of pedagogic authority (Bourdieu, 1984; Bourdieu & Passeron, 1990). This process effectively enhances the utilization of various marketing techniques and strategies.

Goff, Patino, and Jackson (2004) suggest that prospective students who wish to matriculate to four-year institutions are more apt to gather information by utilizing resources more comprehensively. These students typically represent a higher socio-economic status. As such, they are able to utilize more extensive cultural capital (Bourdieu & Passeron, 1990; Galotti & Mark, 1994).

Historically, the types of print media most often utilized are (a) letters, (b) bulletins, (c) posters, and (d) announcements. Many colleges and universities still currently use these methods (Anctil, 2011; Karcher, 2011). Bowen, Carstenson & Hansen (1999) recommend that all publications must be current and informative. In addition, the system of distribution needs to be practical and reliable. However, studies indicate that prospective students use television, radio, and print advertisements the least when gathering information about academic programs. Letters and other forms of print media that are mass-mailed were also considered to be least useful to potential students but still had influence with their parents (Rocca & Washburn, 2005; Wiese, Van Heerden, Jordaan & North, 2009).

Music units need to be aware of the previous research in order to efficiently and recruit prospective students. While print media should still be utilized, it is apparent that other forms of advertising and recruitment media must be developed and expanded to stay up-to-date with contemporary pools of prospective students.

Recommended implementations.

This author recommends that all recruitment materials (print and web) be designed utilizing the same message and style to reinforce the music unit's mission.

Music units should use the information in this study and others to become better oriented to newer technologies in their marketing and recruitment of prospective music students.

Future research.

Research should be conducted to ascertain whether parents and guardians still use print media when gathering information about a music unit. If so, how does it affect their choice to matriculate their child to a particular music program?

Additionally, studies could be conducted to discover the relevance of music unit posters in high school band and choral rooms in the decision making process of prospective music students. Comparison studies examining first year conservatory and liberal arts music students' responses of print and online recruitment information could also be conducted.

Faculty CD's used in recruitment.

Kelly, (2002) quoted Carver Mead (a computer chip pioneer) as saying, "listen to the technology" to perceive the future. After a thorough search, this author could not identify a body of literature or subject based articles on the use of practitioners' CDs as a recruitment tool. However, this author believes empirically that the demonstration via CDs or Internet resources appears to be an emergent important tactic in recruitment and could provide an essential tool for future recruitment.

William M. (DRU2) described the CD he uses in recruiting saxophone students to his applied studio:

A few years ago after I first got here I compiled a studio CD of a lot of my performances over the year to try to get kids an idea of what they will experience at DRU2. And I distributed those around the state and the region and that was pretty successful...a lot of my performances over the years. A lot of the kids when they're going anywhere they want to know where they're going and what does the teacher play like, what does he do...And my background is pretty varied in that I made a living as a lead alto player in a jazz band for twenty years. But, I also kept busy on the practical side of the instrument in playing with the orchestras and doing recitals and that sort of thing...So it was a pretty wide variety of the kind of performances that I enjoy doing and hopefully gives the kids an example of what they would do as a saxophone major here at DRU2.

Kevin H. (RU1) also utilizes a CD that is a compilation of his trombone choir and his own personal performances. He commented:

That's recruiting to me...Where that applies to my students, they feel a part and word of that spreads, they feel a part of a larger scope of the whole world...Trombone playing and music and everything...And it makes them willing to come here and do the work because they know when they leave their degree is going to have merit; it's going to have weight.

Commentary.

As mentioned at the beginning of this section, this author has not been able to identify a body of literature or subject based articles that directly references or studies the use of practitioner generated CDs or DVDs specifically as a recruitment tool outside of institutional streaming of media. However, through several informal conversations with musical practitioners outside the scope of this study, this author

believes that many applied music faculty are beginning to view this practice as an intriguing tactic.

The two individuals who spoke about this strategy in this study emphasized the importance of providing an aural reference for prospective students. This reference allows potential students to have a clear understanding of the (a) type of musical compositions, (b) level of preparation and study, and (c) performance opportunities they will be expected to master. In addition, this type of recruitment tool recognizes the aural aspect of learning that is common to many musicians.

Recommended implementations.

This author believes that it could be useful for music units to generate CDs or DVDs similar to the materials referenced in this section. The materials can be used for recruitment. In addition, concert events can be posted on YouTube. Specifically, a music unit could provide materials that demonstrate a clear reference to the level of applied skills and literature that the music unit expects of its students. For example, a CD demonstrating the literature and technical expertise that a third year clarinet performance major would be expected to master and perform. These CD's could feature scholarship students and utilize music technology students as technicians to lower the costs of production for the music unit.

Future research.

Studies could be performed to examine how many practitioners utilize CDs or DVDs as recruitment tools. Research could assess how potential students perceive this type of media as they make a choice of music units.

Social Media used in recruitment.

College and university recruitment, principally of Millennials, is growing in the sphere of social media (Joos, 2008). Several studies suggest that social networks are a great supplementary resource in addition to the main institution's website (Barnes & Lescault; 2011; Marklein, 2009; Reuben, 2008).

Scott V. (CON2) indicated "Social media, just finding ways to interact with people and making sure that people know about events happening at CON2." Caleb B. (RC) stated that, "Facebook I've found has turned into a huge recruitment platform...with kids, and I use it a lot...I certainly have recruited kids on Facebook." David S. (RC) also utilizes Facebook extensively. "I think we all know students are not always up with their email...They do like Facebook...I stay in touch with them via Facebook....I feel safe with Facebook."

Mack G. (DRU2) noted that the associate band director managed the band's social media presence. "The Twitter and Facebook accounts are mostly managed by the associate band director...an important part of what we do...He stays on top and is alerted to every hash tag related to our program that shows up." Rick T. (M2) explained his use of social media in recruitment of prospective undergraduate music students. "We utilize face book...social media stuff to reach a lot of kids. We use that in recruiting, YouTube. We have a large YouTube channel with a large following, and we find that is very positive in recruiting."

Martin B. (M1) discussed his personal use of Facebook and You-Tube in recruitment:

I have been using Facebook and YouTube...as a recruitment tool...I post recordings and have conversation with people who are listening to them...able to utilize that as a recruitment tool with prospective students...I say "This is what's gonna happen when you get here... the type of music you will study here at M1."

Sandra J. (RC) described her use of a public studio Facebook page in recruitment:

I think that social media is playing a bigger and bigger role...And so we have our RC music department Facebook page...I have a voice studio page that is public to everyone because I won't friend students on my personal Facebook page...So, I have this voice studio page and I have a mention of it in my bio so that when people go to read about the voice faculty they can go to my Facebook page...I put recruitment materials on there...I post photos from our opera productions, from our recruitment trips...If people are sitting at home, which they're doing more and more, and they're searching the web for a place to go, then they can see sort of what, what the music voice area is about and what kinds of things we're doing...links to performances where they can hear performances...My teaching philosophy is on there.

Shannon H. (CON1) expressed her views of the use of social media in recruitment of music students:

I think they are very strong ways of connecting with, especially with the audience we are dealing with. It's something that we have tried to tackle more consciously in this past year. We are kind of slowly catching up. In the apps, we have a main Facebook page and Twitter account things like that. YouTube page...admissions started doing department oriented ones this past year, so the string department has one, the voice department, brass, etc...

I have a band of grad assistants who work in the admissions office and we have usually four or five students...try to hire students in different instrument areas so that they can be a resource for increasing applicants...[they] manage

those pages...develop interest on these pages. So I think that will become increasingly an important part of our vision and I think that our website is due for another overhaul. With our new President, I think his level of ideas of how we are going to incorporate more interactive elements and social media are more powerful. So I think that we are definitely making steps in that direction and we are not quite where we need to be at...always a progress.

It's certainly a useful tool and I think that it's a way...to connect with them [prospective students] through that medium...When we moved to this building, we put up a virtual tour of various elements of the building and I think that's something that I like about our website that I haven't seen in a lot of sites. The ability to navigate through the halls virtually and see what our facilities are like.

Garrett M. (RU2) spoke of his personal distaste for Facebook, but acknowledged it is related to his age bracket:

I have to be quite honest with you and tell you that I am not personally involved in Social Media myself. I have chosen not to, to deal with Facebook and all those kinds of things. I fear I'm gonna have to because now we have for example we have a clarinet Facebook and the students communicate very quick...I'm sure it's generational...It's very generationally...I just don't talk to people like that, you know...But for instances we [RU2's music unit] do a lot advertising now on Facebook. Not a lot...it's relatively cheap.

Oscar M. (RU1) indicated a similar awareness of the lack of interest in using social media:

What we don't do, and I don't know, this is an interesting point, we don't really Twitter or Facebook, as some universities are doing. Now does that hurt us? I don't know...It's an interesting; it would be an interesting study. I think a couple of years ago it was the thing to do for students and probably those that did it well, probably it was an advantage. But from what I'm hearing perhaps that is, it's worn its course so to speak...I don't tweet, I don't do that, I'm not the one to ask...But I do know a lot of places has a person that's in charge of doing that.

Lionel G. (RU2) shared his opinion that online recruiting is increasing in importance and gave a recent example of student recruitment via an online forum:

A lot of recruiting is being done now online...literally, I recruited him online, he and I were both chatting in a forum online...we had a pedagogy conversation...he came here because of this conversation we had. He would say to me...“I[was] convinced to come here online.” So I do think that a lot of the future of recruiting is going to be online. It’s going to be through social media like Facebook and Twitter and it’s going to be these forums, a lot of the old bulletin boards have been replaced a lot by Facebook groups...I think that is probably the way with the future...in fact I don’t know that print advertising is really all that effective.

Jan B. (DRU1) stated that, “The good thing about social media is it allows us to kind of connect without getting too much in their faces.” She mentioned that her colleague in drama has successfully used social media to double the amount of majors in DRU1’s theater program and had high hopes for the use of social media in the up-coming recruitment cycle.

Lewis S. (RU1) made the point, “I think just communication is always a good thing...in an age of internet, twitter, and instant messaging, communication still seems to be an issue.” Tyler G. (RU1) said “So you have to change...how you approach people...have to stay in contact...I’m texting kids now...our choir Facebook page...you know we did all that stuff...You Tube...social media.”

Commentary.

The term *social media* has become an overarching concept that designates the social software that is needed to engage in social networking. Tebber (2003, p. 19.) states “Social software refers to various, loosely connected types of applications that

allow individuals to communicate with one another, and to track discussions across the Web as they happen.” Barnes and Lescault (2011) noted that the use of social media in higher education has emerged as a judicious implementation of new technology in the field of tertiary recruitment. They also state that social media aids institutions in focusing resources on potential students who might be a good fit with their college/university.

Music units have several options with which to utilize social media. The participants in this study indicate use of YouTube, Facebook, and Twitter. How a practitioner or music unit utilizes these resources is up to them, but it is clear to this author that social media in some form is long-lasting for potential students of this generation.

Recommended implementations.

Music units should exhibit astuteness in the decisions about which elements they will add to their communication and recruitment strategies. Faculty practitioners should be made aware of the importance of social media to this current generation and future incoming classes. Training in social media could be made available to individuals who are not comfortable with this medium.

This author recommends hiring student workers or recent graduates to run and maintain these sites, as they are most likely to possess technical skills and confidence in these areas of social media. This author recommends that if a music unit chooses to create a social media aspect to recruitment, then there must be sufficient resources of time and money to maintain sites. Staff members must have

relevant contribution tasks that are supervised so that material remains germane to recruitment related topics.

Future research.

Specific studies could be conducted that examine the amount of influence that YouTube or live streaming of concerts has on the recruitment process of potential music students. A deeper examination of the ways in which practitioners and the wider music units use social media in their recruitment practices could also be valuable.

Online/internet recruitment.

Recent studies indicate that the most frequently used source of information about academic programs is online websites. Tertiary institutions incorporate the utilization of websites due to their capacity to speedily communicate a substantial quantity of information to a large group of individuals (Adelman, 2006; Barnes & Lescault, 2011; Rocca & Washburn, 2005; Saichaie, 2011). Academic units within higher education also market their programs in order to generate a discrete identity and develop a distinctive impact upon prospective students (Askehave, 2007; Anctil, 2008; Hossler, 1999b). In today's climate, a quality website will enhance a music unit's legitimacy of authority and pedagogic authority by communicating the symbolic capital of its academic courses, performance opportunities, and faculty practitioners (Bourdieu & Passeron, 1990; Santiago, Carvalho & Relva, 2008).

Skillful use of email is as important as an up to date website. Bourdeau, Chebat, and Couturier (2002) indicate that the use of email or a website implies

consumer communication. Research in industry recruitment emphasizes the importance of personalized communication via email (Gladen & Beed, 2007) and transmission of information pertinent to recruitment via email (Sessions, 2006). Email was mentioned by most of the participants in this study as a useful method of communication.

Charlotte R. (RC) discussed her perceptions of the use of the Internet in making contact for recruitment:

And another thing I did not mention about recruitment is the value of say emails, phone calls, that sort of thing, although I don't think in any way that it is a substitute for having face-to-face, one-on-one with a kid. Some faculty come in and think "Okay well I will just email every high school teacher." I have seen this happen, a new faculty member I mean, you know they think "I will just email every director in the state and I will say here I am, I am happy to talk to whomever"...then they get frustrated, because they get no response and that's the end of it. Well email is one of the worst forms of communication, although it is useful...It is making a personal contact and saying "Hey, can I come visit your school and work with your kids?" That makes more of an impact.

Dominic W. (RU1) explained a way that his music education department uses email to contact potential music education majors:

Once we're starting to identify students, particularly once they have registered for auditions and started to come here and those that have noted that they are interested in music education, we'll make an email contact with them letting them know that we're excited about their opportunities...

Jan B. (DRU1) mentioned her area developed a video to be used online "A little three minute film about all of our majors and minors." Sylvia D. (M1) reported a similar project:

I actually made a recruitment video this last semester...where I just talk for four or five minutes about who I am, my teaching styles, what a student can expect if they come to M1 and study oboe...I just kind of did it on my own with my computer, but we had a recruiting meeting not very long ago and that was one of the ideas was for each applied faculty member at least to make this video that basically introduces themselves to anyone who might be searching for it and put it on YouTube.

Oscar M. (RU1) stated “The materials that go out from the university...say the past eight or nine years, there’s more emphasis on the electronic materials that go out; Facebook, your web pages and stuff like that...less emphasis on the printed materials.” Lewis S. (RU1) discussed his awareness of the use of websites in recruitment:

One of the things I was thinking about is that the recruitment process has changed to such an extent in the last number of years. Mainly due to the websites that every school has now and the amount of information that an individual can gain and access on the websites and our website is continuing to be evolved.

I guess I think that the more we acknowledge how much students will check out websites and how that information [is used]...our website is easy to access...current and viable...will be probably one of our best recruitment things that we can do. And we have certainly made some strides on that but it could be better, but unfortunately we don’t have a full time website administrator either...Now what? You know it’s like okay we got the website but you need much more than that. It’s not just the design of the website, it’s the maintenance and upkeep of the daily information that goes along with that website, and otherwise it becomes obsolete real quickly...we forget that it takes you know on the back side money to maintain and train and do all that kind of stuff.

Tyler G. detailed his development of the choral program’s website at RU1 and his perceptions of its importance to recruitment:

So when I took this job, I took it in March and in April, I came back and started my recruiting for the choirs. The first thing we needed to do, we didn't have a website that was functional. We had no emails that said, "Come sing with the choir." So we started an email address, we started a website. So at least I had some contact because people are looking to join. There was no place to gather information, so you have to have something...

We also had to define or organize when the auditions were going to be and what needed to be done at the auditions...it has to look like there's something going on or you're not going to get people to really be interested in it. Then, and those are all things that just have to happen as you have to define that so it reflects who you are as a teacher, or a conductor or a person, you know and what...how it plays into this school...define who's conducting what, when the choirs are going to perform, kind of the repertoire. Added some concerts where we're going to be together...Put a Christmas concert together. That should all be on your website and we had no pictures of the choirs here, so I had to use some generic [photos], some pictures from the past, from other choirs I've had, just so it looked like some young people singing. So we set that up in April before I even moved out here.

Edith P. (M1) expressed concerns about her music unit's website and mentioned her perceptions of the difficulty that is faced by prospective students:

[Other faculty] asked me to head up a recruitment task force for our area and so another faculty member and I met and we did a lot of brainstorming and figuring out recruiting. We looked at our website as if we were prospective students...how user friendly...And we also looked at some of our peer institutions in the metropolitan university category to compare...the M1 website is hard to use, it's hard to find.

Brent M. (DRU2) described his experience with the website at his music unit and the need for keeping technology current:

Well you would not believe the website when I got here. It was incredibly simple, but that was eleven years ago. There weren't too many exciting websites. So one of the first things we did was to redesign the website and it's been serviceable and it's been functional. At the time, it had a pretty

progressive appearance and again the content I think was good. The delivery is little dated and the expectation level of the modern connected students is pretty high right now. So we have to kind of keep reinventing the wheel, but yeah...you spend thirty six five for tuition and you log onto a website that looks like you know your grandmother did it? There's a disconnect, so we are doing that [updating the website].

Tamara V. (DRU2) gave some specifics about the use of the DRU2's band website in recruitment outreach:

I think anything that we can do to get our message out to a prospective student where it's easy for them to see what we're doing and why our organization is important. I'm currently working on a summer newsletter for our incoming students...we keep that posted on our website and that pretty much defines a lot about our program, what's required...you know course registrations, band fees, the different opportunities for concert ensembles that the students can participate in. Our jazz program, our percussion studio, I mean pretty much the whole gamut of what we do. And so that stays there, it's like a 13, 14 page document that remains on our website.

It also involves our service organizations that are involved directly with our band program and those are the honor society, or the honor fraternity and sororities. So we utilize those opportunities.

I try to encourage more of the email campaigns because that doesn't really cost us any money. But it's a media...the visual thing...making it easy, putting links, direct links with whatever they have to do. You know the call to action what they need to do...I just think that's a much more effective way of reaching out and recruiting future students because that's the world they're living in. Seeing a poster on the wall, yeah, that's kind of cool, it might get their attention, but using the same image graphic in an email where they maybe have already seen it and creating that brand new identity, I think that's another important thing that we're doing.

Randy S. (M2) discussed his music unit's use of YouTube and other online concerns about recruitment:

Okay, the choir has really done a good job on this...they have their own YouTube page...practically every student who comes in says “Well, yes I saw such and such on YouTube”...that gives them an idea of what level of literature and what quality of performance we have.

[We need] an up to date webpage (university webpage), our university webpage is...well our whole university site, number one, is not user friendly...And I keep saying “How hard is it to find something you’re looking for on Amazon?”...Yeah, so I was trying to find the music major handbook online yesterday and gave up in frustration...Well I know our choir director has really given up on our webpage [university webpage] because the links are usually down or something or other and more kids know to look on YouTube than they would for our university webpage.

William E. (DRU2) stated that he had a personal website that potential students could access:

I have a website too...a personal website...has a lot of the same stuff on it [his CD]...Absolutely I have some [saxophone] exercises on it...this day and age everything the kids do is at their fingertips...All though my daughter shamed me to get on Facebook, that is the reason I’m on it. But kids check that stuff all of the time, so to make it more accessible to them as possible...I want it to be as easy for the kid in the far west of our state to find out about William M. the saxophone teacher at DRU2 as the kid that is down the street...I want it to be as easy for everybody to click a button or find out about what we have to offer. Not that they’ll come here but just make that available to them...We need to embrace technology and the social media that is out there and just make ourselves known.

Garrett M. mentioned that all of RU2’s concerts are live-streamed on the Internet. He affirmed that the production value is good quality. “They do a really good production job on those things. It’s not just one camera shot, its multiple angles...” He also stated that prospective students are avidly encouraged to view

RU2's concerts, recitals, and opera productions during the recruitment process.

Lionel G. (RU2) concurred with his colleague's views of live-streaming:

We live stream all of our major concerts, I try to publicize that...so students anywhere in the world who have Internet access can see our concerts live, you know in real time, and they do a very nice job with that with multiple camera angles and so forth.

Lewis S. (RU1) mentioned the use of streaming concerts as a recruitment contact. "They [prospective students] can now watch a lot of the events online, all of our large ensembles...are video streamed so it's kind of nice to say check us out."

He also gave his view of virtual campus tours. "I think there's a great amount of information that they can get online now, which is great. They can see videos; they can virtually get a virtual tour of campuses which is great."

Commentary.

Because studies show that significant numbers of prospective students utilize the Internet in some fashion to gather information, this author feels that it is imperative that music unit websites are *user friendly* and effective in presenting pertinent information about the music unit. This is essential to the recruitment process because prospective students must circumnavigate a plethora of communications to clarify, determine, and finally matriculate to a music unit.

Studies suggest that for students that have high SES, the cycle of college choice begins prior to the junior or senior years (Flint; 1992; Hurtado, Inklas, Briggs, & Rhee; 1997; Kim & Schneider, 2005; Stage & Hossler, 1989). Given these results, it would be sensible to remember that the branding of a music unit within a larger

institutional framework is an important consideration. Studies indicate that a notable slogan/logo may provide an institution with awareness, authenticity, and significance in the eyes of its target audience (Bauerly & Tripp, 1997; Martin, 1989; Saichaie, 2011). Keeping the website updated, with institutional branding, and memorable visuals and text may keep these prospective students and their parents engaged through the year of college choice of a music unit.

Recommended implementations.

This author recommends that there must be appropriate resources of time and money to maintain music unit websites. Staff members must maintain up-to-date skill sets when working with websites and keep material current. Music unit websites should highlight (a) academic quality of the courses and faculty, (b) performance opportunities, (c) descriptions of concert halls and practice rooms, and (d) the social ambiance of other music students. Visuals and links to concerts should be updated regularly as well as faculty members' photos, biographies, and curriculum vitae.

Future research.

This author is unaware of any research that specifically targets the examination of music units' websites, whether for recruitment or other types of informational service. Therefore, it should prove to be a valuable study to examine these types of websites for *user-friendliness* and how they contribute to the recruitment cycle.

In agreement with Saichai's (2011) request that future research of collegiate websites be directed by theoretical constructs, this author suggests that music units and other fine arts' disciplines could benefit from this type of qualitative study in order to develop a deeper understanding of how online marketing affects a prospective music student's college choice during the recruitment cycle. This type of queries could be expanded by comparisons between conservatory and liberal arts populations. A comparison of music unit websites between different countries might bring additional insight into recruitment of potential international music students.

Does media use have a different influence on prospective music students' recruitment in comparison to other fine arts disciplines? What kind of effect do media play on the recruitment of the general population of a given institution?

Summary

This chapter examined the theme of personal contact and its relationship to the recruitment of undergraduate music students from the perspective of 52 faculty and administrators of nine schools across the United States. The four sub-topics were additionally divided. Findings, peer-reviewed literature frameworks, author commentary, suggested implementation and further research topics were presented to stimulate discussion of the concern of human resources of music units.

The next chapter will utilize a similar approach in the presentation of the procedure of auditions, attributes of prospective students, and internal perceptions of process and their importance in the recruitment of potential music students.

Chapter 7

Theme 3: Process

This chapter provides data collected from the participants' interviews regarding the theme of process in connection to the recruitment of undergraduate music students. This information has been divided into six sub-themes. Peer-reviewed literature is presented to place the findings in context, and at the end of the sub-themes, commentary is offered. Following each of the commentary sections, suggested implementations and possible future research topics are proposed. As mentioned at the beginning of the previous chapter, it is hoped this information will encourage further dialogue and research into this topic. The author also reminds the reader that the philosophies and perceptions of the individual participants embody a variety of views that hopefully resonate with other practitioners in the domain of fine arts recruitment in general and music recruitment in particular.

Application for admission

There are two principal sets of variables in recruitment and matriculation. One set is student related and the other is related to the institution (Chapman, 1981; Dolence, 1999; Paulsen, 1990). Paulsen (1990) stated that an institution has two comprehensive strategies for enrollment:

- “Recruit students with characteristics consistent with the characteristics of the college.”
- Adjust the characteristics of the college so they are more consistent with the student characteristics desired by the college” (1990, p.vi.).

The information regarding application for admission aids when delineating the types of prospective students in which an institution is interested. A prospective student's ability to fill out a college application is a sign of college readiness.

Scholars suggest, the "ability to effectively search for and apply to college" form one of the four pillars that identify a prospective student as being college ready (Roderick, Nagaoka, and Coca, 2009, p. 185). The other three pillars are (a) base of core knowledge, (b) cognitive skills, and (c) non-cognitive or behavioral skills. College knowledge, a form of social capital, incorporates "the information and skills that allow students to successfully navigate the complex college admissions and financial aid processes, as well as develop an understanding of college norms and culture" (Roderick, Nagaoka, & Coca, 2009, p. 190). Other scholars confirm that these skill sets are needed to navigate college admissions and accurately complete a collegiate application signals college readiness (Conley, 2007; Hooker & Brand, Wimberly & Noeth, 2005).

It is important to remember that the recruitment cycle is not complete until a prospective student has matriculated to an institution (i.e. enrolled for classes). Application is the first step in the decision to matriculate to a given program, and the cycle is complete when a student is enrolled. The materials requested on the application depend on the institution and its educational mission. The types of requested materials may influence a prospective student's decision to apply.

Types of admissions.

Some music units belong to colleges or universities that have a minimum admission environment. Specifically, these institutions do not require admission to the music unit separately from the institution. Other units require admission to the unit as well as the institution. In the case of the conservatories representing the present study, admission to the unit is the same as admission to the institution, yet their considerations of prospective students are different than the minimum admission environments. The difference lies within the pre-collegiate skill sets that are part of the threshold of admission. Conservatories are interested in a higher level of musical skills while the minimum admission liberal arts programs do not require the same level of musical skills. Both models have a single admission process into the institution.

The institutions that participated in this study that have minimum admission standards for their general institutions and open enrollment for the music programs are identified as M1, M2, and RC. Each of these institutions is identified as a state university. Their mandate is to provide a tertiary education for state residents. Open enrollment may be defined as an inclusive and non-competitive collegiate admissions process in which the single standard for entrance is a high school diploma or a General Educational Development (GED) certificate (College Admission Requirements Key Terms, 2013; Rosenbaum, Deil-Amen & Person, 2006).

Minimum admissions may be defined in terms of academic competencies necessary for a particular sequence of study. These competencies are usually defined

by a (a) minimum high school GPA, (b) minimum standardized test score, and/or (c) broader secondary class ranking as designated by the admitting higher education institution (Wang, 1983).

The institutions that participated in the study that have selective admissions for the general institutions and for the music programs are designated as DRU2, RU1 and RU2. DRU1 has a selective admission to the university, but prospective students do not have to engage in a selective admission to the music unit. Once a prospective student has been admitted to DRU1, there is an open enrollment policy to all undergraduate majors. The conservatories (CON1 and CON2) have selective admissions but standardized testing and GPA's are considered less important than pre-collegiate musical skill sets, talent, and abilities.

Selective admissions frequently take into consideration standardized tests scores, class ranking, and GPA. Recommendations from high school teachers and community leaders, essays, and resumes of extracurricular activities are portions of the prospective student's portfolio that are also considered by an institution that has selective admissions (Atkinson & Geiser, 2009; College Speak: Selectivity, Reach, Match, and Safety, 2011; Hawkins & Lautz, 2005; Luong, 2000; Tienda, Leicht, Sullivan, Maltese & Lloyd, 2003).

The application procedure must be implemented before admission can take place. Applications require an academic history that includes (a) the high school transcript, (b) GPA, and (c) standardized test scores. Personal profile information is also included in the application. This usually includes essays, recommendations, and a

resume of extracurricular activities. Prospective music students may also be asked to submit a DVD, CD, or an online link to a recorded musical performance in addition to the live audition. Prospective composition students are usually asked to submit a portfolio of compositions. International students will be asked to provide TOEFL scores and proof of proper immigration documentation (Everett, 2009).

Open enrollment institutions.

Tobey S. (M1) stated, “We require our students of course to go through regular admissions procedures through the university, but the audition is not the same as admission to the university.” Derek B. (M1) explained in more detail:

When you first enroll at M1 you declare a major...the admissions process is online...within the first three pages you’re putting a declared major which doesn’t mean much...for classification purposes. So anybody can declare themselves music major and truthfully anybody can enroll in any of the freshman and sophomore level music classes unless the class is full. On the undergrad level, the way our system is set up, anybody can enroll in an applied lesson at the beginning of the semester...that individual teacher is going to make a decision about their load...they can make a decision about who they take or don’t take in their studio.

Similarly, Rick T. (M2) noted the open enrollment policy of his institution and the reason he and his colleagues utilize the sophomore barrier exams:

Well anybody can be a music major at M2...we don’t have any acceptance because we’re a state school. Anybody can be a voice major, but then when they are a sophomore we can tell them yes or no. It’s been thirteen years or fifteen years since we told somebody they couldn’t be in the program. I mean that just doesn’t happen. We will get some kids that really don’t belong here but usually it doesn’t last that long. They’re usually gone before the semester but that is why we have sophomore [barrier] and that’s the purpose of it. It is saying "you might really want to look at some other things...before you have too much time and money invested."

Caleb B. (RC) described his institution's stance about open enrollment and his personal view about the need to be academically rigorous:

RC is open enrollment however there are actually high enrollment standards, the highest in our state...So the way that they handle open enrollment here is, "yes you can get in but your admittance may be probationary." So when you come in to the institution you're already on academic probation and you have to do this, this, [and] this first semester to be removed from probation.

In my opinion, I guess and sort of my educational philosophy, I think that's how higher ed. should be. If someone wants to go to college they should have the opportunity to go to college, but that doesn't mean there aren't any strings attached academically.

Grace H. (RC) said, "It's a regional open enrollment environment, so it's part of the territory...It's not often that we don't accept a student. It has occurred of course, but it's very rare." Benjamin L. (RC) also noted that "this university is an open enrollment institution, which is very unique...that we have the music department which has to do auditions because they either can be a music major or [they] can't be."

Charlotte R. (RC) agreed with Grace H. that the open enrollment was part of the environment. She also concurred with Benjamin L.'s concern about student success. She expressed her sense of how open enrollment works at RC and her music unit. She had a somewhat different view:

We are an open enrollment university; so if we were to follow that completely then anyone and everyone would be a major. So we are just a little bit more selective about that when it comes down to meeting the university's admissions philosophy, which is student success...That's what it's all about, because we know if a student is not going to be successful. Now having said that, compared to a university like RU1, we would probably admit into the music department students that might not be admitted elsewhere, but we know

we only do that when we know if a student will work. They got to work hard enough to make it happen.

Darrell C. (M2) discussed the advice he gives to prospective band students after they have auditioned for him:

We don't have admission to us [the music unit] to become a music major. I tell them when they come in and after they have auditioned, I tell them the next thing to do is to apply for admission to the school. They apply for admission to the school...and there are two of three things that they have to meet and one of them is ACT score. But if they don't have the right ACT score, they could have a lower score...if they are in the top fifty percent [50%] of their class...and met the average GPA score the university requires...we don't have admittance into the music department.

Selective admissions but open music unit enrollment.

Jan B. (DRU1) spoke about her music program, recruitment, and admissions and her perceptions of the differences between other higher education music units:

[We are] different from other schools, we have a centralized admissions department and so students don't apply to our program. They apply to DRU1 undergrad...anything under Arts and Sciences and also Humanities, all centralized...we don't hear auditions...if they come and declare a minor or major you have to take them where they are at...

It is a common application. You get into the school...you have until sophomore year to declare major or you can double major...So actually it's the Admissions Office that does all of the recruiting and we partner with Admissions in several ways...We visit the admissions counselors before they leave [on a recruiting trip] and we say...here's what to spotlight.

Selective admissions to the institution and music unit.

Amy W. (RU1) briefly described RU1's process "They can be accepted by the university...they academically may be able to cut it. However, they have to apply

within the School of Music and they have to be accepted by us...the voice faculty.”

Bernadette R. (RU1) concurred with her colleague and stated, “It happens on our level [the voice faculty].

Christine S. (RU1), in reference to the music education admission and acceptance process, indicated:

That’s a multi-stage process here...acceptance, it goes first through the music ed committee, then if we deny them, they’re denied. The music education faculty work as a committee and we have in connection with the audition days, which are held every year, we also hold a music ed. interview with each student, so it’s part of our recruiting.

Lewis S. (RU1) spoke about admissions from his perspective as Assistant Director of the School of Music:

They [prospective students] have to apply both to RU1, which is a separate set of steps. They go through that process but then they also have to apply specifically to the School of Music and there’s a different set of steps there that we require. That’s all on the forms on the School of Music website ...it’s a completely different form than what RU1 has in general.

Lucas N. expressed his observations about the admissions process at RU1’s School of Music:

The first thing is-are they highly qualified or [just] qualified to be admitted, period. Based on the skills that they demonstrate in their performance record and academic record, the question is **do** [participant’s emphasis] we think they are highly qualified or [just] qualified? So we make that determination just based strictly on what we have in terms of measurables, our interaction with them on that day, how they perform, and their history. Then the next level that we look at is there space available within that studio? Because if the answer is yes then “congratulations you’re admitted,” if the answer is no, then the answer is “congratulations you’re qualified, however at this time you’re on a waiting list.”

Tyler G. (RU1) described an area of the application process that he campaigned to be made more accessible to prospective students:

You know you have to fill out the application for the School of Music which is quite lengthy and I said it needed to be adjusted. Because you could not pick an audition date until you completed nine pages of stuff...And I said this is ridiculous...you don't show the people the paperwork first when you're buying a car. And we were doing this; we were making them jump through all the hoops... I totally disagreed with that. I said "get them in an audition, get them here on campus, make it positive, and if you have to have them fill out the application when they get here...put them in a computer room"...So that has changed.

Lori H. (RU2) stated that "if they're [prospective students] not invited for a live audition, they're denied admissions." Thomas W. discussed his view of the audition procedures at RU2:

I don't think there is anything of a well-oiled machine than what we have for our audition process...for the 13-14 academic year, we have 1,200 students actually on campus to audition over three weekends...To my knowledge there is not another school in the country that has that many over such a short number of days.

We rely heavily on volunteers for those audition days. Usually there's anywhere from 50 to a 150 student volunteers that are working those audition days as well as all of our undergraduate music advisors...probably ninety percent of our applied faculty are there, either listening to auditions or some of our other faculty members are there doing seminars, whether it be on our core curriculums required for music majors. There's a meeting for education students, a meeting with composition students, and it's a good opportunity for students and parents to have some questions answered.

Garrett M. (RU2) spoke about his views of admission into RU2's music unit and gave an example of an incoming student:

The letter of admissions that they [prospective students] receive from us says very clearly that admission into the College of Music is contingent on your admission into RU2. If you don't get into RU2 then you don't get in the College of Music. Over the course of the last 14 years or so that I've been doing this job, I think I have gone to bat for maybe an average of one person every three or four years, so maybe four or five people at the most...who are so extraordinary talented that you just have to give them a chance. We're dealing with a student like that this year. She went through the individual review process...and she did well and I think she is going to do well. She was admitted by them [RU2's general admissions] after she took that interview review process...the person with whom she will be studying (she's a singer) next year is acutely aware of this problem and we will make sure that she is hooked up directly through the teacher with one of our excellent undergraduate advisors...and will watch out for her.

If a student comes in and no matter how good they are, if they don't get through this individual review process, I have simply learned to let it go...the individual review process...involves dealing directly with one of the Admissions staff...within the University...we keep separate houses. We talk a lot but we keep separate houses and it involves primarily looking more carefully at things, weighing ability. People have lousy grades sometimes not because they're not good students but because they don't care about anything but music and because they are kids.

Lionel G. (RU2) spoke about the admission process from his perspective as chair of the voice department:

Our choir and opera are not involved in the admissions process except in an advisory way, they don't get a vote. But they will sometimes say...you know we really could use them in the choir or we really could use that person in opera, you know and we'll [the RU2 vocal faculty] look at it again...we won't necessarily just change it automatically, but we'll look at it again and see what other needs... We don't do any kind of quota thing, we've got to have this many women, we've got to have this many basses, this many tenors. I looked at that one time, there's just no way. You can't even go with an equal number of men and women because literally we'd have to let all the men in and keep a handful of women.

We recommend to the admissions office...I have to remind the faculty of that because the faculty always think that **we** [participants emphasis] accept them, and we've actually had a problem where the faculty have called the students and said, "hey you've been accepted" and they're not accepted yet...the university can say no because of their grades, or their test scores or whatever, and so forth. Generally the admissions office is not going to go against the will of the faculty unless it's one of these issues like grades or test scores, and that's a university thing.

Geoffrey R. (DRU2) noted that "[What is] very important is academic achievement. This is an intelligent campus, so the university doesn't like to admit anybody with say an ACT under 27...I'm using ACT because the SAT's are all over the board." Mack G. (DRU2) mentioned that "you can audition here without being admitted in the university. But there is a deviation between admitted to the university and the School of Music. Yeah, there is a separation there."

John F. (DRU2) spoke extensively about the admissions process at his university and described the way the admissions office works to build an incoming class:

Really the process is very, it's pretty clear. There are two processes, there's the university, there's the school of music. And best case scenario is that they both align. One of my challenges from a recruiting perspective is that our academic standards are exceedingly high...What that means is that often some of our most outstanding applicants (and certain instruments tend to have stereotypes for a reason), many of our most outstanding players have been so devoted to their preparation that it's been at the expense of their academic time...it doesn't necessarily make them a bad student, it's just...that's where they've spent their time.

But we do have two separate processes. And so the University sees one...there's a very interesting cocktail, and it is quite complicated...GPA, standardized testing...their class rank and...or equivalency if they're a homeschool kid...but it's not only that because you may have some students

who are perhaps in a smaller community where there may be 30 kids in their class, so if they're ranked 5th or if they're ranked 2nd, it doesn't necessarily mean that they're academic prowess is necessarily on par with somebody who's ranked 2nd at a prep school. Or a school that has 1000 graduating...who might be in the 30th percentile of their class, but they're brilliant. And so...You have to balance it...And I know that they work exceedingly hard, our admissions office, to make sure that there is a balance...there's a weight, different weight for different schools based upon their success academically within the state...Basically what they're doing is trying to really have a fair balance from what I've gathered.

I know that I know for a fact they [the admissions office staff] read every word of every letter of every student has in their file...when I've called to find out the status of a particularly gifted student who had DRU2 as their top choice, they seemed like a good fit, so I was following...sometimes they [admissions staff] would say "well there was something said by, one of their letters from the minister of their church, or something about their aptitude in a particular language, or something which spoke very highly of their character"... That's all taken into consideration and so I do think our process is slower which can be frustrating...But it can more thorough...And again the goal is to assure that though we may have an outstanding candidate come and audition and wants to go to school here...their academics suffered simply because of their investment in time to become more proficient, but it may also be that they have some academic challenges. And so it would be a disservice at some institutions to have their acceptance based purely on their application process, on their audition, music audition if it's going to compromise their success in the academic portions of their liberal arts education here. So again, it's a very fine balance...between assuring that...we assure their success four years from now, by making sure that as best as we can, they're going to thrive over the next four years.

As the Director of the School of Music, Brent M. revealed his perspective on the admission process at DRU2:

We aspire to have a high quality applicant. We do a screening process. We do have a threshold. This is not an open admissions music unit. Therefore, interested students apply now online. They post a portfolio putting applications, letters of recommendation, and ideally recording samples...We

leave it to various divisions of the school to define a specific protocol of how they use that material, for example, some areas percussion and piano notably will use that application process as a prescreening process.

Not unlike other areas or other schools, we will occasionally run into a live audition of a student that has no business even being here...not to begrudge their aspirations or preparation or anything. It's just that...It's just not going to work and that's a difficult communication, that's a difficult message, and in those instances it kind of validates the prescreening step. Especially in piano and percussion, we know that there are many, many students who think they can be a music major in those two areas, and they are not going to make it.

It seems perhaps either the combination of the number of students in those areas, or the number of spots that we know we have. In those two areas probably more than any other area (clarinet is approaching that area) in which we have more students than we can possibly teach. With that said, you know if we found a star, we're not going to turn our back on them, but that has sort of catapulted the notion of prescreening.

What we aspire as an institution is where we would prescreen all of our potential applicants. But that's the way it works right now. In the areas in which there is no prescreening, the student would simply apply, submit their information and schedule a live audition.

Sloane A. (DRU2) discussed her perception of the admissions process for her School of Music.

We want to verify that they've [potential students] been admitted by the university and so we have frequent and sometimes dramatic conversations with admissions about "we're prepared to admit this student, they played a great audition; what do they look like for you all?" Most of the times those are all right and kind of go together; sometimes they [prospective students] may be an incredible academic and their auditions were not very strong and we're not ready to admit them. And then we have to have a challenging conversation with admissions about why we didn't admit them.

The reverse is also true, they may be an incredible musician and played a great audition but they don't have the tough courses or GPA or whatever...they

[admissions staff] take several factors, standardized tests, GPA , class rank and kind of a variety of other intangibles to come up with an equivalent score...The reason they do...because you have that student that tests really well but performs poorly in class...how are we going to equate home school students that may not have a GPA or they have a 4.0 GPA home school; how do we decide how that compares to a 5-A or 6-A high school.

After we've auditioned them, we check their status in admission. If they have been admitted to the university and we've decided to admit them, then the letter of admission goes out to them...And we have to be careful what we communicate to the students...I think the challenge that we face a lot of times is we still have a lot of people that operate from some sort of old school mentality. Where there was a lot more up front communications of "yes you're in or no you're not"...And we still fight that from time to time depending on the faculty member...Where we have run into issues is [with] our professors who just really want to tell somebody that they played great and we want to admit them, but they may not have been admitted to the university yet...we've had those students that fall into the cracks and may have been admitted late by the university. And then we have to play catch up a little bit. And then we have students that for one reason or other may not be admitted to the university but for unique reasons.

William M.'s (DRU2) view of the admission process at his institution

continued in the same vein as the rest of his colleagues:

They [potential students] need to apply by December to get full scholarship consideration...and this is where some kid's trip up, they don't realize they have to apply to the university and they have to do a School of Music application.

The standardized testing, the class ranking, the GPA and all of that sort of information is higher for the university's admittance threshold than what the School of Music applicants are coming in with...that presents a little bit of challenge to meet the balance of talent...they just prefer to practice...They've been in the practice room and didn't take twelve AP classes over the course of high school.

Sometimes we will get an email from someone saying “yeah I’m going to be here in the fall as a music major” and we don’t know who they are, because they didn’t audition. “Well I applied or been accepted blah, blah.” And I said, “Well you didn’t audition.” So I think that is something we’ve addressed, and I think it’s being ironed out in our admissions office for them to know if someone is indicating they’re going to be music major. They need to audition; so we want to make sure that information is given to them as soon as possible...And most kids know that, and I would attribute that there is more disconnect between the kid and the parent and whoever the high school person is that is involved in the situation.

Scott V. (CON2) communicated how his office evaluated a prospective student in terms of admissions and noted that the audition carried the most weight:

In terms of admissions, we don’t necessarily require anything from standardized testing...So in terms of academic performance, all of the academics in our undergraduate program are music related...we do evaluate, but we do try to look at every applicant as a whole...we do look at a student’s academic performance...we look at anything that we get sent... Yeah, we do weigh.

Every student does receive a number score and we try to give an objective ranking to their transcripts, their recommendation letters, and if somebody really doesn’t stick up, then they just don’t stick up, but the highest weighed thing is the audition. I will say that the second most weight to the audition is how the student portrays themselves. How do they want to approach the world, how do they want to approach music, how they use themselves interacting with music and how they see themselves interacting in the community, which obviously is a lot for an undergrad to put forth in the world. Most of them have probably not even thought about that.

Shannon H. (CON1) discussed how the conservatory office of admissions evaluates prospective students:

We transitioned this year to a new online application...we look at the letters of recommendation, the application, and all that sort of stuff. We get a more holistic vision of things...GPA is assessed and weighed. It’s not the most

important part of the equation. I think we are looking at musical talent potential, especially the undergraduate level...I talked with the faculty that the idea of assessing an undergrad and assessing a grad student are different...

At the undergrad level, just the realization that some of these kids are coming out of situations where they don't necessarily have had a lot of opportunity, but they are very talented and they have great potential to grow...can you work with them for four years and make it happen...just refining our notion of that balance between finished talent and potential at the undergrad level.

Commentary.

This author agrees with Roderick, Nagaoka and Coca (2009) in their delineation of the three levels of college readiness. They define level one as the attainment of a diploma from a secondary school. Level two is defined by a student's capability to matriculate to a four-year higher education institution that has a lower threshold of acceptance in comparison to a more highly selective university. Level three is defined by a student's (a) placement in AP courses, (b) high standardized test scores, (b) high GPA, and (c) class ranking in the top third. The level of college readiness is another piece of the puzzle that informs the institution and the music unit about the specific qualifications of a prospective student.

The practitioners in this study have recognized that a prospective music student may have spent more time practicing and performing than studying for a strenuous AP course. Motycka (1971) noted that prospective music students have dedicated themselves to the transition from high school to college. This eagerness brings the prospective music student closer to a professional vocation than prospective students in many other fields at this juncture. Motycka also suggested that, "much less rigid

academic standards should be affected for the talented music student” (Motycka, 1971, p. 29).

The use of standardized test scores, secondary college preparatory classes, high GPA’s, and class ranking as criteria for admission have been utilized by higher education institutions for roughly a century. Recent philosophies of higher educational practitioners have been moving toward a different process that views each prospective applicant in a more holistic light. Proponents of this concept have suggested the protocol of portfolios, which include the standard academic components, essays, and community recommendations but also add supplementary materials such as student created videos and/or an entrance exam of a scholarly essay on a topic picked by the institution and graded by a professorial panel. A portfolio presented as part of the admissions packet should contain more than archived projects or papers; it should also contain teacher completed rubrics, written self-reflections by the student, and teacher evaluations (Burrack, 2009; Lankes, 1998; Pérez-Peña, 2014, Rigol, 2003; Sackett, Schmitt, Ellingson, & Kabin, 2001; Syverson 2007; White, 1995).

This author’s study was developed from Syverson’s (2007) point that “standardized test scores in particular do not measure creativity or predict likely success in fine or performing arts” (p. 62). That statement then led to the question of how practitioners identify and recruit prospective music students who have a likely chance of success in either music education or performance careers. This author believes certain aspects of fine arts education beyond musical skills should be

considered. This is due to the fact that many music professionals usually carry more than one job to make ends meet. For example, administrative and entrepreneurial skills are needed to maintain viability in the cultural arts industries (Comunian, Faggian, & Li, 2010; Palisca, 1976; Purcell, Wilton, & Elias, 2007).

Non-musical skills and knowledge may require abilities that are better measured through conventional admission criteria such as standardized test scores and GPA, which demonstrates achievement in pre-collegiate academic classes. The use of portfolios that include conventional admission criteria plus supplementary materials, such as creative materials and entrance exams, may give a deeper picture of a prospective student. Audition results can meet the criteria for inclusion in the portfolio process functioning as a creative component showing musical skills and talent as well as a vehicle for faculty evaluation. This author supports considerations of the portfolio process as a means to vet prospective students for entrance to a higher education institution as it may provide a holistic picture of the applicant.

Recommended implementations.

Institutions tend to have a cadre of professional admission staff members who read the admission files of prospective students. Rigol (2003) points out that it can be normal in specialized academic units to have a variety of readers who may be unit administrators, faculty practitioners, graduate students, or even alumni. This author agrees with Rigol (2003) that specialists in the field should evaluate the application files of prospective music students. This is especially true for stand-alone music units (i.e., colleges of music or conservatories). If extensive portfolios become part of the

consideration, then training to holistically evaluate such materials is strongly recommended for evaluators. Whether training occurs as a formal workshop or within a mentoring relationship between senior and junior faculty/administrators, training that outlines what the unit is interested in regards to prospective should occur. Rigol (2003) recommends using applications from previous recruitment cycles as case studies as part of the training. This author concurs with Rigol and further recommends that graduate students are included in receiving this training even if they are not part of the music unit's team that evaluates the incoming students.

Future research.

Music practitioners have experience evaluating prospective students through multiple pathways (i.e., academic standards, musical skills, talent, and ability). Future research could examine past admissions of successful music students to identify successful aspects of their files. What is the graduation rate of a given freshman class, and can there be a quantitative marker to help identify these graduates through their application materials?

Analysis of admission standards could be made to determine how they correlate with successful matriculation, retention, and graduation rates of music majors. Does early admission make a difference with music students in regards to matriculation, retention and graduation? How does the early or deferred admission process correlate with variables pertaining to graduate music recruitment?

Longitudinal admission case studies of conservatories compared to music units in liberal arts or research institutions could be performed to investigate how non-musical

attributes (i.e., leadership, community service, diversity, etc.) shapes a recruitment cycle.

The audition process.

Practitioners consider several factors at a music audition. McPherson & Thompson (1998) identified several key factors that are of interest from the perspective of musical assessors.

- Purpose of the performance. The situation in which or for which a musician is performing will persuasively affect the way an assessor will listen to and appraise it.
- Type of performance. This article lists five distinct elements of musical performance that are assessed: sight-reading, playing from memory, playing by ear, performing rehearsed repertoire, and improvisation. Each of these elements requires a different appraisal technique because each will yield different diagnostic data.
- Ensemble or solo performance. Assessors evaluate a performance differently depending on the context of the performer.
- Performance environment. Evaluators may be swayed by the performance environment. Acoustics, size of performance venue, and equipment may have significant consequences on the musical assessment (pp.12-14).

In a typical collegiate setting, instrumental and keyboard auditions require prepared solos, performance of scales, and sight-reading (Lien & Humphreys, 2001). Vocal auditions typically require two solos of contrasting styles, historical periods, and two languages: English and one of the three main singing languages (German, French, and Italian) are the normal choice of languages. Choice of repertoire is a feature that could enhance or weaken the performance at an audition regardless if the prospective student is a vocalist or an instrumentalist (Davidson & Coimbra, 2001;

McPherson & Thompson, 1998). Performances on different musical instruments should be weighed distinctly due to the diverse technical skill-sets and repertoires (McPherson & Thompson, 1998). Historical performance practice, interpretation, and musical skills may also be evaluated (Berry, 1989; Csermely & Lederman, 2003; Dougherty & Hedden, 2006; McPherson & Thompson, 1998; Wiest-Parthun, 1998).

Non-musical factors may feed into an audition assessment. Examples include:

- The time of the day in which a prospective music student performs (Flores & Ginsburg, 1996; McPherson & Thompson, 1998; Pope, 2012).
- The interaction of the auditioner with other individuals (such as other prospective music students, stage staff, and current music students) (McPherson & Thompson, 1998).
- Individual characteristics such as levels of observable anxiety or confidence, poise, and self-efficacy (Austin & Vispoel, 1992; Beheshti, 2009; McPherson & Thompson, 1998).
- Personality, stage presence, attire, and personal grooming (Birmingham, 2000; Csermely, & Lederman, 2003; Dougherty & Hedden, 2006; Latimer Jr., 2007; McPherson & Thompson, 1998; Meske, 1987; Radocy, 1989).

Attributes of the assessor may affect the result of any evaluation. These attributes may include personality, experience, musical ability, familiarity with the performer, familiarity with the repertoire, and training in adjudication (Csermely, & Lederman, 2003; McPherson & Thompson, 1998). Gender does not seem to play a significant role in musical aesthetics but may be a factor in processing information as well as in personality traits (Austin, Isbell & Russell, 2012; Johnson & Knapp, 1963; Kemp, 1982). Familiarity with the repertoire may have an effect on the assessor's evaluation (Flores & Ginsburg 1996).

McPherson and Thompson (1998) indicated that the mood and attitude of the evaluators as well as their familiarity with the prospective student might have an influence in the outcome of the audition. The physical appearance of the audition panel might have an effect on prospective students and will either set them at ease or cause more anxiety. Other studies note fatigue among members of the audition panels can influence their judgment (Adderly, 2003; Latimer Jr., 2007; Geringer, Allen, MacLeod, & Scott, 2009).

Audition processes: repertoire, and interview: DRU2, RU1 and RU2.

Brent M. briefly discussed the audition procedure at DRU2. “In the areas in which there is no prescreening, the student would simply apply, submit their information, schedule a live audition, and come on ideally one of our three audition days...the professors communicate and encourage them to schedule the audition and things flow from there.”

Franklin W. spoke about his perceptions of the audition process at DRU2 in more detail from his position as an assistant director for the School of Music:

That [formal audition days] is one of the things I do oversee, and I’m pretty proud of our audition day, our process. You know [from] the back end we’re organized, and we sort of know who is coming and what their scheduled times are and that kind of thing. But we really kind of try to use that as an opportunity to engage the student and their parents because usually mom and dad are with them.

And also to give them a sense that our program is a small program; it’s a caring program. “You’re not just a number.” We get a lot of our students...they do the audition tour, right? They’re coming here; they’re going to the big state schools, some of the other smaller private schools, and we’ve sort of heard a lot of comments that we kind of do put on the best audition day.

For our top scholarship, [a named and endowed scholarship], when the students come, we not only have the audition, but we also have a luncheon afterwards, you know, again, a chance for us to sort of have the faculty interact with the student and their parents. You know, again, we have a little kind of presentation, a song and dance about our program and then why we're different, that kind of thing. So these auditions are a special day.

[For this scholarship] they have to do the prescreen process. So they have to submit a video, and the videos are all reviewed by a committee...And then the students that they are interested in having come for the live audition are invited for that day...It was a DVD. This year we went to an online video type load process. And again, you know we get fifty or so applications for that, and then out of that usually 12-14 students are chosen to come and audition...they've been recognized as a talent that we really want here at DRU2.

For the regular audition days, again, it's a regular audition day. It's a little bit of a cattle call. You've got a bunch of people coming in. But again, we encourage faculty to be here. We set up our lobby area with tables that have all the printed marketing materials on them. We've got videos running of different performances, that kind of thing...faculty kind of mill about when they're taking a break and talking to parents. But one of the nice things is that we get the existing student service organizations involved...the band fraternities, sororities. They tend to come and kind of hang out, and they'll run the tables, the sign-in tables. But they'll also take the [prospective] students on tours....

We have an eleven o'clock presentation. We do a presentation for the parents, and we do a presentation for the students...The student presentation is student led. The students go off with the students. What is said in that meeting I have no idea, but I don't want to know. But anyway it's an opportunity for the applicant students to really ask questions that they might not ask in front of their parents.

Geoffrey R., chair of the vocal area, described the vocal auditions at DRU2.

He said:

Basically there are three audition days in the spring, one each month-January, February and March...high school students that are interested will go online, fill out all the forms, come here, and then throughout the day we will hear 20 or 25 per day. They'll sing a couple of songs, we have them sight read, and ask a couple of questions about music, treble clefs, bass clefs, allegretto, terms, things like that...Just to see where and how they are.

Janis O. clarified the audition format for undergraduate piano majors at DRU2 and also mentioned the requested repertoire:

We ask undergraduate students if they want to be considered for the named and endowed scholarship with full tuition to send a pre-screening tape or DVD recording and then they (the ones who pass the pre-screening) are invited to come to campus. If they are not invited, we still have those recordings, and we try to move to a process where we ask everybody to send top load, a recording instead of using a disk so all of their materials are there. So we ask them to upload all their information including the recording, so that we have that available.

Yes, at this point we don't really prescreen [prospective undergraduates] to invite except for that one audition...They select an audition time and date in which they come, and then they come for that day. And so we hear anybody who at this point who signs up to come for a particular audition day. We try to encourage them on the audition day. On occasion we will audition someone who comes at a random time, but we try to limit that.

Undergraduate students have fifteen minute auditions. They have to have a classical sonata, and then other repertoire that shows their work...a major sonata or a Chopin etude...there is an estimation of a student's talent and their ability to communicate music at that particular level they can play...with ease and musicality and artistry...that it doesn't seem like it's a challenge.

The students that we tend to accept at this point are students who have been playing advanced repertoire for some time. And they are playing really advanced difficult repertoire Chopin etudes...not the easy sonatas but the challenging Beethoven. They are playing substantial repertoire and have obviously an ease of playing...we're looking at their ability to even play their audition from memory without any performance issues.

Charles B. described the audition process for DRU2's undergraduate

composition students:

They have to audition internally by submitting a portfolio composition...we have them send their portfolio...We don't require them to come to campus; the starting point is for them to send their portfolio. If the portfolio is acceptable then we will invite them to campus for an interview. With some students this isn't possible because of logistics and distance. So we start with portfolio and we use that as a screening thing method.

I would say the last twenty people we admitted through portfolio, I think maybe two of them didn't come to campus as a follow-up...because of distance...it's very, very rare that we don't know them some way or meet them ahead of time...we screen in that way. If we did it the other way, we might be wasting people's trips. But also we don't like to review on the spot, we want to have a chance to look at and think about it. We also want to see the rest of their application, their grades, and courses taken in difficult curriculum, and SAT's, and all that other stuff and recommendations.

We ask for three to five scores and we also require at least one of the scores be hand written...It's very important to us that they have those notational skills separate from the computer...We don't require recordings, but we do ask them to give recordings or at least maybe a realization if they can. And then we have expectations that the scores will be of a depth and breath. That we feel like they could start college level work.

It's a difficult thing to elaborate on because it's kind of subjective...depending on the student. It's changeable in its objectives. Because some student might have experience as a garage band guitarist but they have formal music training as well. So what they might submit might be four songs for guitar and voice. And so in that case if the person showed great promise in those genres that's adequate. On the other hand...we normally would expect some breath they have composed for other things. But most young people will compose for their instrument or for friends...We see that kind of thing that shows promise...Its objective but the criteria is changed depending on the situation...Some schools will say they want to see a piece for this and a piece for this and a piece for

this...there's a level of expectations of what brings you to that level that can't be buried.

Mack G. described his philosophy regarding the audition process for potential students who are interested in instrumental music education at DRU2:

I'm on the panel every year that I've been here; I sit in the brass room because I'm a brass player....I don't really have enough time for them to see how social they are and assess whether there is anything wrong there. So generally if they're admitted in the School of Music...and they express an interest in music education...and their performance quality is high enough then they will get into music education. There is no separate evaluations for music teaching per say...we do an interview evaluation once they are in that degree program; that's before they can pursue upper division study.

John F. spoke about his experiences with auditions for prospective trombone students at DRU2:

I often say this to high school students, they get nervous before they're audition, I was like listen, "if you showed up sounding like the principal in the New York Philharmonic you wouldn't need to go to any school"...I try to make an effort to meet each one of them before they come in the room and just shake her or his hand and thank them for coming to campus and let them know that it's just a performance and it's an opportunity for us to interact...get to know them.

I mean I feel like just when one interviews for a job that they're interviewing us as much as we're interviewing them and make sure to ask them, "do you have any questions?" Often there will be many questions, that's part of the interview process. So try to put them at ease, and I know it can be intimidating for the brass area. Sometimes we'll have as many as seven people...on the panel...All the brass faculty plus two sometimes three of our conductors and usually music ed faculty. So it's, that can be intimidating.

William M. expressed his views of the audition procedures for the woodwinds area at DRU2:

We prefer kids to audition in person...I sit in on all the woodwind sessions. But basically we ask them to prepare all their major scales so they have to play all those. The typical fast piece, slow piece that is going to demonstrate their technique, and then their musicality...I want to see them sight read.

And you know we'll go over and plunk on the piano and make them match pitch on the piano...Because I have had students over the years that are tone deaf. Not that they can't identify intervals, but they cannot match a pitch. That is pretty tough as music major.

Amy W. described the procedure of vocal auditions at RU1 that happen over the two-to-three days formal process:

Students come in during the two or we have the extended third day to audition...We have all of their materials...of course we look at their scholastic achievement in their high school...standardized testing and GPA...it can't be lower than a 2.5...we also listen to see if they have talent...not if they are perfect in their styles or technique...we need somebody we can work with...You know, obvious issues such as tone deaf, or just really someone that doesn't have the real talent to be a voice major. They have the instincts to be a voice major. That's very important...look for pre-collegiate skills...Most of the time they have had voice lessons; most of the time they have not had piano lessons...We do not have them sight read, but we actually have a little ear training. There is like five different patterns that they will sing back. The pianist plays it and they sing it back to us, and we can tell whether or not they have that more advanced ear.

She elaborated on the repertoire that she and her colleagues wanted to hear from prospective students during the audition:

We request them to bring two pieces...we ask them to sing something from the classical art song [repertoire] or an aria that fits the stage in their life development...If you have a piece that is musical theater to show off your real ability, bring that piece...because they [might] want to sing opera, but the only thing in their school or area offered them was musical theater, but they really want to sing opera and they show some promise in that area. Sometimes we do hear that musical theater piece just to hear that voice.

Tyler G., from his position as head of choral activities, discussed his perceptions of the vocal auditions at RU1:

Live auditions for the voice major, I mean it's important because you find, you can pretty much tell if the student has had any kind of voice training or guidance... We have them sing just two pieces... One piece from a solo/ensembles contest is perfect... lieder... English songs that are standard.

We didn't do any ear training or anything this year at the auditions. I just said; let's just make it a good experience for them; because to me, it was such a negative thing.

We hardly used them [recorded auditions] this year, we had probably a dozen YouTubes and DVD's that were sent in, and what I did (which I thought worked, during the audition days, if we had a break), I'd bring my laptop down and set it up and we'd audition... with international students it gets a little tricky... but we did Skype a few kids, just to see how well their English was. Had them talk to the music faculty, some were good, some were okay, and so we found out... Some kids [domestic students] did very well, a lot of kids that wanted to come here, could not come here because they were either in a musical or lived out of state, couldn't fly in, we accepted a lot of those kids, they were good.

With the choral auditions... I'm looking for someone who has a beautiful voice, someone who can sing a melody, and somebody who can sight read a little bit.

Matthew H. briefly described his perceptions of french horn auditions at RU1, and his concern that the auditions are as comfortable as possible:

We keep it low key, for instance I know within ten or fifteen seconds if I want that person. But obviously it's stressful, and we just want to make sure that the student feels comfortable there [*sic*] putting forth their best presentation... And sometimes we feel that if we make it comfortable and it gives us a little bit more fair assessment. We do request that the person prepare two contrasting solos, but then we have some that will elect to do an All-State etude.

Sean M. stated that prospective tuba and euphonium students audition at RU1 before the entire brass faculty:

10 minutes for each student and it's a more of a get to know the student...if we don't already know them...ask them certain questions such as "where are you from, what are your goals"...and then they perform two pieces, one lyrical, one technical...just to show us two different styles...Sometimes if we feel it's necessary, we will ask them to do a sight reading portion or a rhythm reading portion to see how they do on the spot. But that's a case by case scenario, it's not an across the board [situation].

Kevin H. gave his perception of trombone auditions at RU1. He mentioned that he likes to work with prospective students prior to the formal audition time, if possible:

They [prospective students] come in and audition for our whole brass faculty. Doesn't need to be long, could be short because you can tell in a few short moments...I look at the recruiting and the audition process for potential...say a young person comes in here to audition and he or she gets here early. I say "Come on in and let's talk if you've got any questions and let's play some duets"; well I play duets with him or her and it's fun...I don't even care if they go ahead and do the audition...I already know...and of course they don't know that and they think wow 'you were so friendly and nice'...then they say [later] I didn't know that that was actually my audition.

Lewis S., from his position as an Assistant Director of the School of Music, spoke in detail about the audition process at RU1:

Well as a school, we have three auditions days in the spring, three designated days that are advertised and promoted for students to come in here and audition...Where we have things in the morning for the students, both informational sessions for the students and the parents...and then in the afternoon we have auditions for those students. Piano, besides those three days, I believe they have a few other audition days, I know that they probably have two or three others. Many students will come for one of those three days;

many students will also call and schedule on a different time because of various conflicts whether it be with their own school or other things that they cannot attend one of those three official audition days. So between the two processes of those days and students coming individually is pretty much how we handle the audition for the School of Music here.

The process is that once the students have auditioned, they get evaluated by the audition panel...we always tell students that are auditioning (at least I tell students) that if they can't make the three days that we have set aside in the spring (certainly they can contact me), but at least they need to audition before our spring break starts if they want to fully be considered for not only acceptance, but also any kind of scholarship possibilities.

But over the last couple of years I've heard a couple of students who actually would do live auditions via Skype and to me that's a wonderful tool that we have available now. I think that we might find that to become more and more in the future. We haven't really established that process....I think that's probably more of an individual studio [decision].

Christine S. (RU1) mentioned that "in connection with the audition days, which are held every year, we also hold a music ed. interview of each student."

Dominic W. (RU1) spoke in more detail about the interview. He noted that he and his colleagues sent out a questionnaire to prospective music education students with information that is covered in the interview that is scheduled on the formal audition days at RU1:

We'll send them a questionnaire that asks them to address some questions that we have. [We] found through our research in recruitment that the information that we need to know is students talking about their basic backgrounds, their previous leadership opportunities, both in music and outside of music. Getting them to project themselves forward a little bit, as thinking about themselves as music teachers and what is it that they would like to achieve when they teach music, as well as getting them to reflect on some of the more prominent music teachers in their lives, why they think those are important people and how does that perhaps influence their thoughts about what they are doing in teaching

music....So they fill out that on the recruitment website, we get that back from them. We go through and read that along with the other data that we get from them. The usual recruitment data with their ACT or SAT test scores, their essay that they write for the School of Music, along with a recommendation letters, all of those things. So we're able to review all of that prior to meeting with them on audition day.

On the audition days then they come in they play their auditions or sing their auditions in the areas in which they're seeking admission for applied study, then they also schedule an interview time with one of the faculty members. We sit down with them and talk for about 15 minutes. Trying to clarify some of the questions that we got off the questionnaire, and also just giving us a chance to understand a little bit more about who they are, why they want to be here; gives us a chance too to talk about our music ed curriculum which is fairly unique and want them to understand what that's about. It's a time for us to kind of, for lack of a better term, sell them on the program, and let them know what they're looking at. Because honestly a 17, 18, 19 year old isn't particularly paying attention to a lot of those things, and I understand; I mean the attractions here are going to be the ensemble experiences, and to some extent applied study.

Jonathan C. continued the discussion of meeting with prospective undergraduate music education majors when they attended the RU1 formal audition days:

Well we're looking for some experience in working with young people. Definitely an interest in working with young people, we're looking at personality. That is why we like to do the interviews face to face...I am personally looking also at all the other factors to try to determine my rating based on how they will do in our program...because I'm lucky I get to hear their vocal auditions too. So I can make that judgment independent of the music ed interview. The music ed interview is how they will fare in our music ed program.

Garrett M. (RU2), from his role as a senior administrator, spoke at length about the process of auditions at RU2:

Every undergraduate must audition for a degree in music at RU2. That means you have to audition if you're gonna be a performance major, a music education major, music theory, music history etc. you have to be admitted (as what we call for all those programs except the performance program) at what's called the concentration level. The concentration is your principal performance area within a degree unless you're a major, performance major, and that's called a major... anybody who wants to be a part of the program at the College of Music has to audition and meet certain admission level standards...minimum standards.

So when you come into this place, if you're a music education major or if you're a freshmen entering as a freshmen performance major in violin or piano or voice or whatever it is, when comes to auditions for placement in large ensembles...if you're a violist auditioning for orchestra, you go in as an undergraduate and you are the same person whether you're a performance major or entering music education major...Everybody is in the same pot...as a general rule (with, few, very, very few exceptions) don't segregate graduates and undergraduates or concentrations and performance majors.

We want everybody in same pot. And the reason for that is we feel very strongly that first of all there's no reason for music education major to be considered of secondary...And we've had graduates of our music education program to go on and do things like become the principal clarinet in the San Francisco Symphony. So everybody's in the same pot in other words, so this minimum standard that I referred to earlier has to stay high.

The most important factor in determining success in in this music program is the audition...the ability to play...So the audition is the most important thing, but it sure doesn't hurt if you've got good academic; a winning combination of somebody who's a great performer, who is a National Merit finalist, I mean you've got the whole package.

We have three on campus audition days. Two off campus audition days, remote auditions. We do one in Chicago and one in Los Angeles every year. We use to do others, and they proved to be more expensive...everybody comes in on audition day, they sign in, we have kind of light continental breakfast...there's a general meeting, an orientation meeting...We'll audition in those days 1100-1200 people. You know, that's busy, that's 8 o'clock in the morning and some places until 8 o'clock at night.

I mean it's a big program, but when you walk in the room in clarinet for example, for audition when Susie walks in the room from Small Town, USA...there will be whenever possible all four of the faculty members on the clarinet faculty...we may in the allotted time, we may spend 60% of that allotted time listening to music, depending on the situation, and the other 40% is talking to the students and just putting them at ease.

Music education students are required to do an interview; doesn't matter if they are clarinet players, or bassoon players, or violinist, or a pianist. They have to do an interview with music education faculty, whose radar is up looking for people who want to be in music education in case everything else fails. We don't want you in music education. We want you in music education because you want to be.

Lori H. (RU2) confirmed the interview process, and the need for passion for music education from prospective music education students:

One additional requirement of all undergrad music ed applications is not only do they play for auditions, but they also have an interview with our music ed faculty...orchestral applicants meet with this faculty member, voice applicants meet with this one. Wind and brass and all wind...the ensemble directors...but they [potential students] must do this interview. And we have had people pass the audition but not be admitted for the interview, because at some point in that interview if their passion is not teaching music ed-it's going to come out.

Lionel G. elaborated on the process of vocal auditions at RU2, and the repertoire requirements:

We actually have three live audition weekends a year, in the spring there are two, in the fall we have one live audition day...We have three weekends...Our repertoire requirements are very simple and I have fought to keep it simple. I don't like to be overly prescriptive for undergraduates; its two contrasting pieces, you know we sort of suggest one in English, one in another language, but they don't have to do that.

Unfortunately our audition dates are so full we don't have a built in interview process...Music education majors do have to do an interview as part of their audition process, but that's kind of between them and music ed faculty. There are other activities that they do, they do a sight singing...What we do in voice is we send them off with one of the choral TA's and then we get scores back for the sight reading...I only look at the sight readings generally when it's like a border line case. If there's a case where the music ed. faculty are [*sic*] going "we really want this kid" [and] we thought their audition was kind of marginal but the sight reading was good, then we might do that. Otherwise I'm not overly concerned with it because frankly [vocal] undergraduates aren't ever very good readers; occasionally if they have had a lot of an instrumental background. But as a general rule, they're not going to be that great, and that's one of those facts of life.

We pre-screen our live auditions, they have to submit a recording so we can approve them for live auditions...you can wave it if you want, if you think this is somebody that we really want to hear...if you have heard somebody in master classes performances...they do it...like YouTube...I divided the faculty, we have eight full time voice faculty including myself, so what I did was I divided them up into teams of faculty of two each, and what I did was I allowed another faculty member and myself to kind of be the floaters...if it was a split then we'd break the tie, but if the two faculty members heard it and said no, then it was a no, and if the two heard it and said yes, it was a yes...this was a brand new thing I tried this year and it seemed to work okay.

Audition processes: repertoire, and interviews: M1, M2 and RC.

Edith P. (M1), flute professor, stated "We have two [formal] audition days...the students are expected to play some scales and contrasting prepared excerpts and there will be some sight reading." Derek B. discussed the repertoire and sight reading that is requested at brass and jazz auditions for M1:

We have them come in and they usually play two contrasting pieces, something generally that's lyrical and something that's more technically oriented. We ask them to sight read (we have an emphasis on that)...we have

two national scholarship audition days in the spring...will schedule individual audition days as needed.

Martin B., trumpet professor at M1, mentioned his observations of the brass auditions at M1. He stated:

Currently the brass faculty comes and they spend the afternoon or morning or whatever, and they and students make an appointment, and play their audition...and so they would play whatever they want...if they're [prospective students] working with me, they prepared a solo and they learned all those scales, their basic trumpet techniques before they played for us.

I think that's one of the most important things of looking at recruitment, it's whether or not the school and the faculty is the right fit for the kid. The kid maybe extremely talented but may not be the right place for them...and I think that's an important thing. Another thing that is important for the faculty to recognize is there's gonna be a disconnect with the fit [*sic*], so they can encourage the student onward.

Patrick L., the orchestra director at M1, concisely stated "in keeping with our personality, it's not real high powered-you can listen to a kid's tone and know about their technique...most kids that come in, we know from their teachers so it's not high pressure deal."

Lauren O. (M1) shared her process for auditioning prospective cello students and her concern that there is a good match between student and instructor:

When I identify seniors, I usually get in touch with them and organize-kind of like try out lessons-because you know in music it's very important that the individual students like their teacher because you study with a particular teacher for four years. So the personalities really have to match. It's not necessarily like evaluations, some personality's click better than others, and I think it's good to find that out ahead of time before making a decision...that's why I like to work with the cellists before the audition day because you cannot tell this in 20 minutes.

Then we also have the official audition day...this year we actually started to also record auditions because the auditions don't take place on a single day...and with the best memory and notes, I really believe you can forget things and students are very close...now, we have videos, short videos of the auditions in order to be able to refer to back.

Tobey S. spoke about the audition procedures at M1. He discussed the use of online materials:

We have online notification and applications and we have an audition day's committee of which there's a representative from each of the areas of the School of Music and that's the contact person. The person that people wishing to audition contact and set up a particular time.

The only time we allow recorded auditions is if it's extenuating circumstances, like for instance, we have a growing international program and recruiting. We of course will accept video auditions, not just audio; we don't accept just audio auditions...DVD or a YouTube link...and on occasion for an out of state student and a very, very rare occasion for an in state student if there are very extenuating circumstances that prohibit them to coming to campus.

In general, they [applied faculty] are going to want to hear a minimum of two contrasting pieces. They're going to want to hear something that's technical in nature, and they're going to want to hear something that's lyrical in nature; I mean it's pretty standard types of audition material. I mean we don't have a list of audition materials...it's up to the student to select the audition materials that they feel they're most comfortable with. But we want to hear and see their musicianship and so we're asking for those kinds of materials. We ask for sight reading...typically ask the instrumental area for some scales...but what's really important is their prepared material.

Gayle F., vocal instructor at M2, briefly described the informal vocal auditions for her music unit:

Auditions are held when the choir does their concert, their tour, their spring tour...more of an informal audition...although you can schedule a time to

come and audition with the choir director who also places voice students with me or anyone else, and so when they come in and they say “I would like to study with Gayle F.” then he honors that of course and puts them in my studio... They do have to request that and I let them know that if I’ve recruited them that they need to tell him that.

Randy S. gave his perception about auditions at M2, and his concern that prospective students felt that they are important as individuals:

Instead of having a specific audition day, we try to make it easy for the perspective student in just having them come in when it’s convenient for them, and we work our schedule around theirs. So we found we’re very successful in doing that because the feeling of the faculty is if we had an audition date it’s like we’re running them through like cattle, and we miss that individual touch with them; again when they come in on their schedule they bring their parents in... we can visit with them, we can visit with the parents, we can have someone from the student ambassadors come over and give them a tour of the campus. So we try to make it a very personal visit here and we want to show them that we are interested in THEM [participant’s emphasis] so that’s why we really go for... the individual auditions instead of just one day.

When they come in we ask them to perform something—let’s say they went to district contest, a solo they performed at contest... and it gives us an idea of their experience, if they’ve had any formal training or anything like that... if they didn’t go to district contest, we’ll just have them sing something like *Amazing Grace*.

Rick T. (M2) concurred with his colleague and gave his personal perception of the informal audition process:

We don’t have an audition day... I find it just easier to do it on appointment basis... to me it’s real obvious when you hear a kid sing, it’s extremely obvious. I can make them sing two phrases and I know whether I want them or not most of the time. But then you’ll get the kid that’s the diamond in the rough. And if I have one of those and I think that voice has a lot of potential... I may go ahead and vocalize and do some pitch free tension stuff with me. I may take them through the hoops and then make my decision.

Darrell C., the band director at M2, spoke about his views of the audition process at his institution:

All the [instrumental] students audition for me. When I first came, all the instrumental staff would get together, all three of us would be together, and we would listen to the student. And then gradually that became two, and now they have left or gone on to different jobs and it's usually [just] me listening to a student audition.

I'll set up a time for them to come in and audition...I usually try to put two or three, maybe four, students coming in on the same day at the same time...and what it has worked out to be, it's usually on Fridays we listen to students, and it's usually at one o'clock...And we just kind of keep it the same time...they play, and then I'll sit and talk with them, each one of them individually...and sit down and talk about what it's going to cost to go to M2.

They'll ask me what should they play, and I'll email them back that they should play three to four lines of a prepared piece of either a solo that they've previously prepared or an All-Region/All-State audition. And I just usually leave it at that...I can usually tell by how they play. If they are keeping a good internal pulse with what they're playing, they're probably going to be able to sight read.

Grace H. discussed the instrumental auditions at RC. She noted the requirement of sight reading and scale passages:

We generally ask the students to play two scales chosen at random by the faculty in attendance...we try to have at least three faculty members here. So they play two scales...then they usually play two contrasting works whether that is part of the solo literature or an etude from their All-State auditions and then we ask them to sight read.

Caleb B. (RC) reviewed his perceptions of the audition process at his music unit and its changes during his tenure as chair of the department:

We used to have three audition dates on campus but a lot of instrumental activities occur on weekends, so throughout the course of several years I've decided that auditions work better if we schedule them one at a time... We do that and now we have one large college of fine arts scholarship day which is March 1st this year, where we do offer scholarships on the spot. So the student will contact me, I will set up a campus tour through our president's ambassadors for them and their parents. I sit down and interview the students and talk to the parents, perform the audition and [then] award scholarships.

A live audition has to occur...and frankly I don't care what it is, because some kids, especially the non-majors are petrified to audition...I want to hear something; I don't care what it is. We do make them go through the audition process.

Charlotte R. (RC) spoke about the vocal area's auditions from her perspective as the vocal coach:

In the vocal area, we have three audition dates that are pre-advertised, and we get some response from that, but a lot of times when we go into the schools to work with the choirs or to work with soloists we will conduct an audition at that point on site. So we make it very easy for those students. If a student can't get to us [on those dates] we will work with them, and we will either go to them or have them come to us. We occasionally get recorded auditions, but if that happens we will formally re-audition them in person once they come to school...

...occasionally we will have a couple of students show up that we do not know where they came from. That happens too...in regional schools...many of them, if the student checks off that they are going to be a music major they have to accept them as a music major regardless of ability...Open enrollment...we almost always know our students who are coming in, because they are not going to come here...unless they have a connection with us. So we do have an audition process and we will say we will guide them to another major...if we know they don't have the basic fundamental skills.

For the vocal area, what we have them do is sing two (hopefully contrasting) pieces and then we will have them do sight reading and that's about all we do. We look at their [high school] transcripts with their SAT/ ACT scores, and then we assign scholarships based on that as well as participation grants for the choir.

Sandra J. mentioned that during the vocal auditions at RC, she and her colleagues are interested in several things:

You know obviously we listen to things like their vocal tone, things like a natural instrument... We listen to things like their language, their diction, their preparedness, their memory... observe their presentation, their presence. We like to speak with them about what their goals are, so that we can get a feel for them as people, more than just their vocal cords. We have them do some sight reading; so just to get an overall idea of where they're coming from and what their coming in with and... so we know where to start and where we need to take them.

Frank M. elaborated on the repertoire that he wants to hear at the undergraduate piano auditions at RC:

We expect a Bach prelude, and one movement either a Haydn, Mozart or Beethoven sonata. A romantic work of not necessarily large length... Chopin etude type of thing... but the classical sonata and the Bach, the baroque is what we really need.... We want the finger work.

Audition processes: repertoire, and interviews: CON1 and CON2.

Scott V. explained the audition procedure at CON2:

We have two kinds of live auditions; because we are small we have a very nimble administrative process... it is actually wonderful. It allows us to accept students. I accepted the last students that started this past September in the first week of August.

We always schedule live auditions... making sure the right people will enter the room. So our standard audition days are in February. We schedule everybody

for about fifteen minutes...two departments per day per audition day. That department's chairperson will be in the room, somebody from admissions...we are all musicians...then it is kind of open to whatever faculty in that area once we have them scheduled. They [applied faculty] will know when students specifically express interest in studying with them in the auditioning [*sic*]. In some cases we will schedule students specifically around when [that] faculty availability is, but we try to keep the so it's open to all faculty in the area.

We do try to keep the verbal interaction to a minimum kind...usually the chair person or the admissions representative doing the talking and not trying to overwhelm them. We try to always have the auditions on Mondays and Fridays when school is open...Students can audition and go take a trial lesson...visit an academic class or ensemble.

It [repertoire] kind of varies by department; so for the instrumentalist something old...Baroque or earlier...then something pre-romantic, then romantic...something modern as well...sight reading...piano majors they definitely have to sight read. Singers have to do the same thing across different periods, but also demonstrating proficiency in three different languages. If it is a recorded audition, we judge at a higher standard. Recorded auditions you have the options for retakes so you can make it perfect.

Shannon H. discussed aspects of the audition procedures at CON1. She spoke about international and domestic events:

Holding regional auditions...We have started holding regional auditions in Asia, which we do in the fall and then I go out and do the spring ones domestically with the big audition that is here...the model I like in regional auditions are the ones I started doing in Asia. This will be the third year where we go over and I bring a piano and a violin faculty members...instruments we get the most applicants...in that corner of the world...they will do master classes and concerts and then they will also sit in on the auditions with me.

With regional auditions sometimes it's just me doing the auditions and I will record them and bring them back for faculty, but I think I really do like the model where they [faculty] are able to interact with them [potential students] and then be there and help guide the auditions...[they are] the private experts

in their field...Actually I think we have really good success with those auditions even though they are not able to come to the campus, they tend to be really talented students that we admit and they tend to be interested in coming.

I think a good example for our Houston regional auditions...we have a fairly new trumpet faculty member (who is the principal symphony player) and has really been developing the department here, and [we] brought him on the auditions and he did a master class and sat in on the auditions and he had just really increased his yield of trumpet players this year I think personally as a result of that. So I think that model that I find pretty compelling is bringing a taste of conservatory to people who are not necessarily able to come here.

This past year we modified our process a bit...we had sort of the model of doing auditions throughout January and February scattered throughout different days with an emphasis on getting applicants into our three halls to audition...it struck me that if we could build more of an audition experience...not put as much emphasis of having the audition in the hall, because in some cases I think actually the hall is kind of intimidating, but having a more intimate space...we can get the students in the hall for orientation...show them the spaces, but be able to create a more comprehensive audition weekends...we moved to that model...it worked really well-it was much easier to manage. It was easier to offer more, because we had pulled it into a Sunday, Monday blocks and it wasn't just taking over all of January and February. It also, I think, created much more energy and just a feeling that they were auditioning with a bunch of other people rather than a few people on that audition day.

So I just I think it created much better energy, and we were able to start incorporating more things like master classes...We had the horn faculty do a master class after the auditions and had a chance to work with students, because I think that when the students are able to have a lesson and able to connect with the faculty, that becomes the best part for our recruitment.

I like the model of the piano department. Especially since they are dealing with so many applicants and many of them are international. Over half of them are international. Their model of auditions days is to hear the students play in blocks of three or four, and then they invite those three or four back after that little block to come back and talk with them for fifteen minutes so

they have a chance...It's this little panel and they talk with them a little bit, and I think it helps them to gauge English proficiency other than just compatibility and interests. So that's sort of the ideal model.

You can send a final audition recording if you are international in most instrument areas. In some areas, like chamber music or choir, everybody comes here. It's such a small department. Voice prefers everyone to come here, but you can send a final audition recording.

Shannon also spoke about the need to interview international students in order to assess English language skills:

I did some English language assessment; just an initial interview...the ESL Department helped a little bit of guiding as I did these sorts of initial interviews just to get a sense as we were making admission decisions as to who would not be able to pass their English proficiency, who are not going to be able to float here.

I always do an interview, just a couple minutes, after I hear them u play...both the domestic and the international ones. You can tell pretty quickly if somebody can understand you, and I think it also helps the faculty and their assessment to get the great sense of who the person is...because they are interested in not only in musical chops, but you know is this person engaged, interesting...are they a performer?

Commentary.

This author has relied heavily on the work of McPherson and Thompson (1998) to provide a literary context for the audition process. They concluded that the scarcity of formal studies of music performance assessment could lead other researchers to fill in the gaps. Auditions should assess a prospective student's potential for future success. With that said, practitioners use subjective human discernment based on their impressions tempered with experiential knowledge. Training can be applied to counter such biases.

Auditions for placement within a tertiary music unit should provide identifiable and impartial information about a prospective student's musical abilities and skill sets. Factors that are considered include talent, ability, motivation, technical skill sets, personality, and musicality. To be admitted as music major, tertiary music units require prospective students to audition on their primary instrument. Often music units ask for a music theory placement assessment as well. If there is time, an interview is often part of the audition. This author agrees with Butke and Frego (2009) in their statement that "[t]he audition serves both the prospective student and the university faculty by exchanging information necessary for both parties to make a decision about the appropriate fit of the program with the auditioning student" (p. 66).

Recommended implementations.

Previous experiences with the audition process may provide a strong predictor of success for prospective students (Fuller, 1989). This author recommends that practitioners hold audition workshops to encourage self-efficacy among prospective music students. Training should be provided to address practitioner bias during this portion of the recruitment and admission cycle. For music units with graduate programs, this author recommends using audition workshops as a lab training experience for graduate students. This allows for a dual learning experience for students at both pre-collegiate and graduate levels. Additionally, this author recommends that prospective students submit a resume of pre-collegiate musical literature prior to the audition workshop and the actual audition. In terms of the

formal audition, this resume of previously studied literature could be part of the admission portfolio.

Future research.

This author agrees with McPherson and Thompson (1998) in their call for research to study nonmusical factors such as attire, appearance, stage presence, personality, and performance risk of auditioners. Examination of these elements may aid practitioners in addressing personal biases during the recruitment cycle. Research could be conducted to consider how gender, gender expression, or sexual identity of practitioners and prospective students play a part in the audition process. A study could be performed to determine if the musical preferences among members of the audition panel affect audition evaluations. The consequences of time of day and fatigue on the judgments of the practitioners could also be studied. The use of formal rubrics (i.e., a formal, standardized, evaluation document) in auditions could be examined. This author believes that a formal rubric should include a criterion that evaluates a prospective student's technical and musical skill sets, poise and presentation, and academic skills.

Perceptions of a practitioner's visual impressions of the audition and its effect upon evaluation of the prospective student could be studied (i.e., reactions to the way a prospective student was attired, did the student exhibit kinetic movements that clarified or negated musical expression). Future research could examine the self-efficacy, previous audition experiences, and acceptance of potential students.

Post-audition processing

Decision making may be defined as the reasoning process that results in a course of action or in a conviction of belief between several options or opportunities. The resulting choice is grounded in the values, preferences, and habitus of the decision makers (Bourdieu, 1984; Bourdieu, & Passeron, 1990; Denzau & North, 1994; Ford & Richardson, 1994; Gelatt, 1989; Guba & Lincoln 1989).

Kahneman and Tversky (2000) delineate three types of perspectives in the decision-making process:

- Psychological, which examines individual conclusions in the framework of a series of necessities, partialities, and significances that a person has or pursues.
- Cognitive, in which the decision-making procedure is viewed as an uninterrupted progression that is incorporated in the interaction with the setting.
- Normative, which is the analysis of personal choices that are related to logic and rationality.

Decision-making practices can be divided into two general categories: individual and group. A decision making group may be described as two or more individuals who are cooperatively responsible for (a) perceiving a hindrance or a concern, (b) expounding on the nature of a challenge, (c) engendering a solution, (d) assessing possible resolutions, and (e) devising approaches for implementing stratagems. While the members of a group may not be at the same location, they perceive themselves as fellow decision makers. Through communication, the group uses each individual's resources, motivation, and problem solving skills to implement a group decision (DeSanctis & Gallupe, 1987).

The determinations formulated by individuals, acting either alone or collectively, have decision characteristics and discrete distinctions of situational elements (Einhorn, 1970; Hunt, Krzystofiak, Meindl & Yousry, 1989; McKenny & Keen, 1974). An individual usually makes prompt and timely decisions in comparison to a group decision (Busenitz & Barney, 1997). Individuals cannot easily avoid or evade their obligations or their responsibilities. They are answerable for their actions, motivations, and performances. It may be easier to deflect blame and censure for a group decision (Lindblom, 1959). Regardless of whether the decision is made is by a group or an individual, several concepts must be delineated:

- Objectives must initially be ascertained, classified, and then sequenced in order of importance (Saaty, 1990; Saaty, 1998).
- Alternative actions must be developed since a decision is typically designated as a cognitive selection between at least two optional views, ideas, or actions (Brunsson, 1982).
- The decision must be evaluated against all of the possible objectives and re-evaluated for consequences (Guba & Lincoln, 1989; Keeney & Raiffa, 1993).

Acceptance and scholarship decision-making.

The recruitment cycle for a music unit is not complete until a prospective student has been matriculated and is enrolled. Recruitment efforts of desired potential students continue with post audition contact. After the audition, practitioners must make a decision of acceptance or denial of admittance, scholarship offers. These decisions must then be communicated to the prospective student.

Post-audition communication.

The post-audition process includes decisions regarding acceptance or denial, funding, and communication with the prospective student about these decisions. Studies in higher education admissions indicate that communication of acceptance and financial aid is most effective if practitioners and administrators communicate as promptly as possible in the final rounds of the recruitment cycle (Hossler 1999a). Today, more and more official higher education communication happens via email and other online methods (Biesenbach-Lucas, 2005; Lindbeck & Fodrey, 2009; Salaam & Adegboire, 2010). However, some institutions still use hard-copy letters for official communications (Guinier, 2003).

Jeffery S. (RU1) briefly stated that the vocal area “discusses the student, we choose who we like...as an area.” Amy W. agreed that the acceptance decision for RU1’s vocal program was similarly made by the entire vocal faculty as a committee. She described the post-audition contact:

The department head, he contacts the students and thanks them for coming [to audition]...through email...Now if there is somebody that is exceptional...call them and ask them “Where do you see yourself...Here or somewhere else?” You can’t ask them what their other offers are from other institutions. We are not allowed to do that, but we are allowed to call them and talk to them and ask them...“You think you can be here?” We usually do a turnaround of a letter from the School of Music now within about two weeks...

In regards to the post-audition communication, Tyler G. (RU1) stated “the follow up is as important as that first kind of connection with them [potential students].” He continued:

With the music majors...they would get emails from me before the audition and then as the students were singing...I had my computer there and I was writing, really that email, right now just basically just copying and pasting it, then massaging it a little bit to match the student. Then the faculty would vote yes or no and I would send the kid a positive note...“you know we really are interested in you being here at RU1...make sure your application form is completed”...they heard something from me...sometimes before they even got home...So that kid is going to get an email that night or sometime over the weekend that says “Hey this is Dr. G. We really want you to come because we want you”...if the kid says, “I won’t be able to come”; we want to turn it around and get somebody [else on the list] quick rather than wait till May.

Matthew H. mentioned that the brass area at RU1 hears the auditions but “usually the individual [makes the decision for acceptance] but then if there’s a question we’ll talk about it.” He also explained his post-audition communication. “I’m more hands on...but I’d rather the student know that I’m really interested in them...either send him an email or a follow-up card, a hand written card.”

Sean M. (RU1) confirmed that the individual applied instrumental faculty members make the decision for acceptance or denial:

For the most part it’s up to me...my decision and then you know, if there’s a student I’m questioning I will definitely use the...oh what do we call it? Conditional acceptance to where you’re accepted for a semester and we’ll see how it turns out at the end of the semester; whether not you’re actually in the school of music or not. And I think that is something we should use a lot more with those students that we already don’t have a relationship with.

Jonathan C. (RU1) expressed his frustration at the process of acceptance. Because he is music education faculty and not voice faculty, he acknowledged that he feels he has limited impact on the acceptance process of prospective choral music education students:

Well I think one place I'm hindered is because I don't really get to say the final say in admittance. It's difficult for me to recruit someone because if I go out and lay it on the line. "We want you here, you need to be here" and I don't have the say in it, and then I look foolish... That's a difficulty for me... And yet probably anyone in the School of Music, I'd probably vocally have more connections across the state... Just because everyone knows me from the State Music Education Associations and from all these things... I can't ruin my reputation by recruiting someone and them not getting in... the decision to admit is on the applied teachers... Those decisions are made by other people. No it makes it sound like there is no input, and I do have input but it's not often taken.

Jonathan C. continued his discussion and explained how he followed up with post audition communication:

Well from the music end basically we have vocal music ed and instrumental music ed and I can't speak for instrumental music ed, I'm not sure what they do. I know what I do is when I find out for sure who has been admitted then I will send a letter off, a hard copy of the letter. Because even though email is good and texts are good and students text me, sometimes a parent likes to see a good hard copy with a real signature and a personal note. So I do send out a letter to those who have been admitted.

Lewis S. (RU1) spoke about his perceptions of post audition communication and mentioned who made the decisions for acceptance into the various departments:

After they come here and have auditioned, they're sent a letter just to thank them for being here and auditioning, and they will receive an actual letter in mid-March saying that they have been accepted or not accepted. I think usually those letters go out during the week of Spring Break, so we always tell students that are auditioning (at least I tell students) that if they can't make the three days that we have set aside in the spring (certainly they can contact me), but at least they need to audition before our spring break starts if they want to fully be considered for not only acceptance, but also any kind of scholarship possibilities.

I think the personal follow up is what has always been considered to be the most important. If you get a student here, and you are able to spend some time with them, and spend some time with their parents...certainly be able to answer questions and be more responsive to that. That always sends a better signal than if they just come in, show up, play a fifteen minute audition, and then leave and don't really get any kind of interaction.

For instance all the brass people will hear all the auditions and they each weigh in their vote...majority...And I think that's the same thing for the woodwinds and the strings and the piano where you have multiple faculty...In my situation I try to have other faculty hear auditions, but for the most part it's my decision.

Lucas N. detailed the post audition communication process from his position as Assistant Director of the RU1 School of Music:

Generally within the first two weeks of auditioning, the students will hear results on their admission status and then we make an effort...any student that is not admitted, we make an effort to get that word out as soon as possible out of concern that they have the opportunity to go to plans B and C. So that they're not holding out hope about something that's just not going to happen for them. So we'll try to let them know as quickly as possible "Hey, sorry you're not admitted or congratulations you're admitted or your studio still has a significant number of people yet to audition on the third day which is out in the future here, so just know that you're still under consideration but no determinations been made."

So we try to get that word out within a week, really within a week or two. Then once we've gotten the admissions out the areas, confer and within a week following the final audition day, I send out the first wave of scholarship offers to let people know "Congratulations again on being admitted, here's what we can offer you" or "Congratulations again on being admitted, at present we consider you to be scholarship worthy however your placement overall is not in the money so to speak but understand that this may change as people ahead of you in line opt to do something else, we'll keep you posted." So we try to have all that communication sewn up within a week and a half to two [weeks] after the final audition day and then once we start to hear back from those students that we make the initial offers to them. We make the second wave generally another week and a half to two [weeks] after that.

Lucas N. discussed his requests to the applied faculty to persist in reaching out to prospective students post auditions:

The day of the last auditions, I'll send an email to the areas to say "Hey thanks for your help, here's what I need from you next and please keep the dialogue going with the students in whom you're most interested so that they know they're on your minds"...you know whether it's just keepin' em [*sic*]up to date of "Hey, we still haven't made any decisions about scholarships but I'm puttin' a good word in for ya [*sic*]." Or you know, just whatever you want to do to keep the communication open. That's one of the things that we try to do then.

Lucas N. mentioned that the decision for acceptance or denial is made by the area or studio:

The area has the ultimate decision...but it varies actually from area to area. Like for instance, the voice area they confer and as an area determine who's going to be admitted, yeah, at large, and I get one list. The brass does the same thing, but I hear from each individual faculty member...here are the results for trumpet or here are the results for horn. The strings I hear from one person...ultimately each professor within a given area has a voice in the process; the mechanism by which they notify me may differ.

Dominic W. explained aspects of acceptance in to the RU1's music education program. He also described the post-audition contact with potential students:

That entire [acceptance] doesn't come from our department...the decisions for acceptance and denial is from the applied area...that's where the money is and that's where the gate keepers are...

Students are sent acceptance letters. Normal process here, they get one of three: you've been fully admitted to the degree program that you've requested, you've been conditionally admitted to the degree program, or unfortunately you have not been admitted. They get their email letters...and then follow up with hard copies. We're copied on all of those so I can keep track of all of that and then once the student sends back all of their acceptance letters, then we get spread sheet updates on who is sending things back. I'll follow up sometimes

and often I'll get applied areas that are really going after a student in music education...I'll get an email from an applied faculty saying "Would you mind touching base with them?"...I'll make a contact and if I know, if I know their high school director, things like that I'll touch base there with them as well, and just try to use all the ways that we can to let them know that we'd really like them to go to school here.

Once we start getting acceptances back, you know students are coming back to us, then we will make contact with them again via email letting them know that we're excited about them coming in talking about necessary enrollments and things. We also give them contact for music theory workbook that we suggest to them to get started over the summer. Suggestions in getting started in piano over the summer, if they haven't already. And some things like that just to prepare them get them in the door and help get them here...

Garrett M. articulated that final acceptance at RU2 comes from his office as dean of admissions. He explained that applied faculty cannot officially accept a prospective student into their studios:

You know you cannot say, "You're accepted into my studio." You can say, "I will recommend you for acceptance into my studio." But the ultimate decision doesn't come from them...ultimately if somebody is accepted it has to go through this whole filtering process and examination process and winds up on my desk and I have to sign off on it...do I ever dispute the recommendation the faculty? Only rarely.

He explained the post-audition contact procedure for RU2:

The student auditions. The faculty makes decisions that can be admit, delay, deferred, or deny. Three auditions later, the only thing acceptable is admit, wait list or deny. Denials we send out, with rare exceptions, nothing goes out after the first audition date...you know the reason is because the second audition date is seven days away. Right, after the second date we can make, make some general decisions. Top students we know if these kids are in there even though we have one audition to go is three weeks away we know that this guy or girl is going to be toping the heap, go ahead and admit them. We don't send out any denials, you're playing with people's lives and you don't

want...they don't need to know, well that's the wrong word; they don't deserve to know that they are the first person denied. You're the first group of people who didn't get in, good for you; you know you don't do that.

So you delay the denials. Then after the third audition date, we have these deadlines that NASM established about scholarships, admissions, and things which, is for undergraduates is May 1, and the whole systems geared so that May 1 comes along. Then we start going back and saying you have been accepted, you haven't accepted, we get back in touch.

We have students...we have these Music Ambassadors in there constantly calling people, every kid is accepted gets a personal call from one of those kids. "Congratulations you have been (there's a script you know) accepted, and we're really looking forward to you being here, we know you have some other choices"...So there is an email letter and a personal follow up with the kid that's admitted....And all [written] communications is electronic...There are no paper things anymore.

Lori H. (RU2) concurred and also stated "This year we had our ambassador's call every admitted student and congratulate them some. It was news to them because they were not checking their email."

The music units in this study who are open enrollment institutions must take students who indicate that they are interested in being a music major. However, M1 appears to have a process of acceptance that leans more to the procedures utilized by the RU music units, the conservatories and DRU1. RC and M2 have open enrollment and their issues of acceptance lean more to issues of scholarship offers as well as placement into applied studios.

Derek B. (M1) explained the post audition contacts from his perspective as head of jazz studies, applied trumpet, and a jazz keyboard teacher:

We send out a letter, you know we confirm with the other faculty members that hear the audition and decide number one if it's a student that's worth pursuing and then number two...are we going to offer them a scholarship, and then we look at what resources are available and decide what the appropriate amount to offer this kid is, then we send out a letter. If somebody auditions and we're not able to offer them a scholarship, we also mail out a nice letter saying "Thank you...we think you'd be a great addition to the program but this time we don't have any money to offer."

The written communication is the follow up, and then also all of us engage...and we actually have our major ensemble directors (myself included)...send out emails to these students that have auditioned for us. Individual faculty...follow up the email [from the ensemble directors] with that person...there's the official letter, but then there's the importance of the follow up with the individual faculty, that one-on-one relationship.

Martin B. (M1) stated "I typically write an email to them immediately [after auditions]. The band director will send them a formal letter...He handles most of the follow up process after the audition situations. Sylvia D. (M1) corroborated:

The band director writes a letter and mails it out lets them know what they're being offered...after the audition, what I've done is send them an email that says "Thank you so much for coming to play for us, I'm really excited to find out what you're being offered and let me know if you have any other questions."

Sylvia D. also admitted that acceptance is "...an area thing, but I think if I had a really strong feeling one way or another with someone....They [woodwinds faculty] would take that into consideration." Edith P. noted that "[Acceptance] it's kind of more of a collegial situation because if it's a really strong player obviously you as the applied teacher and then the ensemble directors want that person." She also confirmed that after auditions at M1 prospective students are:

...sent a letter; traditionally it's come from the band director...letter notifying them of their award amount if there was any...the director of the School of Music sends them a letter as well, and invited them to enroll in the Summer online [Fundamentals of Music course]...I contact them as well usually by email, maybe telephone.

Lauren O. discussed the team approach that her strings department utilizes in the acceptance of prospective students:

Acceptance or denial...departmental...usually not an issue that we disagree, we kind of decide together. So usually, for example, today someone auditioned...we're thinking maybe this person would not manage with orchestra very well, but I would like to teach the student, so we found a compromise that she takes another three months of lessons and plays for us again, I mean we all feel we are in this together...we need to find a solution...which is best for everyone...also actually the situation has never come up that the orchestra director says no and I say yes, or the other way around...

Patrick L. concurred with his colleague Lauren O. that acceptance into the string program at M1 is made by the "committee of string faculty." He also explained the history of post audition communication since he has been the orchestra director at M1 over the past two decades:

Well that has changed a little bit in the last few years because each area had their own letters they send out...But that was back when we had one hundred and eighty majors...We have close to three hundred now. The letters are formalized and they go to the office down stairs and they bear the signature of the director of the School of Music...So even though the personal contact is still there...the letters now go out from the director of the School of Music.

Tobey S. explained his perceptions regarding post-audition communication of acceptance or denial:

We send them a letter of acceptance...it could say a number of things, but (1) is whether or not they've been accepted to the school of music and (2) whether or not they received a scholarship and at what level. And we try to do that turn around in two weeks or less from the time they audition...a hard copy... Well it's a contract of sorts. It's a hard copy, but it has in that letter a response that if they want to accept the scholarship, particularly if it's a scholarship, they sign it...send it back and then we assume that they will be coming in the fall and accepted the scholarships. The percentage is never 100% but it's supposed to be, and it's close...It's assumed that if that student is going to go to another school that that school will ask for a release, because the student has signed. Now the school has to know that, and the student may not tell them, so that doesn't work 100% and I'm not implying that any of the universities don't follow that because they do...

Once a student signs that they've accepted it and they intend to come, and that's the process that we use, and some of the studios then do follow up's with emails and we follow up students that don't send a letter back, if we've offered a scholarship. The directors or the applied teacher or both will email and call and just say "okay, are you coming or not or whatever, do you have any other questions"; that sort of thing.

Each area has, each area makes the decision...acceptance or denial...it depends on the area and sometimes it's collaboration but in general, probably the large ensemble director is the point person, but having said that, they work with...you know if there's an All-State top notch clarinet student coming in and the clarinet teacher says "I need this student in my studio" then...across the board there's that kind of collaboration.

Wow that works...Ultimately the letter that goes out is signed by the large ensemble director, the division head and me, three signatures on every letter that goes out. But I'm just a rubber stamp...once they've made a decision...Well they're the experts; they're the ones that heard the audition. If I didn't trust their judgment, they shouldn't be doing the auditions.

Caleb B described his methods of post-audition contacts with prospective students at RC:

An outstanding student, I'm likely to tell them that they're accepted on the spot, but I may withhold the amount of scholarship funding until I hear all the auditions. If they're truly exceptional yes, I'm giving them the big scholarship right then.

The follow ups...email, or phone call, letters...I have the correspondence, thank you type cards; I'll just jot quick notes on them...add any handwriting to any form letter that I send out, try to make it more personal.

The final decision for acceptance into instrumental program is from the studio instructor in consultation with me...If it's not someone that they want taking applied lessons, then I will admit the student to the band.

Grace H. (RC) noted that she and her colleagues respect each other's expertise in acceptance or denial of prospective music students:

I think we all respect each other very much, and so if I say yes, then I think my faculty or those in attendance of the audition would also agree...I can't think of a, there's never been a situation that I've been in where someone would say yes and the others have said no...We trust each other. We trust each other's expertise.

Benjamin L. gave his impressions regarding the philosophy of acceptance into the choral/vocal area of RC:

We do it as a committee, as the whole voice area, there are five of us now, we decide together, does this person have what it takes to be successful. They're sometimes, they're on the fence and we say if they work they can, so usually they're accepted...We really, we turn away very few, kids who think they can be a music major, generally we think they can be too, if they work.

Sandra J. (RC) discussed her experiences of acceptance and post audition communication. She acknowledged that the choral director sends out letters with scholarship offers. She confirmed that after auditions are finished there is discussion within the vocal area for placement:

We talk a lot absolutely, so when we hear an audition there's a discussion here in the vocal area...I haven't been here long enough to know that much about it but what I can tell you is that never in my time here, I haven't seen anyone say, absolutely not I will not take this student. What I have seen is we're not sure; let's give them a trial period...See what happens. I've seen that borderline situation, but I've never had anyone say absolutely not, none of us will do it.

Charlotte R. articulated the post-audition contacts that the vocal/choral area has with potential students at RC:

A few of us in the vocal area will reach out to that student either by email or phone call and say "great audition," but the formal thing that happens for that student is the choral director contacts them as the person who administers the choral scholarship fund. We all meet as vocal area and decide how the money should be distributed...he will send up a formal letter that tells them. So that is formally how it happens, but we [vocal faculty] absolutely follow-up.

Randy S. (M2) stated. "The band director and the choir director decide who is accepted or denied....If it's a prospective piano major, the piano faculty will." He also described the typical post-audition communications that he, the band director, and the choral conductor send to prospective students once they audition:

Okay, they're sent a follow up letter, then their school is contacted saying that they have received a scholarship of so much money for the next four years so that can be announced at the [high school] awards ceremony, and then we try to stay in touch with them personally by email. For example: "when will you be on campus to enroll this summer, do you have any questions, is there anything I can do for you in the meantime," and things of that nature.

Darrell C. (M2) explained what occurs after a prospective student auditions, "The following week they are going to get a letter, and that's three pages. And hopeful they sign that top one that says how much we can help them. Well, they sign

the top one saying they accept, and then they mail that back to us.” Rick T., the choir director, at M2, confirmed his colleagues’ process and described his own:

Quite often I tell them right then because I know, and I will tell them yes you have a scholarship here....I’ll look at their ACT so often the kids apply for an academic scholarship. So I’ll get them over there [financial aid office]. There’s an early deadline on those [financial aid applications] but they are very good about helping me. I’ve actually got kids on academic scholarships in September. They’re nice to me about it, and so I make sure all that’s covered and I try to take care of the financial aspects of it with them that day. And quite often they go on campus tour. At least I’ll tour them around the art center, and then I’ll tell them you’re going to get a letter in the mail and that makes it official, and you can use that for your awards assembly and that’s it. I don’t make them sign a contract because it’s not binding and pointless.

We don’t have acceptance because we’re a state school. Anybody can be a voice major, but then when they are sophomores we can tell them yes or no...it’s been thirteen years or fifteen years since we told somebody they couldn’t be in the program. I mean that just doesn’t happen. We will get some kids that really don’t belong here but usually it doesn’t last that long. They are usually gone...before the semester.

Geoffrey R. described the post-audition communication regarding acceptance into DRU2’s choral/voice program:

Then after that [audition] day the voice faculty and I rate the students in terms of their admittance into a program they want, if they’re qualified for Bachelor of Music Performance or a Bachelor of Music Education, or a minor or a Bachelor of Arts, any one of those degrees. And then they are informed immediately as to their acceptance into that program, now they’ll also have to be admitted into the university...there are two acceptances that have to be there.

John F. (DRU2) explained that his experiences regarding the admittance of a particular major (education or performance). He stated:

The [brass] area... We all vote on it, you know and sometimes they're different. And it's a majority kind of thing. Rarely is it ever off, very rare. And we have three categories we can accept them as BA, we can accept them as music ed. and we can accept them as performance. So we may have someone who will apply and they're clearly very gifted but maybe don't have the other parts of the whole package. We're very selective of our performance. And I think we need to be, ethically for them... Because of the marketplace, and so it would be a disservice to them to just have an open door, and so we may have a student that may apply that is clearly very gifted, very driven, shows all the basic skills that they need to be successful and to thrive here and the potential to become a very good player, but we may put yes for BA, yes for music ed and no for performance.

Franklin W. said, "The division, yeah, they are the ones that sort of accepting the student for what they need ensemble or studio wise." Janis O. (DRU2) concurred and stated "As an entire area, we agree accept or denial." Charles B. also indicated the composition faculty makes the final decisions for acceptance as a committee. He described the post-audition contact with prospective composition students that have applied to DRU2:

The follow-up process is when you accept an undergrad student... send out a letter within a week.... My normal thing... I will send it, a letter directly to the student and to the administration... "congratulations etc. etc... please understand this acceptance is continuant on your acceptance to DRU2 in general." So I usually just write them [prospective students] directly and copy one of these associate chairs of directors... I'll call them [prospective students] sometimes and email, usually emails are much better, because calls might be personal but people get facts mixed up.

Mack G. (DRU2) shared his experiences of (a) post-audition communication and (b) a student's acceptance into the School of Music:

Usually they are supposed to get a letter of acceptance or denial from the School of Music within a week. So those have turned out pretty quickly and

[the prospective students] just get a letter that says, “You have been admitted to the School of Music under the following degree program, a list what they could do...Or you have been denied.” We do have conditions with admission...usually a couple of weeks after that letter when we finish auditions...we’re unique from some of our peers that we wait till all the auditions are over before we begin scholarship offers. It’s the panel and their recommendation is usually what makes that decision [acceptance/denial]...But the [final] decision comes from the administration office.

Sloane A. (DRU2) confirmed her colleagues’ discussions and gave further insights into the process of committee input about decisions of acceptance or denial:

It is a joint effort, so it’s sort of a committee decision. If we’ve got somebody that is on flute for example, if I as a flute professor has had conversation with the student and we’ve heard them a time or two before or they’ve made All-State and it was just a bad audition, then they [faculty] will go to bat for them. And say “I know they’ve played better than this”....But primarily it’s kind of a group decision....And they say yay or nay....It’s safer that way. The piano area does it that way and sort of a community decision. And again if there is somebody that is border line and there are some discussions that can happen there...when you have one individual making decisions you run into a “he said, she said.” Some students say “I played really well in the audition” and this one person [faculty] says “no I didn’t think they did.” And then it goes back and forth; whereas when you got power in numbers, everybody [faculty committee] can come together and says “We heard it and it wasn’t great.” And so there’s safety in numbers...it is an institutional cultural paradigm.

Shannon H. (CON1) described her perception of post-audition communication with prospective students:

A lot of times the student is usually the first to reach out and says something like “It was great meeting you; I hope my audition went well.” And we have to be careful what we communicate to the students. And so usually it’s kind of a tap dance...the conversation from the faculty needs to say “and likewise it was great to meet you and I’m glad to know that you felt good about your audition and you’ll be hearing from us soon in terms of admission.”

I think the challenge that we face a lot of times is we still have a lot of people that operate from some sort of old school mentality. Where there was a lot more up front communications of “Yes you’re in or no you’re not”...And we still fight that from time to time depending on who the faculty member is. Where we have run into issues is our professors who just really want to tell somebody that they played great and we want to admit them, but they may not have been admitted to the university yet. So that’s taking it way too far and then we have to come back because that student doesn’t get admitted...it is back to a “He said, she said.”

And so we encourage, as much as possible, our faculty to communicate by email so that there is that paper trail and something is written down and documented somewhere. But invariable phone calls still happen. “How did I do on my audition, and I know it didn’t go well.” We’ll give a feed back to a certain point but we can’t guarantee them anything till that letter goes out.

William M. (DRU2) described his perception of how the decision for acceptance or denial works within the faculty committees:

If I don’t want a kid, I say “this kid we’re going to set him up to fail.” The bottom line is the final word is mine. And I think that is pretty much universal among the applied studios. There won’t be a committee that would say “well forget it we’re taking this guy any way” and that won’t happen...So I think again, there is a pretty fair amount of trust across the board down the line....But usually there is a consensus in my experience, having been here for six years. I haven’t experienced an audition where someone says “this guy is not going to make it” and everyone else on the committee says “Oh no, he needs to be here.”

He also mentioned how he handles post-audition communications with potential students:

I’ll get out my list of everybody that auditioned and thank them for auditioning. I’ll ask them if they have any questions about the process, about me, the studio. I’ll tell them I cannot give them any guarantees...I’ll let them know what the time lines are. And encourage them to contact me and stay in touch with any questions.

Scott V. (CON2) discussed who makes the decision for acceptance. “It’s very broadly in terms of admission or rejection...it’s the administration that actually makes the call, because the call has to be made.” Scott acknowledged that, “the chairs...and I have a very close working relationship...if there is anyone there is a question about...I just pick up the phone.”

Shannon H. (CON1) stated that her office makes the decision for admission. She said, “It’s my office based on faculty recommendation.” She described the post-audition communication that her music unit has with prospective students once they have completed the audition:

I will follow-up to let them know if they had a very strong audition and encourage them to connect with the faculty and that we will make the initial decision soon. We don’t tend to admit people on the spot. Not in the audition room like right after...except in a few rare cases where it’s just very, very obvious. Sometimes I think it works to make them wait a little bit and have a little bit of suspense going up to it...We will give lists of admitted students...encourage faculty...to contact the students.

I think that it’s great to get a call from the Director of Admissions. It’s even better to get a call from a faculty member and in some cases it’s even more powerful to or useful to get a call from a current student in your department...so I have more students call...The student will call and just congratulate them on the admission and see if they have any questions, and see if they can talk to them a little bit about the program. Often it will turn into “Hey what ensembles are you involved in right now” so they can begin seeing what our students are doing here.

Scholarship decision process.

Baldrige (1971) depicted three structural models for higher education institutions. One is the bureaucratic pattern of organization, which places emphasis on

(a) system-wide measures, (b) formalization of policies and practices, (c) chain of command, (d) distinct conduits of communication, (e) productivity, and (f) the accomplishment of objectives. The second model is a collegial paradigm that comprises a group of professionals. This model emphasizes the interactive framework and the crafting of determinations through the methodology of consultation instead of official authority. Baldrige's final model is the political model. This form is regarded as an alliance in which those who have the power determine how conflicts are resolved.

DRU1's music unit is grounded in Baldrige's bureaucratic pattern of organization: model one. There is limited autonomy within the music unit and the faculty has limited voice in allocation of resources; the central administration of the university controls apportionment of monetary and non-monetary means. The remaining institutions fall under Baldrige's political model: model three.

All music units confront the crucial mission of appropriating limited resources. Different institutions handle the allotment of scholarship funds using a variety of approaches. Some were applied-area based and others were ensemble based. The size of the institution did not seem to matter. Rather, it was the culture within the music unit as to who guided funding allocations. The lone exception was DRU1 due to the fact they do not have any control of scholarship allocations. All monetary decisions involving recruitment are made in the general admissions office.

In terms of who allots scholarship monies, Lewis S., percussion faculty and assistant director of undergraduate music studies at RU1; noted that in terms of general scholarship budget:

The assistant director in charge of scholarships will then determine how much we can divvy out towards those students that were large, those students that were medium and some of the students that were small. It also depends on whether or not they were in-state or out-of-state because the out-of-state would of course be a much different set of numbers than the in-state when the scholarship just handles the tuition portion of their fees.

The Master Comprehensive universities, the Regional Comprehensive university, and one of the Doctoral Research universities allocate scholarships through the ensemble directors. The applied studios have input, but the final decision rests within the ensemble directors. Darrell C. affirms this by stating, “The studio doesn’t have any scholarships to give on their own. The choir does and the band does.”

Franklin W., an Assistant Director of DRU2, states that his music unit uses a similar approach:

The division, yeah, they are the ones that sort of accepting the student for what they need ensemble or studio wise. But they are also making scholarship decisions. That comes from the division as well...they basically have their own budget for scholarship moneys...each division has its own particular needs and that is why it’s at that level.

Geoffrey R., head of voice and choral activities at DRU2, also noted that “the voice faculty gives this ranking in terms of scholarship money, what they think. That comes to me and it goes no further....I grant the scholarships...The voice faculty has none of them....It’s a lot of money too.”

Response time to prospective students in terms of scholarship offers.

Response time in making offers and receiving acceptance can be crucial. If an offer is turned down, the money can be re-allocated to a prospective student further down the list. Amy W. (RU1) discussed response time for prospective students in regards to scholarship offers:

The number ones we will get to them right away...they get a scholarship offer right away; if they are more borderline let's say a two or three [on the ranking]...wait a little bit of time to see how it's going to work out money-wise.

The National Association of Schools of Music (NASM) requires that prospective undergraduate students have until May 1 of each calendar year to make a final decision in regards to scholarship awards. Lori H., an administrator at RU2 affirmed that "the NASM deadlines are April 15th for grads, and May 1st for undergrads, so all of our scholarships offers go out on those deadlines." Geoffrey R. (DRU2) reflected on this issue:

And I can say you will be offered a major scholarship. I can do that and then the offers go out. And everything is online here so they have a DRU2 account once they have been accepted by the university...they can check on their process...then it becomes critical because they have until May 1st by NASM...that affects your offers then to other people that are further on your list...So I really try to establish a relationship with them so that they don't want to do that to me.

Garrett M. (RU2) spoke about his awareness of NASM deadlines and the need for prospective students to communicate their decisions of acceptance in a timely manner:

These deadlines that NASM established about scholarships, admissions...which for the undergraduate is May 1, and the whole system is geared so that when May 1st comes along...we start going back and saying

“you haven’t accepted, you haven’t accepted,”...we have to get back in touch with them [prospective students]. In the meanwhile, so this is constant and we’re still dealing with the clean up now you know, and this is only 27 days from the deadline [at the time of this interview]. And a lot of it is the fact that you know a student may come here and have three choices, and they’ve already decided they want to go the University of Michigan or Oklahoma...And they’ve made that decision; but you know the last thing that they want to think about is where they’re not going and they never bothered to...find out that they need to tell us no. We need to know.

Oscar M. (RU1) confirmed that timing and that NASM deadlines are important to the allotment of scholarship monies:

Well the timing is always a concern, because officially and that’s that whole NASM thing, May 1st, anything you sign before that is non-binding...It gets frustrating sometimes because we think we got ours out [acceptances and scholarship awards] pretty early this year, but you always hear, well I’m waiting because I haven’t heard from Eastman or whatever, or something like that. And that’s just a part of the process. You just have to wait until they make a decision...mind, what we don’t want, we don’t want students signing a letter of contract and then deciding they won’t come here.

Sloane A. (DRU2) also agreed with her peers about the NASM deadlines and the need for communication between the music unit and potential students. She stated:

We like to get all those [offers] out before the NASM deadline, so April 15th for graduate students and May 1 for undergraduate. And it’s usually a very exciting couple of days...around those deadlines. Because we get students who decline an offer or want to know if there is any more money on the table or something like that.

Commentary.

Practitioners apply specialized knowledge in a particular area to construct an informed decision (Kahneman &Tversky, 2000). Decision makers arrive at their

decisions after gathering applicable information. These objectives establish the importance of the probable significance of a given action (Eisenhardt & Zbaracki, 1992; March & Simon, 1958; Mintzberg & Waters, 1982). Music practitioners arrive at the decision circumstances (auditions) with recognized objectives. Their objectives are to (a) fill incoming classes, (b) determine scholarship offers, and (c) fulfill the educational mission of the music unit.

This author agrees with Mintzberg, Raisinghani, and Theoret (1976), who indicate that identification, development, and selection are the basic phases of a decision cycle. This author feels they are the basic phases of the recruitment sequence. Mintzberg et al.'s study suggests that these phases do not have a sequential affiliation. However, there are several routines in each phase:

- Identification involves decision recognition. The practitioners identify and decide if they are interested in pursuing the potential music student.
- Development of a decision to pursue a potential student occurs during personal contact events such as master classes or adjudication.
- The selection process may include screening and evaluation. The practitioners accomplish this phase during the audition and acceptance process.

While auditions, acceptance notifications, and scholarship offers tend to occur on formal schedules for many music units, in the case of some practitioners, the process can be informal and lends itself to Mintzberg et al.'s approach.

Recommended implementations.

Regardless of a music unit's method for decision making, this author recommends that each area, department, or committee have good channels of

communication about the selection and admission process between all the stakeholders. Each participant must be assured their voice is heard. Timely communication between all individuals in the recruitment process is important.

Future research.

Collective and individual decision making in the acceptance of prospective music students may be an important area to be explored. In-depth case studies could be performed on both (a) individual models of communication about recruitment and (b) preferred style of communication within specific music units.

Aspects desired in a potential student.

A characteristic is defined as a distinguishing attribute, quality, trait, or property (Garvin, 1984; Johnson, 1999). Personality characteristics of musicians have been studied over the last few decades (Kemp, 1981; Kemp, 1982; Wubbenhorst, 1994). Scholars have identified other traits and characteristics such as intelligence, adventurousness, sensitivity, self-sufficiency, extraversion, introversion, high motivation, anxiousness, leadership ability, commitment, and imagination, among others (Cattell, 1971; Cooley, 1961; Haroutounian, 2000; Kemp, 1972; Kemp, 1981; Kemp, 1982; Marchant-Haycox & Wilson, 1992; Martin, 1976; Shatin, Kotter, & Longmore, 1968; Storr, 1972).

Well-prepared undergraduates are more apt to persevere in their primary selection of a major or vocation (Astin & Astin, 1992). “Basic skills are those foundation skills in reading, writing, mathematics, and English..., as well as learning skills and study skills, which are necessary for students to succeed in college-level

work” (Boroch, Fillpot, Hope, Johnstone , Mery, Serban , Smith & Gabriner, 2007, p. 4). Basic musical skills include music notation and keyboard skills. Music notation codifies the musical elements of pitch, timbre, rhythm, tempo, dynamics, and texture. Keyboard skills include fingering in the context of playing a music keyboard and pedal skills (Chan, Jones, Scanlon & Joiner, 2006; Salaman, 1997; Spruce, 1999). Other musical skills include (a) tone quality (Malave, 1990), (b) jazz improvisation (Fern, 1995), (c) historical and theoretical information (Kim, 1996), plus (d) sight reading and aural skills (Spohn, 1977).

Spohn (1977) stated, “The learning of music per se is not so much the learning of a body of content as it is the development of skills. It is not something the student learns about, it is something he learns to do. It is not something someone talks about, it is something one does” (p. 91). While this may be true of many undergraduate music students in their applied areas, this quote does not take into consideration areas such as musicology, and music theory. However, the initial progress of music students is focused on the acquisition of many individual skills that lead toward the understanding and performance of music. Multiple studies indicate that music students’ pre-collegiate musical experiences were significant (Gilbert, 1994; Gillespie & Hamann, 1999; Jones, 1964; Kostaka, 2002; Ploumis-Devick, 1983; Schmidt, Zdzinski, & Ballard, 2006; Sichivitsa, 2003).

Voice faculty and choral directors.

Amy W. (RU1) described her perception of what she and her colleagues were looking for in a prospective voice student:

The voice area...we are looking for someone that has obvious talent. We are looking for whether or not the intonation is right, the voice quality. Their musicianship whether, I mean we can tell if someone (I hate to put it like this) if they are a smart singer. They have to be talented and that is an innate natural thing that has to speak to us right away.

Me, personally I know that there are a lot of things that students must learn once they get here...So, I know that some students can come in and they may not show us right away that they have all of the instincts. You know, having that natural talent and some idea of what they are doing as a singer, and really what I look for is are they are really loving the literature that we will be teaching them, because everyone that wants to be a singer that has talent doesn't necessarily want to be an opera singer or a classically trained singer. So we have to be able to see is this person intelligent? Do they have that type of intelligence and are they sensitive to it? So that's what they look for and that's what I am looking for.

I would say that whether or not they are perfect in their styles...technique...we need somebody we can work with...You know obvious issues such as tone deaf, or just really someone that doesn't have the real talent to be a voice major. They may have the instincts to be a voice major. That's very important.

We ask them if they have had lessons; most of the time they have had voice lessons. Most of the time they have not had piano lessons...A lot of our state high schools do not offer AP theory, but many of our out-of-of state students have had AP theory.

Oh, what I was going to comment on and I must say with looking over the last 12 years, I have noticed us become a little more savvy in our choices, because if a student academically is (I hate to say it like this), if they are completely oblivious...to what it takes to be a singer...let's just start with theory. Theory will weed out some of our singers even before they have an opportunity to develop their voice. So we have to keep that in mind now. To allow a student to come into our program and build a false hope that they can even cope with the theory program is not right for the singer. Even if they are talented (of course there is tutoring that can help those singers), but we have to see, I have to see, if that singer is really willing to do the work.

Some singers aren't and in that case they should go to another institution that will better serve them, because it is important that we retain and graduate these students through the program....So I am looking for longevity and so are my colleagues are looking for longevity now. We are smarter in our approach to accepting students.

The concept of **it** [participant's emphasis]...stage presence...I think it boils down to not only them wanting to sing, but that natural innate ability and that instinct of singing. Some of our singers have it. You know it right away.

Lionel G., chair of voice at RU2, explained the factors and traits that he and his voice area colleagues are looking for in prospective singers:

Especially for undergraduates, we're really looking for potential, obviously we're looking for talent; we do look at things like test scores and high school GPA, because music is a very difficult major. We look for things like an innate musicianship, especially in performance majors...look at that more specifically because that's officially the ones that are our responsibility. Music education is a little different, we have a say in it, but it's not entirely our decision...

We're looking for singers that can make it through the program, do they have a certain level of vocal talent, you know in musicianship...I always say to students, I look for those things we can't teach you. Things like diction, things like note mistakes, I can fix note mistakes, I can fix diction mistakes, and I can even fix sort of stylistic things that people aren't doing quite right.

Technique, if they're just not singing quite right, but we still want to see a basic, good basic technique, but certainly we don't want to see bad technique. I'd rather hear no technique than bad technique because bad technique you have to tear that down and that's something that's insurmountable.

It's so hard and you can quote me on this; I think it's much easier to predict failure than success. Students who come in and they're pretty marginal, they're not singing that well, they didn't have their music prepared, blah, blah, blah, but you think there may be some talent there, four years later they're usually not very good. What's hard...we have students come in in the absolute

top of list, every indication they're prepared, every indication is that they're going to be dynamite and then four years later they're gone, because you just can't predict whether they're going to go to class, whether they're going to do what they tell you, whether they're just as good as they're going to get...

For undergraduates especially, we're looking for that talent...are looking for the people that we think can make it through the program...For music education, obviously having the great operatic potential is not that important, but we are certainly looking for people who can sing in tune, make a pleasant sound, have some level of musicianship and so on and so forth.

Gayle F., voice instructor at M2, discussed the pre-collegiate experiences and vocal potential that she was looking for when considering a prospective student:

I want them to have sung at a state event or a district event. I want them to have an experience of singing for a judge in our state district...high school solos or ensemble contests...they can have sung in a church choir or a civic choir or children's choir...where they had experience with music, reading music, knowing music. It's very, very difficult as you might well expect to have a student come in and want to major in music who has had no musical experience in their life...

Depending on what their degree is, I look for different things. If they want to perform then of course I want to hear a voice that's going to be able to perform...has ability as a solo performer...I think the performer has to have first of all the talent to be a performer even though it may not be what it can be yet. I want to hear some element of that in the voice that I hear, that they can go out and be a recitalist or they can sing operatically...

I want them to also know music and be committed to learning, and being a smart musician to understand theory and history and performance practice and all the things that go in to making a performer a really great performer...I want to see a spark of interest, and I want to see a person who doesn't think they know everything already but wants to learn.

As a music educator, I want them to be interested in how the voice works from a pedagogical standpoint; I want them to also to be interested in making sure

that their voice is going to be preserved in the educational process...to prepare their students not just for choral singing.

For musical theater...I mean you're looking for a different type of voice, you're teaching them all different literature, you're working really in close conjunction of the theater department...you come to more of a commercial sound versus like a classical sound.

Sandra J., vocal instructor at RC, detailed what she and her colleagues were interested in hearing and observing in a prospective vocal student:

We listen to things like their vocal tone, things like natural instrument right. We listen to things like their language, their diction, their preparedness, their memory, [and observe] their presentation, their presence. We like to speak with them about what their goals are, so that we can get a feel for them as people, more than just their vocal cords...We listen for things like resonance, ring, pitch accuracy, rhythmic accuracy, interpretation, presentation...loss of breathing, so there's posture, there's breath management, there's breathing in general, vibrato.

I think for me, I would like to see someone who is going to be hardworking, you know, because I think that so much progress can happen in these four years if you're committed. So someone who's going to get in the practice room and really work out what they need to work out, and then I think great growth can happen. So I think that getting to talk to them is really important so that you can get to see if there is that drive there, and there is that openness to learn and willingness to learn.

Bernadette R. (RU1) communicated the factors that she was looking for in a prospective student for her voice studio:

I want a smart person; I want someone who has succeeded, has shown that they have done well in school. If they're on the margins, they're going to be in trouble right away...They don't know how to study, and the theory and music history, the academic courses, they're hard, are challenging...So I want a student that...shows self-reliance...they don't have to be an A-plus student, but I want to know they can succeed.

Pitch is really important, and beauty of voice and expressiveness. And a sense of, just a sense of participating in music, not standing like a robot...They have to have good voices. I have students that are in my studio who mostly are very talented, but I have some people I had...to get to sing on pitch...I disagree with [her voice area] how we're testing their pitch responses...and also their ability, we should know right away...we should give them a melody that they have to play on the piano, that has words...they don't have to sing the words but it should look like what they have to do. You'll know right away if their piano skills are nil or not...It's not that they have to be great, but they really need to be able to look and see what key that's in, understand that's its in $\frac{3}{4}$ time...it doesn't have to be very long. Doesn't have to be complex but hard enough so that you know that they know what an F sharp is...a pretty decent set of pre-collegiate skills in music notation, in musicality.

I am looking for a trick of the imagination. Performance, sensitivity, expressiveness, sometimes you see a person who's too scared, there's beauty in the voice but they weren't able to project much content...but they're young. But sometimes you can see that potential...when you talk to them...I also, I'd like to know how much they read, and how much time they spend on their phones and text...I think that makes a big difference. People who read, their imaginations are different then people who just play games and text.

Bridget B. articulated the factors that she was looking for in recruiting an ideal vocal student:

The ideal student would have a voice. Would want to sing, whether they're going to be professional singers or not, they have to have the desire to communicate and to sing and they would have to have a certain amount of backup, I mean, for instance, in the conservatory that I attended, I did cello, piano and composition as well as singing, and that was not particularly unusual...I would look for somebody who could play the piano, at least to be able to teach themselves...to understand score reading, and then to listen of course as well would be my ideal. But somebody who is slightly educated...slightly more educated than I'm finding in just general musical skills, music skills.

Geoffrey R., head of voice and choral studies at DRU2, elaborated on the characteristics that he was looking for in prospective students:

Bright... That's the kinds of students who just kind of come to me... Looking for a well-produced voice with a degree of experience... it's clean... centered. Not necessarily super operatic, certainly not breathy but this kind of in between... But here, which is unique, it's not just the voice, it's musicianship, it's phrasing, it's having a sense of how the music goes, that's very important, and it's sight reading. It's very important, if they can't sight read... They're not going to be here... And most of the students who come in will sight read with solfege that is perfect, perfect. They just won't make a mistake, most of them, and so that's important.

Next in line also is a consideration... very important is academic achievement... this is an intelligent campus, so the university doesn't like to admit anybody with say an ACT under 27. I'm using ACT because the SAT's are all over the board.

So in rehearsals they get it, they just have the musical experience, they can sight read, they just understand and we're a community... and so the whole community basically understands... So it's the quality of the voice, the musicianship, the sight reading ability and the intelligence... academics.... That makes it the whole package.... That's what we're looking for here.

Rick T., choral director at M2, was succinct when he stated, "I want a kid that is talented and is a good vocalist.... I want students who have potential for high academic achievement." Benjamin L., choral director at RC, discussed the factors he and his vocal faculty searches for in the student they recruit:

The biggest thing for us is a person who has some background obviously... Pre-collegiate skills, they read, read well, they have a voice that's flexible enough to learn in the private studio, and they have an attitude enough to work and be successful... we're looking for kids who've had some good background technical skills and who are teachable.

Tyler G., head of choral activities at RU1, described the experiences and attributes that draw him towards prospective voice and choral area students:

I think they have to have singing experience in a variety of areas...or played piano for 20 years...because a lot of our high school kids are going to come with music theatre or singing in choir, singing at church or singing solos in the community, and so I think those kids, it seems that those are usually the ones that are the best singers, you know, they've already gone on through and sung or sang at home or with their mom around the piano or something, so you get musically connected...I think some young singers are way too focused on one style and then they're missing the boat, like they only want to do music theatre...I don't know how a 17 year old guy thinks he's going to sing opera until he's 40...But I love that they know about opera. So just the variety, you can usually tell by their rep too, and their teacher. If their teachers [are] giving them lieder, English songs that are standard...age appropriate.

I'm looking for someone who has a beautiful voice, someone who can sing a melody, and somebody who can sight read a little bit...Then you have to look at their background to see if they've sung...see if a kids in All-State or All-Honors or played piano for 20 years. Great. We have grad students coming in like that. That's wonderful. Undergrads, five years of piano. I like to know if they're instrumentalists, you know because they read music...their rhythms are better because they've been doing this...kinetic thing...tigger, tigger, tigger, dig [sic]. You know. We're singers; you don't do any of that.

I was a percussionist and a brass player...and piano, so I had that. So I look for those elements in their resume...We were looking at their GPA, they had already been accepted to the university, their SAT's were strong, great recommendations...the total package.

Vocal Coaches.

Jeffery S., head vocal coach at RU1, concisely stated, "The [voice] faculty is looking for scholastic merit and whether they have talent as singers and I'm looking for a talented singer myself." Charlotte R., vocal coach and chair of collaborative

piano at RC, explained the components she is looking for when she recruits

prospective students in detail:

It's the student that has a passion for music. They may not know what it looks like what they are going to be doing when they leave in 4, 5, 6, 7 years, but they know they love music, and they can't see a life without music.

First of all, are going to be some type of musical talent or aptitude. It's important they are able to match pitch. If they have an excellence sense of rhythm that is a huge bonus, because we know that is not always the case for singers....If they are strong academically...they come with a good recommendation from their high school teacher, or we have a relationship and know that they are a leader; leadership skills, those skills are going to set them apart.

I think it is important [pre-collegiate skills] because it's usually going to be a continuum to that of how prepared they are. How they stand up above their peers. For example, we have a freshman right now who had almost no choral experience or private lessons before she came and so she is quite weak and she didn't rank that high...We prefer that they have some good basic musicianship skills, but again we will fill in the gaps there...Dedication, perseverance, commitment, something that is hard to assess is collegiality, but if they don't have it coming in we do try to nurture that...Yeah, we actually do, because this is a place where they can't not play well with others.

So, and you know I would say, that our students who have been most successful have exhibited something in the voice that we say is a special gift or a talent, but it's not always been some extraordinary talent. Most of our students who have come in that been very, very successful have just had what you might call an average voice, but they have had the drive and the persistence and willing to practice...

Instrumental applied faculty, band and orchestral directors.

Caleb B., chair of music at RC, the band director, and the tuba/euphonium

applied instructor described a former student that he felt exemplified an ideal student:

Well take one that I had personally in my studio (that just graduated, a tuba player)... Very intelligent, passionate, driven, committed to being a gifted performer, not just competent but gifted. Interested in many things... Students today, we have to prepare to do many things... a multitude of things in their life in terms of work, so I like someone that's multifaceted... I like students that aren't one trick ponies, I like to see a broader ability, set of abilities and this student that I mentioned graduated, he's a [master's student] composition major at a tier-1 music program in Texas right now and is doing fantastically, so he entered as music ed [at RC] and as he got more involved in composition- decided that he would pursue the performance degree, and the music comp minor and I was fine with that. I have no desire to make everybody a music ed major. Someone like that is what I value the most... a kid that's willing to do a lot of things, and maintain a positive optimistic attitude.

Edith P., flute faculty at M1, stated that certain aspects she was looking for in a prospective flute student were, "someone who is open minded and willing to listen and try my ideas, someone who works hard." Patrick L., viola professor and the orchestra director at M1, said "We want potential and if he/she's willing to work... we're looking for that more than anything else." Darrell C., band director at M2, mentioned that he listens for an internal pulse:

If they are keeping a good internal pulse with what they're playing, they're probably going to be able to sight read. If you hear rhythms... you know they're cutting something short or any problem with that internal pulse... tell them they need to start taking piano lessons. If they haven't already, they need to start taking piano and tell their [piano] teacher they are going to be a music major so they need to work towards that... they need to start learning scales, chords... and little Bach pieces and Mozart pieces.

Sylvia D., oboe instructor at M1 detailed what interests her when recruiting students for her studio:

I like to see a good attitude first of all, when we're speaking to each other an openness, a willingness to try new things, and that's all aside from technique

and ability...When it comes to the actual playing, like this last semester, I had a lesson with a student who's never had private oboe lessons and she wanted to come to school. She'd been playing oboe and figuring things out on her own and one thing that I really liked about her was that she responded quickly to my feedback. You know I would say "can you try it this way" and then she would immediately do it and it would be better. So just being very quick to apply the new information and make a difference, a positive change.

Let's see what else, anything that shows that they've been a responsible student in the past, been successful academically just to show that they can be organized and follow through...Good attitude, try new things...in oboe I find that a lot of oboists have had past piano experience. Maybe they started on piano and that's all great, definitely positive and makes the theory a lot easier.

Martin B., professor of trumpet at M1, discussed what he looks for in a prospective trumpet student:

Tone which implies breath support, embouchure, articulation, pitch, so you can play the scales, arpeggios...Is a person, personable? Can I communicate with the student? I try to find a way to reach them. That's my job to try to reach them. I try to find a way to reach them. That's my job to try to reach them. Are they trying to be reached? And if you're hostile, that's a challenge.

Do they have a sense, are they musical? Can they phrase? Can they sing? Can they sing a song and be expressive? I'm thinking if they can sing it they can play it...can they whistle at least if they stay in tune? Some people are literally tone deaf...There is such a thing (most aren't), but if someone is it is an obstacle.

Matthew H., french horn professor at RU1, described the facets that he is looking for in a potential student for his studio:

Well, first of all, I want to know that they're bright, now bright beyond the test scores. Because I've known some people that are absolutely brilliant and aced a standardized test but don't have enough sense to come in out of the rain. Others that are very musically gifted and show a lot of promise but don't do

well on standardize testing. I sympathize with those people because I was one. I turned out okay, so [I'm] more willing to be more subjective.

I like experience, in other words have they done anything outside their marching band or concert band. Sometimes having private lessons is a plus and sometimes I see the damage some well-meaning people cause. I'm looking for some potential in the way they deport themselves. I think that's a missing element that some students miss when they audition. I may be getting a little off track here but I think it's important. Many times I find students come in with the attitude "okay how much am I going to get by playing for you"? Occasionally I get that and when that comes up, if it ever does come up. I'll say "well let's see about you being able to get in to the school, and then we'll see." But invariably when a person does that like show me the money thing, or how much am I going to get, that just slams the door.

Also, how a person presents themselves if a person is wearing stuff they normally wear to school, like jeans and a sloppy shirt or a T-shirt or tennis shoes. That sent the wrong kind of message. We're looking for a cut above here...I want somebody that looks sharp; it doesn't mean they have to wear a suit and tie...even though we have our share that does that...they will look nice and have a nice shine on their shoes...

Professional courtesy...It's an interview. Would they go to an interview at any other school dressed like that in one of the major performance schools in the country? I don't think so. That to me says a message even before they play a note.

John F., trombone professor at DRU2, described his perspective on recruiting desired students:

It's not a matter of finding the best players. There are many very fine players it's finding the ones who are going to thrive in our environment and helping them to know what we have to offer...from my perspective it's potential, and it's an eagerness to learn, it's a sense of ownership of their knowledge and just plain a willingness to have a strong work ethic, because the music business is a business, and it's very competitive and it's our, from my perspective, it's our responsibility to prepare them fully for the real world.

Looking for an aptitude, looking for the potential for the kind of student who's going to thrive in our environment, and make sure that they understand what we have to offer and we're fortunate again to have many things to offer.

Sean M., tuba/euphonium professor at RU1, explained his viewpoint of what a prospective student's features should be:

I'm looking for a tortoise...The hare and the tortoise. There is sometimes a student that shows great skill and then they completely stop working, or they never had the work ethic. I would much rather have the student who's slow and steady, constantly working; the motivation of daily practice. Not short sporadic spurts of practice...

More looking for personality, than I am [looking for] ability at this level, especially with my instrument. Tuba usually gives a limited musicianship coming out of high school, because they're only challenged by what they're asked to do...So to compare them to a flute player coming in as far as their music comprehension level, a tuba player's going to be limited for the most part, unless they've been studying with somebody and being asked to do things other than what's asked for in a marching band arrangement.

I'm looking for you know a musician first. Technique is something that I think anyone can be taught. But to be able to play half notes and quarter notes to make it sound beautiful is something that is more likely natural...innate. Inside the student...but some students you can never teach that to....The way that their brain processes things is very analytical and they can't let go of that.

Grace H., clarinet faculty at RC, described the characteristics that she believed were important in prospective woodwind students:

In my students I look for fundamentals of course, scales, fingering, rhythm, how's their tone production...their breath....So I look for those sorts of things, but I also look for how are they communicating musically, and a lot of times I look mostly for their enthusiasm or how well I can read their potential. How well will I be able to work with them...many of them do not have, have not had a lesson for example. So I look for their enthusiasm, that's very important

to me. I guess just an enthusiasm to learn, I think new people have potential to learn, just need to be directed and...nurtured.

Keven H., trombone faculty at RU1, discussed his perception of the desired potential in a prospective student for his studio:

A lot of high school students don't have opportunities, don't have exposure to higher artistic levels... so I just look for potential and then I consider that my job to teach them...like I say potential is what I'm looking for more than anything else, so that bad playing habits or if it looks like that they have the ability to overcome bad playing habits...For me potential is...Instinct maybe but whether or not they have the mental and physical and the skills to be a high quality player and maybe the interest in becoming a high quality player. You look at the credentials or something that high school students have developed...All-State, honor orchestras...So I'm looking at those kinds of credentials...

Range, good tone, good fundamental skills, practice and whether he/she is interested in honing skills...We live in an age now...young people live in an age of downloading apps, instant stuff, but anything that has a skill involved it doesn't work that way, you have to develop it, you have to spend time at it and you have to be devoted to it and practice the discipline that goes along with it. Achieving success in that area...And music's one of the primary places that that still exists, you know you just can't suddenly, download an app and there you are...It doesn't work that way, time is involved so it takes the devotion to want to devote time to acquire the skills, and raise your standard and be able to participate with others who feel the same way.

I like people that demonstrate desire more than I do ones that have already achieved success because they'll go further; sometimes the less physical equipped or some [that] have some other skills end up being better...They want to achieve something so they, they keep pounding away at something and sometimes a kid who has lesser advantages is better at that because they take care, they're motivated themselves to spend the time to develop skills...So that's potential in my opinion.

Lauren O., applied cello professor at M1, verbalized her ideas about the type of prospective student she was interested in having in her studio:

First of all, we all of course want to have good cellists. But, let's just say hypothetically that we recruited two cellists that are equally good and I only could take one, I would take the person I feel has the best personality for this kind of environment. I think as a musician you really need to sacrifice a lot, you have to be prepared to work very hard and wait for the end result.

I also personally feel it's very, very important that someone is a good colleague. I do not want to have stress in my class, you know, I tell them the very first week, I don't care who you like or who you don't like that's not my business, but you all are professionals and I do not want to have any kind unprofessional behavior because that is not me. I'm very strict on this point, you know, I have a really great class, they all support each other and come to each other's recitals, so for me it's important that someone fits in.

And that's why I like to work with the cellist's before the audition day because you cannot tell this in 20 minutes. Actually I can't tell this, maybe other people can, you know, I really need to get a feel for a person.

Someone [who is] really seriously wants to get better. I mean sometimes if someone doesn't play as well [as someone else] for whatever reason, or you didn't have a teacher or you had to work too many hours, but just the raw passion, you know passion is really important to me. In the long run a person with passion will get much further than someone who has twice the time to practice. I want people to be passionate about what they do as people in general and about music and even if they are not a major, I mean I have some non-majors that are so passionate about music and so much want to play, they love music and this I think is important...the heart.

Lewis S., percussion faculty and assistant director of his music unit (RU1), expressed what he wanted to observe in percussion students:

Extremely talented students...Well, you know, when you look at percussion students I'm a little bit different probably than what you might get from some of the other areas, although it may be it may be not too different from let's say

oboe and bassoon...percussionists haven't been playing these instruments for their entire time; many students will start playing snare drum and drum set and may not actually get into any kind of keyboard playing until, in some cases, later on in high school....Our auditions, they have to play both the keyboard instruments, the Marimba, Timpani which is another thing that many of the students maybe don't get a lot of either instruction on or have a lot of time on and snare drum, and drum set and then sight reading. I look at what they can play, which is important. But, I also look at just their ability with their technique on how their hands are formed and developed. They may not be great key board players yet; if they've got good chops, that usually transfers pretty well.

In the sight reading process, that to me is a pretty important one because I can tell whether a student has been able to just memorize a piece that they've just come in and played and done it by rote, or if they actually can read both bass and treble clef...not only based on how well they actually play but what their potential is, and I think the potential for a lot of percussion students is different because they just haven't had the same amount of time on those instruments that some of the other people have had when they've played the same instrument for the last six years.

William M., saxophone professor at DRU, discussed his views on potential students for his applied studio:

I'm looking for a strong foundation and the basics...when I see an incoming student that has a lot of fundamental issues, maybe they're playing with a terrible hand position, they are playing with a really bad embouchure, and they have a bad instrument...I could go down the list. [The question is] can I really help this kid or fix it [technique issues]? I don't want to set them up to fail, and sometimes it's hard to discern in a fifteen minute audition whether that is possible. I mean sometimes it's very clear, it's like this kid will be fine or like no way. So I've tried to identify a minimum standard that I would set up for successes into the School of Music...Of course as I'm building this studio and getting more and more applications now, that bar is being raised a little bit every year.

[The minimum standard is] when I ask the student to play all his scales, he should be able to do that. He has to have strong decent tone quality already. A

concept of what the instrument should sound like. If he prepares a fast or slow piece, I want his technique to be clean. I want him to be someone in tune himself...you can kind of discern in audition whether or not they know how to practice.

Piano faculty.

Frank M., chair of piano at RC, commented on the aspects of technical ability and persistence that he looks for when he recruits piano students:

Well first of all I'm looking for a certain technical level...Well, I think they have to be able to play at least the opus 299 of Czerny; maybe starting opus 740 of Czerny. All those scales, arpeggios really need to be mastered...at 120 to a quarter note metronome. So they need a strong technical background, aside from that I look for most of all personality in a player. You know if it's just rote, metronomic, you know it's not quite as interesting for me so I, you know I always go back to the four things that make a great pianist...Which are, personality, interest, persistence, and talent; talent being the least on the totem pole.

Janis O., head of piano pedagogy at DRU2, elaborated on the qualifications that she and her piano faculty colleagues consider when recruiting for their programs:

It depends on the degree we offer; a student can audition and be accepted as a Bachelor of Arts musical arts student. We have students who audition to pursue music education throughout. In terms of hierarchy...music ed, then piano pedagogy is the next tier, and then the Bachelor of Music piano performance, [which is] the highest here.

There is an estimation of a student's talent and their ability to communicate music at that particular level in which they're coming in that they can play...with ease and musicality and artistry or a classical sonata that it doesn't seem like it's a challenge...they have to have a lot of ability at the high level. And then if they can't cut that we say "you're not accepted for this degree, but you would be acceptable for the next degree down." And so that is not a very scientific process, it's a lot of gut reaction and there is not always a hundred percent agreement. Somebody might like the student's playing or the way they

play, and someone else say “no, it’s not going to work.” There is a little bit talking back [between the members of the piano faculty].

We were talking about a Bachelor of Music piano performance student; I would say a student who has had serious exposure and experience with a lot of repertoire. The students that we tend to accept at this point are students who have been playing advanced repertoire for some time. And they are playing really advanced difficult repertoire, Chopin etudes...the challenging Beethoven. They’re playing substantial repertoire and have obviously an ease of playing. But then the discussion isn’t so much about the level of repertoire it’s splitting hairs in terms of their interpretation of that repertoire.

And we have had some students in the [local] region audition and they obviously haven’t had that kind of training or background. They don’t have reading skills; they don’t maybe know how to pronounce some of the composers correctly. They have not had exposure and experience with the repertoire for any length of time...So the facility is lacking and the knowledge of musical style is lacking. So we’re looking at those things at a very high level.

Pedagogy...I want a student who can play with a good sense of musical style. The difference may be they don’t have the facility or not playing maybe the most difficult works in the repertoire at this point. But, they show an understanding of the musical style and have some ability or facility and some ability to communicate. It just may be that their skills are limited, their technical skills are limited...or their exposure or maybe they’re not playing the most difficult role. They’re playing Chopin, and they may be playing a Beethoven or a Mozart sonata but, they’re not playing the most difficult one. I think that is what amazes me is the mid-level of talented international students that come with this incredible talent that a lot of schools would consider masters level...[for us] it is a bachelor...It’s a bachelor and it’s splitting hairs and it comes down to faculty preference because they obviously can play...And we have the skills and the musical knowledge, they have the package to what level that reads to a particular faculty member.

So for a pedagogy student the decision is whether they have a skill and they have some musical abilities and some natural abilities. Some natural facilities we just need to take that and move it forward. But there is definitely

something there. It's very close to what I would say except for a Bachelor's of Music Ed. student...we want them to be able to express themselves musically. Part of the difference is...your music ed student only plays or does not play fully our recital, senior recital. And so we're looking at their ability to even play their audition from memory without any performance issues...[the] pedagogy major does play two recitals, the senior recital in full length....[Concerned with] the skills or do they have experience, do they have enough background that is going to help them in a good position to be successful.

I would want them to be able to communicate...for me they need to have good musical foundation with their piano skills and a desire to teach. Those two things are there, I can work with them.

Music education faculty.

Dominic W., chair of music education at RU1, communicated traits that he and his music education colleagues were searching for in prospective music students:

We're looking for people that can engage, people that tend to, you know, they tend to be person oriented. That can look you in the eye and talk to you about things, be self-assured to a certain degree about what they're doing...Going to be focused on the music education process...musicianship is important to us...We just want to make sure that they've got a desire to serve, a desire to work within the classroom and understanding to a certain degree about what that means, although it's very naïve at that point but we still want them to be able to express that to some degree because they need to know what those beliefs are so that they can begin to expand upon them or contract on them if necessary to be able to move forward.

Jonathan C., choral music education faculty at RU1, agreed with his colleague

Dominic W.'s description of the prospective music education students' desired traits:

From my perspective, we're looking for some experience in working with young people. Definitely an interest in working with young people, we're looking at personality...As you know, someone can have an outstanding voice

and not be a very good candidate to be a teacher. But I believe, and I think our faculty believes, there does need to be a level of performance of ability.

Mack G., instrumental music education faculty at DRU2, expressed what he evaluates in a possible prospective music education student:

Can they perform with their instrument, and then their academic profile, that is really it. When they are that young, predictors of success in teaching as you know are few and far between. The best probably being just one of their social ability...So we [instrumental faculty] don't evaluate even in that sense. We're very much beginning with a "you all come degree." We're trying to get everybody an opportunity to explore it [music education] and figure out what is right for them.

So really what we look for the first and primary thing is can you play your instrument, can you sing or do what you're going to do. And if you can't do that then we don't want you.

I have never heard anybody at least in my audition say that kid is good enough for music education. I know I can speak for my colleagues when I say we really discourage that point of view.

Composition faculty.

Charles B., chair of composition and music theory at DRU2, shared the properties that he and his colleagues look for in a prospective undergraduate composition major:

You're looking for promise; you're not looking for finished product...And if somebody comes through with a finished product of course you're in...But not everybody is at that point and yet there might be someone who is potential is greater than someone whose product is more polished. So you're looking for potential when you're looking for ideas. We are looking for a base level of music literacy. They need to be able to write and able to understand the genre for which they are writing. They need to be able to be able to convey their ideas sensibly.

Notation is probably the most objective and if it's nonsensical, for composers that's unforgivable. That probably won't admit them because they're too far behind. Again one of the reasons we require an example...to show that they have those skills. So yeah, we drill down as far as we have to feel comfortable making the prediction whether they can succeed or not.

In our field there really isn't a substitute for intelligence. So that's a big factor in our experiences then. You will run into idiotic in all fields, but in theory/composition our experiences has been if the GPA, if the numbers of things aren't in place, then the chances for success are not going to be that good. But the ideal profile is of someone that is an excellent student...that piece being in place helps because you're dealing with an abstract language and there is a lot they have to deal with. So it's also the kind of thing where the composer is not awarded the luxury...They can't be a specialist in one area; they have to be a broad based specialist. So somebody who demonstrates a good academic record has shown they can navigate multiple disciplines effectively.

Administrators.

Randy S., chair of M2's music unit, succinctly stated, "Number one, the ability to sing or play well. Number two, we do look at their academic records to see how they performed in the past." Tamara V., administrator at DRU2, pointed out that many of the prospective students have studied piano before college. "A lot of students...especially our percussionists...a lot of the percussionists have played piano...for years."

Tobey S., director of M1's school of music affirmed his ideas of what a prospective student looked like at his institution:

On a personal level, and I think that most of our faculty would agree with this, is that we want a student that has a very, very strong work ethic. We would tend to accept students that seem to exhibit a strong work ethic with potential in music but maybe not fully developed yet. And so we look at that quite a bit

and musicianship is important, but we're really interested in a student that's committed to learning and has a really good work ethic.

Elisa B., a member of the recruitment and admissions staff at RU2, depicted the type of prospective student that historically was successful at her institution.

They have to be very patient with being at a gigantic university, there is a lot of bureaucracy, there are a lot of hoops, and there are a lot of details that need to be paid attention to...its sensory overload, but the ones that are really successful are the ones that are willing to spend the time learning the skill of navigating through a large university. Those are the ones that do really, really well. The other ones that do really well are the ones that really want to complete the degree, and they really want it...they really have to hang in there and it's a process they have to be patient with the process, rather than the product.

The other successes are the ones that have really good relationships with applied professors, and are being supportive and do the work. You have to be willing to do the work...The ones that are really patient and not arrogant and are willing to do the work, I mean do the work...they are consistent over all their course work. Not just performing, that's a problem sometimes, the ones that come in who are just interested in performing, without the history and the theory and...we're not a conservatory, we're a comprehensive program and the ones that are consistent over all of their course work, not just music and not just history and theory and whatever, do well right away.

Speaking in his capacity as an assistant director of the School of Music (DRU2), Franklin W. portrayed an ideal prospective student for his music unit:

I think we want students that are musically gifted...are going to be good citizens. You know I think that's an important quality, not only for us but for the university...students that really have potential. I think that's the bottom line for what we're looking for in a student...you know they don't have to come in playing at their highest level, but we've got to get a sense that you know if we give them four years, they are really going to take off and turn into something, you know improve...sort of fulfill their destiny as a

musician...And then hopefully go on to grad school...keep that pattern...the rhythm going.

Gail D., in her capacity as a senior administrator at CON1, spoke about the divergent views of her faculty's perceptions concerning the factors they are looking for in prospective students:

I do think that we have a kind of institutional personality; that [similar] views are not shared by every single faculty member. On one extreme, we have one piano teacher who wants to be able to play chess with his students and he doesn't really care if they are virtuosi, he just wants an intellect and somebody he can talk about poetry with...There are a few on the other extreme who just want the person to be able to play or sing and they don't really care whether they can think. As long as they [have] the work ethic and the talent, that's all they care about. So we have those two extremes. Most I think fall somewhere in the middle...they want bright curious students who are also talented musically and who have the where-with-all to create a career for themselves one way or another in this very difficult market.

The composition faculty interviews students and I don't think that it's any accident that they get the most interesting and intellectually engaged students in that department...In voice, of course, they are looking for someone who is not only has a beautiful instrument, but who has the ability to be a stage animal with all that entails. So I think you know in general...I would say that the mass of our faculty are very interested in students who can think their way out of a paper bag, you know, if they get into a tight spot professionally. Will they be able to be nimble enough to find an alternative way to succeed?

Shannon H., administrator at CON1, echoed her colleague's views and expressed her experiences with their faculty:

[Our potential students]...more polished pre-collegiate applicant vs. a regional school a state regional school...I think it's a performance institution really so [what] they [faculty] are looking for and it's I think it's an interesting question, because I think it's actually very across the board. Many of them are looking for who is going to be the next symphony musician or the next solo pianist or

something like that. That tends to be [the case] when we have about thirty of our faculty in the symphony and I think that that's largely sort of the professional experience they have that drives what they are looking for in students who is going to you know, exhibit well for them.

Then we have faculty who I think love the challenge and love to teach and just take on more of a project. So I think they are looking for something else. I think somebody with that balance of potential rather than the finished product, because it is something that yeah, it's like the clay you work with that you can shape.

You know other faculty are interested in personality a little bit more like "is this a really interesting person that I think is going to create an interesting life in music whether it be in the symphony or whether it be related to music, but in a different atmosphere" and so I think and that also it surprises me when I...it doesn't surprise me as much anymore, but when I first started surprised me how much assessment varied...Yeah varied, by say there is a voice applicant and you know a third of the faculty think the person is amazing, two of them think the person is not admissible. You know they think they are admissible, but they don't want to teach them. Like this is kind of what? You have to find some sort of common thread going through that and understand what this person is looking for. What are we looking for institutionally...Like, do you need to add a tenor? Of course you need a tenor...but I think the faculty truthfully are all looking for different things and I think that comes back then to my office to help sort of decipher that and figure out the common threads and to figure what maybe this person is going to do really well in this studio, but I wouldn't have let them in that studio, because they are not a match, it's not what they [particular faculty members] are looking for.

Garrett M., a senior administrator at RU2, depicted the type of prospective student his music unit was interested in recruiting:

We're not looking for the flash in the pan. We're looking for the person who has the potential to succeed...give me somebody like that and wants to succeed any day over somebody who comes in here and can play well but isn't interested in working.

Jan B., administrator and musicologist at DRU1, described what she was looking for in a prospective student in her newer music department:

Someone who has sufficient expertise in at least one music tradition on their own, but has [also] engaged in multiple ones like someone who has been in a past choir, but has a rock band on the side. So that they walk in with a respect for more than one tradition is paramount and that is open minded enough to actually explore other kinds of music...we try to push people to join the liturgical choir even if they are not religious...to join the electronic music ensemble...So we are a little bit more experimental in that respect.

I look for a teachable spirit. I want somebody that's eager to learn...I want them to want to learn and not give me any garbage. I mean it is okay to disagree with a method or style or stuff, but at least have an attitude of wanting to learn.

Scott V., an administrator at CON2, discussed the aspects that he and his faculty felt were needed in students who were interested in attending this conservatory:

Quite a bit of pre-collegiate musical experiences...The way the undergraduate program here is structured, because of its size and because of the size of the conservatory in general, it functions in its wholly integrated way with the grad school, with the graduate programs.

So we do need student undergrads who are, I don't want to say more mature, but of a musically kind of able to hang at least a little bit with the grad students right off the bat...You just have to identify somebody that seems intellectually serious...maybe a too small of a phrase. You know, people who want something more than just "I like music and I want to play music"... get people who have high level musical training in high school or people that have had [some] musical training in high school also do tend to be kind of higher academic achievers.

Lucas N., assistant director and marching band director of RU1, spoke about the attributes that he felt were necessary in prospective students whom he and his colleagues were interested in recruiting:

Expression, tone, whether or not a student can write, if their ACT is acceptable for this institution...I think there are some general things just in terms of how the student handles themselves, if it seems like they're just ready sociologically to deal with being in this environment, does it seem like they are able to meet people reasonably well (they don't have to be Dale Carnegie per say) but just whether they have a certain level of social comfort where they can interact with their student colleagues, that they will respond to instruction. I know a lot of times in the audition process they may, faculty may ask a student to try something just to see how they respond to instruction because that's a big part of it. It's not so much where they are on the continuum but are they going to move along the continuum once they get here? So I think that's probably at the root of it is once you've considered everything, do we feel like the student will progress along the development and the growth continuum. Are there any red flags that would suggest they won't?

Brent M., director of DRU2's School of Music, detailed some general attributes that his music unit expects from the students they recruit:

The expectation there is that students have prepared themselves either through private lesson study or in voice, winds, percussions, and strings through typically public school training, but not necessarily. We get a whole lot of home schooled students that apply here, but the commonality is that from the performance standpoint students need to [be at] a level that we can at least project [to be] at least successful.

They [prospective students who are able to enter DRU2] have the pre-collegiate experience that allows them to get into the top programs in the U.S. because it's that pre-collegiate experience, that exposure. Kid A and Kid B may be of the same talent [level], it's all about that pre-collegiate experience. They have excellent potential and they have excellent commitment then I like to think that we can add a lot of that. There are students that are very bright and there is a lot to be said to be working with bright kids.

In my estimate there are slight differences in our different areas we recruit. What are the kinds of activities that they can engage in will have the most potential success...The pianist may do different things than the violins, the strings may do something different than the voice faculty, than the choral director, the director of the orchestra, the composition faculty. Everybody has slightly different avenues in the music community...Everybody's got slightly different paths. The commonality I think again is [a] quality program and reputation of the quality of your program.

Oscar M., director of the School of Music at RU1, mentioned similar views about the general traits of prospective students:

When it comes to the musical aspect of it, I think pretty much we're looking at the pitch, the tone quality, the musicality of it, of course rhythm, everything that goes in to how we define musicianship. Once it gets to the next level, and the next level I'm talking about...I look very closely at what is the grade point average, what is their SAT, what is their potential to succeed academically in addition to musically. I think our faculty do that to a certain extent; I think we do it more so at this level [music unit senior administration] particularly when it comes to scholarships.

Commentary.

Characteristics, traits, and pre-collegiate skills are part of the holistic evaluation of any prospective student. Prospective music students are routinely assessed at their auditions to see if they meet the threshold of admittance established by the music unit. Practitioners' appraisals of prospective music students are the least objective portion of the evaluation process. A practitioner's personal subjectivity is based on professional experience, training, and life experience. Practitioners know what they are looking for when they hear a potential student.

This author notes that the participants in this study were most concerned with admitting potential students who are intelligent, hardworking, motivated, and possess a *teachable spirit*. This last term, seems to resonate with many practitioners. In this author's opinion, a teachable spirit appears to indicate someone who is seeking to learn with no hostility towards the learning process.

Pre-collegiate musical skills sets were desired by all participants, but depending on the music unit, there were varying degrees of expectation. In this study, the regional comprehensive, the two master comprehensives, and DRU1 had the lowest threshold of pre-collegiate music skills. Both of the conservatories, DRU2, and the high research universities had higher thresholds of acceptable pre-collegiate music skills.

Astin and Astin (1992) note that, "to a large extent students' performance at the time of graduation from college is constrained by pre-collegiate preparation, regardless of what happens in college" (p. 4). Koza (2008) indicated that students who did not have pre-collegiate private voice lessons would have little chance to be admitted to her music unit. Madsen and Kelly's (2002) research suggests that students who decide early in their high school years to become music education majors are possibly more successful especially if the prospective students had invested in pre-collegiate music lessons.

Recommended implementations.

This author recommends that practitioners encourage talented young people gain pre-collegiate music skill sets and reach the academic standards needed to

successfully matriculate into a tertiary music unit. This type of outreach has been detailed in other sub-themes in this dissertation. It is also recommended that music unit departments and areas should develop a consensus concerning the types of pre-collegiate skills sets, characteristics, and personality traits that are most desired in potential students and actively recruit these types of individuals.

Future research.

A comparison study of singers and instrumentalists, which examines the length of time spent with a primary music teacher in the acquisition of pre-collegiate skills sets could be organized. An examination of the amount of pre-collegiate music lessons and its relationship to choice of performance or education major could be developed. An examination of practitioners' perceptions towards students' pre-collegiate music skills of the students that were not offered placement could be conducted. Research on the cultural aspects regarding the acquisition of pre-collegiate music skills in international and domestic students could be conducted. Similar research could be performed based on socio-economic and cultural capital status of domestic and international students.

Ensemble Needs

The preparation of trained musicians who are capable of solo and ensemble work is a crucial goal of a music unit. Ensembles such as marching bands, chorales, string quartets contribute to the cultural landscape of their local and regional communities by providing concerts and educational outreach opportunities (Baltzell, 1915; Roberts, 2000; Vallo Jr., 2001).

Ensemble needs are an important aspect of the recruitment cycle. The recruitment of desired talents or specialized instruments or voices factor into the makeup of incoming classes. It is important that there are adequate numbers and suitable balances of instrumentation to meet the needs of a collegiate ensemble. In order to fulfill the mission of the music unit, it is important to offer students a variety of ensembles. Hernandez and Lagenkamp (1984) expressed their view that an opera program was necessary to develop a full vocal program, and that it was important in their recruitment efforts to offer an education and practical training in this area. Ulrich (2009) indicated that having chamber music ensembles in a music unit facilitates the education of conductors as well as the individual performers who are members of the ensemble. It is also important that music students are not spread so thin that they cannot maintain their grades, practice time, and personal health (Subotnik, 2004). Therefore, music units need to recruit and matriculate enough students to afford a quality educational experience without overworking them.

Voice studios and choral ensembles.

Jeffery S. (RU1) said his voice area is concerned with “finding other vocal types like basses, tenors, more men.” Amy W. (RU1) confirmed Jeffery S.’s concern and discussed her perception of meeting departmental needs during the recruitment process:

We have an abundance of sopranos. We always need tenors and mezzos and baritones...the baritones, mezzos and tenors they always get the money. Now if there is a soprano that is exceptional she will get money, but that is basically it.

Studio space... Well it determines how many people that we accept. For example, if we have only 15 openings, we know that we should probably ask for 30 and we might get 12. So, we always ask for double of what we want... what can be truthfully handled within the infrastructure... because we don't get everybody. Most of the time, the finer singers, they will go to the institutions with the money and with the conservatory type of education, which will definitely certainly serve them better.

Bridget B. (RU1) provided her assessment of meeting the needs of the voice department during the recruitment cycle. She said:

Well, I think that students should be judged on their merit rather than making small opera companies... I think that those who have skills should be considered (of course it's lovely to have a balance and sometimes we have to put our mind round that)... but I don't think a bad tenor should be chosen over a good soprano just to keep balance...

Bernadette R. (RU1) agreed with Bridget B. about the need for the voice area to have a balanced cohort of voice types:

We need more tenors... Yes of course we do... the scholarships are skewed that way... I don't think it's always fair. I think if you have a hot soprano... she should have a top award... I think we try to handle that, but sometimes, sometimes we can't.

In terms of studio space, Bernadette R. mentioned, "I don't think that we should overflow our studios because there's too much extra work that has to be done and there's no time to do it." Lionel G. (RU2) discussed his view point of meeting voice departmental needs for the recruitment cycle:

We don't do any kind of quota thing, we've got to have this many women, we've got to have this many basses, this many tenors. I looked at that one time, there's just no way. You can't even go like an equal number of men and women because literally we'd have to let all the men in and keep a handful of women.

We've got to look at who's going to teach these people especially for the performance majors. We can't have a performance major come in that no one's willing to teach. You know and so I think we're going to have to develop a weightless system based on studios, which I know other schools do. So in other words, "Look we'd love to have you but right now there's no one with space in the studio and so until that person has an opening then you know you're on the wait list."

I think that's a little complicated, we have a wait list process and in voice I think we're going to have to go to the studio basis and just have teachers tell us, "this is who I definitely want to take for next year, this person's on my wait list"... Where it gets complicated is if I say "this student's on my wait list" and another teacher says "well I'm happy to have that student," but I'm the student's first choice, what happens when my studio opens up, does the student come over to my studio or do they stay with the other studio, I don't know yet. But I think we're going to have to look at that, but otherwise, you know we're really kind of looking on an absolute scale, but it really becomes complicated...undergraduates, music education, master's, doctoral...I also always have a different threshold for concentration, because they can be with the teaching fellows...music education, the composition majors and so forth and you know we're a big complicated place, so we have a lot of different majors.

Gayle F. (M2) noted that "Because M2 is not performance based...we're basically a music education school and so he's [choral director] looking for people who blend, people who are going to contribute to the choral program. Rick T. (M2) described his philosophy about departmental needs:

I don't consider the needs of the program...need to have more tenors? I do not believe in that, I always tell everybody if we end up with hundred altos, and then we'll have an alto choir...Because I see our mission as education and as much as I love to have good choirs and I like balance. Sometimes I don't have that because I recruit kids who have that potentiality to be successful and not kids to meet the demands of my ensembles...It's my philosophy.

Tyler G. (RU1) described his approach towards meeting choral ensemble needs. When he asked if needed more tenors from one year to the next, he said:

They [voice faculty] kept asking me, how many sopranos? I said let's not count that...because what I did was I changed the choirs ...we have had too many SATB choirs here. We did when I came, I've already taken I think three or two off the books...we had like six SATB choruses, we don't need six.

And I'll bet once we develop a good women's chorus that the men's chorus isn't going to be too far behind. And I like those choruses anyway pedagogically for young singers because you're singing the same voice type, it's great rep. I said this year let's not do any counting of tenors and basses and let's see where we are at the end and we're doing fine...I have less concern that we have to fill two big SATB Choruses and an opera chorus that's SATB.

I don't know why there's less guys singing but there seems to be less guys singing for some reason. You have to recruit guys harder...Specific instrument, yeah. Guys are you know...basses are the hardest...probably because of their age they're just, there are very few real basses because they're just not mature enough. They just haven't grown up, grown vocally yet.

Sandra J. (RC) gave her view about meeting the need of the voice area. She said "I keep a completely open mind; I'm not looking for specific voice types."

Charlotte R. (RC) discussed how growth has affected her vocal and choral area:

Our voice faculty was in a major overload situation...but nine years ago...we had like two incoming voice majors. So the studios were very small and we, along with our colleagues, have majorly hit the road recruiting so now we have almost 50 vocal majors...With only two full-time voice faculty [members] and an adjunct resource person, which puts you in a major overload situation. So thankfully last year we hired a full-time position, not tenure track, but that has really helped us so that the faculty I think for the most part is not in overload. One or two of them might have an extra student....So it has made it a lot easier for us.

Instrumental studios, band, and orchestra ensembles.

Edith P. (M1) responded to a question about the need to have a cap on applied students within a studio. She said, “I don’t have a concern about that.” Her colleague, Martin B. (M1) stated, “We try to build sections of the band and the orchestra.” Derek B. (M1) discussed his perceptions of filling ensembles as part of the recruitment cycle:

For me, the first area of concern is the artistic merit of that student, artistic merit and artistic potential of a particular student. You know that we see what they’re capable of...we’re willing to invest money in that student if we see the potential for them to develop as an artist. Secondary to that (and I do emphasize secondary) to just the artistic merit is our area of need....Right, you’re always looking for what areas that you know that you need to build studios or going to have proper numbers for ensembles. I think you’ll probably get that same answer from anywhere.

Randy S. (M2) stated, “We’re usually able to bring in enough of a broad perspective of students that we really don’t have to recruit hard in one area but it does happen, I mean you’ve got your good years and your lean years.” William M. (DRU2) articulated his perceptions of meeting departmental needs:

This is the economics of the situation and the needs of the school. If we really need a saxophone you might get a little more money...If you play the bassoon or oboe you’re going to get a scholarship that is just pretty much the way it is. And they know that, and they are shopping around. Clarinets, flutes, and saxophones we got a lot of them.

But you know it also depends on our needs here at the university, we don’t want to have one bassoon major that has to play all the ensembles and after two years they burn out and they go be a business major...My studio is full so I’m trying to maintain and keep it [the numbers] where it is right now.

Caleb B. (RC) discussed his views on instrumental area needs and the policy for applied faculty studio space:

It might not be explicitly stated but that [ensemble needs] always drives recruitment. What are the needs of our ensemble? Because you have to have bassoonists if you want to play the gems of the concert band repertoire. You have to have the instrumentation. So yes, often I will seek out, especially specialty players.

The policy that we have within the department is those faculty [members] are free to teach as many applied students as they wish. If a faculty member is teaching all music majors that can be their entire load. If they don't have enough music majors to get to a full load, non-music majors can help make up the deficiency...If they're at a full load and they want to teach non-music majors they do that at their own discretion if they wish to. So that's the way we've always handled that.

Mack G. (DRU2) discussed his perception of meeting ensemble needs during the recruitment cycle:

We're a small institution and trying to fill out a symphony orchestra and two bands and two jazz bands and chamber ensembles. There is defiantly an awareness of where we're lacking. And it's not uncommon, for I know I do it and the head band director does it, to circle a scholarship recommendation for a student and write out next to it "because we need players"; just acknowledging that we don't have enough people and instruments...we need to target those people. So it will vary from year to year where we have a focus.

Sean M. (RU1) stated, "My number one goal of recruitment is to make sure the ensemble needs are met. As long as the ensemble needs are met then anything above that is just a bonus." Sylvia D. (M1) mentioned that, "Departmental or ensembles needs are an issue." She also said, "We definitely need oboes. I know our horns studio is really weak right now, and we just got a new horn professor this year and she's working really hard to grow that, and so she's been sitting in and playing a lot with the ensembles to fill the gap." Darrell C. (M2) explicitly stated his thoughts about instrumental department needs:

All the recruiting for instrumental goes through here [his area]. And one great thing about small schools is that we have one instrumental ensemble—major one. That would be the marching band, the first semester. That’s the big ensemble and everybody recruits and helps with that, and then wind ensemble, the second semester. That’s the top instrumental ensemble... We need depth... if they [potential students] are playing an instrument that we don’t need a lot of then that effects recruitment.

Composition area.

Charles B. (DRU2) discussed how he and his colleagues view the composition departmental needs and their infrastructure and how it is managed during the recruitment cycle:

With undergraduates, we like to have between two to four. Five and six students get a little bit beyond what we can service properly. We’re happy when we have a total of graduates and undergraduates that number around fifteen students. We’ve been as high as twenty. When it starts to get beyond that, it gets difficult to find opportunities for performances.

We don’t care if we take one person one time and five people the next year. It’s not any skin off our teeth, and it’s not going to hurt our program. It would hurt our program if we took one person in four years in a row. Because you need a critical math [*sic*]; they feed off each other; but other than that pressure is not on us at all.

Yes of course obviously band, orchestra, choir would prefer quality and quantity but they need quantity... We want quality and we worry about quantity secondary. We’ve never had to worry about it (quantity) because they come to us and we recruit internally as well. We increasingly worry about quality.

Music education departments.

Christine S. (RU1) noted that in her experience as a music education faculty member, “As best I can figure, the primary concern at RU1 is to fill the various and

not overfill the various needs of the major performing organizations...second comes considerations of degree.” Jonathan C. (RU1) stated that he felt:

As you know someone can have an outstanding voice and not be a very good candidate to be a teacher. But I believe and I think our faculty believes there does need to be a level of performance of ability. But sometimes the concern might be that level is the only factor or the main factor for admissions rather than this other attribute [of teaching ability].

Dominic W. (RU1) gave a different perception when looking at departmental needs and infrastructure support. When asked if his department would consider a cap of how many students to accept, he replied, “There’s been some discussion about that just because of size of faculty and things, we had a class of 48 about four years ago that just about did us all in.”

Administrators.

Garrett M. (RU2) spoke about departmental needs from his position as a senior administrator and also as an applied clarinet professor:

We look for the best people in both the performance category and the other categories. By other, I don’t say that to demean the requirements of music education, theory, history, etc., etc., etc., but you know we have to look at performance versus music education. If the top students who come in and play, want to be music education majors, hoorah; you know we have some music education students who gave our performance students a run for their money...

It’s based on performance level but we also again listen to the needs of programs... We know that we need to be training music education students. So there have been times when we have admitted, let’s say a music education student and not admitted a performance major...because we know we need these people. We make room for them and the good thing about all that is for example...you know so we understand what it is been like to have been in that kid’s shoes, it’s been a long time ago...but we understand.

We go back and look at all our students...and say I'm losing this many, this many, this many and we have this many spaces. Our target for this year, this was a big turn over in clarinet so I think that our target was about 25 new students, which is fairly a large class in clarinet.

Lewis S. (RU1) detailed his perceptions as an assistant director of RU1's

School of Music and the necessity of meeting departmental needs:

I think certainly at a school this size you are looking at wanting to have as much as possible an even recruiting class each year that would fulfill the ensembles needs, and that becomes a little bit difficult in some of the more, you know, what we call the specialty instruments, the bassoon, the oboe...the tenor, just like it's harder to have altos than it is sopranos...when you go to the orchestra...the difficulty is not filling in the wind parts but filling in all the string parts and that becomes even more of a challenge here in this state because we don't have a string program at every high school. We have a band program at most high schools...so that certainly factors in to the recruiting process and ultimately you would like to have every recruiting class sort of number wise just like you would when you're trying to recruit a stellar class for a football team. You know if you've got a quarterback leaving, well you need to fill a quarterback position. We probably haven't had the process here at RU1 to sort of really discuss those kinds of needs for the ensembles as much as we would like.

This year we've sort of re-structured our committees and we now have an instrumental applied committee now that meets with all the instrumental people, all the winds and percussion and strings, and we're hoping that in those committees that we will be able to (or when those committees meet) we'll be able to sort of discuss "well, we've got a couple of people graduating from this area next year and so you know when we're out talking to people, really promote this instrument or really promote that" and I think that would be beneficial for everybody and of course the school as a whole.

Brent M. (DRU2) noted that the recruitment cycles are "divisionally driven"

and that there is a numerical target for the applied studios. He continued:

Everybody needs double reed players. There are not very many of them. So if you get one you know who plays pretty well and you think there is potential there. There may be an admission offer.

We do have a strategic plan which has identified the ideal demographic profile of our school music. We have a target for every studio and we recruit toward a range...So we know for example how many percussionists we need, how many trombonist we need...It's primarily driven by the ensemble needs, but of course it's also influenced by the number of faculty we have; our resources our infrastructure, everything in a music school impacts everything else. So we do have those targets. I'd say we have been pretty successful growing the music school towards those targets.

We're at the point right now where we're not quite as big as we want to be. We need to grow in specific instrumental or vocal areas. Not just opening the door and saying "okay you want to be a music major, come on in"...Quality again, it is influenced quite a bit on what you do...especially in those areas in which we have what we want. We have the numbers that we want. Percussion, clarinet, we have got two saxophones [studios]...We don't have enough flutists, believe it or not, but it's primarily a function of never having a full-time flute [professor] with us.

How many undergraduates, how many graduates, how many non-majors and you know part of your load is based on that, and fulfilling the infrastructural needs of our size of school and when we get to that size, then it will become more restricted. That's the model for the school.

Scott V. (CON2) spoke about his conservatory's concerns about studio space and meeting their target population:

Our faculty members are doing a very wide array of things professionally. So sometimes our members have careers that maybe they are traveling a lot, they are going internationally a lot, but when they are here, they are here and all they are doing is teaching at CON2. So they can have a studio of 15 people or 20 people...Some of them they have a [travel] schedule that I do not envy; they can only accommodate two or three students a semester.

Studio space is in the back of your head when you are recruiting...we are trying to increase the activity and increasing the applicant pool is key to increasing activity...We are in a period of growth. So the growth pattern has happened in a lopsided fashion.

Shannon H. (CON1) has similar responsibilities as Scott V. She describes her awareness of the recruitment cycle:

I am responsible at looking at institutional need, studio numbers. We have one full orchestra, a large voice program, composition, guitar, etc. Our numbers are very driven, especially orchestral by the needs...Ensemble needs...Really balancing and figuring out the equation so that I can bring in a class that is balanced, by studio, by instrument that meets our target.

Tobey S. (M1) expressed his reliance on the ensemble directors' need to prioritize their recruitment necessities:

The directors in those areas are going to try to prioritize their needs to a certain extent and that's going to be part of the mix when a decision is to be made as to how much scholarship money is offered to students. An average to above average oboe player might actually be offered more financial aid from the School of Music than a good trumpet player...well it's supply and demand and we would not turn away a very good student anyway...We expect and its part of the process for the ensemble directors to kind of look at their needs and prioritize as they're doing the audition.

Commentary.

Bloom, Stevens, and Wickwire (2003) stated, "It could also be said that Olympic coaches are appointed and their team is based on national tryouts...Intercollegiate coaches (as we are dealing with) do not have the opportunity to work with the best in the country, but must competitively recruit athletes and are more likely to work with the talent they get" (p. 140). This author feels this statement is a good analogy for collegiate music practitioners.

Most music units do not have the luxury of so many quality applicants that they do not have to actively recruit. Music unit recruitment needs are many and this dissertation has sought to discuss the various elements that make up the recruitment process. Of the various departmental concerns, the need to fill ensembles is significant to the educational mission. The types, sizes, and numbers of ensembles depend on the music unit, but regardless, the unit is responsible to provide performance and educational activities for their students. Building an ensemble happens when directors bring musicians together and establish mutual goals through the auspices of making quality music.

Recommended implementations.

This author recommends that music units track their future needs. Ensemble directors, studio teachers, and administrators need to communicate about their ensemble needs, potential students, and general recruitment concerns. Music units need to expend extra energy on recruiting specialty instruments or voices could be studied and performed.

Future research.

A deeper examination of how ensemble directors perceived needs direct the prospective music student recruitment cycle could be conducted. Research examining the comparison between ensemble directors and studio practitioners recruiting strategies could be performed. It may also be useful to examine prospective student responses to the different strategies to determine whether one is more effective at attracting quality music majors.

Parental involvement in non-monetary matters in the recruitment process.

In the previous chapters, this study has addressed how parents have been involved in the recruitment process of undergraduate music students through the lenses of (a) finance, (b) faculty practitioner contacts, and (c) music unit administrative contacts. This section will examine the perceptions of parents of Millennials and the concerns that the general institutional admission offices and music units have in the recruitment process.

Monaco and Martin (2007) state that students of the Millennial Generation have several defining characteristics:

- Lack of professional boundaries.
- Need for immediate feedback.
- Sense of entitlement.
- Lack of critical thinking skills.
- Unrealistic expectations.
- High level of parental involvement.
- Expect “how to” guides for success.
- Expect to spend little time on tasks.
- Expect to expend little effort to reach success. (p. 42).

Lindbeck and Fodrey (2009) also stated that the current `generation of college students, known as Millennials, has a unique characteristic, which is the heavy involvement of their parents in their collegiate careers in comparison with past generations. Other scholars concur with this view that Millennial parents are influential in their collegiate-aged children’s university careers (DeBard, 2004; Elam, Stratton, & Gibson, 2007; Keeling, 2003; Pizzolato & Hicklen, 2011). Some Millennial parents, also known as *helicopter parents*, have expectations of continued

involvement that have caused privacy boundaries to blur for their student and the institutions that must follow federal FERPA guidelines (Keeling, 2003).

Student recruitment professionals have had to adapt to the Millennial parents' expectations of information and accommodation. These parents expect to be recruited along with their children (Coburn, 2006; Elam, Stratton and Gibson 2007; Moore, 2007). Coburn (2006) notes that the current generation of parents, especially middle- and upper-class parents, have invested numerous hours in providing their children with extra-curricular learning activities and/or sports. This involvement has carried over to the collegiate admission procedures. She also indicates that due to the high financial costs of tertiary education, Millennial parents expect excellent facilities, customer service, and a quick responses to their queries.

Parents are also active advocates for their children when addressing learning disabilities or other health issues. These parents are apt to be highly protective, which may result in additional challenges for prospective students, administrators, and academic practitioners (Williams, 2005). Safety issues are of paramount concern to Millennial parents (Howe & Strauss, 2003; Moore, 2007; Worley, 2011).

Garrett M. (RU2) stated, "A lot of parents are not aware of what goes into being a music student." Shannon (CON1) discussed the need to convince the parents that conservatory training is a viable education in comparison to a liberal arts degree:

So I think that's very true...I think the strong part of our education, of how we try to spin it for the parents who are concerned, is that the brunt of the education here is not just music classes. We do expect them to learn to think critically, and write, and sort of develop skills to go to have any number of jobs...They are not just trained to be performers, but they are given a focus to

have a fighting chance to do that. So I think it is often the case more of convincing parents than students, because the students love to do this and they want to focus.

Patrick L. (M1) mentioned that he will have parents who seek to guide their children to other music programs within the state:

This has happen [*sic*] to me more than one time, to have gone after a student. The student likes us, but the parents don't want them to come here; because in their minds, there are other schools in the state for music...[This is considered] a blue collar school...and the perception is somehow we don't fit...I talked to a parent at the end of last semester and this student was doing a senior recital. The mom told me, "You know this has really been good for this student. But you know he really had to buck me on this. I wanted him to go to the state flagship school, and he really had to fight me to come here and in retrospect I'm glad he did."

Lori H. an administrator at RU2 was extremely articulate when speaking about parents and their presence in the recruitment process:

Helicopters parents? You know what they call the worst ones? Black Hawks that is what you call the worst. And we have our fair share of Black Hawks. And it's always humorous and does your heart good when the prospective student is trying to stand up for themselves and the mother is over here doing this [mimics constant talking]. And actually there were some mothers on the couch one time and one of the young ladies that I was trying to talk to turned around and said "would you all hush." And so I just went hmmm, she had to hush.

But you know parents, we will get the phone call, my child is in the eighth grade and he wants to know how to prepare to go to college, and he only wants to go to your school. And we have to deal with those that even that young, and hopefully give them enough information without staying on the phone for thirty minutes. But sometimes it's difficult; sometimes they want you on the phone that long. But then the parents as they get closer to college age...You've got the parents, who want them to be independent, and you have the parents who have done everything for that student their entire lives, and

they still want to do it. All through the application process, and I remind them they are not going to come to school with them the next year and if they do we're going to send them home, but sometimes it shuts them up...I've only worked in one other department with regards to admissions on campus and it was an academic department, but I think music has more than their fair share of helicopters.

Affects the recruitment...I think it can serve a purpose but I think it gets in the way...recently, we were trying to get some information to people. And we were using their RU2 email address...and we're searching for another email address and often it's momma. And so we had to go ahead and send a message, we send it to the same email address we've been using but we use the alternate they gave RU2 and we got some action. Doesn't affect FERPA...not until they enroll...Right, they are not under FERPA law until they enroll, but when they come to orientation, Mommys are fine until the day they enroll.

We often get the question from parents, "So what is my kid going to do with this degree?" The favorite question is "Are you going to guarantee my child a job?" And the answer is no, if you find a school that guarantees a job, let me know I'd like to enroll...You just can't do that, we can give them statistics about our music ed majors, they all almost find a job, but no we're not going to guarantee your child a job, no Ma'am.

Okay, high school seniors and if they have waited till their senior year to inquire and they are behind...Yeah, they are behind, that is a nice way to say screwed. But any way they are behind, right...So when we have high school juniors [on campus] this last spring, we're going "Good for you mom, he's coming just the right moment." And so if they wait till their senior year, mom is on the phone making phone calls for them. And try as we might, I know I'm at work when your child is in school, and I know that I'm not at work when he's home...he's home at night because he's in marching band and he runs track. So we try...tell him to email me, I can answer his emails tomorrow and he will have it when he gets home. But then we also, with regard to parents, we tell the students that this is your time. You need to take control of this and do this. And then we tell them but copy your parents, and whatever you send us we will reply to all and we'll keep them in the loop. Because they want their parents to be in the loop and they [parents] are going to pay for or pay part of your school and they need to know what's going on. And when you

become a student here we can't communicate with them, so it is your job to keep them in the loop. So we try to walk a fine line and not seem like we are not interested in what the parents have to say. Because they are customers, the student, parent, and sometimes the grandmother, sometimes the great aunt... Whoever is going to pay the bill or maybe pay the bill.... These are our customers.

I'll have a mother that calls and says "Professor so and so heard my child play at a last Saturday and he said he's in and has a scholarship; we want that information right now." And then I have to say "Well Professor so and so should have said to your son, I would like to recommend that you be admitted," but come to find out the son has never applied. So we can't admit him till he applies, and "Professor so and so should have also said that I'm going to recommend a scholarship for your son" because unless he does his own budget [for the area] he doesn't know if there are funds available.

Gail D. gave her perspective about parents who send their children to CON1 and their ability to live and study in a large metro-plex environment:

Right now we have the most street smart bunch of undergraduates you have ever saw in your life... there are very few helicopter parents in our group which makes my friendly associate dean happy. They are people who are brave enough to let their 17 and 18 year old kids come to our city... So we have some students who are by definition not afraid of a big city, not afraid of a rather gritty part of town, although it has improved a lot and it's probably going to gentrify beyond all recognition pretty soon, and they are not afraid of a certain uncertainty in housing... That's one reason our undergraduate population is smaller than a graduate population, but I love our undergrads, because their parents have the courage to let them be at this level of independence.

We don't hold the hands of the parents very much. There is none of that... a lot of schools will have all of the parents in on the first day of orientation to say goodbye now. You know we are just like "Oh are you a parent? Oh okay, well have a donut." You know we're not coddling them in any way and maybe we should do more... I admire the parents who send their kids here. I admire those kids.

Tamara V. (DRU2) expanded on the communication that she has with parents during the recruitment cycle and how that changes once a student is enrolled:

It can be an overwhelming process to a prospective student if they are not guided or to a parent more importantly sometimes. And we get students that it's the first kid coming into college, and it could be a kid whose parents didn't go to college, and they don't necessarily know. It's a very detailed and complex process, and if they're doing it [applying] to multiple universities and everybody is different, you've just got to realize that anything that you can do to help that student take care of what they need to do, the better off they are going to be.

I'll get parents that will call and they are just kind of...they don't know enough to know the questions to ask...and one of the things that has been helpful for me is I have lived this experience now...And I've been in their shoes you know, and I understand what they're looking at...almost guide them in the right questions...and offering that personal perspective, any time that I can talk to a parent of a high school student, especially earlier in the high school year, and I encourage them about their college placement exam, things like that. And I have to say that was not anything I experienced with larger schools that we talked to both with my daughter and my son...I didn't feel like somebody was really making that extra connection...so I feel like that's a very important part of recruiting because that parent has got to let go of that student, and they've got to know that they can trust us to look after them. And I feel that that's an important thing. So any type of reassurance that we can give on our part that they are going to be looked after, and that just taking that extra time...giving them pointers of what they need to look for...writing their essays...anything like that I know is always helpful.

I do a lot of phone call conversations with parents, because many times it's the parents that are calling, so I spend a lot of time talking to them and the fact that I'm a DRU2 parent as well as a band parent, I'm very familiar with what's required for admissions, that type of thing, just giving them some pointers as to what to do as far as the application process, just the general application, and then the School of Music which is a separate application all together.

I think one of the other things that I see is through the admissions process is when the students are still in high school I can talk to the parents and I can talk

personally about their student, but once they have hit as a registered student, I can't...that's one of the things that I don't feel like I have been as properly trained as I need to be to know what I can say to a parent and what I can't... Yeah, because I get those phone calls.

I just think that that's an important thing from my aspect...we need to be better trained and none of the rest of us [administrators] seem to have an understanding, but I interact so much with the parents and...have to walk a fine line...I had a parent just email the other day asking about her son and what else does he need to do...well he's already registered for the course I couldn't say that, I said check with your son, he should know if...he can check his own schedule online. So I have to put that back on...I have mixed feelings about that because I have seen too many parents...Helicopter parents...I think it is discouraging because this is a point where the student is really having to separate...But I think in this case, I think it's more the parents have done this for their kid for so long and it's time to let the student take responsibility...and it's hard, it's hard for them to do that...so I try to encourage the parents, like okay, talk with your kid...And it's hard especially when the parents are still paying the bills, you know they want to make sure their kid's not screwing up because it's a lot of money.

I know the professors walk that fine line all the time, but it's just one of those things...I'm getting these phone calls because those parents have been interacting with me through all the audition process before they've come to DRU2, and they feel like, oh, they've got this relationship with me and they do, but, it's looping over to that...they're enrolled. There's nothing you can say anymore.

Stella. H., a long time administrator at RU1, discussed her relationships with parents and their prospective undergraduate music students:

Students and their parents come in; I often talk with them and tell them about the various degrees and they ask me questions....My name is on everything we put out so they can call and ask questions.

[Some] students speak for themselves, which with the current helicopter parent phenomenon is good... some of them [helicopter parents]...you get calls from parents and their kids are like a junior in college...So there is always an effort,

as long as I have been here, there has been an effort to respectfully answer their questions and talk to them [prospective students] no matter if they do have a helicopter parent. We still talk to them and try to let them know what we are. So many times parents just want to know that there are people there that care about their kids.

I have had parents call and you can tell they are trying to make decisions...which school [to choose], and I usually tell those people that I have worked here for over 30 years and I can tell you that the faculty here is very caring.

I just think overall that we can't say enough about what kindness, consideration, the importance of listening are to parents and respective students. It can change everything if they feel that they are not wanted and anticipated...kindness matters...that's the way I want to be treated.

Commentary.

This author agrees with Coburn's (2006) viewpoint that this current generation of parents will continue to be actively involved with their college-aged students. This author also agrees with Coburn's challenge to determine methods to procure parental help (within FERPA guidelines) in assisting collegiate students to complete their transition to adulthood. Because the involvement of parents with high social, economic, and educational capital is not likely to decrease, it is important for music units to understand that parental expectancies of student success may be unrealistic. It is also important for parents to have a clear understanding that collegiate and vocational possibilities will be varied and diverse, and that there are no guarantees.

This author also agrees that, "colleges are not only recruiting students, they are recruiting parents" (Moore, 2007, p.47), and parents will participate in campus life (Howe & Strauss, 2003). Most of the participating music units provide question and

answer meetings for parents during the formal audition days. Music units that provide FERPA appropriate communication with parents will continue to develop quality relationships with prospective students and their extended circle. Moore (2007) provided several recommendations to increase communication with parents:

- Monthly parent newsletters focusing on current student issues and deadlines.
- Joint student-parent service programs during student breaks.
- Parent pages on college web-sites.
- Online classes for parents that use many of the same topics and materials as used in their students' classrooms (p. 51).

Recommended implementations.

This author recommends that music unit practitioners and administrators be trained in how to communicate with parents during the recruitment cycle and after matriculation, including an annual review of FERPA guidelines. The recruitment process should include targeted contact with parents to educate them about college student development and FERPA guidelines. Creating an uncomplicated access hub (i.e., a recruitment concierge) during the recruitment cycle to address parental concerns and questions may save time and money for the music unit.

This author also recommends that the music unit develop a *Parents* foundation similar to general institutional parent groups. This may allow avenues of communication, audience development, possible fundraising, and future recruitment avenues by establishing an auxiliary parent association for the music unit. Modifying Moore's (2007) suggestion, music units could develop monthly or semester newsletters that highlight academic and performance dates. Joint student and parent

service or performance projects could be developed. Online music appreciation classes or community lectures could be offered to educate parents in music terminology, history, and interdisciplinary culture. This effort could help parents who are not musicians to understand what their child will be experiencing. These types of community outreach could help neutralize the helicopter parent oversight both during recruitment and post enrollment. Traditions are important to Millennial students and parents (Moore, 2007). Music units should capitalize on this existing element of institutional tradition and transfer this to marketing the music units' traditions during recruitment.

Future research.

Studies could be conducted to determine how parental expectations of career choices affect the recruitment process of potential music students. It will be important to examine how parental socio-economic status affects interactions with music practitioners during the recruitment cycle. An examination of the diversity among Millennial parents and how that affects the recruitment of their prospective music students could be made. A study of Millennial parents and their response to music units' e-recruitment efforts (i.e. Internet-based recruitment practices) could be conducted.

Summary

This chapter examined the theme of process and its relationship to the recruitment of undergraduate music students from the perspective of 52 faculty and administrators of nine schools across the United States. The five sub-themes were

additionally divided. Findings, peer-reviewed literature frameworks, author's commentary, suggested implementation, and further research topics were presented to stimulate discussion of the admittance, audition, and acceptance procedures of music units. Aspects of parents' continuing involvement with their prospective music students and the need to provide adequate communication in all aspects of the process were also examined in this chapter.

The next chapter will provide an executive summary, a recapitulation of the discussion of the findings, suggested recommendations and areas of future study.

Chapter 8

Executive Summary

This study contributes to existing research of music recruitment in higher education settings. Additionally, this study was designed to support a multi-institution exploration. The queries were also utilized to briefly document contrasts between perceptions of faculty practitioners and administrators. The study was originated to explore, examine, and document current practices, concerns, needs, and factors in the recruitment of undergraduate music students from the perspective of current faculty practitioners and administrators.

This dissertation was organized into eight chapters. Chapter one described the research problem, the purpose of the study, and outlined the research questions. Chapter two gave a brief history of higher education music programs within the United States. Chapter three explored the general recruitment and admissions literature for higher education institutions through the twentieth century and the first decade of the twenty-first century. In addition, chapter three provided a review of the previous recruitment literature in regards to music, theater, and dance units in higher education.

In chapter four, the researcher communicated the methodology for this dissertation, which included the research design, the philosophical constructs behind the qualitative methodology, and how the data were collected and analyzed. This chapter also included the demographic information on the nine participating

institutions and the 52 individual practitioners. Chapters five through seven address the findings and commentary based on the results of the interviews within a context determined by available literature. Each of these chapters has a theme; chapter five deals with money, chapter six deals with personal contact, and chapter seven deals with process. Each of these chapters included participants' quotes that are embedded within a peer-reviewed literature framework. Each sub-theme has author's commentary, recommended implementations and suggestions for further research.

Chapter eight encompasses the executive summary and the author's conclusions and a recapitulation of the recommended findings and suggested research. Appendices include (a) protocols; (b) demographic information; and (c) participants' quotes that were of interest but did not fit into the three themes of money, personal contact, and process that were discussed in the findings chapters.

Review of the purpose of the study.

The purpose of this study was to acquire preliminary documentation of current recruitment strategies of undergraduate music students from the nine participating music units and to articulate the participants' perceptions concerning the recruitment cycle. The goal of this qualitative, phenomenological examination was to explore the lived experiences of the practitioners.

Review of the research questions.

The central research question was: How do music programs in different model settings articulate their needs and perceptions of recruitment of undergraduate music students? The sub-questions are:

- How are recruitment events or training useful for music faculty/administrators?
- How are the objective components of the recruitment and admissions process significant to music faculty/administrators?
- How are the subjective components of the recruitment and admissions process significant to music faculty/administrators?
- How do music faculty define what is a high quality prospective music student?

This author has sought to establish contextual frameworks in order to explore and understand how different music units express their needs, insights, and observations of undergraduate music recruitment. This was done by (a) providing historical overviews of the history of higher education music units in the United States and (b) reviewing the literature of general institutional recruitment and music unit recruitment (as well as some cognitive fine arts recruitment).

The findings of the current study have suggested the existence of three major themes (i.e., money, personal contact, and process), which were elucidated revealed from the interview questions (see Appendix D) using open-ended constant comparative methodology. Each of the major themes has several sub-themes. Each practitioner responded in light of the faculty or administrative role they held, as well as the differences, based on Carnegie Classifications and educational missions, among the music units.

Each participant was provided with a copy of the interview questions, although not everyone chose to answer each question. In general, the interview questions were treated as prompts for the participants' to respond, while the author guiding the interviews back to the interview protocol if the discussion got off track. This

generated a body of rich, thick data that provided the three major themes (i.e., money, personal contact, and process) and the various sub-themes, which have been discussed in previous chapters.

While this author believes that nine participating music units and the 52 practitioners provided an adequate response to this study, she believes there are areas that need further refinement, and future research involving larger samples will provide more in-depth information. The primary pool of music faculty and administrators that participated in this study have important insights to offer, but this pool should be enlarged in the areas of dance, theater, and visual arts to provide a fuller understanding of higher education fine arts recruitment. This author believes that music recruitment could provide these related disciplines a framework to further research fine arts recruitment.

Qualitative methods supported the research design, data collection, analysis, and discussion of this dissertation. This author chose a qualitative methodology rooted in phenomenology that also utilized grounded theory and hermeneutics so that the lived experiences of the participants were examined in their natural work environment as documented in chapters five, six, and seven.

Rigor was maintained by allowing each practitioner to provide authenticity to this study as the open-ended interview methodology allowed them to (a) speak for themselves, (b) be treated as a participant (rather than a research study), and (c) seek their approvals of their individual transcripts with the ability to amend or change their responses as they felt needed. Not all participants were interested in reviewing their

transcripts; others made changes as they felt necessary and the author honored the changes.

The emergent themes were a result of the analysis of multiple participant interviews. The interviews provided saturation in the three main themes and significant amounts of discussion in the sub-themes. Further rigor was sought, as the themes required the author to search outside the fine arts literature to provide context, as there was a paucity of articles, books, or other forms of published research about fine arts recruitment research in general and music recruitment specifically. It was often the most difficult portion of this process and one of the most rewarding to discover literature in other disciplines and adapt their findings to explain, explore, and examine the sub-themes that emerged from data. This author is eager to engage other fine arts practitioners in this dialogue of recruitment and hopes that the literature provided in this dissertation will encourage continuing study.

Additional rigor was maintained by (a) utilization of a constant comparative methodology, (b) rigorous line by line coding of the transcript interviews (Glaser and Strauss, 1967; Lincoln and Guba, 1985), (c) an audio trail of recorded interviews and (d) the word-by-word transcription of these interviews. Lastly, rigor was maintained by having outside reviews of the data, the analysis process, and the findings by experienced practitioners in the field of arts administration and applied music disciplines who were not research participants.

Discussion of the findings addressed the three main themes of money, personal contact, and process. The main themes became the conceptual codes and the sub-

themes helped delineate the dimensions and relationships between the main themes/codes (Bradley, Curry & Devers, 2007).

Theme 1: Money.

An analysis of financial concerns in the recruitment process uncovered eight sub-themes. These sub-themes are: (1) scholarship funds, (2) fundraising, (3) recruitment travel funds, (4) parents' monetary concerns during the recruitment process, (5) advertising funds, (6) general budget concerns, (7) environment (facilities and town/gown relationships), and (8) infrastructure/interaction with senior administration.

Theme 2: Personal Contact.

Four sub-themes surfaced from the exploration of personal contact between music unit practitioners' and prospective undergraduate music students. These sub-themes are: (1) recruitment events, (2) music alumni and current students' roles in recruitment, (3) geographical areas for recruitment, and (4) outreach media (e.g., print, social, and online).

Theme 3: Process.

The theme of process provided six sub-themes. These are: (1) application for admission, (2) the audition process, (3) post-audition processing, (4) desirable aspects of a potential student, (5) ensemble needs, and (6) parental involvement and the recruitment process excluding monetary issues.

Conclusions

The research questions that guided the study enabled the researcher to gain a better understanding of the meaningful lived experiences of the participants in regards

to the topic of recruitment. Both the main question and the four sub-questions were framed as *how* questions. How questions may be considered procedural questions (Baral, Ha Vo & Liang, 2012). As the analysis of the data unfolded, the author realized a need to consider the query that Baral, Ha Vo, and Liang posed, “How are X and Y related in process Z?” (p.28). The author asked “How do music programs in different model settings articulate their needs and perceptions of recruitment of undergraduate music students?” Thus, needs (X) and perceptions (Y) relate to recruitment (Z).

The needs articulated by the participants were diverse. However, one constant was money. Money for scholarships or talent awards, money for recruitment travel, and money for facilities were among the most prevalent needs. The second constant was the need for personal contact with prospective students. How personal contact happened varied through a series of recruitment events and outreach methods and it was perceived as vital as monetary concerns. The theme of process was expressed and formulated depending on the types of Carnegie classifications. The different music units articulated their process according to their educational missions and the culture of the individual institutions.

The four sub-questions were difficult to separate in the findings as subjective and objective components overlapped in the three main themes. The sub-themes were further divided in the analysis and were often interrelated between the main themes. For example, parental input was addressed in the themes of money and process. As a reminder to the reader, the four sub questions are:

1. How are recruitment events or training useful for music faculty/administrators?
2. How are the objective components of the recruitment and admissions process significant to music faculty/administrators?
3. How are the subjective components of the recruitment and admissions process significant to music faculty/administrators?
4. How do music faculty define what is a high quality prospective music student?

This author's conclusion for the first sub-question "how are recruitment events or training useful for music faculty/administrator" has several components.

Recruitment events are extremely necessary for the continued viability of a music unit. If a music unit does not recruit, it will cease to exist. What this author has learned is that the types of recruitment events reached saturation early in the data gathering process. The types of events (see chapter six) are common to all practitioners and music units. The one exception was the lack of participation in All-State activities by the conservatories represented in this study. The author acknowledges that one of the limitations of this study was the idea that other conservatories might participate in their states' All-State musical activities. Further study of conservatories' utilization of All-State activities could be studied to refine this area of questioning.

All participants agreed that personal contact between a representative of the music unit and the prospective student was the key item for successful recruitment and matriculation. Individual perceptions in the gathered data provided personal preferences of the types of events utilized and a range of strategies and tactics. It became evident that the amount of participation in recruitment events is dependent upon the practitioner's interest and understanding of the importance of recruitment.

Some participants were offended when they received external pressure to be personally involved with the recruitment process. Others recognized the importance of personally recruiting potential students, but felt that they weren't suited for it due to perceived notions of introversion. Junior faculty members were most likely to express an interest in recruitment training or coaching. More of the senior faculty members were divided on the subject of recruitment training. Some expressed a keen interest while others were dismissive.

This author decided to address the question of training in this final chapter (see appendix G for the participants' responses about training). For the purpose of this study, she defined *soft training* as training that was informally based. Such training could happen within a small group or one-on-one. *Formal training* was defined as being initiated by administration within the music unit or the institution. These training sessions could occur as a workshop or a seminar for the entire music unit, smaller groups, or one individual. According to the results of this study, soft training occurred more often than formal training.

The strategies and tactics for recruitment have evolved over the twentieth century and continue to be one of the most important aspects of higher education. It was concluded that training/coaching is actually needed for all practitioners, regardless of how long they have been an active administrator or member of music faculty. This author believes that music units should engage in regular dialogue on the subject of recruitment. By doing so, situations such as informing a prospective student that he or she has been admitted to a program and has been awarded a scholarship without actual

admittance to the greater institution could be avoided. In addition, recruitment of international students could proceed more easily if practitioners were trained in protocols of United States immigration policies pertaining to student visas. Addressing these types of concerns could happen as training workshops during regular faculty meetings, once every year or two in a seminar, or during a weekend retreat. However it happens, this author firmly recommends that it does happen.

It is important to also provide such training for music unit administrators and support staff. In some cases, the first round of recruitment happens when an individual telephones the music unit office. Having support staff with pleasant, courteous, and professional telephone etiquette is necessary. During the course of this study, this author experienced a wide range of responses when she called to recruit music units and participants, and to set up interviews. Not all of the discourteous individuals were student workers. In fact, one participant noted that one of his main wishes for recruitment was that his unit's office staff could be trained to have a smile on their face when they answer the phone as he felt that a smile can be heard in the tone of voice of a telephone greeting.

While this author recognizes that many practitioners have some experience with various aspects of the author's recommendations for training, it became apparent that most practitioners did not necessarily consider the wider ramifications of in-depth recruitment. An investigation of the sub-themes unveiled several potential topics for training. They are presented here in a coalesced group.

- Training is needed to communicate deadlines to students in accordance with NASM guidelines.
- Training must regularly update faculty in aspects of institutional financial aid packages.
- Training should be done in a way that promotes constructive optimism to combat feelings of frustration and subjective perceptions of insufficiencies. This can be done while maintaining a realistic understanding of current budgetary structures.
- Training for faculty in working with non-majors/minors that remind them that these students are future community arts supporters, consumers and donors.
- Training for bias awareness of community college students and their needs for practitioners.
- Training for all practitioners in the appropriate areas of information regarding their institutional international student service offerings and the federal government's requisites.
- Training for practitioners in cultural contexts so they may communicate with international students in an efficient and compassionate manner, both during recruitment and after matriculation.
- Training in recruitment development is recommended for practitioners to insure the institutional culture is nurtured; this training could be considered part of the service component of a faculty appointment.
- Training in grant writing for recruitment travel is recommended.
- Training in the concepts of habitus, legitimacy of position pedagogic action and authority could be developed and given within faculty meetings.
- Training in social media could be made available to individuals who are not comfortable with this medium.
- Training in evaluation of admissions portfolios could be made available to faculty, administration, and graduate students.
- Training should be provided to allow for practitioner bias during the audition portion of the recruitment cycle.
- This author recommends that music unit practitioners and administrators are trained in how to communicate with parents/guardians during the recruitment cycle and after matriculation.

The second sub question asks, “How are the objective components of the recruitment and admissions process significant to music faculty/administrators?” The third question asks “How are the subjective components of the recruitment and admissions process significant to music faculty/administrators?” As objectivity is defined by Bollnow (1974), “the elimination of all subjective bias...objectivity now characterizes not only an attitude toward life, but a definite result which can be taken over and built upon by another” (p.4). Subjectivity as defined by MacKellar (n.d.) is “taken to mean of or relating to a subject and evokes the notions of interpretation, perspective, point of view, ideology, and world view” (p.1). The objective components of this study of the recruitment and admission processes are relatively fewer than the subjective components.

All of the participants have been objective regarding the necessity of recruitment events and auditions. Each institution must have admission thresholds, and a certain amount of money is needed to meet the educational mission of the music unit. These four elements meet Bollnow’s (1974) definition; they simply exist as topics and any researcher interested in expanding knowledge could refine further understanding of these topics.

What has been subjective for participants is more complex. How they make meaning of these four elements (i.e., recruitment events, auditions, admission thresholds and monetary needs) has been documented in chapters five through seven. Mackellar’s definition of subjectivity (n.d.) indicates that individuals utilize the concepts of interpretation, perspective, point of view, ideology, and world-view,

which corresponds with participants' interview responses. Each participant had subjective reactions to the themes of money, personal contact, and process. There was unanimity about the need for more money, and there was a wide diversity of opinion as to how such funds should be deployed. All agreed that personal contact is a vital component of the recruitment process, yet each participant's perception of how to engage in personal contact was individual and subjective. The audition and admission process (a) was deemed to possess aspects that were considered positive and (b) had elements that could be improved. For example, Tyler G., (RU1) noted that a potential student had to fill out nine pages of information to schedule an audition time. He indicated that was not something with which he was comfortable, and he effected change in RU1's audition application procedures. Thomas W. felt that a positive aspect of his institution's (RU2) audition days were that ninety percent of the applied faculty participated in the formal audition dates and had direct personal contact with potential students and their parents.

The author was surprised that the last sub question was the one which practitioners spoke about the least and were generally uninterested in discussing. During the interviews, the author had to return to the question that asked the practitioner to delineate qualities of a highly desired prospective student. Eventually, this topic was discussed by the participants but usually as an afterthought, it appeared for most to fall under the umbrella of *we all know what we are looking for*. In some cases this topic was described in terse phrases such as "We [just] want see good basic technique" or "I want a smart person."

This author began this study with the expectation that participants would be able to give a *laundry list* of characteristics that they were looking for during the recruitment cycle. Generally, this did not happen. The one exception was Janis O. who is the director of piano pedagogy at DRU2. Janis gave one of the most insightful delineations of what she and her piano colleagues were interested in as they recruited prospective students for the piano programs at DRU2. What was typically desired for most practitioners was a student who was willing to work hard and a phrase that began to emerge from the interviews was a *teachable spirit*. Lionel G., voice chair at RU2 was quoted in chapter seven as saying “I always say to students, I look for those things we can’t teach you.”

Most of the participants expected that the majority of prospective students would have a modicum of talent and the desire to work hard. Another perception concerned the level of pre-collegiate skill sets that were needed to be successful in a collegiate music unit. Depending on the type of music unit that participated in this study, the levels of pre-collegiate skills desired varied. The music units that expected the highest level were the two conservatories (CON 1 and CON 2) and RU2. DRU2. RU1 and M1 fell into the middle range of these expectations. RC, M2, and DRU1 were in the lowest level when expecting that their prospective students would matriculate with a high level of pre-collegiate skills on their applied instruments.

The piano faculties (regardless of institution) and the one composition faculty member expressed the highest expectation of pre-collegiate skills. The voice faculties, regardless of institutions, expected their incoming students to have the least level of

pre-collegiate skills sets. Instrumental applied practitioners ranged in the middle and were more apt to have expectations in line with the culture of their music units.

The importance of pre-collegiate skills sets were addressed through recruitment events or the actual admission and audition process. For many participants, their recruitment events provided contact with prospective students before the actual audition. These recruitment activities included (a) teaching lessons in a private studio, (b) master classes or clinics, (c) adjudication, (d) participation in All-State ensembles as a director or clinician. These types of interactions help the practitioners to identify potential students and in some cases helped them track a student over a period of several years. The observation of these prospective students as they developed their pre-collegiate skills factored into the meaningfulness of practitioners' lived experiences and perceptions.

Both academic skills and music skills are demonstrated during the admission and audition process. Academic skills are demonstrated via standardized test scores, GPA, and usually a written essay. Music skills are demonstrated at the audition through performance of memorized repertoire, technical exercises, and often sight-reading. The audition provided meaningfulness to faculty participants because it allowed them to evaluate the potential student according to the individual practitioners' knowledge and experience, which is filtered through the music units' articulated mission statements, goals, and needs.

Depending on the mission of each institution, pre-collegiate skills sets carry different weights in the consideration of a potential student. Both conservatories

agreed that pre-collegiate music skills sets carried more emphasis than a standardized test score. However, they did indicate that the academic skill sets were still part of their deliberations. The music units that were housed in the liberal arts universities noted that potential students had to meet institutional academic standards before they could be considered for the music unit. Even though the admission processes had different thresholds, meeting the desired academic pre-collegiate criteria was an invariable aspect of the recruitment cycle.

All music units were interested in recruiting prospective students with highly developed pre-collegiate musical skill sets. Even so, there was an awareness that potential students would matriculate to institutions that (a) generally were going to give them the best financial aid packages and (b) where the individual student felt they were going to study with the applied teacher of choice. RC and M2 expressed that they tended to recruit students with lower pre-collegiate musical skills. They identified their job was to teach students at this level. Because of its institutional culture, DRU1 conveyed a similar perception. M1 and RU1 recruited and matriculated undergraduate music students with higher musical skills but seemed to fall into a medium threshold of expectations. These two music units had applied areas that recruited at a higher level than other applied areas. At the highest strata of expectations, this author could identify no significant differences between the levels of musical pre-collegiate skills that were expected at DRU2, RU2, CON1, and CON2. The identifiable issue was merely whether the prospective student wanted a degree from a conservatory or a liberal arts institution.

Rynes and Boudreau (1986) noted that exceptional recruiters exhibit four character traits: (1) strong interpersonal skills, (2) enthusiasm, (3) knowledge, and (4) credibility with students and co-workers (pp. 740-741). This author concurs and concludes that these four traits should be encouraged and developed. Furthermore, the development of these traits can be considered in the light of Bourdieu and Passeron's (1990) concept of habitus and pedagogic legitimacy.

While many of the participants in this study exhibited these traits, this author considers that Charlotte R. and Benjamin L. (faculty from RC) to truly embody all of them with equal strength and provided a solid model of Bourdieu and Passeron's theories of habitus and pedagogic legitimacy. Their strong interpersonal skills were shown through their commitment to engage high school choral students annually in the course of All-State events, solo and ensemble competitions, summer camps, and workshops in which they participated. Both Charlotte R. and Benjamin L. maintained connections utilizing a variety of personal contacts that allowed them to develop relationships with individual students and secondary choral directors. Enthusiasm for choral singing and collaborative piano, coupled with their broad knowledge base of educational methodology, musical technique, and literature, has developed credibility and integrity with their colleagues and students. Finally, it appears that these two faculty members have developed a lasting relationship with many of their alumni who refer their own students to this pair of practitioners, which confirms their pedagogic legitimacy, at least in the eyes of their choral and coaching alumni. Further, these practitioners mentioned alumni who have matriculated into graduate music programs

who often call them for advice on questions of technique, performance practice, and personal issues.

Familiarity with of Bourdieu and Passeron's (1990) concepts may aid a music unit's practitioners to acquire a more holistic view of recruitment. Training will provide avenues in which enthusiasm for recruitment can promote the educational mission and culture of the program. Knowledge of the music unit and the larger institution; knowledge of the discipline; and self-knowledge of individual preferences, aesthetics, biases, and experiences will form aspects of perceived credibility between potential students and colleagues. Interpersonal skills can be coached, and mentoring from experienced faculty on this topic appears to be essential for less experienced faculty to be successful in recruiting. Enthusiasm must be caught and passed on. Unit administrative leadership should encourage, develop, and reward properly channeled enthusiasm for the discipline and the unit.

The results of the study support the complex conclusion that recruitment is first crucial to the success of the culture of the music unit, regardless of Carnegie designation. Second, successful recruitment strategies depend heavily on available funding, administrative engagement, and faculty commitment and expertise. This leads to the inevitable need to (a) develop relationships with funding sources, (b) maintain administrative motivation, and (c) include recruitment coaching/training as part of faculty professional development. Third, there are many music units that still hold the misconception that their recruitment policy has little in common with other non-fine arts disciplines. By addressing this fallacy, music units have the potential to

borrow successful strategies from other institutional sources. Finally, the results of this study indicate many areas for future engagement with related fine arts disciplines that will have potential for significant and useful analysis.

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Appendix A

1. A representative of the college talks to the prospective student in his home.
2. A representative of the college makes two or more visits to see the prospective student in his home.
3. A representative of the college talks to one or both of the parents of the prospective student.
4. A representative of the college talks to the prospective student in his high school.
5. A representative of the college talks to students during one of their assembly programs.
6. A group of students from the college presents a program to the students in the high school.
7. A college graduate talks with the prospective student relative to attending his college.
8. One of the teachers or the principal of the high school suggests that the prospective student attends his college.
9. A copy of the college catalog is given to the prospective student.
10. Pictures of the college campus are given to the prospective student.
11. Moving pictures of the activities of the college are shown to the prospective student.
12. The prospective student attends a "High School Day" at the college.
13. The prospective student attends an athletic contest at the college as guest of the college.
14. The prospective student takes part in a competitive examination given by the college.
15. The prospective student is reached through a radio given by the students or faculty members of the college (Wiley, 1939, p. 180).

Appendix B

Telephone Recruitment for Interview.

“May I speak to (state name)? This is Susan Adams-Johnson from the University of Oklahoma. I am an Interdisciplinary Doctoral Candidate working on my dissertation research study. I recently contacted you by email with information about the research study and wanted to see if you were interested in participating. It will involve completing an interview and should take about between 55-60 minutes. Would you be willing to participate?”

If yes: “Great! Is now a good time for you? If yes, proceed with setting up a meeting time and place. If not a good time, set up a date and time for the interview and use the call back script.

If no: Thank the subject and end the phone call.

If leaving message on voicemail:

Sample Voicemail Script

“Hello, this message is for Professor_____. It is (say the date) at (say the time). My name is Susan Adams-Johnson from the University of Oklahoma. I am an interdisciplinary doctoral candidate working on my dissertation research study. I recently sent you an email describing the research study and I was calling see if you would be interested in participating. It would involve completing an interview that

will take about 55-60 minutes. Please contact me at 405-XXX-XXXX or sdaj@ou.edu if you are interested. I hope to hear from you soon.”

If the potential subject calls back, proceed with the following:

Thank you for calling me back. I would like to see if you would be interested in participating in this research study about music faculty perceptions of undergraduate music student recruitment and admissions. This study is being conducted by Susan Adams-Johnson for her dissertation research. It will involve an interview that will take about 55-60 minutes. Would you be willing to participate?

If yes: “Great! Is now a good time for you to set up a meeting time and place?”

If no: Thank the subject and end the phone call.

Appendix C

Dear School/Department of Music Faculty,

This is a letter of recruitment to participate in a study of perception of recruitment and admission of undergraduate music students. The researcher for this study is Ms. Susan Adams-Johnson, Interdisciplinary Doctoral Student at the University of Oklahoma.

The purpose of this research is to examine the current perceptions of music faculty in regards to the process of recruitment and admission of undergraduate music students. The length of time estimated for participation is around 55-60 minutes. Data will be collected in an area that is comfortable to the faculty member being interviewed. This could be your office, a conference room or a coffee shop. The semi-structured interview questions are attached to this recruitment letter for your consideration. There is a possibility of follow up interview that may last between 30-60 minutes.

All participation in this study is voluntary. You may withdraw from this study at any point in participation. All data will be anonymous in publication. Each participant and institution will be given a study file number and a pseudonym. All data will be stored on a password locked computer and/or USB drive and will be kept in a locked secure site.

The study will take place on { DATES }.

Attached to this letter is an information/consent form. Please read and download two copies. Please sign both copies, retain a copy for your personal records and bring a signed copy at the time of your participation.

Thank you in advance for your consideration of this project.

Sincerely,

Susan Adams-Johnson

Appendix D

Interview Protocol

Introduction

Thank you for time and willingness to participate. As you know, I am interested in recruitment of undergraduates for schools of music. Particularly, I am trying to explore, understand and document the needs for recruitment from the perspective of schools of music faculties. My specific topics for this interview are as follows:

1. What are the factors that faculty are looking for in prospective music students? Some of these factors may include, but are not limited to: aptitude or ability, self- motivation, skills, personality and creativity.
2. What types of recruitment events or training are the most useful for faculty?
3. What procedures are followed after the student has completed the initial audition/interview?

If the questions are general and abstract, you may volunteer any detail you wish.

Also, depending on your answer, I may ask probing questions. You also have the option of declining to answer—passing on—any of the questions. Do you have any questions before we start?

Interview Questions

{Demographics}

1. What is your faculty position and highest degree?
2. How long have you been in your position?

3. Can you elaborate on your faculty duties?

{Recruitment/Audition Rubrics}

1. How does your school/department conduct recruitment/auditions?
 - a. Can you elaborate on the process for live auditions?
 - b. Can you elaborate on the process of recorded auditions?
2. Does your school/department have a general rubric for audition forms for faculty?
 - a. If there is not a rubric, would one be useful to you?
 - b. Are they developed by a general departmental staff/administration or departmentally?
 - c. Are they developed in committee? (Departmental/area/administration)
 - d. Are they different from the institutions' main admissions and recruitment? How?
3. What is on them? What are the specifics?
4. What specifics are the faculty looking for in a prospective student?
5. Can you describe departmental concerns other than student attributes? By departmental need? Studio space? By cohort?
6. What would you change or add?
7. May I have a copy of your specific forms?

{Recruitment Events/Strategies}

1. What types of recruitment events are utilized by your institution/department/area? What strategies do you use your institution/department/area?
2. Does your faculty receive training in recruitment?
3. What type of training?
4. Would training be useful?
5. Does your faculty have any wishes for the recruitment process?
6. Does your faculty have any concerns about the recruitment process?

{Recruitment/Audition Follow Up}

1. What happens after the student auditions-What is the follow up process?
What is the process by which your area/department/school provides information about acceptance or denial and scholarship monies?
2. What are the strategies for keeping up contact with prospective students?
3. Who makes the decisions for acceptance or denial- area/studio?

Closing

Now that we are done, do you have any questions you'd like to ask me about this research project? If you want to contact me later, here is my contact information.

Also, I may need to contact you later for additional questions or clarification. May I also have your follow-up contact information?

Appendix E

University of Oklahoma Institutional Review Board

Informed Consent to Participate in a Research Study

Project Title: A mixed methods multi-institutional study of faculty perceptions of recruitment and admission selection of undergraduate music students for higher educational institutions.

Principal Investigator: Susan Adams Johnson Department: Interdisciplinary PhD Studies

You are being asked to volunteer for this research study. This study is being conducted at multiple higher education sites' departments of music. You were selected as a possible participant because you are a tenured/tenure track or visiting professor with more than one year of experience teaching at a higher education institution.

Please read this consent form and contact me to ask any questions that you may have before agreeing to take part in this study.

Purpose of the Research Study: The purpose of this study is to document recruitment strategies and practices in college level music schools/departments.

Number of Participants: About 400 participants total will take part of this study. 300 students and 100 faculty members and administrators will complete this 400.

Procedures: If you agree to be in this study, you will be asked to participate in person, telephone conference or by video conference in a semi-structured recorded interview

and to provide copies of current audition and recruitment materials (either electronic or hard copies).

Length of Participation: Length of participation is around one hour for the initial interview with possibility of follow up interviews between 30 minutes to one hour per session.

Risks of being in the study are None.

Benefits of being in the study are None.

Compensation: You will not be reimbursed for your time and participation in this study.

Confidentiality: In published reports, there will be no information included that will make it possible to identify you. Research records will be stored securely on password protected computers and USB and only approved researchers will have access to the records.

There are organizations that may inspect and/or copy your research records for quality assurance and data analysis. These organizations include the OU Institutional Review Board and other Higher Educational Institutional Review Boards that agree to participate in this study.

Because this is the first stage in a longitudinal study, any data that may be retained for longitudinal studies past this dissertation will be maintained on a pass word protected computer and USB.

Participation in this study is voluntary. If you withdraw or decline participation, you will not be penalized or lose benefits or services unrelated to the study. If you decide

to participate, you may decline to answer any question and may choose to withdraw at any time.

Audio Recording of Study Activities: To assist with accurate recording of your responses, interviews may be recorded on an audio recording device. You have the right to refuse to allow such recording without penalty. Please select one of the following options:

I consent to audio recording. ____ Yes ____ No

Contacts and Questions: If you have concerns or complaints about the research, the researcher(s) conducting this study can be contacted at 405-274-1783 or at sdaj@ou.edu. The advisor for this project is Dr. Marvin Lamb. Dr. Lamb can be contacted at 405-325-2081 or at mllamb@ou.edu. Contact the researcher(s) if you have questions or if you have experienced a research-related injury.

If you have any questions about your rights as a research participant, concerns, or complaints about the research and wish to talk to someone other than individuals on the research team or if you cannot reach the research team, you may contact the University of Oklahoma–Norman Campus Institutional Review Board (OU-NC IRB) at 405-325-8110 or irb@ou.edu.

You will be given a copy of this information to keep for your records. If you are not given a copy of this consent form, please request one.

Statement of Consent I have read the above information. I have asked questions and have received satisfactory answers. I consent to participate in the study.

Participant Signature _____

Print Name _____

Date _____

Signature of Person Obtaining Consent_____

Date _____

IRB NUMBER: 0923 IRB APPROVAL DATE: 6/20/2013 IRB EXPIRATION

DATE: 05/31/2014 Revised 07/01/2012 Page 2 of 2

Appendix F

<i>Participant</i>	<i>Music Unit</i>	<i>Faculty/Administrator</i>	<i>Discipline/Instrument</i>	<i>Highest Degree Held</i>
Amy R	RU1	Voice Faculty	Voice	ED.D.
Benjamin L.	RC	Director of Choral Activities	Choral/Voice	DMA
Bernadette R.	RU1	Voice Faculty	Voice	DMA
Brent M.	DRU2	Director of School of Music-Administration	Percussion	DMA
Bridget B.	RU1	Voice Faculty	Voice	MM
Caleb B.	RC	Chair of Music, Director of Bands, Tuba/Euphonium Faculty	Tuba/Euphonium	MM
Charles B.	DRU2	Chair of Composition Faculty	Composition	DMA
Charlotte R.	RC	Voice Faculty, Piano Faculty	Vocal Coaching, Collaborative Piano	MM
Christine S.	RU1	Music Education	Music Education	Ph.D.
Darrell C.	M2	Band Director	Trumpet	DMA
David S.	RC	Woodwinds Faculty	Saxophone	DMA
Derek B.	M1	Division Head of Jazz Studies, Trumpet Faculty	Trumpet/Jazz Keyboard	MM
Dominic W.	RU1	Chair of Music Education	Music Education	Ph.D.
Edith P.	M1	Woodwinds Faculty	Flute	DMA
Elisa B.	RU2	Administrator/ Admissions and Recruitment	Musicology	Ph.D.
Frank M.	RC	Piano Faculty	Piano	DMA
Franklin W.	DRU2	Ass. Director of School of Music, Guitar Faculty	Guitar	MM
Gail D.	CON1	Dean	Musicology	Ph.D.
Garrett M.	RU2	Ass. Dean, Clarinet Faculty	Clarinet	DMA
Gayle F.	M2	Voice Faculty	Voice	DMA
Geoffrey R.	DRU2	Division Head of Vocal Studies, Choral Director	Choral	DMA
Grace H.	RC	Woodwinds Faculty	Clarinet	DMA
Jan B.	DRU1	Chair of Music	Musicology	MM
Janis O.	DRU2	Chair of Piano Pedagogy, Piano Faculty	Piano	DMA
Jeffery S.	RU1	Opera and Voice Faculty	Vocal Coaching	BM
John F.	DRU2	Brass Faculty	Trombone	DMA
Jonathan C.	RU1	Choral Music Education	Music Education	Ph.D.

Kevin H.	RU1	Brass Faculty	Trombone	DMA
Lauren O.	M1	String Faculty	Cello	DMA
Lewis S.	RU1	Ass. Director of Undergraduate Music Studies, Percussion Faculty	Percussion	DMA
Lionel G.	RU2	Chair of Voice	Voice	DMA
Lori H.	RU2	Administrator/ Admissions and Recruitment	No Music Background	HS
Lucas N.	RU1	Ass. Director of Undergraduate Music Studies, Director of Marching Band	Marching Band Director	MM
Mack G.	DRU2	Instrumental Music Education	Music Education	Ph.D.
Martin B.	M1	Brass Faculty	Trumpet	DMA
Matthew H.	RU1	Brass Faculty	French Horn	DMA
Oscar M.	RU1	Director of School of Music-Administration	Clarinet	DMA
Patrick L.	M1	Orchestra Director, String Faculty	Viola/Violin	DMA
Randy S.	M2	Chair of Music, General Music Education	Music Education	Ed.D.
Rick T.	M2	Choral Director, Voice Faculty	Choral/ Voice	DMA
Sandra J.	RC	Voice Faculty	Voice	DMA
Scott V.	CON2	Director of Admissions and Recruitment	Percussion	MM
Sean M.	RU1	Brass Faculty	Tuba/Euphonium	MM
Shannon H.	CON1	Director of Admissions and Recruitment	Flute	MM
Sloane A.	DRU2	Ass. Director of School of Music, Flute Faculty	Flute	MM
Stella H.	RU1	Administrator/ Admissions and Recruitment	No Music Background	HS
Sylvia D.	M1	Woodwinds Faculty	Oboe	MM
Tamara V.	DRU2	Administrator of Bands	Architecture	BA
Thomas W.	RU2	Administrator /Admissions and Recruitment	Voice	
Tobey S.	M1	Director of School of Music-Administration	Composition	DMA
Tyler G.	RU1	Director of Choral Studies	Voice	DMA
William M.	DRU2	Director of Jazz Studies, Saxophone Faculty	Saxophone	MM

Appendix G

Training.

This researcher asked about training in recruitment. For the purposes of this study, the researcher defined soft training as training that was informally based and could happen within a small group or one-on-one. Formal training was defined as being initiated by music unit administration or institutional administration and could occur as a workshop or a seminar for the entire music unit, smaller groups, or one individual. Some participants felt that training in recruitment would be a positive addition to the music unit. Others did not.

Charles B. (DRU2) declared that he didn't feel that training would be appropriate for his department. He said "No, because anybody training us won't know what they were talking about...It's very specialized." When he was asked about training at the entire music unit level, he responded:

Certainly not a bad idea but the thing is that gets provided at the department. We're small enough still that the Director talked about it in faculty meeting...he sends out the NASM rules and people understand what goes on, as far as what not to do. What to do pro-actively and fortunately everybody here understand what do to pro-actively and to be responsibly answering the questions and engaging. I don't think training will be helpful...good ideas are always helpful.

Caleb B. (RC) stated:

I've never formalized the recruitment process, but it's something that we do discuss in every faculty meeting...I do let them know that it is not the responsibility of the band director and choir director to recruit all the students to the institution...And I think a lot of it is handled during the hiring process, when interviewing faculty you speak to them about their approaches to recruitment and what they will do.

Charlotte R. (RC) confirmed the soft nature of recruitment training at her music unit. She said:

I don't know of a formal process, but then again...we just straight go in and sell. I think it's more of a soft process and I think we have outstanding mentors...a senior voice faculty member is very ,very good about taking younger faculty under her wing saying hey "We are going to go on some recruitment trip...this is the way that we do that." That happens.

Sandra J. (RC) described her experience in receiving soft training from her faculty mentor:

Soft training...I have a great mentorship with my faculty mentor, Charlotte R. I mean I just asked her tons and tons of questions. I ask all my colleagues questions, going on these trips with them, watching them work with students, watching them present, being involved with All-State, being involved with choir camp. I think simply being a part of these events I've sort of learned how [to recruit].

Formal...I can't see how that would hurt, I could see that being a real benefit in that, I mean I love materials in general, I love materials and I think that if there were a formal training...would be nice is to just sort of have the materials, brochures, facts...a cheat sheet...something that matches my personality sort of, because I like to be really prepared when I go in.

I think perhaps the best way is to learn by doing it, but I think that it can't hurt to feel like you're really armed with all the information that you need before going in to see the students, so that you feel like, oh I know all the answers to their questions.

Oscar M. (RU1) stated that his faculty does not receive training in recruitment. He said it would be useful "Because they need to do it better." Matthew H. (RU1) discussed his view of the usefulness of training for recruitment:

Personally I think so, but you can't dictate recruiting. What works for one...what I do will not work for anybody else? There are certain people that have more ability for recruiting or desire or [just] get it. Others sort of blissfully go by and just hope somebody will arrive. By in large all faculty directors need to also assume responsibility. And there are a couple of my colleagues that say "it's not my job to recruit." The kids that should want to come here for the ensemble, the quality of the ensemble. That is what is going to get them here and so therefore the director should go out. And to a certain extent I can see that, but we're all in this together. But I personally feel that I'm the master of what happens in here [his horn studio]...I'm not going to let anything [be by] chance...you guys get me a player...I'll do my best with them...you can't dictate work ethics.

Scott V. (CON2) discussed his awareness of the apathy of most of his faculty and how he has begun to try and re-engage them in a soft form of training:

You know we have a handful only who are really...active traveling faculty and they are already masters [at recruitment]. I have learned from them...they basically have learned by experience...Some of the faculty in recruiting in general our faculty was a little, I would say apathetic towards the recruiting process.

We are reengaging...sending a personal letter to their house and also an email saying really all I would like you to do for this cycle is identify a couple of your friends who have contact with undergrads and just call them and tell them what you like about CON 2 call your friends and explain what you like about CON 2 and how you think it's a good place for XYZ reasons....And ask them send some students yours way.

Shannon H. (CON2) described the way that she handles training with her faculty. She stated it was informal:

It's informal. When they [faculty] are going out to festivals or things like that, they will often stop by and I will talk with them and give them some materials and business cards things like that just to help...I think our personal style of recruiting students is it's different than that. I don't know if I would want to try to manage that. You know, but by the same token I think that the idea of

training a little bit on managing expectations of students that they connect with...we certainly do have discussion about things like don't talk about scholarships with the students...or don't when somebody has an audition...don't come up to them and say you have been admitted or you know. In a sense there is training in that sense...This is protocol...you can't do this. These are ways of doing it. Guide them back to admissions, and we can do it.

Sloane A. (DRU2) gave her perspective on the way training for recruitment is handled at her music unit. She said:

Not overt, do you know what I mean specifically come to this seminar and you're going to learn how to recruit to your students...they utilized experience and the knowledge of their peers. I would be surprised if it's not offered at the National convention for their particular instruments...I'm sure there are topics that are there, but in terms of something that DRU2 offers, I don't see that happening.

We do talk about the NASM requirement in terms of date deadlines, where we can engage, what we can offer, and where we have to stop that conversation. But it really doesn't get into here's the best way to snag a kid on this instrument or here's the types of things or questions that parents are asking or that students want to know about. We don't really get in to that though a lot...and beyond that in terms of giving tools and how to recruit and questions to ask students and materials that they need to know outside of their primary instrument. We don't really get into that.

Brent M. (DRU2) felt that it was an important part of the faculty hiring process to discuss recruitment concepts and to make sure that once an individual was hired they were assigned a good mentor:

Well part of the hiring process [is asking what] is what are your thoughts about it? So first off we are not going to hire anybody who does not have good ideas about recruiting...If somebody comes through the door and you know I ask some questions, some of them are indirect, some of them are direct and I get a blank stare...most of the time the people who come in are tasked with knowing the area have got really solid ideas about how to recruit in their area...they

should know it already. They will receive mentoring and guiding from both me and from the mentor faculty. We have a mentor faculty member who is assigned to each [new] person. So they will get that kind of help. Virtually everybody in except piano and organ or composition is going to work closely with a large ensemble, which is involved in their area. Some of the activities will be coordinated with a large ensemble and again those people know how to do this.

Sylvia D. (M1) as junior faculty felt the need for training. She said

“sometimes I feel like I don’t always know exactly what to say, I’m not very good at talking...just some kind of approaches, you know sharing what I might be able to offer...Be confident without feeling uncomfortable...I want it to seem natural, not seem uncomfortable about it.”

Derek B. (M1) said:

Some of the faculty have specifically served on committees where part of that training is [not training, but development of strategies]...we have divisional meetings where we discuss strategies so in that sense “yes” there’s that training but as far as like going to a workshop specific for recruiting “no” we develop our own internal processes through committees and meetings.

Randy S. (M2) noted that his department did not receive any formal training.

He felt that it would be useful to have “general outlines...this is what you can do and this is what you can’t do...this is what you can say and this is what you can’t say.”

Amy W.’s responded to the question about training and said:

There’s talk of training in our faculty meetings...School wide there are talks...we talk with other applied teachers in our area to see what they are doing...I talk to other people from other institutions and ask how they recruit...as far as a formal, that would probably be a very good something to have.

Bernadette R. (RU1) said “I think we need to talk more about it, I think we don’t need to be taught. I think we all have the brains to figure out how to do it.” Patrick L. (M1) felt “I think brain storming [about] recruitment in how we can do it better.” William M. (DRU2) was of the opinion that “I think it would be useful to see how other places do it.” Franklin W. (DRU2) said “I think some are natural recruiters and some need, they could use some training I think.”

Geoffrey R. (DRU2) said “To have them [faculty] sense the responsibility, in fact I think every faculty member, theory, music, history, they all should have some sense of recruitment responsibility, so yes I think it would be great to have a workshop for all faculty in recruitment.” Christine S. (RU1) expressed:

I think there might be options, possibilities on campus, once in a while they offer workshops in various things. I have never attended one. I think it [training] would if you are feeling that you are not succeeding...you can always use more professional development...in every area. Right now there is a trend across the country that college attendance is dropping...you know if there are some new strategies I think that it would be good for us to hear about them.

Jonathan C. (RU1) considered that many of his colleagues would have a negative attitude to recruitment training. “I don’t know, it’s kind of like in service for high school teachers, even if it’s valuable. The attitude is maybe a negative towards it. I think I could benefit from some training, I don’t know if my colleagues would embrace it. Some would and some wouldn’t.” Dominic W. (RU1) expressed his views on recruitment training:

We talk about it often in our music ed. meetings and work through that and finding ways to do that. I don’t know if we call that training or not, because I

think it's more of a collaborative process among us. We look at that and have all five faculty there together trying to figure out what's the best way to go about that.

Martin B. (M1) felt that training would not be useful. He said, "I've been doing it for a long time." Gail D. (CON1) felt that her applied faculty would not be receptive to formal training. She said:

I don't know if they would stand for it or not. We already train them in sexual harassment prevention and all kinds of things they don't want to be trained in...admissions gives them a bit of a primer in what they should and shouldn't say...especially when new faculty come on board, but every now and then they will step in or I will even have to step in if somebody is making inappropriate representations...I mean the worse thing about faculty and there is no way to stop them from doing this. No matter how much you train them...you can't keep a watch on their mouths all the time.

Garrett M. (DRU2) was in agreement with Gail D. and articulated similar concerns about the need for training. He stated that his faculty does receive soft and formal training:

So, just kind of as needed....There are certain protocol things which the Chairs of the Performance Division...Music Education too and Conducting...almost everybody then, the only one left out is History and Theory...you know we [administrators] have to teach them the language. We could probably do a better job by having an annual seminar in what not to say. You know you cannot say, "You're accepted into my studio." You can say, "I will recommend you for acceptance into my studio. But the ultimate decision doesn't come from me."

I actually did a series of training, exercises where I went around and talked to faculty about these things and some of them were quite offended some of the things I said, but I said you know you can't sit in the room and be a cardboard cutout. You have to shake the kid's hand. You have to be in the hall on your [on audition days] and say "Well, how are you? Great job" or whatever you know you have to, it's a personal thing, these are not numbers; these are

people. So you know in a perfect world, people would understand how that whole process works and realize that.

John F. (DRU2) said that he felt training would be a positive thing. He said “I’ve asked if we could consider having a committee to just discuss recruiting. Because I think it would be helpful...there are lots of areas...And recruiting is different for every area, a pianist wouldn’t need to go to the high schools.” Lionel G. (RU2) said that he didn’t have formalized training for his voice area:

We have the kind of conversations with younger faculty, these are some of the things you can do...And so those are the sorts of things you can’t do...you know that I’ve had to have that conversation, especially with younger, junior faculty...we don’t get a lot of really green faculty who have like never taught anywhere before here, that need to be told those things.

Grace H. (RC) stated that she and her colleagues did not receive formal training but she thought it would be useful especially in graduate school:

Well you know it’s just one of those things, when you’re in graduate school or even undergraduate school, I think even more graduate school when you’re preparing to work in this kind of setting...It would be so helpful, I mean, I came from Ohio State so I imagine the professors there have to do little to no recruitment...There are some that have that luxury...they show up for audition day or whatever and that’s their recruiting. It’s not like that here. I mean if you could be more opposite that’s what we would be from Ohio State. But it would be helpful to have the professors share their ideas about recruitment...it doesn’t have to necessarily be a course or anything...an informal workshop...something just where a professor could share their experiences or some strategies that worked for them. Because I came here and really had an idea about what recruiting is and knowing...the reality.

Janis O. (DRU2) stated that she had reservations about the usefulness of formalized training:

Possibly, I guess the question would be who would train and do they know my field and know the intrigues and pitfalls and the clientele...I guess I have some

reservation about the usefulness of that. I think I've learned more about recruiting from my mentors in seeing what they do and how they approach the idea of recruitment.

Tamara V. (DRU2) felt that formalized training would be very useful. She stated:

I think it would be. I mean I think there's a lot of stuff that I don't know, and I'm not adverse to learning anything...don't feel like I have been as properly trained as I need to be to know what I can say to a parent and what I can't...we need to be better trained and none of the rest of us seem to have an understanding...I'm getting these phone calls because those parents have been interacting with me through all the audition process before they've come to DRU 2 and they feel like, oh, they've got this relationship with me and they do...Now they're [students] enrolled there's nothing you can say anymore.

I know I'd always like to take a little bit more as far as graphic design and marketing thing. I wouldn't mind taking a marketing course or just having a little bit more expertise in that area because I see how, you know how we're evolving if it's even doing video type pieces...

Thomas W. (RU2) stated that his administrative office offers specific training for recruitment to the RU2 faculty and wished they would take advantage of it. He said:

It would be wonderful if they took advantage of it [training]...the fact that they [administrators] would be happy to share this information and make sure that the correct information is going out and to try and prevent our faculty from breaking any code of ethics or misquoting our policy or anything of that nature.

We were astounded to hear some of the faculty every year tell us that they said or did this, this, or this, whether about the College of Music, or about the University or about our policies...So it's one of those things that is almost scary. You know people have been here for ten plus years and they had no

idea that you couldn't offer a scholarship unless a student hadn't been admitted.

Our dean went to all of the areas and held a meeting to explain the wait list process and then answer any that questions they [faculty] have about the auditions...we do know that just the fact that he did it is a step in the right direction.

Appendix H

Code Book

Amy W., RU1, Voice

Perceptions/Philosophy of Teaching:

- There are conservatories that have the money. There are some universities that have the money. We fall in that next tier that I feel that we have a good program, but we don't have the money. We have some pretty good faculty members and that is where we are.
- We are like in that third and fourth tier that would put us in that tier and we just don't have the money to draw the greatest students.
- I have noticed us become a little more savvy in our choices...
- Theory will weed out some of our singers even before they have an opportunity to develop their voice. So we have to keep that in mind now.
- To allow a student to come into our program and build a false hope that they can even cope with the theory program is not right for the singer.
- I have to see if that singer is really willing to do the work. Some singers aren't and in that case they should go to another institution that will better serve them, because it is important that we retain and graduate these students through the program. Not just into the program.
- We have been very narrow minded and it's time to broaden it and you know because we have and I have to realize it's also a turnover of faculty members when you have a frequent turnover you tend to not grow.
- You tend to keep doing the same thing, because you don't know how to branch out because you don't know what you are going to have next. Who is going to be here in two years? Who is going to carry this through?
- Longevity and stability is important...it is very important to a program.

Recruitment Events:

- We attend different conferences, State Music Educators Associations' conferences...
- Then we go out to different schools in the state to present ourselves and some of our students...have a student perform...and also ask to do a Q&A before our [secondary] choir directors...
- Not conducting clinics or adjudication of state solo and ensemble due to a change of chair and different focus...
- Faculty members...different programs, summer programs... We have gotten some of our very best students from our teachers going out and participating in those programs...
- So that is a drawing tool and we have one faculty member specifically right now that because of his role in that program he is able to decide which of

our students will receive substantial monies for that program which is very helpful for some of our students that can't afford it.

- Private studios....I will recruit them into my private studio and they know that I teach at RU1. So it does work that way.
- University faculty members attend high school concerts to contact up with students...considered a recruitment event as well as a tactic or strategy...
- Attend local high schools performances, music theater, concerts...

Strategies:

- Track and identify potential students.
- Primary strategy is a personal connection with the high school choir teacher...
- That's most important for us you know here, because our institution has been considered the snobs of our area of this state...
- So now we are working harder to build a real relationship with these choir directors, because of our past....Impression that some of the other teachers left.

Alumni Relations:

- The music education department turns out some really good teachers and that's basically where most of our students come from. From teachers that have been here. So that's a huge tool for us.
- It's important. If our alumni don't go away happy they don't feel like they have the need to....then we make a bad name for ourselves and then on the flip side if a person has had a pleasant experience they are more supportive of the program...
- We have had voice majors that have not had the opportunities that they should have had and as an undergrad that is very tricky...
- We have some administrative people and even just some faculty members that they don't believe that undergrad students should be in operatic roles. That's a sore spot for those students that have been here that felt like they should have had an opportunity, but they felt like the reason they didn't have that opportunity, because they didn't have the support of the administration.
- So that leaves a very sour note in them...
- Then you have the students that have had the opportunities. Mind you the students that have had the opportunities as undergraduates to participate in the opera...have been the students that have been exceptional singers and that can handle it. Not only vocally, but academically, because it is a huge commitment. So that's tricky.

Concerns for Recruitments:

- The energy into what students need to see so that we are up to date. I don't feel like we are up to date. I don't feel like classical music encourages pulling students up to date.

Bucket List:

- To have a more diverse department...
- Because when you have when a student is in an environment and they are the only one that looks a certain way, it is very difficult for their peers to accept them as an equal or even just to accept them into their friend group and I have had a student that's experienced that in one of the studios.
- This has to be a safe place and if it is not going to be a safe place for them then I don't want them here either, because I want everybody to be treated fair.
- The students that come here that no matter what they look like or how well they sing that they feel like that their being here is where they want to be and that what's required of them that they are willing to fulfill their responsibilities.
- As far as recruiting goes, I would say make sure that we go out to the more diverse areas.
- My bucket list is to go to HBC's and recruit some of the students into the graduate programs.
- We do need a program that would be an outreach to our high school students. I would say 9th through the 12th grade. So we could start building a bridge of excellence in the genre.
- If I had it my way I would love to see a program of a teacher that brings three or four students and when I say junior you know junior high I think it's a good idea. It's a good idea for junior high students to come and sing...
- It takes a very special junior high student to be on the level to sing a real classical piece to be honest...I don't know physically if they are developed.
- Be an opportunity for first of all for the students and the teachers to really understand what these students make sure they know how they need to prepare their students for the audition process not only the audition process...
- But what those students what they need to know, what they need to be exposed to before they even consider being a voice major.
- A coaching session for secondary instructors to develop a quality pre-collegiate skills program...
- A summer program...workshops that we could set up. Let's say we did three workshops within an academic year or we could do three days and a summer and condense it doing an accelerated thing in the summer for three days and people would come for that...

Training:

- There's talk of training in our faculty meetings....School wide there are talks...
- A public relations person to come into the vocal area and to say this is what I see...

Pre-collegiate Programs/Lessons:

- Pre-collegiate skills such as piano or prior voice lessons... We ask them if they have. Most of the time they have had voice lessons. Most of the time they have not had piano lessons.
- Neighboring state schools, most of them have taken AP Theory class... our state does not generally offer AP Music theory...

Application Process:

- They can be accepted by the university, but they academically may be able to cut it. However, they have to apply within the School of Music and they have to be accepted by us.

Factors Looking for in Prospective Students:

- Listen to see if they have talent...
- We need somebody we can work with...
- The instincts to be a voice major. That's very important.
- We are looking for someone that has obvious talent. We are looking for whether or not the intonation is right, the voice quality...
- Their musicianship... we can tell if someone (I hate to put it like this) if they are a smart singer. They have to be talented and that is an innate natural thing that has to speak to us right away.
- Having that natural talent and some idea of what they are doing as a singer...
- I look for [whether] they really love the literature that we will be teaching them...
- Are they sensitive?
- We have to be able to see is this person intelligent...
- I have to see if that singer is really willing to do the work.
- I am looking for longevity... my colleagues are looking for longevity now. We are smarter in our approach to accepting students...
- Concept of *It* as stage presence... boils down to not only them wanting to sing... but that natural innate ability and that instinct of singing. Some of our singers have it. You know it right away...

Audition Process:

- Students come in during the two or we have the extended third day to audition...
- We have all of their materials. You look at their materials to make sure of course we look at their scholastic achievement in their high school.
- We look at those things and we of course it can't be lower than a 2.5 or [2.] 7 [GPA] for undergraduates.
- If the audition the recording is very good, then we might accept him from that, but most of the time we request them to come.
- Sometimes we do hear that musical theater just to hear that voice. Just to hear them sing out, because their perception of opera that pulls in what they think is refined, but for us is not really their voice.

- We do not have them sight read, but we actually have them like a little ear training. There is like five different patterns that they will sing back. The pianist plays it and they sing it back to us and we can tell whether or not they have that more advanced ear. Well not advanced, but an ear for that.

Rubrics:

- Informal rubric...what's the GPA....What is their standardized testing score?
- What are the pre-collegiate courses they have taken...we want to know can this person master the program and whether or not they really have the talent?
- Are they really singers or is this something they want to do, because they like singing. You know they may just be a choral singer without the real voice qualities to be a real voice major in that case if we feel like we don't even [have] people that really can't sing...
- It's developed within our area, within the voice area and we also have a ranking system.
- We have a ranking system. One thing the highest is by 5-1- so if we have someone that is a one or two we consider those people definitely...those are scholarship people. All the ones are scholarship people...
- We know that without a doubt, because those people are really talented and have given them a 1; the institutions with the most money will end up grabbing those students...

Repertoire Requirements:

- We request them to bring two pieces, but we have again we have changed our approach to that. Some say their background is musical theater and they are learning an Italian piece for us.
- So we ask them if you have we ask them to sing you know something from the classical art song or an aria that fits at that area you know stage in their life development.
- If you have a piece that is musical theater to show off your real ability, bring that piece over and hear it, because they want to sing opera, but the only thing in their school or area offered them was musical theater but they really want to sing opera and they show some promise in that area.

Ranking for Scholarship Monies:

- Basically the numbers speak for themselves and if anyone has a strong impression they [voice faculty] will hear that...

Departmental Needs Outside of Student Attributes:

- Departmental concerns...come into consideration...Especially when it comes to giving out scholarships.
- We have an abundance of sopranos. We always need tenors and mezzos and baritones. So when we are so yea, but the baritones, mezzos and tenors they always get the money. Now if there is a soprano that is exceptional she will get money, but that is basically it.

- Studio space, because there is a limited number of individuals...a faculty member can teach.
- Well, it determines how many people that we accept. For example, if we have only 15 openings, we know that we should probably ask for 30 and we might get 12. So we always ask for double of what we want...
- Most of the time...the finer singers they go to the institutions with the money and with the conservatory type of education, which will definitely certainly serve them better.

Follow up After Auditions:

- The department head, he contacts the students and thanks them for coming. We usually do a turnaround of a letter from the School of Music now within about two weeks.
- The area then makes an immediate response to the student...through email...a thank you for auditions...
- IF there is someone that is exceptional, we are on them like white on rice to call them and ask them how would they like to experience their where do you see yourself? Here or somewhere else?
- You can't ask them what their other offers are from other institutions. We are not allowed to do that, but we are allowed to call them and talk to them and ask them you know whether you think you can be here...
- The number ones we will get to them right away...they get a scholarship offer right away; if they are more borderline(let's say a two or three)...a little bit of time to see how it's going to take out money wise.

Acceptance or Denial:

- Acceptance or denial is by committee.

Scholarships:

- There are different times where we are looking for additional funds, which we pull from our scholarship monies. Our smaller scholarships to draw these students, because we only have that tuition waiver that the university offers.
- Partial tuition waivers it's not even complete even for out of state students.
- So we are limited in our resources to draw students, but we do have some other smaller scholarships that buffer what we don't have...
- Usually they [Choral program] give some money to the stronger students, because they know they need the voices in the choir, but that is not a substantial amount of money. Maybe about a thousand dollars a year. I mean that is good for books.
- So it is money and there is help for the student, but it is not that much money.

Perceptions of School and Facilities:

- First of all they want to see the facilities, they want to meet us; we want to meet them.

Benjamin L., RC, Choral Director

Perceptions/Philosophy of Recruitment

- I think the biggest thing for me is establish the relationships with the teachers in the state...
- I see that as sort of a down fall in a lot of the collegiate programs is they don't maintain constant relationships, sort of in the ivory tower they do their thing, and they think people are just going to come to them...
- Kids have too many options...
- The relationships are key for us especially in our region...

Recruitment Events:

- State Music Educator's Conferences.
- All-State Clinics, Camps, Adjudication.
- Summer Choir Camp...our largest recruitment activity each year...five day choir camp...a residential camp...an average of 80 to 110 kids each year...
- We get them on campus, we get kids' feet on campus, we have a much higher percentage of turn-around of student who matriculate...
- All-State preparation day, and we bring about 250 kids...to the campus for a day-long shop...

Recruitment Print Ads/Television Ads:

- Flyers to the All-State choral teachers and advertise at All-State for summer choir camp...

Alumni Relations:

- Stay in touch basically with being a resource to go out and do clinics and festivals and that sort of thing...
- This past spring we did an alumni and current choir tour, so that helped a lot...
- We had about 50 alums who participated in the Italy tour...
- An alumni choir reunion...we've done that every couple of years, so it's been really successful...

Bucket List:

- I would like to have, probably I'd like to have the time, the flexibility to have a choral festival on campus, you know at least once a year...
- It's kind of hard not just for our schedules but for the public school teachers' schedules. They feel so pressured...

Geographical Areas/International Recruitment:

- A reciprocal relationship with the students that are on the state borders...135 mile radius agreement so they can all have in-state tuition...

Training:

- More or less a soft training...kind of on a mentorship level...
- Absolutely they need training...

- Mentorship like...this is kind of what has worked; this is kind of what has not worked...
- When you go out to prospective students, you cannot say, you're going to get a scholarship...
- I think we definitely would all benefit from training just straight up, because some of our faculty feel uncomfortable first of all just talking while alone with students...
- They don't know that they need to say to them, you need to come to our University, and these are the reason why...
- They don't know to do that, so it would be really beneficial for everyone to have the training...
- I think the biggest thing is the interpersonal training that they need to say to a kid, you know you need to come here and these are the possibilities, these are your degree potentials, these are the financial potentials as far as scholarships.
- Perhaps training in what the university can offer a prospective student...
- Simply have a sample script to say, these are the thing that would be helpful to them to say...
- I think that, even though we do it pretty well, I think every process can be improved, the improvement will come from everyone who's in front of a student knowing what they should say, what they should and shouldn't say...

Pre-Collegiate Programs and Lessons:

- Summer Choir camp offers private voice lessons, they sing in a large choral setting...
- Work on All-State audition piece for the following year...
- Sight singing, ear training class every day...
- Voice class everyday with their respective section...
- Advanced sight readers to do a conducting class or a composition class..

Application Process:

- Open enrollment institution...music department, which has to do auditions...whether they can be a music major or can't be...

Factors Looking For in Prospective Students:

- Pre-collegiate skills: they read, read well, they have a choice that's flexible enough to learn in the private studio, and they have an attitude enough to work be successful...
- Good background technical skills and who are teachable...

Audition Process:

- Official days, designated days...

Rubrics:

- It's helpful to have something that's objective...

Acceptance or Denial:

- We do it as a committee, as the whole voice area, there are five of us now, we decide together “does this person have what it takes to be successful...”
- We turn away very few kids who think they be can a music major, generally we think they can be, if they work...

Ranking for Scholarship Monies

- Vocal committee discusses each individual student and basically ranks them for placement and scholarship monies...

Departmental Needs Outside of Student Attributes:

- Studio space...some people have overload and so that was kind of a concern...

Bernadette R., RU 1, Voice

Perceptions/Philosophy of Teaching:

- To visit schools on a regular basis.
- Advocating...personal contact with the local choral programs...also into neighboring states especially arts magnet schools...
- Don't think you should just recruit for yourself. I think you should be recruiting for everybody.

Recruitment Events:

- Sings a lot of concerts and Opera roles...
- Master classes.

Alumni Relations:

- I send students there [to a former school]...
- A lot of other people in our alumni that we don't even know about...there's not a data base on them.
- And that's really dumb, because people can leave things in their will, even if it's a little amount, it can make a big difference eventually.
- I think we should honor alumni, we should have alumni reunions, we should even have mentors...

Bucket List:

- We could have a summer program...high school connections...
- A summer program in Italy...as a recruitment tool for other students, if there was a program that could be facilitated there.
- It could be a strong recruiting tool for the institution that's hosting the event.
- We could have sponsored competitions...

Training:

- I think we need to talk more about it, I think we don't need to be taught.
- I think we all have the brains to figure out how to do it.

Factors Looking for in Prospective Students:

- I want a smart person; I want someone who has succeeded, has shown that they have done well in school. If they're on the margins, they're going to be in trouble right away. They don't know how to study and the theory and history academic...So I want a student that has been...shows self-reliance...show that they can succeed...
- They have to have good voices. I have students that are in my class who mostly are very talented, but I have some people...I had that were like crazy person to get to sing on pitch.
- Someone walking in with a pretty decent set of pre-collegiate skills in music notation, in musicality...
- A trick of the imagination. Performance...sensitivity, expressiveness, sometimes you see a person who's too scared, there's beauty in the voice but they weren't able to project much content...but they're young...want to see this potential...
- I'd like to know how much they read, and how much time they spend on their phones and text...I think that makes a big difference. People who read, their imaginations are different then people who don't.
- Pitch is really important, and beauty of voice and expressiveness. And a sense of, just a sense of participating in music, not standing like a robot.

Rubrics:

- Rubric, the 1 is the highest and 5 is the lowest. We rate them from 1 to 5 and we're really interested, I think we even have two 1's, it seems like there's a starred 1 and a regular 1...
- We tried not to take anybody past 3.

Acceptance or Denial:

- Faculty as an area decide...

Departmental Needs Outside of Student Attributes:

- We need more tenors...
- Don't think that we should overflow our studios because there's too much extra work that has to be done and there's no time to do it...

Follow up After Auditions:

- We divided up and called, we even stayed at school and divided up and called as many on a list...

Scholarships:

- The scholarships are skewed that way...to departmental need...
- A [general] budget concern at the director level...

Brent M., DRU 2, Director of the School of Music, Percussion

Perceptions/Philosophy of Recruitment:

- We aspire to have a high quality applicant...

- This is not an open admissions music unit...
- I would say not unlike other areas or other schools we will occasionally run into a live audition by a student that has no business even being here.
- Quality is more important than quantity sometimes. Quality again it is influenced by quite a bit on what you do...
- Everybody's got slightly different paths. The commonality I think again is quality program and reputation of the quality of your program.
- I don't want anybody to come to school here that doesn't want to come to school here, ensembles, and experience this university and what it has to offer...
- I want people to come to school here who are passionate about the program...passionate about being here, and want to study with our professor, play in our ensembles, and experience this university and what it has to offer...
- I don't want to buy students. I do not want anybody to come here because we offered them more money than somebody else. It's counterproductive.
- One of my analogies I use with my upper administration here is football. We're after the best oboe players the best bassoon players, and the best trumpet players, just like they are after the best quarterbacks, tail backs, and line backers.

Recruitment Events:

- We're hosting a 19th Century Music conference...
- Fifty people or whoever leaves will hopefully are going to have very positive perception of what we do here and more importantly the quality of that faculty...
- So if they come into contact with you know a son or daughter...I know this great program...
- Concerts on campus are open to the public free....What an amazing outreach...

Recruitment Print Ads/Television Ads:

- A lot of schools don't do it, maybe because they don't believe in it or they can't afford it...It is very costly...
- Their perception is this is a really nice piece [of print material]...
- There is a likelihood that this institution has values and qualities that are similar to this...
- I imagine instead of giving that out they gave out a stapled packet of material...The content may be exactly the same, but the message in the way it's received and we complete it.
- So and it's not just the music unity. DRU2 believes in us, we believe in "leave behind pieces" We believe in mailing, we believe in messaging, we believe in branding.

Recruitment Online:

- Redesigning the band website and that the whole school of music website is being redesigned due to recruitment needs...
- They post a portfolio basically materials putting applications, letters of recommendation, and ideally recording samples...

Alumni Relations:

- Alumni is one of your best recruiting tools, if not the best...
- Talking about alumni who have graduated and gone out and become successful music educators and are still working in the public schools and working with kids...
- You know there is nobody who is a better recruiter...
- People who have been out in the schools and changed careers and are with the community, but still involved with the church music program or even just supporting music in the community. They are great recruiters too. That's better than reading brochures or getting CDs or coming to a concert and listening to it.
- A trusted source is probably the most compelling thing that you can listen to.

Geographical Area/International Recruitment:

- Most piano students are international and not domestics...
- They actually never qualified it, but my guess is that 75 to 80 percent of the piano majors here are international students...
- The international students are playing better than the domestic students...

Training:

- Part of the hiring process is to evaluate the prospective hiree's thoughts on recruitment...
- Most of the time the people who come in are tasked with knowing the area have got really solid ideas about how to recruit in their area...

Pre-Collegiate Programs/ Lessons:

- Culture of the perspective student home environment obviously affects whether or not they can handle being at a music program not only at a more prestigious one like this one, but being able to function even at a regional institution that has, you know, can't turn them away, because of the state mandates...
- Higher social economic that can pay for all those lessons and all of those years of being in choir camps.

Applications Process:

- We aspire to have a high quality applicant. We do a screening process. We do have a threshold...
- This is not an open admissions music unit. Therefore, interested students apply now online...
- They post a portfolio basically material putting applications, letters of recommendation, and ideally recording samples...

- We leave it to various divisions of the school to define a specific protocol of how they use that material...
- For example, some areas, percussion and piano, notably will use that application process as a pre-screening process.

Factors Looking For in Prospective Students:

- High Profile piano programs/applicants that we do get are I mean they're through the roof...
- [Piano] so it's rare that a domestic application is received and when they are received do they play as well as the international students? That's the big question and typically they don't...
- Analogist relationship between the piano world and the international vs. domestic students...the wind percussion world vs. the State wind percussion world vs. the international wind percussion...
- I mean the State Bands program have succeeded in creating a wind percussion that is through the roof and...extremely competitive...
- Occasionally have a rare international student in the percussion...
- We're in the hot bed of the world band programs here in the State...
- Expectation there is that students have prepared themselves either through private lesson study or in voice, winds, percussions, and strings through typically public school training.
- There is a high standardized testing threshold for the institution potential. A criteria for me that's indicative, but it's not exhaustive.
- May not have a good background but they have excellent potential and they have excellent commitment than I like to think that we can add a lot of that.
- There are students that are very bright and there is a lot to be said to be working with bright kids...

Audition Process:

- Three audition days...
- In the spring, we do have a special audition day for a named scholarship. It's a full scholarship. It's an earlier screening, but other than that if they are in the piano or percussion area and they are prescreened and they want to hear them...
- The professors communicate and encourage them to schedule the audition and things flow from there.

Departmental Needs Outside of Student Attributes:

- It's divisionally driven.
- Everybody needs double reed players.
- Studio Space: We do have a strategic plan which has identified the ideal demographic profile of our school music...
- We have a target for every studio and we recruit towards a range. To handle your large ensemble needs.

- Primarily driven by the ensemble needs, but of course it's also influenced by the number of faculty, We need to grow in specific instrumental or vocal areas...
- Not just opening the door and saying you want to be a music major, come on in...
- Quality is more important than quantity sometimes...
- How many undergraduate, how many graduates, how many non-members and you know part of your load is based on that and fulfilling the structural needs of our size of school and when we get to that size, then it will become more restricted. That's the model of the school...

Follow-Up After Auditions:

- Yeah we do have a strategic plan, which has identified the ideal demographic profile of our school music...
- We have a target for every studio and we recruit towards a range...

Scholarships:

- As your tuition increases, the financial capabilities of the average family doesn't keep up, then the stresses become greater. There is no way right now that we are providing enough financial aid.
- Next year students will probably have to pay thirty three percent of their tuitions...
- It's a challenge in a private school...
- Proportions of scholarships; in a state school can be great than 1/2, a private school maybe 1/4, 1/3...
- We want to have sufficient scholarship resources to make it possible...
- For a student that we want who wants to come here can do so financially...

Parent Focus:

- If you got a kid that is going into a regional state institution more than likely you are looking at someone who's family is making under fifty thousand...
- People who are in the six digit figures as a general rule can pay for all those lessons and all of those years of being in choir camps, it's all about that pre-collegiate experience...
- Expectations on the part of parents and students about the quality of the product that is delivered.
- These would be the quality and the level of you know the experience that you are buying...

Media:

- The expectation level of the modern connected students is pretty high...

Fund Raising:

- Have targets and I have figures and I advocate with the central administration with how much money we need.

Bridget B., RU 1, Voice

Perceptions/Philosophy of Recruitment:

- Well I'm surprised at the difference between those that are good and ready for it and those that are not. So I can't think of the thinking why some of them are here in the first place actually majoring in singing.
- I think that the recruitment really is terribly important, that I think that sometimes voices could be missed.
- I think that an academy is a place of learning and of all these other skills as well but we do need voices above all else.
- Recruiting all the time really because when you're teaching privately and people know that you're teaching privately, they come and ask for a consultation lesson and then the decision is between me and them.

Recruitment Events:

- Do master classes or to do some lessons...

Pre-Collegiate Programs/Lessons:

- Some of them don't have the backup skills...Pre-collegiate skills coming in...

Factors Looking For In Prospective Students:

- The ideal student would have a voice...
- Would want to sing, whether they're going to be professional singers or not, they have to have the desire to communicate and to sing and they would have to have a certain amount of backup...
- In my undergraduate program, I did cello, piano and composition as well as singing, and that was not particularly unusual.
- Look for somebody who could play the piano at least to be able to teach themselves...
- To understand score reading...
- [Someone who is] slightly more educated than I'm finding in just general musical skills, music skills.

Departmental Needs Outside Of Student Attributes:

- Think that students should be judged on their merit rather than making small...opera companies...
- I don't think a bad tenor should be chosen over a good soprano just to keep balance...
- I think you should accept them and then get the staff to teach them...

Acceptance or Denial:

- I make the decision on the spot.

Caleb B., RC, Chair of Music Unit, Tuba/Euphonium, Director of Bands

Perceptions/Philosophy of Recruitment:

- I think the first thing to remember is to get the students to come here we have to go to the students.
- So we have a very aggressive outreach...
- It is important to get the students to come to campus but they won't come unless they know us first.
- I do know all of the band directors in the state, which allows us easy access to their students, leads to invitations to work with their kids...
- I think we all do a good job of following up, whether it be something that's hand written, email, Facebook I've found has turned into a huge recruitment platform.
- I think it's going out into the schools, working with the kids in their environment, developing a relationship with them and then inviting them to our campus...
- Our presence is very strong throughout the state.
- We want the best kids....But I also want the middle kids because that's what makes your program large and of high quality, you have to have kids that can just be in band and play, they don't have to be soloists.
- If [someone] really wants to be a music ed major, we're going to give him a chance, not every school will, but we will give them a chance and actually over the course of my tenure here, 14 years we've had a lot of success with that...
- Some of the best kids that we have graduated from the program have showed up and were pretty rough around the edges.
- I think we're incredibly effective in recruiting kids and getting them to come to school here, the fact is though that the population of kids that we have to recruit is diminishing...
- Some of this is demographic, some of it is the constant attack on arts education in public schools by superintendents, administrators, however as I'm sure you've seen as you've been traveling around that the strong always survive.
- So you have to think outside the box and expand the recruitment circle...
- Everybody has to recruit...
- So you know the days of reputation alone drawing in students....They're gone because well there's more information available to people now, so there's less baloney that people can sell.
- I think everyone's in the fight for kids.

Recruitment Events:

- We're taking our marching band to our district marching band festival...
- Marching band clinician.

- Adjudication opportunities that sometimes involve clinics and the clinics happen in the fall for marching band and the clinics happen in the spring during concert band season.
- I teach Tuba and Euphonium I'm involved in teaching applied lessons to high school students and will often present All-State etude preparation clinics.
- Then there is just attending functions like concerts that I can get to and congratulating the students afterwards...
- We do host the students on campus on several occasions...
- Choir camp being a big event.
- On campus for instrumental, we host All-State Band auditions; we host instrumental solo and ensemble festival...
- We often host various instrument days, clarinet day...we just had a tuba mini residency that occurred.
- We actively engage guest artists.
- A chamber music camp is being discussed...
- Two [days] primary on campus recruitment days, one that happens in November and that's for seniors. The other is called a preview, and that's for juniors, it happens each spring. The music department is actively involved in those.
- We have some music that is being performed at those events but we're there manning booths and shaking hands...
- All of the instrumental faculty is very involved in the All-State music festival whether it's adjudicating auditions, presenting clinics, conducting All-State bands...
- Private lessons.
- Well, there is the travel component, the choirs travel in the spring, the marching bands traveling today, the marching band played at Cowboy's stadium a couple of weeks ago, that recruits high school kids. It's expensive to travel with the marching band.
- It's another advantage the choral programs have; it's much easier to travel with a choir....There's an annual choral tour...

Strategies:

- Then there is just attending functions like concerts that I can get to and congratulating the students afterwards...
- So you have to think outside the box and expand the recruitment circle...
- Work the two year institutions that are in the region...

Alumni relations:

- I think the alumni connection here with the alumni band; concert band is probably the best alumni connection that I've ever seen anywhere.
- Here though our alumni band comes to campus every other summer, this summer is an alumni band reunion...

- There are rehearsals and a formal concert contest, and that regularly every other year draws over 100 alumni who donate money to the program and have their pictures taken and gives us the opportunity to bring in some current students and show them that they're not lying to you this is a lifelong avocation and passion that you can experience for the course of your life...
- We've involved band alumni on international tours...
- An alumni choir reunion, I think the band alumni are a little more organized, but it's not surprising that the band side of everything in the profession is more organized.
- A lot of our students are teaching throughout the region and I think are strong music ed advocates...

Bucket list:

- I would like to have access to more kids...

Geographical Areas/ International Recruitment:

- We do have fairly large and by fairly large here I mean probably 15 to 20 Asian students in our population music majors...
- There is an individual who serves as the recruiter in China of these music students for the program and we actually screen them sometimes live because yes we do send faculty, we have a contingency of five that are going to China in December. We do send faculty there to seek students...
- Well the problem with Asian students is communication...Plain and simple, even if they take the TOEFL...
- There's no predictive ability regarding how much English these kids actually know. So what I've attempted to do...we always have Asian students in the marching band, that's the best thing that could happen to them because they socialize...
- They go to the social events with English speaking students, we try to integrate these kids into our culture, because they all live in the same dorms, I think they've started to call it China Town actually...
- And they're speaking Chinese and they're eating Chinese food, they might as well be in China. So I try to integrate them.
- I think it's a mixed bag, I think our general assumption is that Chinese Asian students in general are more disciplined when it comes to practice. I think some of them are, but not all of them are.

Training:

- I've never formalized the recruitment process, but it's something that we do discuss in every faculty meeting...
- Let them know that it is not the responsibility of the band director and choir director to recruit all the students to the institution. The really outstanding players want to come to study with you, not with me and that doesn't change anywhere.

- And I think a lot of it is handled during the hiring process, when interviewing faculty you speak to them about their approaches to recruitment and what they will do.

Pre Collegiate Programs/Lessons:

- Many of them lack the resources to have private instruction when they're in high school.

Application Process:

- RC is open enrollment, however there are actually high enrollment standards, the highest in our state...
- So the way that they handle open enrollment here is, yes you can get in but your admit may be probationary. So when you come in to the institution you're already on academic probation.
- And you have to do this, this, this and this your first semester to be removed from probation.

Factors Looking For In Prospective Students:

- Intelligent, passionate, driven, committed to being a gifted performer, not just competent but gifted. Interested in many things...
- I like someone that's multifaceted...I like students that aren't one trick ponies, I like to see a broader ability, set of abilities...
- A kid that's willing to do a lot of things and maintain a positive optimistic attitude.

Audition Process:

- Throughout the course of several years, I've decided that auditions work better if we schedule them one at a time.
- We do that and now we have one large college of fine arts scholarship day which is March 1st this year, where we do offer scholarships on the spot.
- Essentially now based on interview, performance and all of our band scholarships are talent based...
- We do require students to perform a live audition to be a music major and be a scholarship member of our ensembles...
- Some kids especially the non-majors are petrified to audition. I want to hear something; I don't care what it is. We do make them go through the audition process...

Acceptance:

- I will tell, if they play an audition, I'm likely to tell them that they're accepted on the spot, but I may withhold the amount of scholarship funding until I hear all the auditions. If they're truly exceptional yes, I'm giving them the big scholarship right then.

Ranking for Scholarship Monies:

- I think that I have four levels of scholarship in mind, I've never really applied a rubric to it but of course the top would be highly proficient.
- And what might play in to them my deeming them highly proficient would be their live audition of course, their interview, how they placed when they

went through the All-State audition process, were they in the top orchestra? Then they're deserving of a higher award.

- Then there's All-District band, how did they fair in their own region? Because we want the best kids.
- But I also want the middle kids because that's what makes your program large and of high quality, you have to have kids that can just be in band and play, they don't have to be soloists.
- So based on that I mean maybe it's superior, excellent, good, fair.

Departmental Needs Outside Of Student Attributes:

- It might not be explicitly stated but that always drives recruitment...the needs of our ensembles...because you have to have bassoonists, you want to play the gems of the concert band repertoire you have to have the instrumentation...
- I will seek out specialty players...
- The policy that we have within the department is, faculty are free to teach as many applied students as they wish.
- If a faculty member is teaching all music majors, that can be their entire load. If they don't have enough music majors to get to a full load, non-music majors can help make up the deficiency.
- If they're at a full load and they want to teach a non-music major they do that at their own discretion if they wish to. So that's the way we've always handled that.

Follow Up After Auditions:

- Email or phone call, letter...I have the, you know correspondence, thank you type cards; I'll just jot quick notes on them....Add any handwriting to any form letter that I send out, try to make it more personal.

Acceptance or Denial:

- It's from the studio instructor in consultation with me....If it's not someone that they want taking applied lessons then I will admit the student to the band only.

Media Based:

- Facebook I've found has turned into a huge recruitment platform.
- I certainly have recruited kids on Facebook.

Concerts and Festivals:

- We host instrumental solo and ensemble festival.

Scholarships:

- Now we have one large College of Fine Arts scholarship day which is March 1st this year, where we do offer scholarships on the spot.
- So the student will contact me, I will set up a campus tour through our presidents ambassadors for them and their parents. I sit down and interview the students and talk to the parents, perform the audition and award scholarships.

- If the student is a superstar I will tell them on the spot what their scholarship will be, if the student is within the margins I usually wait and send them an official letter. Everyone gets a letter but some get it sooner than others.
- I do offer scholarship money to non-music majors...If they're a good player I don't care what their major is.
- Our band scholarships are talent based...
- Because financial aid has plenty of need based scholarships, so yeah it's based on essentially a qualitative judgment by me I guess and the other instrumental faculty as to what level of scholarship should this kid receive, based on the playing and our discussions with them.
- If they're truly exceptional yes, I'm giving them the big scholarship right then.

Charles B., DRU 2, Chair of Composition and Music Theory

Perceptions/Philosophy of Recruitment:

- Most of them come to us and we have rarely gone out and recruited. We usually get enough people and what we can handle what our target number would be.
- We're happy when we have a total graduate, undergraduate number around fifteen students. We've been as high as twenty when it starts to get beyond that it gets difficult to find opportunities for performances and such.
- This freshman class for instance will have two people coming in from the outside and we invariably get people start in another degree plan here and after a semester or two auditions into the theory composition...
- We rarely actually recruit because we've been fortunate that people just find us.
- What I will tell you we pass it around between right now the three full time faculty members. And first level is if everybody just gives big thumbs up we really don't worry about discussing any more.
- Because we talk about it so often and we have a common feeling and when we don't. When two of us are feeling wishy-washy and the other is feeling a definite no, then we do get together and we discuss item by item.
- And we get into specific things there like it's written incorrectly for the instruments chosen or a piece choose a lack of sense of form. We get into very specific concrete items when it comes to that kind of thing.
- If we don't and this is not uncommon, if it's a big thumbs up we don't worry about articulating why, if there is a question then we think through it. It's a crap shoot no matter what.
- And especially with composition far more than with applied music. You're looking for promise; you're not looking for finished product.

- If somebody comes through with a finished product of course...not everybody is at that point and yet there might be someone who is potential is greater than someone whose product is more polished...
- So yeah we drill down as far as we have to feel comfortable making the prediction whether they can succeed or not.
- In our field that there really isn't a substitute for intelligence. So that's a big factor in our experiences then. You will run into idiotic in all fields, but in theory composition our experiences has been if the GPA...the numbers of things aren't in place, then the chances for success are not going to be that good...
- You're dealing with an abstract language and there is a lot they have to deal with. So it's also the kind of thing where the composer is not awarded the luxury if you will. They can't be a specialist in one area; they have to be a broad based specialist.
- For composers...their product is indeed the product of the whole experience.
- So that academic record, their ability to express themselves, and their entrance essay...their GPA and SAT is a big factor.
- That will not in any way rescue the portfolio. But if we see the portfolio and see sparks of artistry and we're seeing that they have the basic level of literacy...that's a winner.
- If we see a portfolio, we see sparks and we see basic literacy and not sure and we see a less than average academic portfolio, that's a negative...
- So if somebody everything in place polished, and they have an okay academic record that's fine. So it is a contributing factor in making those judgments...
- But some kind of spark plus really bright has never not been a success for us. But some kind of spark plus a medium record we've had fifty-fifty. So we don't do that anymore, we learned over the years.
- We don't care if we take one person one time and five people the next year. It's not any skin off our teeth and it's not going to hurt our program.
- It would hurt our program if we took one person in four years in a row. Because you need a critical mass they fed off each other. But other than that pressure is not on us at all.
- We want quality and we worry about quantity secondary.
- We increasingly worry about quality...
- What happens if you're really at capacity and you had a kid that you'd really like to have either way? We wouldn't change, if we would take him or if we had low numbers in the cohort we'll take him when we have high numbers in the cohort.
- People kind of breaking down barriers.

- Here's the thing in composition and music in general. This is kind of a philosophical thing. There are probably too many people going into it already.
- There's the reality of keeping the financial ship afloat and showing adequate numbers to justify your existence and your growth all these things...
- Careful of that about talking someone into recruitment. In part it is talking someone into something.
- I could come up with the recruitment strategy that would double the number of competition majors in a year; it's not brain surgery...
- Because I can, doesn't mean I should...I don't think that makes sense...
- Music recruitment of high quality students requires money.
- Our ensembles are very good; if they were not yes it would impact our ability to recruit.

Recruitment Events:

- I'm very involved with the community; I taught and assisted with teaching AP theory in high schools...
- So I know a lot of people from the local area. We get private students who show up and want to take composition lessons.
- I'm very active in the State Music Educators Association and I present there a minimum once every other year. So yeah I meet hundreds of people that way...
- Just knowing a person's name...
- Board member for state music theory association...students are sent to me because of this affiliation...

Strategies:

- I just keep a list of who's who and usually really as far as eighteen months out by recruiting for a given fall. Just people contacting me; I contact them...
- Relationships with the public schools where they can know and like us is important...
- Our ensembles are very good; if they were not yes it would impact our ability to recruit.

Concerns for recruitment:

- There was one area where I think we need to refine the process school wide. It's still in the doctoral school recruiting area, we're new to it.

Geographical Areas/ International Recruitment:

- I wouldn't have to look internationally...
- I think that this is the major metropolitan area, so there's incredible talent just in our own back yard. And I think schools, many private schools that make that mistake about recruiting in your own back yard in a big city area.

Training:

- Would training be useful? No, because anybody training us won't know what they were talking about...It's very specialized.
- Broader school wide issues such as scholarship info etc. is provided for in faculty meetings with the director of the school...A soft form...
- He [Director of School of Music] sends out the NASM rules and people understand what goes on, as far as what not to do.
- What to do pro-actively and fortunately everybody here understand what do to pro-actively and to be responsibly answering the questions and engaging...
- Somebody with good ideas is always helpful...

Factors Looking For In Prospective Students:

- We have expectations that the scores will be of a depth and breath. That we feel like they could start college level work.
- It's a difficult thing to elaborate on because it's kind of subjective...depending on the student...
- Here's how it's changeable if it shows great depth than one genre that can be looked as impressive or being suitable as somebody showing maybe not as much depth.
- But they compose a small simple piece for wind ensembles for a piece for piano and violin and a piece for clarinet. We see that kind of thing that shows promise but using different criteria.
- Its objective but the criteria changed depending on the situation.
- Some schools will say they want to see a piece for this and a piece for this and a piece for this.
- So you're looking for potential when you're looking for ideas. We are looking for a base level of music literacy...
- They need to be able to write and able to understand the genre for which they are writing. They need to be able to be able to convey their ideas sensibly.
- Notation is probably the most objective and if it's non-sensible for composers that's unforgivable...
- That probably won't admit them because they're too far behind. Again one of the reasons we require an example versus one to show that have those skills.
- But the idea profile is of someone was an excellent student...you're dealing with an abstract language and there is a lot they have to deal with.
- So somebody who demonstrates a good academic record has shown they can navigate multiple disciplines effectively.
- Here, they need to have that ability because it's not good enough for them to get a C average in their literacy courses and get A's in composition. Hopefully it isn't good enough for bassoonist either.
- Their product is indeed the product of the whole experience.

- So that academic record, their ability to express themselves, and their entrance essay...their GPA and SAT is a big factor.
- Talented people who fit the profile or intelligent...

Audition Process:

- They have to audition internally by submitting a portfolio composition...
- We have them send their portfolio. If the portfolio is acceptable then we will invite them to campus for an interview. So we start with portfolio and we use that as a screening thing method.
- Sometimes we might know them otherwise and it's very, very rare that we don't know them some way or meet them ahead of time.
- But we screen in that way, if we did it the other way we might well be wasting people's trips. But also we don't like to review on the spot, we want to have a chance to look at and think about it.
- We also want to see the rest of their application, their grades, and courses taken in difficult curriculum and SAT's and all that other stuff and recommendations. We ask for three to five scores and we also require at least one of the scores be hand written.
- It's very important to us that they have those notational skills separate from the computer.
- We don't require them to be recordings, we do ask them to give recordings or at least maybe realization if they can. And then we have expectations that the scores will be of a depth and breath. That we feel like they could start college level work.

Rubrics:

- There are some things that I suppose one could call rubric. One is it has to be an enough material. We ask for three to five scores and we also require at least one of the scores be hand written.
- It's very important to us that they have those notational skills separate from the computer. So those would be quotable rubric items.

Departmental Needs Outside Of Student Attributes:

- We usually with undergraduates like to have between two to four, five and six students to get a little bit beyond what we can service properly.
- We're happy when we have a total graduate, undergraduate number around fifteen students. We've been as high as twenty when it starts to get beyond that it gets difficult to find opportunities for performances and such.
- We don't care if we take one person one time and five people the next year. It's not any skin off our teeth and it's not going to hurt our program.
- It would hurt our program if we took one person in four years in a row. Because you need the critical math; they feed off each other.
- Band, orchestra, choir would prefer quality and quantity but they need quantity...
- We want quality and we worry about quantity secondary.
- We increasingly worry about quality.

Follow Up After Auditions:

- Letter within a week...
- I sent over an notice to the music administration, my normal thing as an undergraduate I will send it a letter directly to the student and to the administration, then congratulations etc. etc... "Please understand this acceptance is continuant on your acceptance at DRU2 in general." So I usually just write them directly and copy one of these associate chairs of directors.
- I'll call them sometimes and email, usually emails are much better...

Scholarships:

- In our area it is not uncommon for us to have multiple chances for scholar's full tuition in the student's major...
- Once their need is known, what could we afford, and what do we have in the kitty....What could we afford to spend this year and not put ourselves in a position where we can't afford next year...
- I have ten thousand dollars extra, but I spent it on this student now we're going to hamstring ourselves next year.
- Everybody in music does the same thing but the big difference is we don't have those pressures to fill seats in an ensemble to run our class.
- There's going to be financial filtering because if it's a high number in a cohort we're not going to have as much scholarship money...
- Chancellor scholarships each year for people who meet the same academic criteria but also are interested in the school music. So you have to have academic excellence to get one from the school....Obviously you have to have music for excellence as well.

Fund raising:

- Music recruitment of high quality students requires money.

Infrastructure/ Need of Students to Pay the Bills:

- To improve numbers doesn't make sense because there's not the money to support them or the facility when it comes down to it...
- There's the reality of keeping the financial ship afloat and showing adequate numbers to justify your existence and your growth all these things...
- Music recruitment of high quality students requires money.

Charlotte R., RC, Chair of Collaborative Piano and Vocal Coach

Perceptions/Philosophy of Recruitment:

- Our music department has simply been doing recruitment well.
- I enjoy doing is to attracting community college students...
- We know that it doesn't do them a service if we just let them go through a degree they are not going to be successful in.

- We do have an audition process and we will say we will guide them to another major, which we are happy to do if we know they don't have the basic fundamental skills.
- We would probably admit into the music department students that might not be as experienced or "talented," but we know we only do that when we believe a student will work hard. They've got to work hard enough to make it.
- This is a place where they must learn to "play well with others."
- Dedication, perseverance, commitment, and something that is hard to assess—collegiality.
- If they don't have any of these skills coming in, we do try to nurture them.
- We have a relationship with the student and know them to be a leader, (leadership skills will set them apart, too), then we will notice them and recruit them heavily.
- I think it's just a matter of us deciding what our biggest needs are and then unifying together to advocate for those needs.
- I already mentioned that we have lots of opportunities to improve what we're doing. That's life, right?
- Our Dean sees us as a great model for the rest of the college and has enlisted us in college-wide discussions to help theater and art know how to recruit, because we do it so well.
- Ours is a Performance Art, so it is innately easier for us to demonstrate what we do.
- I need to add that we have huge financial support for recruitment, too.
- The university says, "We value recruitment. Here is how you do it," and they financially support us.
- This year our vocal area made a concerted effort to go out as a more united front in recruitment.
- Our department chair does a great job at this...they need to understand that it's important for all of us to recruit, even if you have to think outside the box.
- When they do this, it gets the entire faculty involved in recruitment not just studio teacher—and I think that that should be taught to future higher ed faculty in graduate school.
- I think many of us are trained to come in and have this university position, but it's never shared with us - unless we are a music educator-- the value or the importance of recruitment and knowing how to do it. But people who come out of a performance degree may not have had that training or emphasis.
- Yeah, so I think it's very important for someone to know as you are coming in as a young professional in your first university position that recruitment is important and, if it's not happening, how to create ideas and strategies and can see what will work.

- I came in kind of full throttle, and just dove straight into recruiting without much mentorship though I will say my department chair strongly models and advocates for this in our faculty body.
- It is making a personal contact...and saying, "Hey, can I come visit your school and work with your kids?"
- That makes more of an impact.
- I have learned, from being married to a big, entrepreneurial dreamer (which I don't tend to be), that sometimes you don't have because you don't ask. I think if you are passionate enough and you say, "Look, we need better students, we need more students," and you go to someone and say "I want to bring in more students," they are probably going to find a way to support you.
- We are always looking for creative initiatives, especially for State Music Educators Association, where we can meet these students in the high school year and build a relationship with them.
- Students can really, really grow here through the personal attention we offer at the undergrad level.
- The only way we can recruit a student is to have a personal relationship with them.
- But if they are going to excel, it's usually because we have built a relationship with them. So, recruitment is vital.
- Today's musician is a different type of animal and they need to be someone that works well with others...
- We have to build those relationships and I think when faculty can know that, you know, I think it's half the battle.
- About how recruiting occurs outside of education and what we can learn from the business world.

Recruitment Events:

- Very active as a faculty in adjudication.
- A colleague and I will go out and adjudicate All-State, where we will see every high school student in the state secondary choral programs.
- Big recruitment tool we use is our choir camp in the summers.
- We have about 110 high school students come and prepare for the All-State Audition piece for the following year...
- It's our biggest recruitment tool...
- We do a one day All-State preparation day in the fall for the teachers, which is great.
- Recruitment trip to area high schools...
- We often go into the schools and help students prepare their solos for Solo/Ensemble.
- I accompanied the All-State Choir the past eight years for our state's [the mixed chorus], so I meet kids there and our school has direct recruits from there...

- I take some of our strongest performers and ensembles into some of the community colleges to do performances during the year...
- Choir camp and getting other faculty involved with that...
- We'll even bring in our composition/ theory faculty and have them do a master class with the kids, so students get an opportunity to see what composition is all about.
- A pilot program this year with the All-State Choir that doubles as a recruitment tool.
- A student who makes the All-State Choir (if they happen to be an accompanist at their school) can audition to accompany one of the pieces on the All-State performance...
- Was hugely successful!
- They will sit side by side with me in the rehearsals, at least for that piece, and accompany, while having interactive time with me and the conductor.
- I see this as a direct recruitment tool for us.
- Hosts high school solo/ensemble contests...we usually do so for our region or our district...
- Get a complete cross section of the state....We really do know most all of those kids, as crazy as that sounds...
- That's a big part of our recruitment activity!

Recruitment Online:

- The value of, say, emails, phone calls...I don't think in any way that is a substitute for having face-to-face, one-on-one with a kid.
- Some faculty come in and think, "Okay, well, I will just email every high school teacher and that will be my recruitment then they get frustrated, because they get no response and that's the end of it. Well, email is one of the worst forms of communication. Although, it is useful and necessary in our daily work. So, I think them knowing that it's beyond that.
- It is making a personal contact...and saying, "Hey, can I come visit your school and work with your kids?" That makes more of an impact.

Strategies:

- Very active as a faculty in adjudication.
- Choir camp in the summers....This gets them on campus, gets them of knowing us. It's our biggest recruitment tool...
- We often go into the schools and help students prepare their solos for Solo/Ensemble.
- I enjoy doing is to attracting community college students...
- Our instrumental faculty are recruiting heavily...
- Identify aspiring collaborative pianists, because, as I mentioned, that's a need we have...
- I take some of our strongest performers and ensembles into some of the community colleges to do performances during the year. We often go into the schools and help students prepare their solos for Solo/Ensemble.

Alumni relations:

- You know as our grads are teaching, they help recruit for us in their daily work.
- The alumni connection at RC is huge.
- A biennial alumni band, which is huge.
- For our choirs, we have an alumni choir that meets occasionally.
- This past summer, we took them to Italy and the choral director did a genius thing. He brought the Choral Director from the 1960s, which is now 80 years old and was a Dean forever at a tier-1 university in the music department—yeah, brought him to direct half the program.
- We had all of these 60 to 80 year old people traveling to Italy and there were about 50 of them joining 50 of our own students...
- So huge to see the past generation connection with the younger folks, and a lot of those people a few years ago when we renovated the building, those people were the ones that came forward with lead and matching gifts for practice rooms and helping buy aspects of our renovated facilities. So, that's huge for our financial support.
- Not all alumni teach music, but when they are at the schools teaching, absolutely, they do.

Concerns for recruitment:

- I think the only thing I might change is some faculty perhaps I think it's not that they are resistant to recruitment.
- I don't think that they realize the value of its meaning if for no other reason...
- For no other reason self-preservation you are not going to have a job if you don't have students.

Geographical Areas/ International Recruitment:

- Piano faculty...strongest recruitment has come from China, of all places, and he has some fine students.
- It's great to teach a student from China, because, technically, they are going to be gang-busters...
- The joys and the challenges of teaching the Chinese student or International Asian student, in that they are generally technically head and shoulders above the other students, but they don't always come in with a point of view or a personality.
- And, in their culture, they are so accustomed to saying "yes sir, yes ma'am" and they accept whatever their teacher tells them to do, whereas here, in America, we expect—desire the student to interact, share their own experience, and have their own set of emotions which they can express.
- That's something he has to really elicit from the students...because they are not given permission.
- You know, you teach your students to think for themselves, right, not to just be an automaton.

- A cultural [thing] yea but that affects recruitment.

Training:

- I don't know of a formal process...I came in kind of full throttle, and just dove straight into recruiting without much mentorship in that specific area though I will say my department chair strongly models and advocates for this in our faculty body.
- Think it's more of a soft process and I think we have outstanding mentors in our faculty.
- A senior voice faculty member is very, very good about taking younger faculty under her wing and saying to them, "Hey, we are going to go on some type of recruitment trip together."

Pre-Collegiate Programs/Lessons:

- I think those skills [pre-collegiate] are important to recognize; because it's usually going to be a continuum of how prepared they are for success in our program how they stand out from their peers. It's these types of students who are going to tend to rank higher, just because their musical aptitude is a little higher. So, sure, they rank higher.
- Domestic students we have coming in for recruitment, because you know when a kids would sit and spend time at a piano practicing, well now they are in front of the digital media, [music] skills suffer...

Application Process:

- We are an open-enrollment university. So, if we were to follow that completely, then anyone and everyone would be a major.
- So, we are just a little bit more selective about that when it comes down to meeting the university motto, which is student success.
- They have to be admitted as a music major.

Factors Looking For In Prospective Students:

- It's the student that has a passion for music. They may not know what it looks like but they know they love music and they can't see a life without music.
- We prefer that they have some good basic musicianship skills...
- Dedication, perseverance, commitment, and something that is hard to assess—collegiality.
- If they don't have any of these skills coming in, we do try to nurture them.
- Something in the voice that we say is a special gift or a talent, but it's not always been some extraordinary talent.
- Most of our students who have come and been very, very successful have just had what you might call an average voice, but they have had the drive and the persistence and willingness to practice.
- We are going to see some type of musical talent or aptitude.
- It's important they are able to match pitch. If they have an excellent sense of rhythm, which is a huge bonus, because we know that is not always the case for singers.

- If they are strong academically, come with a good recommendation from their high school teacher, and/or we have a relationship with the student and know them to be a leader.

Audition Process:

- We have three audition dates that are pre-advertised.
- Lot of times when we go into the schools to work with the choirs or to work with soloists, we will conduct auditions at that point - on site.
- We make it very easy for those students...we will work with them and we will either go to them or have them come to us.
- We occasionally get recorded auditions, but if that happens we will formally re-audition them in person once they are admitted to the university.
- Occasionally, we will have a couple of students show up that we do not know, nor do we know the school from which they came.
- That happens too...Open enrollment.
- We almost always know our students who are coming in...they have a connection with us.
- Sing two (hopefully) contrasting pieces and then have them sight read.

Rubrics:

- The vocal area, yes...developed at another institution...
- We use it in our vocal area for recitals. It speaks to concepts such as intonation, rhythm, pitch, timbre...
- We don't religiously use that for all auditions...It's a guide.
- We morphed it a little bit for our department...for the students that are in the degree [as a jury tool]...
- I mean the leveling of it, of course, would be on the lowest end of the rubric, in general—what we would expect of a first-semester freshman...
- I think that it would be a useful tool to have a different rubric for incoming freshmen.

Acceptance or Denial:

- We will sign off as a vocal area. We will agree to say, “Yes, this person is admitted as a music major.”

Repertoire Requirements:

- Sing two (hopefully) contrasting pieces and then have them sight read.

Ranking for Scholarship Monies:

- I think the students that tend to rank the highest for university admissions have high academic performance in high school, and this determines the amount scholarship monies they receive, both from the university and from the music department.

Departmental Needs Outside Of Student Attributes:

- Our voice faculty was in a major overload situation, because...when we came, we had something like three incoming voice majors.

- So, the studios were quite small (though filled with non-majors) and we, along with our colleagues, have majorly hit the road recruiting. Now, we have almost 50 vocal majors.
- Last year, we hired someone.... the vocal faculty, I think, for the most part, is not in overload.
- One or two of them might have...an extra student.
- But for the most part it is covered...like the diction, vocal literature, and other classes are rotated amongst faculty.
- So, it has made it a lot easier for us.

Follow Up After Auditions:

- A few of us in the vocal area will reach out to that student, either by email or phone call, and say, "Great audition,"
- The formal thing that happens for that student is when the director of choral activities contacts them as the person who administers the choral scholarship fund.
- We all meet as a vocal area and decide how the money should be distributed, and the director will send a formal letter that gives the student that information. So, that is formally how it happens.
- I would say 60% of the time...that sometime before that student graduates from high school; we will be back in that school.
- Not to just target that kid, but for overall recruitment.
- We will also usually see that kid either at All-State or somewhere else.
- Follow ups with a letter.

Scholarships:

- We look at their high school transcripts with their SAT & ACT scores and then we assign scholarships based on that information, as well as participation grants for the choir.

Recruitment Travel:

- I need to add that we have huge financial support for recruitment, too.
- We are given a rental car and lodging any time we are going to recruit.
- The university says, "We value recruitment. Here is how you do it," and they financially support us.

Perceptions of Schools and Facilities:

- Facilities in our music department....We had really wanted a larger performance space. We don't have the money for one now, but we could benefit from it...

Infrastructure/ Need of Students to Pay the Bills:

- I would say that we have a President, a Department Chair and a Dean who are so supportive of us, financially and in kind.
- We have a President who attends many of our concerts. So, we have a lot of support.

Christine S., RU 1, Music Education

Perceptions/Philosophy of Recruitment:

- For myself I think the greatest; the best recruiting is to have your own students, your own graduates filling the high school positions.
- And as we move our self into that recruiting takes care of itself.

Recruitment Events:

- *Day in the Life*, and that is one of our major recruiting events...
- I go to conferences to present...
- The other major aspect for me is through me doing workshops, so I do a lot of workshops, not only around the United States but also in other countries.

Mass Mailings/ Form Letters:

- We also send out letters in advance... We send out letters to...not just to students in music education...in high school, but to their teachers in particularly to people who are out there who are teachers who are our former students.

Alumni relations:

- For myself I think the greatest; the best recruiting is to have your own students, your own graduates filling the high school positions.
- They just, they basically begin the pipeline...

Training:

- I think it would if you are...feel that you are not succeeding....So I mean you can always use more professional development.
- Right now there is a trend across the country that college attendance is dropping, so do they have some new strategies or is it even appropriate, you know but if there are some new strategies I think that it would be good for us to hear about them.

Rubrics:

- Spearheaded by the chair of the department and then worked on by the committee.
- It's literally 1, 2, 3, 4, and 5 and these are the characteristics of what number 5 is, number 4, number 3...

Acceptance or Denial:

- That's a multi-stage process here....So acceptance, it goes first through the music ed committee, then if we deny them, they're denied.

Interview as part of Audition

- We also hold a music ed interview of each student...

Departmental Needs Outside Of Student Attributes:

- As best I can figure the primary concern at this institution is to fill the various and not overfill the various needs of the major performing organizations....Second comes considerations of degree...

Darrell C., M2, Director of Bands, Trumpet

Perceptions/Philosophy of Recruitment:

- Just to walk around campus and get a feel for it. And if it feels comfortable, if it feels like a friendly atmosphere, if they can see themselves walking around on campus here, then it's probably a good school for them...
- If for any reason it's not friendly or not comfortable, then they should keep looking.
- Try not to choose the school just by how much money you get because it needs to be a good fit. You need to want to go here. Most likely we'll offer them more.
- But a lot of kids that go here need help, need help with money, and so that's a common denominator with a lot of kids that go to school here is that they need help, and so they may not be able to get away from that whether they like the school or not.
- We're hosting it [All-Region Band Competition] in this great facility and we want it to be open to where anybody that wants to audition can audition and that helps recruiting.
- I can tell you what hurts recruiting; we don't have a four-lane highway that connects our community to an interstate. That kind of hurts.
- We don't have big 6A [high] schools, so we don't have a lot of kids trying out for All-State in the area which hurts this school because there's not a lot of All-State kids, so we could do an All-State Clinic, but there's not that many kids.
- Another thing that helps this school is that I am a band director from this state with public school teaching experience for 30 years, and that's one reason I'd be hired here.
- And most of the type of student that we are graduating, most of them will...studies show that most of the students that graduate from regional universities like this stay in-state, and so we're educating more people for our state that stay in our state more so than the larger research universities...the biggest thing that we have going is we are still training teachers...
- I mean the whole town is glad they're here...just to have that many kids on campus...
- We could possibly do more but the economic times don't lend themselves to us hosting a summer camp or band camp.
- The choir is...they are really able to get a lot of All-State Choir kids. So that's good...
- The professors do look at recruiting. They take on recruiting more as a shared responsibility than it's this person's responsibility.

- You know it takes more than one kind of professor to run a university. You do need professors that are in to writing grants or into research and writing books, but you also need professors that can recruit, that can go out there and talk to kids and be around kids.
- You know if everybody was a recruiter you know that might not be so good. You need that balance.
- So here, I do think we have a lot of professors at this small school that can be pretty good recruiters and less of the research type.
- Most see the importance of recruiting in a small school. So I think most professors I know take it on.
- Being younger I think helps...more energy...
- And if it's a real good player, like if it was a real good clarinet player, All-State player, yeah, we want them. We want them from the studio and we want them for everything here, so we want them. So we're going to offer them the most that we possibly can offer them...
- I've seen...where a student, you know they might have wanted him in the program and he would have been a great band director possibly, but because he doesn't play his instrument quite as well, he doesn't even make it in.

Recruitment Events:

- We host an All-Region Band competition...
- We try to make a big presence at State Music Educators Association...
- A lot of band directors like for the college people to come to them...they love for us to come out and just visit watch and observe, they'll usually introduce me...Sometimes I'll go and work their groups, too.
- We host a pre-State clinic and we have all these bands that made State. They come in here for a day and they do a clinic here, perform, do a clinic...
- We host State contests for 2A through 4A.
- Host a big marching contest in the fall...
- The choir hosts...in the fall they host an invitational choir contest and in the spring they host a spring level...they host district contests for choirs here...
- The school has a big academic meet statewide...different disciplines are represented. But that's kind of a big deal...
- We have a summer community band...
- We host what's called State Ambassadors of Music...we do the clinic, we do the camp here, and we perform for all the parents all over the state here, and then they get on the plane and go over to Europe and travel Europe for two weeks and perform.
- The private lesson teachers, they do help. Like if they host a clinic in percussion or clarinet whatever, those things do help....They take on recruiting more as a shared responsibility...

Recruitment Print Ads/ Television Ads:

- They don't have commercials on the major networks in the larger metro areas in our state...
- We need to be advertising there. The presidents know it. They know it, but it's a matter of money. It costs a lot of money. And I think by them not spending that money on those big time commercials, it allows us to have more money for scholarships...
- I think the commercials, the lack of commercials, that's bad...
- Feel like we're kind of coming out of the Dark Ages here when it comes to advertisement.
- So it's just like a dead zone.

Recruitment Online:

- I put out the bulk of the mail, the letters that go out to seniors.
- I have the percussion professor, he sends out letters to percussion students, and the clarinet/sax professor, she sends out letters to the clarinets and saxes.
- And then our flute instructor, who is an adjunct, she sends out letters to flute players like All-State flute, All-Region flute, and anybody else, you know any of the flute.
- Up until this year until I made that change, I was sending letters out to everybody.

Strategies:

- They [studio teachers] are helping, sending out letters and trying to make contact with the kids that would help their studio 'cause they want kids to be majors on their instruments for their studio.

Concerns for recruitment:

- Recruiters in the Fine Arts...

Pre-Collegiate Programs/Lessons:

- I tell them they need to start taking piano lessons. If they haven't already, they need to start taking piano and tell their teacher they are going to be a music major so they need to work towards that.
- And they need to start learning scales and chord structures so a lot of them you know do get involved in that.

Application Process:

- We don't have admission to us [music department] to become a music major...
- I tell them when they come in and after they have auditioned, I tell them the next thing to do is to apply for admission to the school. They apply for admission to the school...

Audition Process:

- All [instrumental] the students audition for me...
- I usually try to put two or three, maybe four, students coming in on the same day at the same time...

- It's usually on Fridays we listen to students, and it's usually at one o'clock...we just kind of keep it the same time. And most Fridays this second semester I've been listening to students.
- They play, and then I'll sit and talk with them, each one of them individually. And if it's like two or three, they'll all play, and then we come back together and sit down and talk about what it's going to cost to go to M2...
- I can usually tell by how they play...

Rubrics:

- And I usually put a number on that thing, that sheet, that orange sheet that you saw. They fill that out and then on it I'll discreetly write a number from one to ten about where they come in.

Repertoire Requirements:

- They should play three to four lines of a prepared piece of either a solo that they've previously prepared or an All-Region/All-State audition...
- The smart thing to do...would be to play you know three lines of one style and three lines of another and even be able to sight read.

Ranking for Scholarship Monies:

- Now a music major would have a better chance of getting that actual money...

Departmental Needs Outside Of Student Attributes:

- Needing depth in ensembles....And one great thing about small schools is that we have one instrumental ensemble, the major one...
- That would be the marching band the first semester. That's the big ensemble and everybody recruits and helps with that and then wind ensemble the second semester. That's the top instrumental ensemble...

Follow Up After Auditions:

- A form letter that we use....There's like three pages in a...the first page tells them how much they are going to get, second page tells them...the contract and another page tells them what they are to enroll in. To keep that scholarship they just have to enroll in band and also enroll in a minor ensemble...
- The following week you're going to get a letter, and that's three pages. And hopeful they sign that top one that says how much we can help them. Well, they sign the top one saying they accept, and then they mail that back to us.

Acceptance or Denial:

- It comes from me...The studio doesn't have any scholarships to give on their own.

Media Based:

- And then the students...contact me either...most of them contact me by email, but some will call, and email is more...is easier to work with...

Scholarships:

- I talk about where we can help them. It's usually in tuition waiver or room waiver. But we also have actual money and to help some students with actual money on top of that.
- So we can actually help them with a bigger part...percentage of the costs....but I do tell them to try not to base their judgment on just money alone.
- But there are some kids that are not music majors that are getting a free scholarship because they are really good players and they are coming in real strong.
- I tell them every day is an audition day. Every day that you're in rehearsal just assume that you are being audition for a scholarship again.
- The studio doesn't have any scholarships to give on their own...The choir does and the band does.

Perceptions of Schools and Facilities:

- We're hosting it [All-Region Band Competition] in this great facility and we want it to be open to where anybody that wants to audition can audition and that helps recruiting.
- We have directors and kids from all over coming in for that camp, then they see this facility. Now this facility is a major plus. It has automatically helped recruiting, the facility...At least ten percent we've gained...

Parent Focus:

- I give them a summary of the cost to go to M2...it really helps parents because even though all that information is on line it's more line by line...it's usually in tuition waiver or room waiver.

Fund raising:

- We actually have money on account through some summer camps that are sponsored here.
- That money that profit goes to an account for scholarships for band students.

Infrastructure/ Need of Students to Pay the Bills:

- The school has been really liberal with allowing us to use room waivers; they've been liberal with tuition waivers.
- I mean if we really seriously counsel those kinds of kids we're going to have fewer music majors....which hurts the school, hurts a small school big time...
- One of our past presidents, he's not here now, he's gone, but I talked to him about it. I said, "We need high end music majors. That's who we are looking for you know."
- And he, said, "No, we just need bodies. We need bodies." And this is a former president. He said, "It doesn't matter what their ACT is or what...how smart they are. We need them here." And so we did get a lot of kids here that are not prepared for college at all.

David S., RC, Saxophone

Perceptions/Philosophy of Recruitment

- I believe in recruiting in your backyard...
- Another belief is if you build it they will come...
- I am continuously visiting two local high schools...
- So I have worked in a lesson and I do offer them a discount student rates.
- I learned pretty quickly you need to keep the customer happy. I learned pretty early about this recruitment bringing students in and retention or keeping them happy and of course getting them to graduate here.

Recruitment Events:

- All-State day where I work with students...
- I keep in contact with the band directors...
- I am bringing in [guest] saxophonist...
- I had a number of high school students that were accepted and participated in the All-State ensembles and jazz band ensembles.
- I really think that's important if you want to recruit students to physically go out into their environment where they are comfortable and work with them, then invite them to come back to the university and really entice them with the guest artists that they really want to play...

Alumni Relations:

- I organized an alumni jazz ensemble...

Bucket List:

- I think it would be great to have a materials to go off from or to materials to in which we can create your own materials; a template, which you create your own materials.
- I guess it would be more time to recruit, because if you want use to recruit successfully I think there is a lot of organization.
- I guess it would be nice if there was some education in regards to recruitment for faculty.

Geographical Areas/International Recruitment:

- I believe in recruiting in your backyard...

Training:

- Well, for me he [faculty mentor] basically said, came to my office one day and said so you going to do any recruiting this week? What's that? So that was my first week there and he said "You are coming with me..."
- He said you need your bio, you need just something that will help the kids...but have some kind of information the kids will hang on to... something they will share with each other...

Pre-Collegiate Programs and Lessons:

- They will talk to them about the importance of private lessons, All-State preparation...

Factors Looking For in Prospective Students:

- I am willing to work with them as long as they are willing to work hard.
- If they have talent, that's great. If they don't, that's still fine, as long as they are willing to work.
- I will listen to see well tone if they have a decent tone, because that's just the basis of all sound or production of the instrument...
- I listen to some sort of artianship or anything that they could produce whether it's some form of vibrato, dynamics, and articulations...
- I also look for technical facility...
- If there is an intelligence there and there is willingness to work, I am more than happy to accept them and it has been successful.

Audition Process:

- The only reason I would prefer a live audition because I can interact with them...

Rubrics:

- No not at all. Not for auditions...
- I think if I taught at a major university where I had like 60 to 70 people auditioning then I would say yeah I think I would need an assessment...

Follow-up After Auditions:

- I like email, because there is some sort of documentation.
- So I stay in touch with them via Facebook...I feel safe with Facebook. So that is how I stay in touch with them after the audition.
- I find that if I have hard copies of material like I mentioned the questionnaire as well as my Microsoft, Excel file and I go through it every week and I make sure I contact every student every week just to see how they are doing.
- He came to me because he said I am the only that spoke with him. I am the only one that called him back. I am the only one that was willing to talk with him for about ten minutes about what he would be covering in the course of study and what materials he should be...so that like he knew and he had never seen me before he just spoke with me on the phone and we just spoke a few times through email.

Derek B., M1, Director of Jazz Studies, Jazz Keyboard, Trumpet

Perceptions/Philosophy of Teaching:

- There's a bit of a family atmosphere here, there's a bit of a collegial atmosphere, the better players uh in our program all get to know the faculty.

- The majority of those better players are out playing professionally and so we interact with our students in and out of the academic setting, we can play gigs with them...
- The personal relationships are the most important thing.
- The personal relationships between our faculty and band directors when you talk about recruiting on the local level, that's the history of our program...
- Our culture, our society does not place enough value on the arts...
- Somewhat frustrating you know that there's a multi-million dollar budget for recruiting you know, for a football team uh whereas for an arts program it's always a fraction of that...
- We have a faculty full of people that kind of have the work ethic of 'if something needs to be done, I'll do it' and a lot of us roll up our sleeves and the jobs of two or three people...
- The recruitment from our perspective is so much about those personal relationships...

Recruitment Events:

- We have a faculty jazz combo that we call The History Jazz Collective because this is history and we go out and do performances...
- Another big recruiting factor is the Summer Jazz Camp because Summer Jazz Camp is open to people of all ages...but the majority of the students are High School age students that come so they have an opportunity to come in a sort of non-threatening, laid back summer work shop...
- Be able to really get a good feel for the quality of teaching and get a chance to meet a majority of the jazz faculty that they would be interacting with if they were students here...
- As far as recruitment goes one thing that has really helped is that now you know somebody could come here as a music performance major a music ed major or for that matter a non-music major and be an accounting major or whatever and they can still pursue a minor in jazz studies to have some kind of academic credentials for the time that they spend here...
- The number one thing is of course going out to the schools and interacting with the kids in the schools so that they know of our presence you know, in the community.
- Two national scholarship audition days in the spring...
- Will schedule individual audition days as needed...
- State Music Educators Association is an important event for us...
- The top jazz ensemble that I direct here was, you know, the featured group at the end of the jazz concert...
- We're really actively involved in trying to make sure that we have groups performing, we have a presence performing there...

Recruitment Print Ads/ Television Ads:

- Those are organized [audition] days that we put on posters and other literature that we mail out...
- Promotional literature and stuff that we set out at state and regional conferences...

Strategies:

- Strategy to recruiting in a nut shell is that we...first of all have people who come here on their own accord, so that's good...
- We go out into the schools frequently to the High School's that have programs that have a reputation for excellence or have a director that's doing a great job and we offer our services in clinics.
- Number one thing is of course going out to the schools and interacting with the kids in the schools so that they know of our presence you know, in the community.
- Another big recruiting factor is the Summer Jazz Camp...
- We go out and do performances, we offer our services in clinics...
- Teach at summer programs at junior colleges to recruit...

Alumni relations:

- The jazz studies program here at M1 has a history that goes back to 1960 and so we have a strong historical connection...
- The College of Fine Arts and Design level...we have an active program there you know, working with alumni...
- Specific in the jazz division...it's less formalized...
- Almost a generation worth of students that have come and gone that have never known what it was like before the jazz lab so we have a stronger--so we're interested...developing something specific for the jazz division but what we have now is informal...

Concerns for recruitment:

- I find it somewhat frustrating you know that there's a multi-million dollar budget for recruiting you know, for a football team...
- Whereas for an arts program it's always a fraction of that so number one...for us would be to have more scholarship money available to be able to travel...
- Be competitive with some schools that are able to offer things that we can't...
- There are some schools (even public universities) in the state that along with a scholarship are able to offer room and board for a music major in the state, and we can't do that.

Bucket list:

- Well, number one would be more scholarship money...our culture, our society does not place enough value on the arts...
- Facilities, there's issues with needing more and better facilities and so forth that tie into recruiting obviously.

- Equal in importance with facilities would be additional faculty to support the needs of students...
- Because we have a faculty full of people that kind of have the work ethic of “if something needs to be done, I’ll do it” and a lot of us roll up our sleeves and the jobs of two or three people uh because there isn’t the needed faculty and staff support so I would say...
- You know, scholarship money is a big part, the facilities and the additional faculty and staff support uh to meet the need of a growing population of students and I think that’s the main list of items.

Geographical Areas/ International Recruitment:

- We have a partnership [a sister school in Beijing China] and so we have a lot of international students from China that are interested in our program.
- What happens in China (and I think this is the case in a lot of foreign countries) is that there’s basically people who...they pay as advisors, or consultants is probably a better word [academic consultants]...
- They go out and look for opportunities, schools on behalf of these students and the families usually pay a pretty shocking fee to these consultants to do this work.
- There’s a consultant in China that she sends me videotaped auditions of students literally every two weeks at this point and I went back and it’s taken me four months going back and forth with her to make it clear that even though it’s a videotaped audition, we want to hear the scales...
- We want to hear all the published stuff and the only thing they can’t do with a video audition is sight read and the site reading for us is one of the most important aspects of the audition looking at their TOEFL scores.
- Typically on average they’re taking at least one extra semester if not two if they’re international.
- M1 has just recently come up with a new initiative that will include the northern portion of a neighboring state where the out of state tuition is going to be waived down to half its normal fee in an effort to try reach out...

Application Process:

- The admissions process online...

Factors Looking For In Prospective Students:

- Artistic merit and artistic potential of a particular student...

Audition Process:

- They usually play two contrasting pieces, something generally that’s lyrical and something that’s more technically oriented...
- We ask them to sight read (we have an emphasis on that)...
- Those auditions for undergraduates generally are two parts: one is just to determine whether they meet criteria to be eligible for entry into the School of Music as a music major, and the second part is if they are auditioning for scholarship consideration.

- Two national scholarship audition days in the spring will schedule individual audition days as needed...

Rubrics:

- There's not a specific undergrad form...

Acceptance or Denial:

- Open enrollment at the undergraduate level...
- Our system is set up pretty much anybody can enroll in an applied lesson at the beginning of the semester then that individual teacher is going to make a decision about whether their load and if they have, they can make a decision about who they take or don't take in their studio.

Ranking for Scholarship Monies:

- The majority of the undergrads that come and audition for us are auditioning also for scholarship considerations so it serves a dual purpose of entry into the School of Music and also a scholarship.
- Artistic merit and artistic potential of a particular student...
- We're willing to invest money in that student if we see the potential for them to develop as an artist...
- Secondary to that (and I do emphasize secondary) to just the artistic merit is also just our area of need...

Departmental Needs Outside Of Student Attributes:

- ...Our area of need...
- You're always looking for what areas that you know, you need to build studios or going to have proper numbers for ensembles...

Follow Up After Auditions:

- Confirm with the other faculty members that hear the audition and decide number one if it's a student that's worth pursuing and then number two if it is you know 'are we going to offer them a scholarship...
- Then we look at what resources are available and decide what the appropriate amount to offer this kid is then we send out a letter.
- If somebody auditions and we're not able to offer them a scholarship we also mail out a nice letter saying "Thank you, you know, we think you'd be a great addition to the program but this time we don't have any money to offer."
- All of us engage...our major ensemble directors (myself included) will send out emails that have email addresses of these students that have auditioned for us...
- Individual faculty (if it was a flute person that auditioned)...could follow up the email with that person...
- There's the official letter but, then there's the importance of the follow up with the individual faculty that one on one relationship...

Concerts and Festivals:

- The top jazz ensemble that I direct here...the featured group at the end of the jazz concert...

- We're really actively involved in trying to make sure that we have groups performing, we have a presence performing there...

Scholarships:

- More scholarship money...be competitive with some schools that are able to offer things that we can't.
- Some schools (even public universities) in the state that along with a scholarship are able to offer room and board for a music major in the state...we can't do that...
- More cash scholarships, tuition waivers do not cover fees and fees are huge and they're a huge burden for students...
- For scholarship consideration...that's looking at their academic records, and looking at their GPA and looking at their SAT scores...
- Which one has demonstrated an ability to absorb and process knowledge and is showing...has shown responsibility as reflected through their grades in high school that absolutely has a bearing...

Recruitment Travel:

- To be able to travel...and be competitive with some schools that are able to offer things that we can't.

Perceptions of Schools and Facilities:

- The jazz lab (the building we're sitting in) has been here for eleven years now and so since this building has come along it sort of showcases and center pieces the sort of the legacy of performance excellence that's been here for decades it's helped a lot.
- Facilities, there's issues with needing more and better facilities and so forth that tie into recruiting obviously...
- The jazz lab—what we have over here is a great recruiting tool and we've seen the power of having something unique in terms of physical structure...
- Facilities would be a second part that's sort of tied into recruiting because along with better scholarship money if you have better facilities available...It is easier to recruit...

Fund raising:

- We have a whole development office full of people who are out actively...recruiting donations or work the M1 Foundation...
- They do pretty good about communicating the fact that we even have the vision of a Fine Arts Center...
- We have a grant writer...works for the university as well for the college...
- A position specifically for recruitment...that would be great, that persons job would somehow have to somehow be tied to development...

Dominic W., RU 1, Chair of Music Education

Perceptions/Philosophy of Recruitment:

- It's really a multi-faceted process, a number of us do honor groups around that state and do those things, so we're always using those things to recruit and get students here...
- I taught high school in the state for 13 years before I started doing this so I know a lot of directors and those things, so it's often out working with them and with their schools, so that's one fairly informal way that we do this and start making those connections and getting them here.
- Once we're starting to identify students, particularly once they have registered for auditions and started to come here and those that have noted that they are interested in music education...
- We'll make an email contact with them letting them know that we're excited about their opportunities that they're excited about coming here or perhaps auditioning here.
- Had long discussions about our recruiting process and I think to a large extent it works pretty well. It's always nice to see if there's ways to see if we can make contact earlier, you know to get out there and know who these students are as sophomores, juniors.
- The research tells us that the largest, one of the largest influencing factors in their decision to come to school, particularly as a music ed major is there high school band director, choir director, orchestra director...And so making more meaningful contact with them and helping those teachers understand the role that they play in forwarding the students desires to move into higher ed, particularly music education.

Recruitment Events:

- Do a number of clinics around the state.
- One of the things is we're starting a woodwind pedagogy workshop this summer and part of the double secret hidden agenda there is working through those relationships and helping them understand that, helping them understand their rules and what they do and furthering the profession.
- Contacting secondary teachers.
- Attend conferences.
- Lot of the faculty do honor groups all around the state...
- I'm always taking a handful of cards with me and talking to the students and you know I'm usually asking them to...the groups that I'm working with to do my five minute commercial on...think about being a music teacher and you know you can go anywhere you want but RU1 is a pretty good place so give me a call, and often I get contact from those students and see what they want from there.
- Band day here on campus, the band faculty allow me to come in and talk to all the students there for a while just you know, if you're thinking about teaching music or if it's something that interests you at all...

- You know talk to them a little bit about the process and about what that means and then having some more substantive conversations with those who are interested afterwards.
- We've been at senior day and done those things here on our campus because they have sessions for the applied area...or the ensemble areas and often I'll be there, again in the band area...
- I've got a very good working relationship with them to say you know if you're interested in talking about teaching music see Dr. Webber.

Bucket list:

- The hardest thing in recruiting is just logistics to be quite honest with you, you know many other places that I've been...they've got a recruitment coordinator...
- That works full time there in recruiting. I would think a school this size would benefit from a similar type position that could focus on those type events, give the incoming students both the graduate and undergraduate level more one on one attention that they need at that level and then you know the coordinators, both the undergraduate and graduate coordinator could be working more on the issues of when students are here and getting them admitted and doing all those pieces that are so time consuming as well.
- A fund raiser development person specific for music ed...that's our conversation in the last couple of months or so. It's difficult to attract students to the degree program without money.
- The wave class I talked about was one year we were able to find some money and working with the undergraduate coordinator and found some money in the foundation, so we were able to offer a one time, one year, one thousand dollar scholarship to those students that we wanted and...and the retention from that wave class has been very good and it's stayed that way all the way through so...

Geographical Areas/ International Recruitment:

- You know Skype technology has allowed us to do whatever we need and we've conducted all over the well, all over the world, we've had a couple from China, quite honestly.

Training:

- We talk about it often in our music ed meetings and work through that and finding ways to do that. I don't know if we call that training or not because I think it's more of a collaborative process among us.
- We look at that and have all five faculty there together trying to figure out what's the best way to go about that...
- I think to a certain degree it always helps, I think it helps people understand particularly in an interview process like ours; understanding what you, you know how to conduct an interview, a successful interview...

- You know what are the things you're looking for at the interview, not just...there's so much more than just the answers the students are giving you in that interview process, as you're watching their body language, as you're watching how they're interacting and figuring out all those things and making it work, there's a lot more to that. I've been fortunate; I've had a lot of background in leadership training and the things that take place there. So I rely a little bit on that information as I work my way through.

Application Process:

- Once we're starting to identify students, particularly once they have registered for auditions and started to come here and those that have noted that they are interested in music education...
- We'll make an email contact with them letting them know that we're excited about their opportunities that they're excited about coming here or perhaps auditioning here.
- We'll send them a questionnaire that asks them to address some questions that we have. Found through our research in recruitment that information that we need to know about students talking about their basic backgrounds, their previous leadership opportunities, both in music and outside of music.
- Getting them to project themselves forward a little bit, as thinking about themselves as music teachers and what is it that they would like to achieve when they teach music, as well as getting them to reflect on some of the more prominent music teachers in their lives, why they think those are important people and how does that perhaps influence their thoughts about what they are doing in teaching music...working from there.
- So they fill out that on the recruitment website, we get that back from them.
- We go through and read that along with the other data that we get from them. The usual recruitment data with their ACT or SAT test scores, their essay that they write for the school of music, along with a recommendation letters, all of those things.
- So, we're able to review all of that prior to meeting with them on audition day.

Factors Looking For In Prospective Students:

- Be focused on the music education process...
- Musicianship is important to us...
- We're looking for people that can engage, people that tend to, you know they tend to be person oriented. That can look you in the eye and talk to you about things, be self-assured to a certain degree about what they're doing...
- We just want to make sure that they've got a desire to serve, a desire to work within the classroom and understanding to a certain degree about what that means...

Rubrics:

- After the audition date or during that time while we're talking with them we give them a ranking, a 1 through 5 ranking. We have a rubric that lays that out and explains what that means.
- Those students who score 5's from us mean that they're our top students, we'd like to see support in funding for them to be here, talk to the applied areas about that and see what we can do to get that going.
- 4's, you just kind of move down the ladder from there, 3 is usually about the lowest area that we'll really push to admit students. A student who scores a 2 is usually someone that we just don't feel is really committed to music education...
- Although again trying to make decisions as a 17, 18 year old we understand that there are differences there and so we'll conditionally admit them to the program, allow them to take intro music ed and then we'll re-evaluate at the end of that semester.
- Students scoring below that just means we won't accept them...Into the program right now. There are some who have done that and have petitioned to go ahead and take intro music ed and I've usually allowed those petitions because it suggests to me that it's something they're interested in and maybe they just don't interview well. I want to give them an opportunity, and often they do well, but sometimes they get in there and find out that you know...
- Music teaching just isn't for them.
- This was all developed by the music ed committee. We actually went out and researched other areas or other schools that were doing something similar, collected as many materials as possible, went through those and developed our own rubric. We've been using that for the past 5 years now...
- Significantly different then from the institutions main admissions and recruitment. This is very music ed specific.

Acceptance or Denial:

- Well, all that doesn't necessarily come from our department, it comes from the school itself so you know they are all...all those students are sent acceptance letters from the school itself so you know they are all...all those students are sent acceptance letters.
- Normal process here, they get one of three, you've been fully admitted to the degree program that you've requested, you've been conditionally admitted to the degree program or unfortunately you have not been admitted. They get their email letters through that and then follow up with hard copies.
- We're copied on all of those so I can keep track of all of that and then once the student sends back all of their acceptance letters then we get spread sheet updates on who's is sending things back...

- I'll make a contact and if I know, if I know their high school director, things like that I'll touch base there with them as well and just try to use all the ways that we can let them know...we'd really like them to go to school here.

Interview as part of Audition:

- We'll send them a questionnaire that asks them to address some questions that we have. Found through our research in recruitment that information that we need to know about students talking about their basic backgrounds, their previous leadership opportunities, both in music and outside of music...
- On the audition days then they come in they play their auditions or sing their auditions in the areas in which they're seeking admission for applied study, then they also schedule an interview time with one of the faculty members. We sit down with them and talk for about 15 minutes.
- Trying to clarify some of the questions that we got off the questionnaire and also just giving us a chance to understand a little bit more about who they are, why they want to be here...
- Gives us a chance too to talk about our music ed curriculum which is fairly unique and want them to understand what that's about.
- It's a time for us to kind of, for lack of a better term, sell them on the program, and let them know what they're looking at. Because honestly 17, 18, 19 year old isn't particularly paying attention to a lot of those things...
- I mean the attractions here are going to be ensemble experiences and to some extent applied study, the rest of that their eyes are going to be open too...

Departmental Needs Outside Of Student Attributes:

- Cap of how many students to accept...there's been some discussion about that just because of size of faculty and things, we had a class of 48 about 4 years ago that just about did us all in.

Follow Up After Auditions:

- Once we start getting acceptances back, you know students are coming back to us then we will make contact with them again via email letting them know that we're excited about them coming in talking about necessary enrollments and things.
- We also give them contact for music theory workbook that we suggest to them to get started over the summer. Suggestions in getting started in piano over the summer, if they haven't already. And some things like that just to prepare them get them in the door and help get them here...
- Send them an email you know welcome to the program, telling them that they need to make sure...because they were all coming in and obviously enrolling either at the university college or through the honors college, depending on where they are.

- And making sure that they remind their advisors that they are music ed majors, they need to enroll into our music ed and co-requisite field experience that goes with that.
- And then after that they've all got my email over the summer, and I do get some emails from them sometimes, often in an area that I think we're going to need to bolster a little bit, I get a lot of emails talking about what technology they need to bring with them...

Acceptance or Denial:

- The decisions for acceptance and denial tend to be the applied area...
- That's where the money is and that's where the gate keepers are, so we work previous to that and then to the point that the letters go out, they come back to the undergraduate office and we all know what those are going to be.

Media Based:

- Once we're starting to identify students, particularly once they have registered for auditions and started to come here and those that have noted that they are interested in music education...
- We'll make an email contact with them letting them know that we're excited about their opportunities that they're excited about coming here or perhaps auditioning here.
- We'll send them a questionnaire that asks them to address some questions that we have. Found through our research in recruitment that information that we need to know about students talking about their basic backgrounds, their previous leadership opportunities, both in music and outside of music.
- Getting them to project themselves forward a little bit, as thinking about themselves as music teachers and what is it that they would like to achieve when they teach music...
- As well as getting them to reflect on some of the more prominent music teachers in their lives, why they think those are important people and how does that perhaps influence their thoughts about what they are doing in teaching music...working from there.
- So they fill out that on the recruitment website, we get that back from them...
- We go through and read that along with the other data that we get from them. The usual recruitment data with their ACT or SAT test scores, their essay that they write for the school of music, along with a recommendation letters, all of those things.
- So we're able to review all of that prior to meeting with them on audition day.
- We do interviews on Skype often, whether they are local or not, sometimes students just rather do it on Skype, you know so we'll do it Skype or FaceTime or whatever. I've done a couple on the phone if necessary...

- Just because their schedules are strange and can't get things in so, but you know Skype technology has allowed us to do whatever we need and we've conducted all over the all over the world.

Edith P., M1, Flute

Perceptions/Philosophy of Recruitment:

- Well, if a student contacts me about an audition then I try to really help them be prepared for it.
- I talk to them about what music they might play; of course I talk to them about their experience and interests and their goals and plans, if they can come to the audition day I meet with them, at least greet them I always offer them a sample lesson which is sometime the day of or it just depends on what kind of set up their audition is. If it's audition day it's hard to do a sample lesson.
- I also send letters to the All-State flutists...and then I send a personalized letter to the band director explaining who I am, why I'm sending the letter, a little bit about the program.
- I had a flyer that I made just with a write up on one of my students who won the State Competition for Woodwinds Young Artists for MTNA so I made up a flyer with information on her on one side and then about the flute studio on the next side...
- Band contests...they're passive recruitment events, we'll have a table, a booth at these so students passing by...if they have an interested they can get information...
- But it's hard to interact with students there because they're with their bands and they are there to perform in this competition.
- I have done my own research on recruitment and I was actually (two years ago)...asked...to head up a recruitment task force for our area and so another faculty member and I met and we did a lot of brainstorming and figuring out on recruiting.
- We looked at our website as if we were prospective students...And we also looked at some of our peer institutions in the metropolitan university category to compare.
- The M1 website is hard to use, it's hard to find.
- We do talk amongst ourselves and we have some plans so we share 'this is what we've done'...

Recruitment Events:

- Many of us go out to schools and meet with band directors, visit during classes, visit students during class time or before or after school to give them private instruction.

- We perform clinics, we do recitals I also play in the faculty woodwind quintet that's part of my load, so we also go out and perform concerts in schools...
- Take my flute ensemble off campus to perform. I'm very involved in the State Flute Society...
- I have a flute camp that I teach in the summer.
- Also participate in School of Music band events...
- We've had a shadow day so and I've had students perform at it and I'm very present.
- Going out to the bands, the secondary bands, and doing clinics and connecting with their band teachers...
- Booth at State Music Educators Association Conference...
- Flute fair in the Fall where we have two guest artists that come in ...really good opportunity to connect with younger flute players...
- Solo/ Ensemble Festival hosted at M1I'm often a judge at that...

Recruitment Print Ads/ Television Ads:

- We have presence on their website and their printed materials [state flute society]...

Mass Mailings/ Form Letters:

- Flyers are sent out to schools advertising the formal audition days...
- I send that out to band directors and to the students so I have a large envelope with a letter to the band director with the flyer and then I have smaller (or I have the smaller envelopes with the letters and the flyer).
- To each perspective student and I explain 'would the band director please hand these out, and I'm always happy to come and give a clinic'.

Strategies:

- I use the State Flute Society as part of getting my name out to people...
- I send letters to prospective students....Hard copy or email...
- I also make personal telephone calls to prospective students.
- I hear the names and where the students are at school and their grade so I'll send them a letter congratulating them on their achievement at solo/ensemble contests where I have adjudicated.
- I also send letters to the All-State flutists...

Alumni relations:

- I contact band director's or other music teachers who are M1 alums and tell them about my program, or what's happening or can I come and do a clinic at their school...
- I have a connected network with other faculty...
- I have one student who is a flute player who is an alum and so I keep in touch with her...and she sends students...

Bucket list:

- I wish I had more time and more money.
- Well it's just being organized with my recruiting and maybe sending information out maybe once a month to prospective students it's a whole other marketing category.
- More money for scholarships...money for travel to recruit...
- Time to go out to the schools...it would have to be part of my load.

Pre-Collegiate Programs/Lessons:

- It is [pre-collegiate skills] nice to have but here I don't get a lot of that.

Factors Looking For In Prospective Students:

- Someone who is open minded and willing to listen and try my ideas, someone who works hard.

Audition Process:

- We have two audition days...
- The students are expected to play some scales and contrasting prepared excerpts and there'll be some sight reading...

Rubrics:

- Well it just might, might say well give me the idea, oh 'well, how did they do on this category?' that maybe I wouldn't have thought about.

Repertoire Requirements:

- The students are expected to play some scales and contrasting prepared excerpts and there'll be some sight reading...

Ranking for Scholarship Monies:

- We compare the incoming people to, okay, this year's freshman to help determine the awards.
- We make comments and then if we look at their playing audition and we look at their ACT score...GPA's...if it's a strong player with strong scores then we say we want them.

Departmental Needs Outside Of Student Attributes:

- I don't have a concern about that [studio space]...

Follow Up After Auditions:

- They're sent a letter; traditionally it's come from the band director. He sends them a letter notifying them of their award amount if there was any, and I believe that...
- (I don't know if this is still happening) but I know the Director of the School sent them a letter as well and he invited them to enroll in either the Summer online [Fundamentals of Music course] or take a look at it to see how they fit...
- Then I contact them as well usually by email, maybe telephone.

Acceptance or Denial:

- First of all they have to get my permission so I guess it would maybe be me.
- In some ways it's kind of more of a collegial situation as well because if it's a really strong player obviously the applied teacher and then the ensemble directors want that person.

Media Based:

- A web page for recruitment, audition information...

Concerts and Festivals:

- A Solo/ Ensemble Festival hosted at M...

Scholarships

- We have different scholarships....And then the primary teacher and the band director might have a short conversation on what to give them...
- The College of Fine Arts and Design has scholarships, most of them are for current students but there is one or two for some incoming and those students have to complete an application and then in one scholarship the faculty votes.
- Mostly it's what our needs are and what their situation is.

Elisa B., RU2, Administrator, Musicology

Perceptions/Philosophy of Recruitment:

- My position, 10% of it is recruitment...
- Most students come to us, you don't go to them. We don't do, we don't really need to do a lot of recruiting, we turn far more students away than we accept...
- There is very little recruitment from this institution because of its international reputation...
- The students that I see in terms of recruitment are ones that have done their homework, and they want to know degree requirements, they want to know how long it takes, they want to know how many students are...
- They have done their homework and they've got very specific directive questions...
- I've never had to go out and say are you interested in coming to RU2? Let me sell RU2; let me tell you why it's a good school...
- Just give them my name and number as the immediate contact person...

Recruitment Events:

- A major performance professor goes out and does something, a recital or a summer program and they connect up with prospective students...

- Major professors are out performing or conducting workshop, seminars, master classes...

Alumni relations:

- I know that we get a lot of students who know a lot of alumni...we have alumni all over the world.
- Especially international, that's a strong connection for us.

Factors Looking For In Prospective Students:

- I'm most interested in their background and if they'll be able to handle a large university, which we are.
- Let me talk about the successes, they have to be very patient with being at a gigantic university, there is a lot of bureaucracy, there are a lot of hoops...
- Its sensory overload but the ones that are really successful are the ones that are willing to spend the time learning the skill of navigating through a large university. Those are the ones that do really, really well.
- The other ones that do really well are the ones that really want to complete the degree, and they really want it.
- The other successes are the ones that have really good relationships with applied professors, and are being supportive and do the work. You have to be willing to do the work.
- The ones that are really patient and not arrogant and not arrogant and are willing to do the work, I mean do the work. That's the difference...
- They're consistent over all their course work. Not just performing, That's a problem sometimes, the ones that come in who are just interested in performing, without the history and the theory.
- We're not a conservatory, we're a comprehensive program and the ones that are consistent over all of their course work, not just music and not just history and theory and whatever, do well right away.

Frank M., RC, Piano

Perceptions/Philosophy of Recruitment:

- I am principally the one that recruits because I'm the only applied teacher in the piano area.
- A colleague who teaches secondary piano and class piano and she does not go out and recruit as such.
- So most of my energy's in recruiting have to do with being invited to teach in China which I've been doing the last 4 years. Every summer I go there for 3 weeks.
- I can tell very quickly if that student will get through the program.

- People that are interested in collaborative work or does that really affect what you're interested in for recruitment....No that's not my area....I need to concentrate on piano performance...
- It shows that she can do more and teach some courses in that area and then she can go out and recruit. [Faculty member in collaborative piano]....I'm all open for it.

Recruitment Events:

- So most of my energy's in recruiting have to do with being invited to teach in China which I've been doing the last 4 years. Every summer I go there for three weeks.
- Active in the professional piano teachers state association...
- I'm asked to adjudicate all over the state...
- On Saturday, I recruited a wonderful kid from a senior high school in a small town in the state, because I just happened to be there judging, so that's the kind of work I do.

Alumni relations:

- You know I have very little to do with alumni other than the pianists that have graduated, I keep in very, very close touch with many of our graduates doing master's or doctoral work....So I keep in touch all of those kids.
- I think the 3 Chinese students that came in this year to study with me, my reputation had already been established at one of the Chinese Conservatories and their teachers encouraged them to come and study with me.

Bucket list:

- I'd like to have more scholarship money...
- So that I could offer the world to some of these kids and keep them from going to these big conservatories and have them come here...

Geographical Areas/ International Recruitment:

- So most of my energy's in recruiting have to do with being invited to teach in China which I've been doing the last four years. Every summer I go there for three weeks.
- I think the three Chinese students that came in this year to study with me, my reputation had already been established at one of the Chinese Conservatories and their teachers encouraged them to come and study with me.

Factors Looking For In Prospective Students:

- First of all I'm looking for a certain technical level.
- Well I think they have to be able to play at least the opus 299 of Czerny. Maybe starting opus 740 of Czerny. All those scales arpeggios really need to be mastered.

- At 120 to a quarter note metronome. So they need a strong technical background...
- I look for most of all personality in a player...
- You know if it's just rote, metronomic, you know it's not quite as...Interesting.
- I always go back to the 4 things that make a great pianist, which are, personality, interest, persistence, and talent. Talent being the least on the totem pole.

Audition Process:

- I only audition live.

Rubrics:

- We have what's known as an assessment tool...we use that assessment tool to pretty much gauge the progress of the student and whether or not they're advanced enough too actually to...be in the program.

Repertoire Requirements:

- We expect a Bach prelude...and one movement either a Hayden, Mozart or Beethoven sonata. A romantic work of not necessarily...Chopin etude type of thing...
- The classical sonata and the Bach, the baroque is what we really need...We want the finger work.

Scholarships:

- Well first of all I would rank them according to their ability then I would rank them according to their financial need.
- So generally speaking they come from...quite wealthy families.
- So my tendency is not to give them the scholarships because they don't really have financial need...
- However I do have one Chinese student now who has won a number of competitions and she's a brilliant talent and I give her quite a sizable scholarship.
- Because I recruited her as a freshman...freshman when she was in high school...
- When she was in China as a high school student and her teacher came here and I auditioned her then and accepted her and then offered her a scholarship every year.

Parent Focus:

- Well first of all they [Chinese Students] wouldn't come here unless they had vast wealth.
- It's extremely expensive for them to come and stay in the United States...

- I think they have to deposit something like 10, 20 thousand dollars just in a checking account before the consulate can even approve them coming in the country...
- So my tendency is not to give them the scholarships because they don't really have financial need.

Franklin W, DRU 2, Assistant Director of School of Music, Guitar

Perceptions/Philosophy of Recruitment:

- I think with the nature of the environment become much more competitive. And I feel that our recruitment efforts in some respect are not strong enough to get us to where we need to go, you know with building a class every year.
- I'm sort of looking down at what the other folks are doing. I feel that we're not reaching out to the students in the schools.
- Don't think enough of our faculty are going and viewing that kind of relationship building that is really, important. I think we've been very, very fortunate in that a lot of students have come to DRU 2 on their own volition...
- They're interested in the school. Again we've got a great reputation locally and regionally...
- I think there is recruiting opportunities that we need to take advantage of and that means sending people out.
- Pick those recruitment fairs or target those schools that we feel we can really draw students to our program from.
- We're organized, and we sort of know who is coming and what their scheduled times are and that kind of thing. But we really kind of try to use that as an opportunity to engage the student and their parents because usually mom and dad are with them.
- And also to give them a sense that our program is a small program; it's a caring program. You're not just a number. We get a lot of our students...they do the audition tour, right? They're coming here; they're going to the big state schools, some of the other you know smaller private schools, and you know we've sort of heard a lot of comments that we kind of do put on the best audition day...
- The band fraternities, sororities. They tend to come and kind of hang out, and they'll run the tables, the sign-in tables. But they'll also take the students on tours...student ambassadors...
- Really I think what sells any program is like if they can hear what the product is...
- We've got at least try to get the message out there and talk about what we do well here...

Recruitment Events:

- State Music Educators Association.
- The marching band goes and does an exhibition somewhere that's a recruitment opportunity. Same thing with the choir if they're singing at a church or they do a high school event, that kind of thing...
- Master classes...putting your faculty member out there engaging with those potential students...
- Our summer music institute...
- Our band camp, our choir camp, but we also have several smaller workshops.
- Clarinets workshop, saxophone workshop, harp workshop, percussion camp, those are all you know sort of we're going after the middle school, high school kids.
- I think those are important events because it gets the kids on campus. It's not that they're reading the brochure about the school of music, they're here doing it for a week.

Concerns for recruitment:

- My concern is that those areas that we didn't see a lot of applicants this year are the areas that need to step up the recruiting.

Training:

- I think some are natural recruiters and some need, they could use some training I think.

Factors Looking For In Prospective Students:

- We want students that are musically gifted.
- Are going to be good citizens. You know I think that's an important quality, not only for us but for the university.
- Students that really have potential. I think that's the bottom line for what we're looking for is a student...you know they don't have to come in playing at their highest level, but we've got to get a sense that you know if we give them four years...
- They are really going to take off and turn into something, you know improve and become like a really...you know sort of fulfill their destiny as a musician.

Audition Process:

- We're organized, and we sort of know who is coming and what their scheduled times are and that kind of thing. But we really kind of try to use that as an opportunity to engage the student and their parents because usually mom and dad are with them.
- For our top scholarship [invitational only], when the students come, we not only have the audition, but we also have a luncheon afterwards, you know, again, a chance for us to sort of have the faculty interact with the student to their parents.

- You know, again, we have a little kind of presentation, a song and dance about our program and then why we're different, that kind of thing. So this special audition...that's a special day.
- They have to do the prescreen process. So they have to submit a video, and the videos are all reviewed by a committee.
- This year we went to an online video type load process. And again, you know we get fifty or so applications for that, and then out of that usually twelve, thirteen, fourteen students are chosen to come and audition.
- Its [non-invitational] a regular audition day. It's a little bit of a cattle call. You've got a bunch of people coming in. But again, we encourage faculty to be here.
- Set up our lobby area with tables that have all the printed marketing materials on them. We've got videos running of different performances, that kind of thing.
- Faculty kind of mill about when they're taking a break and talking to parents. But one of the nice things is that we get the existing student service organizations involved.
- Do a presentation for the parents, and we do a presentation for the students....The student presentation is student led. The students go off with the students.

Acceptance:

- The division, yeah, they are the ones that sort of accepting the student for what they need ensemble or studio wise. But they are also making scholarship decisions. That comes from the division as well.
- They have their own budget for scholarship money...

Scholarships:

- For our top scholarship [invitational only], when the students come, we not only have the audition, but we also have a luncheon afterwards, you know, again, a chance for us to sort of have the faculty interact with the student and with their parents.
- You know, again, we have a little kind of presentation, a song and dance about our program and then why we're different, that kind of thing. So this special audition...that's a special day.
- They have to do the prescreen process. So they have to submit a video, and the videos are all reviewed by a committee.
- The [named] scholarship covers...well, most of it, maybe half of it, and then the School of Music kind of kicks in the rest...
- They've been recognized as a talent that we really want here at DRU2...
- The divisions have their own budget for scholarship money...

Parent Focus:

- Then our eleven o'clock meeting we always have a representative from financial aid come in and talk about that process.

- For the parent. So somebody comes in and talks about filling out the FASTFA forms, all that kind of stuff that we would have...it's not our specialty you know, and we're very appreciative that they send somebody over to help with that and of course, the parents get a lot of information from there.
- We also have representatives from the different ensembles. And they are answering questions about marching band and the choir trip and that kind of thing.
- So we really feel that that is a great service for the parents and gives them a lot more information and then business cards are exchanged and that sort of thing.
- I always let parents know, you know by the end of the freshman year they're going to know pretty much everybody that's in our program or at least in their level, and the other thing that we really talk about is, you know contact with the faculty; students can always reach a faculty member.
- We try hard to respond to parent inquiries and that kind of thing so they know there is somebody there that's going to jump and answer their question and that kind of thing. So and that's not always easy to do you know during the school year...FERPA issues...
- Somebody calls and asks a question you know about the program just having somebody that can answer timely.

Gail D., CON1, Dean, Musicology

Perceptions/Philosophy of Recruitment:

- Very data driven and so we look a lot at the numbers and a lot of results with a lot of demographics and geographics and we pay attention to where were having successful yields and when were not...
- So we pay a lot of attention to the numbers and are constantly updating those and looking at those...
- We find in our feedback from students is that they feel that they are treated really well by our admissions office that our admissions office is responsive and more organized...
- We use a lot of student help in we enlist them in reaching out to their peers and having a lot of those conversations that you might of used a staff member or a faculty member for in the past and that has proved very effective.
- I think the key is as always in the Performing Arts is the contact with that mentor....So once we have an indication of interest in a faculty member or by a faculty member in a student, we try to hook them up...

- The more interaction we can have between those folks before, during the audition process and after the audition process the better we find our results to be...
- So it's very it's simultaneously very data driven and very, very personal.
- I think that from my perspective the key in that is to have the right faculty in the right positions, because if you have a great tenor teacher you will always have tenor and if you have a great oboe teacher you know you will always have good oboe students.
- So the key for me is finding out where their weaknesses and trying to respond to that with this hiring or adjusting faculties in some way.
- Respond to differences, if there are any or not, between recruitment for conservatory vs. a liberal arts music program... Well I use to work for a comprehensive university with a large college of fine arts.
- Of course the biggest difference is you always have to work with the university admissions program and I think that can be a challenge...but here of course we can run our own show...
- It's all about us we don't have to worry about the needs of the Economics Department or the football team.
- It's not really selling the perspective student on the institution it's the parent, because of the difference between or their perception of the difference between a conservatory degree and a liberal arts education.
- There is automatically a difference, because of what the students expect to get out of their education...I think it's all about the fact these kids have chosen very early what they wanted to do and they knew...
- You know before anybody else even knew what they were going to major in or what they were going to be doing. So they are naturally very focused...
- You we always have to be careful that we are proceeding with integrity and that we are not selling students on something that doesn't exist and that I mean I think that we bend over backwards to be honest with the students and that's all you can do.
- They are rolling the dice in a big way. It's an honor to try to help them.

Strategies:

- We use a lot of student help in we enlist them in reaching out to their peers and having a lot of those conversations that you might of used a staff member or a faculty member for in the past and that has proved very effective.

Alumni relations:

- Well we have no alumni relations presence until just a few years ago and when I got here I was pretty horrified by that and I was told, that because our alumni don't make very much money that the development office was not really interested in cultivating or keeping in touch with them and so we

really had no organized way and that was sort of in the pre-Facebook age when I arrived.

- So about three years ago we assigned part of the portfolio of an associate vice-president for advancement to be alumni relations...He had previously been our admissions director, so he knew a lot of the students the recent students already...
- A year ago we just hired a fantastic alumni relations manager. I believe that is her title and she is full of energy and full of ideas and she has really reached out and I think one thing I keep emphasizing over and over is that not only these people do teach.
- You know these people can provide us if they had a good experience here, if we kept in touch with them, if we gave them something for their tuition, if we treat them with respect, they are going to send their students to us.
- So the answer is we are beginning to do a lot more with that. I don't think we have done nearly enough.

Concerns for recruitment:

- Well I think our major concern now is that our discount rate is probably lower than it needs to be given our tuition. Our tuition, it's the same as everybody else.
- Our tuition keeps going up and our discount rate just kind of stays the same and people can afford to pay that less and less.
- So where do you stop that inflation so to speak? So I think we are very conscious that we are asking students to take a big risk on their future careers and part of that risk is that they are taking out huge enormous amounts of loans in order to pay for it.
- It is kind of the thing that keeps me up at night.

Geographical Areas/ International Recruitment:

- In terms of International recruitment, we have tried to not get involved in the sort of cookie cutter fine arts tours that are run throughout Asia, but we run our own trips mostly and send faculty, faculty who do master classes who use their contacts at universities and conservatories there.
- 30 % of our students are international. So we can't even begin to control what kind of high school background they have, but often they were very focused from very early age.

Training:

- I don't know if they would stand for it or not. We already train them in sexual harassment prevention and all kinds of things they don't want to be trained in.
- Admissions gives them a bit of a primer in what they should and shouldn't say as they do this. Especially when new faculty come on board, but every now and then they will step in or I will even have to step in if somebody is making inappropriate representations...

- I mean the worse thing about faculty and there is no way to stop them from doing this. No matter how much you train them, they will always think that their students are the best and should have the highest scholarship; you can't keep a watch on their mouths all the time...

Pre-Collegiate Programs/Lessons:

- Obviously pre-collegiate experiences are incredibly important...
- Their pre-collegiate experiences are much more sophisticated in preparatory.
- I would say by definition they have had a lot of experience to get the level where we would accept them...
- The faculty think they are never prepared enough...

Factors Looking For In Prospective Students:

- On one extreme we have one piano teacher who wants to be able to play chess with his students and he doesn't really care if they are virtuosi he just wants an intellect and somebody he can talk about poetry with.
- There are a few on the other extreme who just want the person to be able to play or sing and they don't really care whether they can think. As long as they go the work ethic and the talent, that's all they care about. So we have those two extremes.
- Most I think fall somewhere in the middle in that they want bright curious students who are also talented musically and who have the where with all to create a career for themselves one way or another in this very difficult market...
- In voice of course they are looking for someone who is not only has a beautiful instrument, but who has the ability to be a stage animal with all that entails.
- I would say that the mass of our faculty are very interested in students who can think their way out of a paper bag you know if they get into a tight spot...professionally will they be able to be nimble enough to find an alternative way to succeed.

Interview as part of Audition:

- The composition faculty interviews students and I don't think that it's any accident that they get the most interesting and intellectually engaged students...

Media Based:

- We have got them [current students] running all our social media...

Perceptions/Philosophy of Recruitment:

- Every undergraduate must audition for a degree in Music at the RU2, College of Music.
- Well I think it's pretty well agreed among music faculty members across the country and I think there's some, some pretty solid research to back this up too...
- The most important factor in determining success in music programs is the audition. You're ability to play is worth seeing...now that is not to say that academics are not important.
- And we have a pretty good share of National Merit Scholars in the College of Music. We have a system on campus for Regents Scholarships that are purely based on SAT, ACT scores. And we get very and disproportional high percentage of students across the University that get those awards...
- So the audition is the most important thing but it sure doesn't hurt if you've got good academic a winning combination of somebody who's a great performer, who is a National Merit finalist. I mean you've got the whole package.
- Well, I think it's the fact that we are targeting people who are the best players we can find.
- People come to a school like ours for one of two reasons. Either their coming because they know something about the school and the reputation of school and particularly about the ensembles.
- It's having your name out there and being out there and having someone who knows you or knows about you...

Recruitment Events:

- Very active or playing places and giving lectures in Master Classes...
- Local state kind of activities like State Music Educators Associations...
- All-States Ensemble contests.
- Local State Conferences.
- Master Classes and Clinics at High Schools.
- Adjudication at High School competitions.
- All-State situations.
- The University participates in College Fairs... Various High Schools in the State...
- Recruiting program for music schools that's kind of regional thing...
- We bring in busloads of high school band kids for performances...

Recruitment Print Ads/ Television Ads:

- Recruiting poster...we produced and paid for ourselves...
- Program trifolds that are produced and they're readily available and readily distributed but I have the feeling these are things that parents pick up and the kid goes "oh that's nice."...and tosses it...

Strategies:

- We bring in busloads of high school band kids for performances...
- Live streaming.

Concerns for recruitment:

- Increase in sites that are leaning toward common applications and I think common applications can be disastrous.
- All that does is dilute things...
- I'm very concerned about this concept of long distance learning in music. I mean sure, I can teach Music Appreciation; I can teach Music History long distance learning. But I don't think you can teach applied music long distance learning.

Bucket list:

- In a perfect world, I wish we could find a way to communicate to students and parents how to make that final decision and where they are gonna go to college and to base it on all the right things, not all the wrong things.

Geographical Areas/ International Recruitment:

- We're targeting people very heavily in the State. Number 1, we are a State School and that's what we're here for, primarily.
- We target, let's see out of state students, and internationally students as well.

Training:

- As needed. There are certain protocol things which the Chairs of the Performance Division's particularly address.
- We could probably do a better job by having it you know you're, you're annual seminar and what not to say. You know you cannot say, you're accepted into my studio. You can say, I will recommend you for acceptance into my studio.
- I actually did a series of training, exercises where I went around and talked to faculty about these things and some of them quite offended some of the things I said, but I said you know you can't sit in the room and be cardboard cutout.
- You have to shake the kid's hand. You have to have [your hand in the] in the palm in the hall on your break and say well how are you? Great job or whatever you know you have to, it's a personal thing, these are not numbers; these are people.

Pre-Collegiate Programs/Lessons:

- In more remote sections of the state, where these things [private lessons] are not available.

Application Process:

- The letter of Admissions that they receive from us says very clearly Admission College of Music is contingent on your Admission to RU2 ...If you don't get in the University you don't get in the College of Music...

- People have lousy grades sometimes...because they don't care about anything but music and because they are kids....Sometimes you have to take a chance.

Factors Looking For In Prospective Students:

- Potential...We're not looking for the flash in the band. We're looking for the person who has the potential to succeed...
- Technique, embouchure, musicality...

Audition Process:

- We have three on campus audition days. Two off campus audition days, remote auditions. We do one in Chicago and one in Los Angeles every year...
- Everybody comes in on audition day, they sign in, we have kind of light continental breakfast...there's a general meeting, orientation meeting that happens once on two of the days and twice on one of the other days because of the numbers of the people that we see.
- We may in the allotted time we may spend 60% of that allotted time listening to music depending on the situation and the other 40% is talking to the student and just putting it at ease.
- Many cases we have international students that come here to audition. But, well first of all, if a faculty member hears an audition you just consider the equivalent of the live audition even if it is taped.
- So for example, I'm the California audition guy. I pack up my video camera, I go out there and we set up, I talk to the student. We record it, I bring it back and I give it to the people who are reviewing it and it's considered a live audition...
- If you as a perspective student send us a recording, uploaded to our Website, we do not consider that to be a live recording. And in many cases we'll do provisional admission particular in performance to those people.
- Provisional admission is a category we have only for performance students.
- If someone's there witnessing it you know it's live. You can validate the fact that it's live. I was there. I heard it.
- Sight reading is very important.

Acceptance:

- I sign off on all auditions....All admitted people.

Interview as Part of Audition:

- Music education students are required to do an interview. They have to do an interview with Music Education Faculty who have their radar up looking for people who want to be in Music Education only in case everything else fails.
- We want you in Music Education because you want to be.

Ranking for Scholarship Monies:

- I tend to use the old A, B, C, D plus minus thing you know so I make notes about the student auditioning...

- We rank them based on their abilities to play the instrument...
- The top group and this is the bottom group...we have this many spaces...

Departmental Needs Outside Of Student Attributes:

- Our target for this year, this was a big turn over in Clarinet so I think that our target was about 25 new students which is fairly a large class in Clarinet.
- It's based on performance level but we also again listen to the needs of Programs.

Follow Up After Auditions:

- With rare exceptions nothing goes out after the first audition date...
- Top students...go ahead and admit them...
- You delay the denials...
- We have these Music Ambassadors in there constantly calling people, every kid is accepted get s personal call from one of those kids...there's a script...
- A hard copy letter and you have a personal follow up with the kid that's admitted.
- All communications is electronic.

Acceptance or Denial:

- Division Area makes a recommendation but the final decision on acceptance or denial is from me.

Media Based:

- We're having faculty members who do use that [Skype] for audition...
- We have a Clarinet Facebook...
- We do a lot of advertising now on Facebook...
- Live streaming...they do a really good production job on those things.

Scholarships:

- We're given free rein of the Dean's office in the amount scholarships we can offer.
- But we give scholarships anywhere in the range in Clarinet from \$1,000 to a \$25,000 is our largest one.
- They are, they are by definition Merit Scholarships, they are not need-based scholarships and that's one of those things we have to make sure that we preach all the time to the faculty to remind them...
- It's designed to be studio based...
- I'm not even talking about academic scholarships...those are University scholarships almost exclusively...Academic Award from the Institution...
- We're gonna give x-amount [for a top] score on the SAT test and above, class standing and all that kind of business....you also pile music awards on top...
- The faculty then makes recommendation for scholarships...they give us a list of their people...It's subjective, yeah but it's good...

Parent Focus:

- A lot of parents are not aware of what goes into being a music student. They themselves are not musicians.

Infrastructure/ Need of Students to Pay the Bills:

- You've got make up the numbers somewhere.

Gayle F., M2, Voice

Perceptions/Philosophy of Recruitment:

- We have one professor that is designated as a recruiter and is given time within his duties to do that. He's the choral director at the university; he recruits for the choir and the music education program and we also have a band professor who recruits for the band.
- They've invested in adjuncts because they're cheaper but that adjuncts come and go and so it speaks to the instability of the program as far as kids coming in who want to study with a teacher who's good or who they've heard somewhere else...
- We just don't have a lot of money to offer to recruit.
- Recruitment doesn't happen on campus...
- You only perform as a musician in your area chances are you're not going to get anybody coming. Because even the high school kids in our area aren't going to come to my recital unless I go talk to them.

Recruitment Events:

- They [potential students] approached me and I was singing in a public forum and they came to talk to me about where I taught and if I would accept them into my studio...
- Private studio.
- Choir tours so students that are interested are able to meet with the choir director on the spot and chat with him.
- Clinics.

Concerns for recruitment:

- Give them a stipend to travel, make sure that you're making it easy for them to do, that it's not on their dime...
- It's not on them you know to fund their own recruiting. That needs to come from the university and if they're doing their job they're making...
- Faculty involvement money for the university so that's just going to go back to them a little bit.

Bucket list:

- I would add...I would stipulate somehow in their contract that they had to do so many hours of recruitment, setting up recitals outside of this institution...

- Maybe set up those events through the Admissions office where so many faculty go with someone or go to college fairs...
- More money...

Training:

- I think it would be useful to give them information about the university that they can share with others.
- Scholarships, work study; you know anything to get in their financial aid packages...

Factors Looking For In Prospective Students:

- I want them to have sung at a state event or a district event. I want them to have an experience of singing for a judge in our state district...High School solos or ensemble contests have sung in a church choir or a civic choir or children's choir that where they had experience with music, reading music, knowing music...
- It's very, very difficult as you might well expect to have a student come in and want to major in music whose had no musical experience in their life...
- Depending on what their degree is I look for different things.
- If they want to perform then of course I want to hear a voice that's going to be able to perform somewhere...performance ability as a solo performer.
- First of all the talent to be a performer even though it may not be what it can be yet, I want to hear some element of that-that in the voice that I hear that they can go out and be a recitalist...
- I want them to also know music and be committed to learning and being a smart musician to theory and history and performance practice and all the things that go in to making a performer a really great performer...
- I want to see a spark of interest and I want to see a person who doesn't think they know everything already but wants to learn, you know.
- As a music educator I want them to be interested in how the voice works from a pedagogical standpoint, I want them to also to be interested in making sure that their voice is going to be preserved in the educational process.

Audition Process:

- Auditions are held when the choir does their concert, their tour, their spring tour of surrounding states...
- And so they hold auditions at those venues; they sing at High Schools and other public venues...
- More of an informal audition...although you can schedule a time to come and audition with the choir director who also places voice students with me or anyone else...
- So when they come in and they say 'I would like to study with Gayle F.' then he honors that of course and puts them in my studio.
- They do have to request that and I let them know that if I've recruited them that they need to tell him that...

- He's looking for students who've gone above and beyond in extracurricular activities like All-State...

Departmental Needs Outside Of Student Attributes:

- We're basically a music education school and so he's looking for people who blend; people who are going to contribute to the choral program for sure.

Scholarships:

- I do know that for scholarships they have a larger scholarship for all-state students whether it is in band or choral.
- Other than that I don't know if they have a criteria except that they need to match pitch, you know they need to have some form of musical experience...
- We as a music school really only have choral scholarships to give and band scholarships; everything else is handled academically...
- We just don't have a lot of money to offer to recruit...

Perceptions of Schools and Facilities:

- It's a great tool when they see the Performing Arts Center it's all brand spanking new, it's all shiny.
- We have pianos that are new on the stage and the auditorium is new so it's a draw for sure especially in comparison to what we had, which was not a draw.
- Need new facilities because it affects their recruitment response.

Infrastructure/ Need of Students to Pay the Bills:

- We rely completely on the regents on the state and when the state suffers economically the regional universities suffer as well...

Geoffrey R., DRU 2, Choral Director, Chair of Voice

Perceptions/Philosophy of Recruitment:

- Well the recruitment undergrad is more important because this is a basically undergrad institution.
- My first priority is to make a great experience here; my first priority is to make these students happy, they will then say that this is a good place to be.
- Sure I'll get out, but more important is to be here and that's what I've done.
- The best I'm able to do is to attract the right person for the kind of experience that we can offer.
- And to offer them what they need and have them be able to get what it is that I can offer.
- It will be the right kind of student, because in my mind it will be the student who can then go on and be really successful after that...
- Years of quality reputation.

- I was just going to say the guy who does our men's chorus, is a magnificent recruiter. He is out there DRU2 all the way...marketing the music program but is he also marketing the DRU2 brand....Its huge here, the brand...
- Denominational connection....It's almost non-existent these days....historically it's been such a strong connection....So it's a liberal arts college.
- That religious school connotation is not really part of the culture anymore...I encounter a student or two or three throughout the year who has the denominational background...
- All personal contact is definitely, it's crucial...
- Singing at State Music Educator Association's, ACDA, singing at those things will be important, very important.
- I've just been fortunate to have forged a relationship with the University of Vienna...begin with the choral departments...
- So in terms of recruitment in this fall when I can announce that we're going....And you won't have to pay. Anybody can tour and it costs nothing...
- Going to really bump the recruitment program, and retention...it's been one of my top priorities is to try to get the students to have an international experience.
- the degree are only worth what we're putting out, so if we're not putting forth quality people with a solidly round good education both from a liberal art stand point and specifically the utmost competent musician and artistry the degree worth is lower.

Recruitment Events:

- High school All-State choral camps....So next week we have two of them and there will be over 500 students total in these camps and most of those come from the metro-plex area, but a lot of them come from distances too.
- So it's their experience with me that is really pretty critical so that...it's a big camp a lot of sectionals, great high school teachers doing those, and there...an army of people here to manage these [camps].
- Visits to high schools each year. We'll go visit on one day say three or four schools or we'll plan an evening event and then bring four or five schools together. They sing for each other, we close it singing for them. So they get an opportunity to hear what we sound like...
- So starting late fall early spring, we will have high school kids visit our top choir, concert choir almost every day. So they come here, they visit with me.
- I tell them about the program, get them to sing, read a little bit, then they go to choral, they listen for half of the concert, they get up and sing with them for half of the concert and that's probably the most important in terms of getting them interested in DRU2...

- I can admit them, although they still have to do the audition days and sing for the voice faculty. So those are the basic activities for auditions. Individual visits and the 3 audition days.
- Our voice faculty is not very well known....They just don't go out there.
- Visits to campus. We've had individual schools come and spend the day here, we do that.
- We have in the spring an evening called Adopt a Choir. And so each year we adopt a high school choir. They come here, sing for us, we sing for them. We clinic them, and then they do a concert in the evening. With the university singers, the university singers are our music ed choir.
- It's incredibly important to be there [State Music Educational Association Conferences]. We have college night. It is a fair, in fact it is so popular that the kids line up well in advance and then they blow a whistle and they open the doors and the kids just go. In any event, I'll be there. So we have me, the band and the orchestra guy, and then we have one administrator....I think maybe it's only 4 people you can have. And I'm inundated....Inundated the whole evening with kids, passing out cards, getting names, taking emails...
- I'm there I visit the All-State Chorus's, there are three of them. Mixed, men's and women's, I almost always know the conductors...
- That's it and then the students who have come here make contact with the students who are out there.

Alumni relations:

- Alumni connections....Huge, huge. The person who was here before me...he taught everybody for all those years.
- We have alums at the head of programs all over the place...secondary.

Training:

- To have them sense the responsibility, in fact I think every...theory, music, history, they all should have some sense of recruitment responsibility, so yes I think it would be great to have a workshop for all faculty...

Application Process:

- This is an intelligent campus, so the university doesn't like to admit anybody with say an ACT under 27.

Factors Looking For In Prospective Students:

- Bright....That's the kinds of students who just kind of come to me and it seems to be my particular challenge to focus to make all of that go into something that can really, really work.
- A well-produced voice with a degree of experience...
- Not necessarily super operatic, certainly not breathy but this kind of in between.
- It's not just the voice, its musicianship, its phrasing; it's having a sense of how the music goes, that's very important, and its sight reading. It's very important, if they can't sight read...

- Perfect, they just won't make a mistake, most of them, and so that's important. Next in line also is a consideration...very important is academic achievement, this is...this is an intelligent campus, so the university doesn't like to admit anybody with say an ACT under 27.
- So it's the quality of the voice, the musicianship, the sight reading ability and the intelligence...the whole package....That's what we're looking for here.

Audition Process:

- Basically there are three audition days in the spring, one each month January, February and March.
- Saturdays and the high school students that are interested will go online, fill out all the forms, come here and then throughout the day we will hear 20 or 25 per day. They'll sing a couple of songs, we have them sight read and to ask a couple of questions about music, treble clefs, base clefs, allegretto, terms, things like that.

Acceptance or Denial:

- Then after that day the voice faculty and I rate the students on...in terms of their admittance into a program they want if they're qualified for bachelor of music performance or bachelor of music education, or a minor for bachelor of arts, any one of those degrees.
- And then they are informed immediately as to their acceptance into that program, now they'll also have to go to a separate rank to be admitted into the university...
- So there are two acceptances that have to be there. And then the voice faculty gives this ranking in terms of scholarship money, what they think. That comes to me and it goes no further.

Follow Up After Auditions:

- And then they are informed immediately as to their acceptance into that program, now they'll also have to go to a separate rank to be admitted into the university...

Scholarships:

- The voice faculty gives this ranking in terms of scholarship money, what they think. That comes to me and it goes no further....I grant the scholarships.
- The voice faculty has none of them....It's a lot of money too.
- But that's the critical time, during March and early April for me to try to determine who's going to come and who's not going to come. And how much money is enough but not too much.
- We have to wait until the last one [audition dates], which is the beginning of March; before we can make scholarship offers. We're all waiting for the scholarship offers.
- And so we have to get, make sure that they get admitted to the university, but more than that I communicate with them to make sure that they get the

FAFSA filled out so that the university can determine the financial need scholarship because without that I don't have enough information to offer the talent based scholarship...

- So the split second I offer it they can see that it's official.
- They can drag it out...that affects offers then to other people that are further on your list....So I really try to establish a relationship with them so that they don't want to do that to me.
- But that's the critical time, during March and early April for me to try to determine who's going to come and who's not going to come. And how much money is enough but not too much.

Parent Focus:

- And frequently enough they come with their parents and so we sit and we visit with the parents and talk finances because this is a private school it's very expensive.

Grace H., RC, Clarinet

Perceptions/Philosophy of Recruitment:

- To make connections and build relationships. I'm trying to build relationships with more of the band directors, I've done a lot but I'm trying to do more...
- Because I want them to feel comfortable sending their students or recommending their students come and study with me...
- New people have potential to learn...
- I really try to be creative with recruiting so you know I'm learning new things, learning new approaches, I just want to see it kind of come together. I want to see my efforts; I want to see the studio grow in numbers.
- The students that I have, they're growing in quality, but I want to see, you know, times 10...

Recruitment Events:

- Faculty member on rotation to do the adjudicating...
- Goes on the road and hears a lot of auditions...
- I host a clarinet day and that brings in some students, some high school students and then I tried to get the universities more involved, the local universities.
- Master's classes with some clinics...
- We have a guest artist coming from North Carolina.
- Adjudicating junior high and high school solo and ensemble contests.
- Holding clinics.
- State Music Educators' conferences.
- All-State events.
- Master's classes.

- Regional & national performances...bring awareness to my own teaching but also to the university and just make connections with people...
- Networking in general...

Recruitment Print Ads/ Television Ads:

- I can gather the students information and then I can send them since I have their mailing address, not just their email address, I can send them stuff.
- Send them paperwork about clarinet day...

Strategies:

- To make connections and build relationships. I'm trying to build relationships with more of the band directors, I've done a lot but I'm trying to do more...
- I recently to have tried to be more involved with our local schools,
- Sample script...questionnaire. What's your name, what's your email address...are you interested in lessons?
- I adopted that and so that's been really helpful because when I go on these recruiting trips I can gather the students information and then I can send them since I have their mailing address, not just their email address, I can send them stuff.
- Networking in general...
- Build trust relationships with local secondary teachers and students...

Alumni relations:

- We're one of the leading universities that teach music educators in our state...
- We do have quite a number of students who are now teaching in that type of setting. So that's definitely helpful because, hopefully they've had a good experience and they will recommend their students to come here...

Training:

- Be helpful to have the professors share their ideas about, it doesn't have to necessarily be a course or anything...
- Informal workshop...something just where a professor to share their experiences or some strategies that worked for them.

Pre Collegiate Programs/Lessons:

- ...all of the scales.
- Many of them have not had a lesson for example.
- We take them from a lot of times [from] zero to where they need to be so they come to us with low skills.

Application Process:

- Regional open enrollment environment.
- It's not often that we don't accept a student. It has occurred of course, but it's very rare.

Factors Looking For In Prospective Students:

- Tone, rhythm, scales, all those things always...

- In my students I look for fundamentals of course, scales, rhythm, how's their tone production...
- How's their breath?
- How are they communicating musically?
- I look mostly for their enthusiasm, their potential.
- Their understanding of the musical language, are they communicating it well to me.
- The scales, the evenness of notes...
- The technique...the breathing...
- I look for people that I'd work well with, people who want to learn, who are enthusiastic...

Audition Process:

- We hold three annual auditions typically...
- We generally ask the students to play two scales chosen at random by the faculty in attendance...we try to have at least three faculty members here...
- Three faculty members at their audition so that would be whatever their primary instrument they would have and instructor of that instrument and then two other instrumental faculty members....
- Play two contrasting works whether that be part of the solo literature or an etude from their All-State auditions and then we ask them to sight read.
- Can have an audition time not on the formal audition days...
- Not typical to have a recorded audition...

Rubrics:

- Not important enough to say we really need to do this.
- We don't have a rubric in our department...

Acceptance or Denial:

- Think we all respect each other very much and so if I say yes, then I think my faculty or those in attendance of the audition would also agree.
- There's never been a situation that I've been in where someone would say yes and the others have said no.
- We trust each other. We trust each other's expertise.

Ranking for Scholarship Monies:

- But the music is, the musicality or the communicating music I think is sometimes more difficult to teach so I look for, I would rank a student who has that natural ability...
- It really has to do with who we feel is the most talented I guess, they would get more money.
- We have to look at financial need too....I think those who have more of a need maybe get slightly more.

Follow Up After Auditions:

- I correspond with students in various mediums so I might write them a letter...might send them an email or give them a phone call...

Acceptance or Denial:

- Studio teacher.

Scholarships:

- So if we have a student, two students who are equally talented, sometimes I think those who have more of a need maybe get slightly more.

Recruitment Travel:

- Well my department is very generous with funding so I really hit the pavement so to speak and visit the schools...

Jan B., DRU 1, Chair of Music, Ethno-Musicology, Latin America Ensemble

Perceptions/Philosophy of Recruitment:

- We are interested in them developing musicianship in a very broad sense...
- Tell students if you want to play piano eight hours a day, this is not the school for you and plenty of people already come with chops fully formed...
- We are there to kind of help them not be an obnoxious asshole about it. It's sort of what our program is about...
- We are trying to cultivate a non-competitive [atmosphere] and we have an eclectic program.
- The benefit to that though is that all sorts of musical expression is accepted...
- Credibility is important for us...
- There are actually various levels of community music so that is what we are training them to do.
- We're sort of under siege in the arts and humanities... we have also developed a strategy... we will make it work with a double major, but do it because you have these dual interests of joining Sociology with Music or joining Philosophy with Music not because you think music will not get you employed.
- The Jesuits of all the Catholics are all about like whoever wants education gets it.
- Social Justice questions any kind of hierarchy in privilege and we try to up size things that build student agency & artistic agency so I want as little things of involving a baton waver as possible.
- So, it was a blessing in disguise that we are forced to have a chamber ensemble rather than an orchestra...
- I want philosophically to create a different kind of musician.
- Recruiting... is the story you are telling. So we have been trying to pull our collective experience both as academics and as artists, because we are hustlers as musicians.

- The recruitment techniques that you use have been from on the job experience...
- We do not do student any favors at all by applauding something that is not applause worthy.
- Very different slant on process and what you are looking for in terms of students is different than what I looked at the conservatory...
- I want to be the small college...
- We are all looking at the same pool of kids...
- Conservatories is what they have on the rest of us is they have name recognition and they have basically the students are going to want to go there more.
- The difference is in terms of recruitment is that the Conservatories does not have to deal with a centralized or an institutional admissions process.
- We are a private school that is non-conservatory based.
- Build their brand, which like us is still building. ..because we are a brand new program and because we are a non-traditional music program...

Recruitment Events:

- Previews for like campus visits...they will have a sample class...parents and students can go see an actual teacher teach a sample of what you would get.
- Intent is what's an honest representation of what classes are like so that people intending to come here know what they're in [for].
- Admissions often holds on their campus days tours...a major/minor fair
- Part of our recruitment efforts actually happen on campus...because of the reality that we have a centralized admissions office...because students sometimes need permission to study music formally...
- Mid-semester is when I visit every single general music class...tell them how the class they are taking right now fits in with the minor/ major...
- Students need an individual invitation these days.
- Interdisciplinary programs have a nomination form where they ask all faculty who is your top freshmen...to identify possible majors/minors...
- General admissions department attends various high school college fairs. There is a couple of them that are just Performing Arts...There is one in the southern part of our state So DRU1 always has a representative there.

Recruitment Print Ads/ Television Ads:

- One page cheat sheet for Why study the Performing Arts at DRU...
- Sent that brochure with a letter saying...what can we do...
- So this is to sort of let college counselors know that we existed ; that was sort of phase one of our own outreach to promote the existence of this only ten year old major...
- So the next stage that we wanted to do was like this spring actually go to visit we got feedback from college counselors...

- Admissions goes and visits a lot of them and they tend to bring our materials along with them. They say we are one of the most active departments on campus so they tend to award us by being a spotlight...
- We are working on a film, a little three minute film...on their recommendation [Admissions department]...
- Working on that brochure...on the front explains the major the minor and other benefits, and on the back is all of our classes.

Recruitment Online:

- The good thing about social media is it allows us to kind of connect without getting too much in their face...
- My colleague in theater did this to great effect....doubled the declared majors in one semester...

Mass Mailings/ Form Letters

- Sending out information to the Jesuit high schools.
- We do the targeted mailing to a western states regional area; we actually do phone interviews with them we waited three weeks and then called every single one of those schools...

Strategies:

- Promote the idea of performing arts...
- We just care that you make music...
- Transfer students are the new big thing that DRU1 is really targeting.
- We actually targeted as many high schools as we can most schools of the arts and big feeder schools for DRU1 all of the parochial high schools and stuff.
- A strategy for that's fine we will make it work with a double major...
- For example, our gospel choir I would say a third of the members are musicians interested in African American gospel, a third are true believing Christians for them this is part of their own ministry to sing...
- Admissions Department has specialists who recruit just transfer students, just ethnic minorities, just first generation college etc.
- Provide five examples of not people, but types of jobs you can go on to in the media materials...
- We're coming to visit in the spring with high school juniors actually is better than hitting people [seniors] in the fall.
- Many of us like many of our faculty, they will teach at the community music academy...

Alumni relations:

- I am Facebook friends with every single one of the music grads so far.

Geographical Areas/ International Recruitment:

- Most of our students are from Washington, Hawaii, or California.

Pre Collegiate Programs/Lessons:

- What they do get at the conservatory is that their kids that they get their pre-collegiate skillsets are usually quite a bit higher than the kids we get.

- We don't review their musicianship as a pre-req. for joining our major.

Application Process:

- We have a centralized admissions department and so students don't apply to our program. They apply to DRU1 undergraduate program...anything under Arts and Sciences and also Humanities, all centralized...
- You get into the school, because you have until sophomore year to declare major or you can double major and there is not an audition for our major...
- Admissions Office that does all of the recruiting and we partner with Admissions in several ways...
- We visit the admissions counselors before they leave and we say like here's what to spotlight in Performing Arts this year...
- Anytime there is an admissions event we send at least one representative...
- If they come and declare a minor or major you have to take them where they are at; you don't really audition them.
- We do not audition them or place them into the major...
- Anyone who indicates an interest in Performing Arts (or Music) when they first arrive, a faculty member does a phone interview with them...
- We actually have to sign off...we determine whether or not it would be a good fit. So that's why I have lost very few people who have joined the major.

Factors Looking For In Prospective Students:

- Ideal student so far has been someone who has sufficient expertise in at least one music tradition on their own, but has engaged in multiple ones like someone who has been in a past choir, but has a rock band on the side.
- So that they walk in with a respect for more than one tradition is paramount and that is open minded enough to actually explore other kinds of music including their own music making like we try to push people to join the liturgical choir even if they are not religious.
- I look for a teachable spirit. I want somebody that's eager to learn.
- Attitude of wanting to learn...I always say try it once. Then we can decide if it really didn't work.

Audition Process:

- The intent of most of our music making is to be inclusive as possible.

Acceptance or Denial:

- Centrally based...not up to the department...

Interview as part of Audition:

- A placement interview, but not a placement audition.
- Anyone who indicates an interest in Performing Arts when they first arrive, a faculty member does a phone interview with them...

Ranking for Scholarship Monies:

- Everything is centralized. So there is one merit scholarship called the University Scholars, it's pure GPA, when you walk into DRU1 that covers about half of the tuition. Everything else is need based...

- So we also have no just like we don't control who gets into DRU1. We also don't deal with the money at all.

Departmental Needs Outside Of Student Attributes:

- Physical space is an issue...

Acceptance or Denial:

- Decision is centrally based...not up to the department...

Perceptions of Schools and Facilities:

- We can't compete...basic liberal arts music program....We don't have the facilities compared to them...
- Our number one challenge here is space. We have exactly two practice rooms they were converted closets....Space is an issue.

Infrastructure/ Need of Students to Pay the Bills:

- My concern is one who does the teaching we are already as I said there is two full time music faculty and 22 adjuncts...

Janis O., DRU 2, Piano Pedagogy

Perceptions/Philosophy of Recruitment:

- Many of our domestic students are not able to compete in the talent pool that comes to audition. And so even though we recruit some of those very top candidates the international students still outrank them when it comes to ranking talent in the audition process.
- There is an estimation of a student's talent and their ability to communicate music at that particular level in which their coming in that they can play...
- I think that is what amazes me is the level of talented mid international students come with this incredible talent that a lot of schools would consider masters level...
- We're an all Steinway schools so we certainly use that, as part of our recruiting.
- The students are impressed by that, they get to audition on a Hamburg Steinway which is one of the best and has terrific performance instrument in, concert halls. And so I think that plays in to our recruiting.
- I think for me the bigger issue is why we can't get more domestic students....But I think a lot of that has to do with status or the sake of piano instruction in the perceived value of piano study in this country.
- For me that's really the biggest issue. Because every time we go through an audition process I am struck by the fact that we have such an overwhelming number of international students that qualify with piano skills and such a few numbers of domestic skills.
- Piano just doesn't have value as much as it did thirty or forty years ago in the state...

- I think that is right international students are getting spots; even in pedagogy it's hard to recruit students in pedagogy.
- I think in part because they're looking at their field and saying "can I make a living in this field and do I want"? So only those who are die-hard passionate teachers are willing to go into the field.
- In some respects I think it would be easier for like the applied areas because they can go out into a high school and do a clinic for saxophone. Or they could go to a high school choir and orchestra sopranos or whatever the case may be. And so they have a venue for visibility, piano doesn't seem to have that similar venue.
- The pool of students who are working to go on to music school is so small.
- I think there is a greater chance to get to the student if there is a much better connection they have with the teacher. And I think for piano that's partly where our recruitment at least domestic really occurs.

Recruitment Events:

- Our faculty are quite visible...
- Recitals, master classes.
- Conferences.
- Give master classes...one of the ways that we get a lot of our international students.
- Certainly we go to state conferences, and we go to the national MTNA...
- I think in a national way DRU2 is pretty well known because of our impact in those conference settings.
- I'll be going to a national conference on keyboard pedagogy this summer...
- We will get invited to do a masters class with one of the local studios or like conservatory schools, community schools, prep schools in the metro area...
- Faculty go out and play festivals and recitals, concerts...
- Going to presentations, conferences, that is what gets us in touch with the teachers of those people...
- I was able to capitalize on that and recruiting efforts because they were seeing actually what was going on in the pedagogy experience. Those opportunities are huge, so just capitalize on those.

Alumni relations:

- I keep in touch with my alumni...students who gone through my program and we're having a brunch next Thursday. I try and get them together once a year for opportunity to connect and stay connected...I'm very private about mine.

Concerns for recruitment:

- I think where we need a check list I think that is a great idea, we need an internal check-list. The student had an audition check. The student has been notified and admitted or denied admission check. Student is now in process of making decisions about financial packages...

- I had no idea when my students were notified, if they had been admitted. I couldn't communicate to them.
- I know exactly where the problem lies and I have no way to rectify it, because we all I think have these frustrations where the issue is.
- Those are some concerns and they directly affect the recruitment situation. Because you can recruit a great kid, but if the time line isn't meeting their needs...

Bucket list:

- The top students want money equal to what their being offered everywhere else...That would make recruiting much more effective.

Geographical Areas/ International Recruitment:

- Artist faculty in piano all travel quite a bit. One goes to China several times throughout the year. Another one is from Brazil and does a lot of work in South America...
- There is a constant reaching out particularly to international students.
- A group of faculty members went to China four or five years ago...
- A faculty member who is South American...a lot of our students have met him and the pedagogy students that I get have met him, so there's a connection in that regard...
- When he goes to South America he has gone into recitals after classes and making those kinds of contacts continual ongoing process.
- So he's built a real relationship not only with faculty but perhaps with perspective students, maybe younger ones to funnel into a program...
- Although we do have students regionally from particularly from our state and a few from the surrounding regions. At this point the majority of our students are internationally because they are the ones who can cut the audition...

Training:

- Possibly, I guess the question would be who would train and do they know my field and know that the intrigues and pitfalls and the clientele...
- I guess I have some reservation about the usefulness of that. I think I've learned more about recruiting from my mentors in seeing what they do and how they approach the idea of recruitment.
- I think that is more procedural about following NASM guidelines...How to make yourself known...

Factors Looking For In Prospective Students:

- There is an estimation of a student's talent and their ability to communicate music at that particular level in which their coming in that they can play...
- Pre-collegiate skills sets, technical facility...
- The students that we tend to except at this point are students who have been playing advanced repertoire for some time.
- High technical facility.
- High levels of musical knowledge.

- High musicality and style.
- For pedagogy students: I want a student who can play with a good sense of musical style. The difference may be they don't have the facility or not playing maybe the most difficult works in the repertoire at this point.
- But they show an understanding of the musical style and have some ability or facility and some ability to communicate. It just may be that their skills are limited, their technical skills are limited....It's not necessarily talent, it's technical...
- Some natural facilities we just need to take that and move it forward. But there is definitely something there...

Audition Process:

- We ask everybody to send a recording for the scholarship that is a full ride...
- But for the undergraduates and masters and artists diploma it is a regular audition. We don't pre-screen auditions.
- They select an audition time and audition date in which they come, and then they come for that day. And so we hear anybody who at this point we heard anyone who signs up to come for a particular audition day.
- We try to encourage them on the audition day...
- Recently we had a student we actually did an internet audition and that worked fairly successfully and provided the students some opportunities without having the expense of time of travel...
- On occasion we will audition someone who comes at a random time, but we try to limit that.
- We're looking at their ability to even play their audition from memory without any performance issues...
- For me they need to have good musical foundation with their piano skills and a desire to teach. Those two things are there, I can work with them.

Rubrics:

- There's not a rubric, there is an estimation of a student's talent and their ability to communicate music at that particular level in which their coming in that they can play.
- Then if they can't cut that we say you're not accepted for this degree, but you would be acceptable for the next degree down. And so that is not a very scientific process, it's a lot of gut reaction and there is not always a hundred percent agreement.
- It might be if we could get everyone in agreement with what how the rubric states what we're listening for the challenge. Because a lot of times in discussion what one person values in a student's playing is very different from another person.

Acceptance or Denial:

- Faculty committee...if the student doesn't meet the qualification for whatever degree they are auditioning for and that's it.

Repertoire Requirements:

- Undergraduate students have fifteen minute auditions they have to have a baroque...classical sonata and then other repertory that shows their work, we encourage a large range.
- They are playing really advanced difficult repertoire Chopin etudes...the challenging Beethoven.
- They're playing substantial repertoire and have obviously as ease of playing. But then the discussion isn't so much about the level of repertoire it's splitting hairs in terms of their interpretation of that repertoire.
- We have had some students in the region audition and they obviously haven't had that kind of training or background.
- They don't have reading skills; they don't maybe know how to pronounce some of the composers correctly. They have not had exposure and experience with the repertoire for any length of time.

Ranking for Scholarship Monies:

- We first rank them well as we're listening to them in the audition...
- Rank them according...go around the table and we just do it numerically. First person will give their list and my top person and next. And then we do an average of all the faculty and see how that kind of shakes out.
- So initially it's just a ranking and that's how we want them admitted. Our top choice and second choice and hopefully scholarship will support that list.

Acceptance or Denial:

- Area, as an entire area, we agree accept or denial...

Concerts and Festivals:

- My colleagues have established connections...music festivals that they go to regularly...

Scholarships:

- Undergraduate students if they want to be considered for a scholarship with full tuition they must send a pre-screening tape or DVD recording. And then they are invited to come to campus.
- Very few of our students get full rides.

Perceptions of Schools and Facilities:

- The students are impressed by that, they get to audition on a Hamburg Steinway which is one of the best and has terrific performance instrument in, concert halls. And so I think that plays in to or recruiting.

Parent Focus:

- Sometimes the parents are coming through with everything and you've got to make a decision...and they will pressure a student to making a decision.

Jeffery S., RU 1, Vocal Coach

Perceptions/Philosophy of Recruitment:

- I don't do any recruiting but some of the teachers do go to events in surrounding states...music auditions in Chicago and they do that.

Concerns for recruitment:

- Travel overseas...but they can't come over unless there's scholarship money. Until that's there there's no point [sic].
- The faculty traveling and faculty expenses.
- Exactly these topics about scholarship money, money for traveling...

Bucket list:

- More scholarship money. Yes, definitely.

Factors Looking For In Prospective Students:

- The faculty is looking for scholastic merit...
- They have talent as singers and I'm looking for a talented singer myself.

Audition Process:

- Not too many recorded auditions, sometimes if they're from a different country they'll bring in, they'll send in DVD's...

Rubrics:

- I think they were developed and then more sort of codified and brought together by the chair.

Acceptance or Denial:

- We discuss the students and decide who we want to accept and then the chair gets in touch with the students...

Repertoire Requirements

- They sing two pieces...

Departmental Needs Outside Of Student Attributes:

- Find other vocal types like bases, tenors, more men I would suppose.

Follow Up After Auditions:

- Calling them up and speaking to them on the phone or email. That's about it.

Scholarships:

- Our area discusses the student, we choose who we like and then as far as scholarship money we suggest that and then we find out exactly what we can get...

John F., DRU 2, Trombone

Perceptions/Philosophy of Recruitment:

- We have more direct contact with the students, not just within the school of music, but just within the student body.
- I think that within academia often schools will refer to themselves within the parameters of what they perceive as their institutions. And I believe for

us, and I've heard this mentioned in many regards we don't have a direct peer.

- That is both a private school that has, that's our size that has our amount of activity and I think artistic presence.
- So I think that that's part of what helps define us and I think from a recruiting perspective a big part of it is making sure that the students who would thrive in our environment are aware of us and they know what we have to offer and they are able to kind of see the breadth of what we have to offer.
- Well I've made initiatives in my short time here to create events for students to come to our campus. From my perspective the greatest recruiting tool I would have on a personal level is to meet the student.
- Just to have the opportunity to work with the young woman or gentleman, to talk about what I do and what they do and what they love, let them see our campus and see what we as an institution have to offer...
- I attended conservatories for at least my bachelors and masters and so we're not a conservatory but much of our artistic goals and standards and activity are run off the very parallel with aspirations as well as genuine activities.
- So there's that component to the education here, however we're also a world class liberal arts institution so it's making sure that the students who are going to...want that kind of education, want that, the academic rigors that are part of the DRU2 experience, that they're aware of it and that they can come here and they can see it. So for me it's bringing students to campus.
- That's I think our greatest recruiting tool.
- It was very important to me to make sure to not to do anything that would interfere with the success of something else...I did a lot of research to see, well what are our major events internationally and made a big list and when did they happen. What are the national events, what are the regional events...
- I call it our trombone summit and even the title of it was intentional not to again, take away from there's a symposium that happens at another institution, there's a conference that happens at this institution.
- To create a sense of identity, something that wasn't being used that would give a certain unique element to it that people can count on...and I want it to be of national significance not simply regional.
- From my perspective and I don't know if this is universal throughout our school of music but from my perspective it's about identity.
- It takes three years to change a culture. That I think is at the heart of what all recruiting is about. Is that you establish standards and you establish expectations, and you establish rapport and trust, and trust takes time.

- It's not a matter of finding the best players. There are many very fine players it's finding the ones who are going to thrive in our environment and helping them to know what we have to offer...
- If we had an abundance of trombones that exceeded our needs I'd be happy.
- I feel that from a recruiting perspective the substance of what we do on campus, it's not the number of things it's the substance, it's the quality, the expectations when they run smoothly and the tier and the caliber of the type of events that happen throughout the day, I think that's what makes the impact and then students who want to be a part of that will be attracted to it.
- Recruiting is just letting people know who you are and what you're about, because they might not otherwise...
- So when you have a brass quintet play for your band and they're playing for let's say 300 students that day, well yes, you are recruiting for the instruments being demonstrated...
- You're educating them musically which is providing service to the band, but you're also recruiting for the university because, oh yeah, DRU2, oh yeah, they're doing x, y, and z, and oh they seem like nice people.
- I really don't think of recruiting as what can I get from it, what can we get from them? I think it's very much about how can I help you and if they know that then they might want to come.

Recruitment Events:

- I mean all of our concerts are free...with rare exceptions....Our jazz festival, there's a nominal ticket price.
- Free to the community...DRU2 is very much, very tied to our presence in the community.
- In terms of conducting recruitment....invite students to come and be part of these events...
- Specific trombone events...I host an event once a year...
- We had a workshop for high school students that focused on etudes and repertoire then we had a concert that followed that featured each of our individual choirs, so trumpet ensemble, horn ensemble etc.
- It gives them a chance to not only work with us as faculty but to interact with the college students, side by side...maybe their future classmates and so what a great opportunity for them to you know all interact together...
- From a recruiting perspective again, the student has an opportunity to visit campus, they have impetus to come visit campus and take advantage of some of that that's happening,
- Clinics and other workshops for high school students...
- State Music Educators Associations...
- National workshops, College Music Society events...
- I've been a judge for a number of things...

- I volunteer my time to visit high schools...I usually visit anywhere between five to twenty high schools a semester.
- I can justify going out to visit various high schools and not just within the metro area but you know drop down to other states or go down to another part of our state.

Recruitment Print Ads/ Television Ads:

- We send out posters and those posters are on walls, that aren't just the school of music, aren't just the band or department. Even when it goes to those departments what's the percentage of the students who are pursuing music...

Alumni relations:

- Alumni, obviously it's vital, it's something that I think is an area that we as an institution continue to work on.
- It's been one of the things I hoped to do and inquired about when I first arrived- recruiting.
- Was to build a data base of just who's taken trombone lessons and that doesn't mean trombone majors it means just anybody who took trombone lessons in let's say in the last 20 years...
- Whenever we have a music alumni event I try to be there, I try to promote the summit.

Bucket list:

- Budget to visit, travel budget.

Training:

- Fact, I've asked if we could consider having a committee to just discuss recruiting. Because I think it would be helpful...
- Recruiting is different for every area, a pianist wouldn't need to go to the high schools...

Application Process:

- Really the process is very, it's pretty clear. There's to processes, there's the university, there's the school of music. And best case scenario is that they both align. One of my challenges from a recruiting perspective is that our academic standards are exceedingly high.
- Many of our most outstanding players have been so devoted to their preparation that it's been at the expense of their academic time...
- Which doesn't necessarily make them a bad student just means that where they spend their time.
- I do think our process is slower which can be frustrating...But it's very thorough. It's extremely thorough.
- Again the goal is to assure that though we may have an outstanding candidate come and audition and wants to go to school here and they're an outstanding player and again we can say that their academics suffered simply because of their investment in time to become more proficient...
- It may also be that they have some academic challenges.

- And so it would be a disservice at some institutions to have their acceptance based purely on their application process, on their audition, music audition if it's going to compromise their success in the academic portions of their liberal arts education here.
- So again it's a very fine balance...

Factors Looking For In Prospective Students:

- From my perspective it's potential, and it's an eagerness to learn, it's a sense of ownership of their knowledge and just plain a willingness to have a strong work ethic...
- Because the music business is a business, and it's very competitive and it's our, from my perspective it's our responsibility to prepare them fully for the real world.
- Looking for an aptitude, looking for the potential for the kind of student...who's going to thrive in our environment, and make sure that they understand what we have to offer and we're fortunate again to have many things to offer...

Audition Process:

- I try to make an effort to meet each one of them before they come in the room and just shake her or his hand and thank them for coming to campus and let them know that it's just a performance and it's an opportunity for us to interact.
- All the brass faculty plus two sometimes three of our conductors and usually music ed faculty...

Rubrics:

- When I'm talking about a rubric I'm talking basically about, you can almost call it a cheat sheet...who the student is, their GPA or their standardized testing scores...
- There are spots for technique or musicality; you know intonation, pitch, and those sorts of things. So there's a spot for the faculty member to make a, you know, a written assessment....

Interview as part of Audition:

- We interview them...they're interviewing us as much as we're interviewing them and make sure to ask them, do you have any questions, often there will be many questions, that's part of the interview process.
- So try to put them at ease and I know it can be intimidating for the brass area sometimes we'll have as many as seven people on the panel...

Follow Up After Auditions:

- I usually email them that night. If they've traveled from out of the area I will usually set up a lesson for that day or the day before or the following day...

Acceptance or Denial:

- Area. We all vote on it, you know and sometimes they're different. And it's a majority kind of thing. Rarely is it ever off, very rare.

- And we have three categories we can accept them as BA, we can accept them as music ed and we can accept them as performance.
- So we may have someone who will apply and they're clearly very gifted but maybe don't have...we're very selective of our performance. And I think we need to be, ethically for them.
- It's based on those three criteria's of what we feel we can recommend and usually we're all, again there's seven of us in a room...

Concerts and Festivals:

- I call it our trombone summit and even the title of it was intentional not to again, take away from there's a symposium that happens at another institution, there's a conference that happens at this institution.
- To create a sense of identity, something that wasn't being used that would give a certain unique element to it that people can count on...and I want it to be of national significance not simply regional.
- From the first year I wanted there to be both...really three tiers to it.
- Wanted it to have something that would be relevant to high school students, something that would be relevant to college aged students and something that would be relevant to the public.
- And part of that is working with budgeting and creative budgeting sometimes working with sponsorships and other avenues help bring in a guest artist of national or international profile that would be of interest to all three of those groups.
- Have someone who would be a draw for those students to come not only for an opportunity to hear them play or to hear them speak, but to get to meet them.
- As I kind of looked at the day, again my primary attempt was just what can we provide to my students first and foremost and to the area at large, and maybe even something of national significance...
- I also wanted to help promote new music because that's an area of specialization for me and a passion for me. I also wanted to help promote chamber music...
- Because I feel like that's the one component that's often missing from education not only at the college level and high school level and so I began the first year with a high school and a college division quartet competition.
- And each year I've commissioned a new work to be the repertoire for the finals of the college competition. So the very first year that I hosted the event, I had 14 high school trombone quartets compete.

Infrastructure/ Need of Students to Pay the Bills:

- Thankfully we have the support from upper administration...
- So we're fortunate to be, especially in this current economy to have that kind of growth, that kind of support of the school within our college, within our university.

- He's [the School's Director] helped kind of really guide us into defining ourselves within that. And I think that that has a direct impact on recruiting...
- To be able to have the infrastructure and the platform to build the kind of studio I would like to have...

Jonathan C., RU 1, Choral Music Education

Perceptions/Philosophy of Recruitment:

- There is a coordinated effort and we've had some good leadership. [In regards to music education recruitment]...
- But to say that there is a standard and it's the same way every time would be completely wrong.
- •Different people from applied studios and music education come in with different ideas and so a faculty member may say I really want this person. And others may say "No I don't want this person" or music ed may say "do you really want this person"?
- There is no written down rule or there are no guidelines that I'm aware of that say "this is the screening process."
- I think it would be helpful if there were some standard process and criteria that was published for the auditioned as well as faculty?
- I think it's working towards a better process and there is never going to be a perfect process [in recruitment].

Recruitment Events:

- The Young Men's Vocal Workshop...
- We have an event called *Day In The Life* of the music major, which is another outstanding event that brings kids to campus.
- I do a lot of clinics, so people get to know me as a conductor.
- Seventh grade honor band...
- Inviting high schools in to see the opera...

Strategies:

- Think the main goal is if you do an excellent job, people are attracted to that.
- It's very important to me to act professionally and to help them to become better musicians...
- That helps them they think "Oh yeah, I want to be part of that."

Concerns for recruitment:

- Concerns I think is that basically with faculty input applied faculty makes the decision on admittance.
- Well, I think one place I'm hindered is that because I don't really get to say the final say in admittance. It's difficult for me to recruit someone because if I go out and lay it on the line. "We want you here, you need to be here" and I don't have the say in it, and then I look foolish.

- That's a difficulty for me....And yet probably anyone in the school of music, I'd probably vocally have more connections across the state.
- Everyone knows me from the State Music Educators Association and from all these things. So I can't ruin my reputation by recruiting someone and them not getting in.

Training:

- I think I could benefit from some training, I don't know if my colleagues would embrace it. Some would and some wouldn't.
- When you do you try to identify people who have been successful and then you bring them in to train. Other folks think "oh well I'm actually better than them at such and such. So it can become a difficult thing...The negative thing.

Factors Looking For In Prospective Students:

- We're looking for some experience in working with young people.
- Definitely an interest in working with young people, we're looking at personality.
- That is why we like to do the interviews face to face...
- Looking also at all the other factors to try to determine my rating based on how they will do in our program.

Rubrics:

- In terms of music ed, we do and there is a rubric in terms of questions that are asked every time and an rubric is followed in terms of 1,2,3,4,5...
- Its [a] standard rubric throughout all music ed.
- Probably more like one person with committee input mainly; just because one person was willing to take the ball and run with it.
- Then the entire music ed faculty signed off on it before we ever began using it.
- A person might get a little bit lower score, but that doesn't mean we don't have great talent, is it just whether that student is for that [music education] program.

Acceptance or Denial:

- Those decisions are made by other people. No it makes it sound like there is no input, and I do have input but it's not often taken.
- If it is in anyway an opposition to be applied opinion then it's not taken.

Interview as part of Audition:

- We're looking at personality. That is why we like to do the interviews face to face...
- I get to hear their vocal auditions too. So I can make that judgment independent of the music ed interview. The music ed interview is how will they fare in our Music Ed program?
- Are they really interested in being in music ed or do they come in and say "yes I want to do music ed, but what I really to do is work in a church."

Departmental Needs Outside Of Student Attributes:

- Looking also at all the other factors to try to determine my rating based on how they will do in our program.
- Know someone can have an outstanding voice and not be a very good candidate to be a teacher. But I believe and I think our faculty believes there does need to be a level of performance of ability.

Follow Up After Auditions:

- I know what I do is when I find out for sure who has been admitted then I will send a letter off, a hard copy of the letter...
- Sometimes a parent likes to see a good hard copy with a real signature and a personal note. So I do send out a letter to those who have been admitted.

Kevin H., RU 1, Trombone

Perceptions/Philosophy of Recruitment:

- I think institutions like ours are probably ultimately more interested in numbers than most things and making sure that we're out recruiting so to speak.
- Competition...also combating misconceptions maybe...because we're the image of being the top dog. People like to take pot shots and say you won't get any personal attention there; it's all a big mess. You'll be just a little peon amongst all the numbers and all that. Which isn't true in music at all.
- So the school does, well I'd say the school does a pretty good job in recruiting. The downfall is that because of the number situation not always as much attention is given to quality or anything else because you get rated on whether you've got a big studio or not.
- For me, recruiting is a matter of having personal interest in other people.
- Other people recruit more, more for me than I recruit for myself.
- I look at the recruiting and the audition process for maybe potential
- A lot of high school students don't have opportunities, don't have exposure to higher artistic levels...so I just look for potential and then I consider that my job to teach them.
- I have pet peeves about recruiting....I'm actually anti-recruiting.
- At RU1, this school was built by people who were in the major ensembles out being nice to kids and affording them opportunities. It was not built by the [applied] studio recruiting.
- But the famous teachers of the world on violin or whatever, they don't recruit at all...They don't have to....And I think it's an insult to expect me to spend time recruiting. Now I do it because I'm friendly...that I'm interested in them and their students but not to recruit, I'm just interested in them....In the kids.

- Now then in my case because people know me, if I go and say, I'd like to come work with your band, work with your trombones, they're happy to have me
- But I don't go and ever say I'm from RU1 I hope you'll make sure that you keep us in mind when you're getting ready to select a college or something.
- And so I take an interest in the development of their total program and their individual students and I suppose that pays dividends for me here to, but that's not the point of going out.
- Maybe that's it in a larger sense, if you go out with the idea of recruiting that's not recruiting, if you go out with the idea of being of assistance...
- I mean people call me all the time, "I'm looking for a solo for a ninth grader for a contest, you got any ideas, I don't?" Well I'm sort of a resource person and they know that and so they're not hesitant to call me to ask my opinion...
- To me that's recruiting to, because it's an obligation of the total school to provide that for the whole musical community... You know it raises the level of understanding and it raises the level of expectation.
- Where that applies to my students, they feel a part and word of that spreads, they feel a part of a larger scope of the whole world.
- They have, they feel part of a larger sense of... a purpose, a reason to practice, a reason to... It almost becomes a vocation... And to me that's recruitment.
- I would wish that everybody might adopt some of my thought pattern about that, because the worst advice I think you can give to a new faculty coming in is to make sure that you go out and visit so and so and try and get their students and all that. That's the wrong approach.
- Like we have the new bassoon guy, he's doing very, very well, because he's just interested in everybody... And helpful, teaches some young kids if they call and lets them... Take some private lessons... Yeah, that kind of stuff, you know that's good recruiting.
- And he gets out, he knows, he's learning the band directors names, he goes out if they're having problems with bassoons, he goes out and makes reeds or... Helps with the technical aspects.
- The essence of recruiting is the sincerity you have to the welfare of the student who comes here and to make sure they have the opportunity to prosper and to better themselves and be successful.

Recruitment Events:

- Participate in clinics.
- I'm friendly to band directors. I know them, you know... at this point and time, a lot of them were my students...
- Bring all their trombonists to my trombone workshop and a feature, feature them. So that's recruiting.

Strategies:

- I've had several students over the years tell me this, say a young person comes in here to audition and they get here early.
- "Come on in and let's talk if you've got any questions and let's play some duets," well I play duets with him and it's fun, but I...I don't even care if they go ahead and...Do the audition....I already know.
- And of course they don't know that and they think wow you were so friendly and nice that's great you know...then they say I didn't know that that was actually my audition.
- Be genuinely interested.

Factors Looking For In Prospective Students:

- So, I just look for potential and then I consider that my job to teach them.
- Yes, if the student can't get here, we will, we'd listen to videos and ... much....Because I don't base anything upon what they look like. It's how they sound.
- You look at also maybe the credentials or something that high school students have developed...
- Instinct maybe but whether or not they have the mental and physical and the skills to be a high quality player and maybe the interest in becoming a high quality player.
- Range, good tone, good fundamental skills...
- Young people live in an age of downloading apps, instant stuff, but anything that has a skill involved it doesn't work that way, you have to develop it, you have to spend time at it and you have to be devoted to it and practice the discipline that goes along with it. Achieving success in that area.
- I like people demonstrate that desire more than I do ones that have already achieved success because they'll go further, sometimes the lesser physical equipped or some other skills end up being better.
- Sometimes a kid who has lesser advantages is better at that because they take care, they're motivated themselves to spend the time to develop skills.

Audition Process:

- I like to hear them and our whole brass area; they come in and audition for our whole brass faculty.
- Doesn't need to be long, could be short because you can tell in a few short moments...

Rubrics:

- I suppose there's a standardized...a suggestion you know, you're supposed to listen to...you know, 10 minutes, something like that.
- Developed...more by the whole school...But then the variations occur within the areas depending on the people and what they like to hear and all...

Perceptions of Schools and Facilities:

- Combating misconceptions maybe...because we're the image of being the top dog. People like to take pot shots and say you won't get any personal attention there; it's all a big mess. You'll be just a little peon amongst all the numbers and all that.

Lauren O., M1, Cello

Perceptions/Philosophy of Recruitment:

- As far as common practices are concerned, the school sends out brochures about the School of Music, and about audition dates to all the high schools, and then the individual divisions actually do visit the schools.
- Then you know the students basically decide where they would like to go for whatever reason.
- For me it's important that someone, how you say, fit's in....And that's why I like to work with the cellist's before the audition day because you cannot tell this in 20 minutes...
- You know I really need to get a feel for a person.
- Honestly, some years it's very difficult to recruit, because there are very few seniors, so for example for next year I'm taking like five people which puts me in an overload of like four people, but I'm prepared to have an overload.
- I think long term, so I never say okay, my class is full, I don't take anybody because there are sometimes...impossible to recruit... so I don't really rank them, if I like them I take them all.
- Scholarship is extremely difficult at our school. We have a limited amount of tuition waiver and it's never enough. For example the scholarship, the tuition waiver amount has not changed since I came here first and tuition now has doubled...
- Though our director keeps pushing, our dean keeps pushing, it's an absolutely horrible huge tremendous problem.
- The faculties are wonderful at so many schools, but the lack of scholarship award monies is a problem for recruitment....It's actually the biggest problem.
- I always believe...Potential and I don't think any person has the right to limit someone's, I don't know, potential. Because so many people have been so wrong you know I read so many times in books you know that people make this huge career because there was this one teacher who said you can't do it.
- I don't know especially in music some kids are such late bloomers, I've always honestly say you don't have the level quite yet but I would never say you will never get it because, you could be totally wrong you know.

- I'm actually very happy the way things work. All the teachers are very supportive, my colleagues are very supportive....say I want to go to a school and I would like someone else to come with me.
- Right now we have a great director....He is really awesome, he gives us space, you know he helps us but he doesn't stay in your face all the time...
- I think you should promote your school but you should always say there are a lot of good schools and you have to find out what is the best fit for you. I don't think you should promote your school by putting other schools down.
- Yeah, you can only do so much and it's like I said, in Germany because it's free you have like 50 kids auditioning for 1 spot then a building that is falling apart doesn't matter, but here we have a few really good students, everybody is competing for them you know...
- But also quite a few of my future cello students come from studio's or private teachers that I'm good friends with and we meet once a month...
- Basically a lot of those kids already know when they are still in middle school they want to study cello....They know what to expect. It's a comfortable situation...

Recruitment Events:

- We play for the students or take of sectionals and we know the teachers very well, they're also very welcoming and having us come to work with their students and either to work with them or just play for them.
- The various areas have their own division camp in summer open to middle schools and high school students and through this we got a lot of students.
- State Music Educators Association.
- The string camps are a recruitment tool...
- Shadow day.
- They're [regional high school] bringing the entire orchestra once a year....So they can sit in our orchestra in events like this through that connection also we get quite a few students.
- Recital, master classes...

Recruitment Print Ads/ Television Ads:

- As far as common practices are concerned the school sends out brochures about the school of music and about audition dates to all the high schools and then the individual divisions actually do visit the schools.

Strategies:

- Yes ,when I identify seniors I usually get in touch with them and organize kind of like try out lessons because you know in music it's very important that the individual students like their teacher because you study with a particular teacher for four years...

Concerns for recruitment:

- Honestly in my particular case there is really...problem which is the monies.

- More of a website presence...some other new young faculty members ...are actually in the process of addressing this issue so you know making the website more user friendly and able to download application forms...
- Our school is suffering from image issues...Because we have really great faculty...I mean I know this is not a Boston Conservatory, but I really feel we don't get credit for what we do. And that to a really big extreme and that actually I think is a huge problem for recruiting as well.

Training:

- We don't but I would hope that people should have a pretty good feel what not to say. I mean so, to answer your question, it's not such a formal thing...
- I would rather actually go to school than sit in a workshop.
- Have to say I'm very pragmatic I will not enjoy this. I would rather, like I said spend the time and teach...

Factors Looking For In Prospective Students:

- First of all we all of course want to have good cellists. But let's just say hypothetically that we recruited 2twocellists that are equally good and I only could take one, I would take the person I feel has the best personality for this kind of environment.
- I think as a musician you really need to sacrifice a lot, you have to be prepared to work very hard and wait for the end result, I also personally feel it's very, very important that someone is a good colleague.
- For me it's important that someone, how you say, fit's in...And that's why I like to work with the cellist's before the audition day because you cannot tell this in 20 minutes...
- That someone really seriously wants to get better.

Audition Process:

- Then we also have the official audition day, where people perform...to get a scholarship...
- We never used to do this, but this year we actually started to also record auditions because the auditions don't take place on a single day, so we have February auditions and March auditions and with the best memory and notes I really believe you can forget things and students are very close, we do go back...
- So we have now videos, short videos of the auditions in order to be able to refer....

Rubrics:

- Two months ago, we decided that this would really help in the process to have general rubrics in order to evaluate a student and also to be able to compare them to each other and also in order to accelerate the decision process, so we are right now in the process of developing [rubrics].

- So far we just had individual notes and meetings together and discuss, but we decided after the last audition this is turning into a too lengthy process and so we decided...
- Again, each division has their own way to operate in our division we have a very tech savvy young new faculty member who had volunteered to develop such a form and he brought us the form and then we all commented on it then he revised the form.
- So it's kind of a work in process within the string division. And if he find the time for which I'm sure we do we also wanted to pass it on to other divisions...to be modified for their needs.
- We started out with basically just establishing a general level, actually 4 different levels. They are not accepted at all, they are accepted as a music minor into the school of music, or as a performance major or as a music education major.
- So then within those 4 categories we still rank them from like 1, 2, 3, 4, 5 in terms of their strength...With 5 being high and then also in terms of specific things, musicality, intonation, pitch...

Acceptance or Denial:

- Someone really wanted to study music and has a good recommendation I would always say well why don't you come for a year on probation but with the understanding that it really is probation because I believe you should not tie someone into a degree if you feel someone can't be successful...

Ranking for Scholarship Monies:

- I don't really rank them, if I like them I take them all.

Acceptance or Denial:

- Departmental....I don't know there was, usually not an issue that we disagree, we kind of decide together.
- So usually, for example today, someone auditioned we we're thinking maybe this person would not manage with orchestra very well, but I would like to teach the student so we found a compromise that she takes another three months of lessons and plays for us again, I mean we all feel we are in this together.
- Actually the situation has never come up that the orchestra director says no and I say yes, or the other way around...

Scholarships:

- Then after the audition process has been completed we send out scholarship offer letters so then if a particular student wants to come here, they sign the letters to come here...
- Scholarship is extremely difficult at our school. We have a limited amount of tuition waiver and it's never enough. For example the scholarship, the tuition waiver amount has not changed since I came here first and tuition now has doubled...

- Well we send them scholarship letters and if they return scholarship letters then I usually contact them, I'm trying to establish like an email relationship...

Perceptions of Schools and Facilities:

- It's [the building] old and it has a lot of problems, and that's not good for recruiting....we have great faculty you just have to make it up in other ways. Well you can't.
- In my area for example, each other school has a really good cello teacher, you know, each other school also has more money, how are we supposed to make that up.
- I feel in terms of recruiting, I have this attitude well I do what I can.... You can only do so much.
- Well, we keep saying a lot of things have to change about the image and we have a great PR department now and a lot of really great things and great people who I honestly think they do all they can, but something in the community still sticks...

Fund raising:

- A friend of mine sponsors each year...scholarship but that only would help five students.

Lewis S., RU 1, Assistant Director of the School of Music

Chair of Percussion

Perceptions/Philosophy of Recruitment:

- Anything that we do when we go out is kind of considered to be recruitment.
- You know if we go to a school and clinic a school or...do a master class (and many faculty do that all the time) that's considered recruiting.
- They're there to talk with students; they're there to ask any questions that they may have about the RU1 School of Music...
- It's not only based on how well they actually play but what their potential is and I think the potential for a lot of percussion students is different...
- Because they just haven't had the same amount of time on those instruments that some of the other people have had when they've played the same instrument for the last six years.
- I think the personal follow up is what has always been considered to be the most important.
- I think certainly as a school this size you are looking at wanting to have as much as possible an even recruiting class each year that would fulfill the ensembles needs...

- The orchestra...the difficulty is not filling in the wind parts but filling in all the string parts and that becomes even more of a challenge here in our state because we don't have a string program at every high school.
- We have a band program at most high schools but we don't have, certainly not a string program ,so that certainly factors in to the recruiting process.
- Ultimately you would like to have every recruiting class sort of number wise just like you would when you're trying to recruit a stellar class for a football team you know if you've got a quarterback leaving, well you need to fill a quarterback position...
- We probably haven't had the process here at RU1 to sort of really discuss those kind of needs for the ensembles as much as we would like...
- This year we've sort of re-structured our committees and we now have a instrumental applied committee now that meets with all the instrumental people, all the winds and percussion and strings and we're hoping that in those committees that we will be able to (or when those committees meet) we'll be able to sort of discuss...
- Well, we've got a couple of people graduating from this area next year and so you know when we're out talking to people really promote this instrument or really promote that instrument...
- I think that would be beneficial for everybody and of course the school as a whole.
- So just having the ability to visit and say 'here's what we are this year and project here's what we'll have next year and here's who's graduating.
- We haven't had that kind of per class, here's where we are per class and when this class graduates we will need this many....That will help, be helpful. I think that we haven't really had for a while, more to fill out the ensembles and fill out our needs for all the groups.
- We don't have a full time recruiting or admissions officer for The School of Music...so that really is dependent upon the applied faculty.
- Our Director basically came up with you know the new [our first meeting of the semester] faculty meeting and said you know "Recruitment is not just the responsibility of the large ensemble directors nor is it the responsibility of just the applied faculty, it's the responsibility of everybody", and that when you're out and you're representing RU1 and the School of Music...
- You're constantly talking to people and trying to say you know "Love to have you here" and what can we find out and get contact information and then send that to the appropriate person.
- We used to have a recruiting committee for the last probably ten years there was a recruiting committee and this past year that's when our new director said that rather than having a committee of six or seven people it's the responsibility of everybody to be part of the recruiting prospect and aspect[s].

- If you get a student here and you are able to spend some time with them and spend some time with their, usually with their parents and asked you know, certainly be able to answer questions and be more responsive to that...
- That always sends a better signal than if they just come in, show up, play a fifty minute audition and then leave and don't really get any kind of interaction.
- We try not to do that on audition days, that's why we have those sessions in the morning...the students not only meet with other students here but they are able to answer or ask questions...
- Most students now you know are looking at colleges certainly a year in advance and are you know they're wanting to go to the college and be on that campus....
- When talking to perspective students, he would always say 'you know there's every campus you go on there's a different vibe, there's a different feel to that campus and if you're comfortable here at RU1...great, we'd love to have you here, if you're not comfortable and you're comfortable someplace else then that's where you need to be'...
- So each student has to kind of figure that out you know and do that process...

Recruitment Events:

- Anything that we do when we go out is kind of considered to be recruitment.
- Represent the School of Music at the regional State Music Educators Association Conferences...
- We have official booths there, we have people there to man those booths the whole days of the conference is running...get a lot of students with questions about The School of Music...outreach for the recruiting.
- Recruitment fairs across the country...presence at each of those recruiting fairs...set up a little table and have some information about the RU1 School of Music...we haven't done that for several years...
- Budget cut because of travel expense...
- One of the big things that we've been doing now for the last probably five or six years...is called *A Day in the Life* which I guess this year was the big of a success that they've ever had, they had close to 90 students come here.
- It's students who are thinking about RU1 and they just want to come and be here for an entire day, during an actual school day, which is different if they come on an audition day...

Recruitment Online:

- Over the last couple of years I've heard a couple of students who actually would do live auditions via Skype and to me that's a wonderful tool that we have available now...

- I think that we might find that to become more and more in the future we haven't really established that as what the process with that would be for - I think that's probably more of an individual studio.
- The recruitment process has changed to such in the last number of years, mainly due to... the websites that every school has now and the amount of information that an individual can gain and access on the websites and our website is continuing to be evolved...
- I guess I think...the more we acknowledge how much students will check out websites, and how that information that we have on our websites is not only easy to access, but current and viable will be probably one of our best recruitment things that we can do.
- And we have certainly made some strides on that but it could be better, but unfortunately we don't have a full time website administrator either.
- And that's one of those things where every school a number of years ago when the websites were being formed was 'well, let's design a website' which we did, and a lot of schools did. Now what?
- You know it's like okay we got the website but you needed much more than that. It's not just the design of the website it's the maintenance and upkeep of the daily information that goes along with that website otherwise it becomes obsolete real quickly...
- We forget that it takes you know on the back side money to maintain and train and do all that kind of stuff...
- Write them short little letters saying 'Thank you for meeting us, we appreciated meeting you' and often times now we can let them know by email about upcoming events...
- You know, although they may not be able to travel here and see a percussion ensemble concert in you know in person, they can now watch a lot of the events online, both all of our large ensembles, orchestra and band um and choirs as well are video streamed so it's kind of nice to say 'you know, check us out'...
- I think there's a great amount of information that they can get online now which is great. They can see videos, they can virtually get a virtual tour of campuses which is great...

Strategies:

- We get lists of students that are interested about to look at RU1...
- Write them short little letters...
- I think the personal follow up is what has always been considered to be the most important.

Concerns for recruitment:

- Admissions recruiting kind of person um who does both recruiting and then handles all the admission stuff and no we don't have that...the enrollment had dropped too, a significant drop in enrollment...

- Well I know that it would be somewhat of an expensive position to have but my thought would be that if you were able to you know, get somebody's who's young, energetic, relates well to [potential students]...
- Having somebody in that age group of 24 to 28...who's recently [graduated]...you know versus somebody's who's 45 to 50...
- They can understand those students better and when they go out and they're talking to them and they can respond better to the questions that they...cause they were more recently there.
- As with any business sometimes you have to spend money to make money and if we spent the salary that that took but yet increased our enrollment by you know 5% probably is going to pay for the position right there.

Bucket list:

- No, we don't have a recruiting [person]...you know a lot of schools our size if you look on their list of administrative and staff positions they will have a full time recruitment person...
- Goes around the state and goes around to other places and is very familiar with every aspect of the school and each studio and is kind of the person who knows all those things about...
- Well, we've got X amount of bassoon players and we've got a couple of people graduating and so we'll definitely want some new bassoon players this next year and we'll have very competitive scholarships and you know please check us out'...

Geographical Areas/ International Recruitment:

- A majority of our students of course are from in-state and...those that are from out of state, a vast majority of those come from the neighboring state to the south, so some might say well your efforts then should really be centered on where the majority of your students come from...

Training:

- Not officially, no, I would say unofficially yes because we all sort of talk about that and there are some faculty that are very strong at those types...
- Within how they structure their studio, that's a view of one of their strong points and they're good about sort of passing that information on to other faculty...
- Maybe in the faculty mentoring process some of that gets discussed as well especially if it's something that that person feels they can pass on ...but there are no real sessions that sort of talk about that.
- A form of training would be useful....Although it you know I think in talking with my colleagues all from the wind, brass, and the wood winds and the strings you know there's such a difference in how you go about recruiting too.
- You know in some of the instruments it's a different ball game all together. I'm pretty sure that there are some general ideas and general things that could be implemented that would be good for everybody, yes.

Application Process:

- They have to apply both to the RU1 which is a separate set of steps and they go through that process but then they also have to apply specifically to the School of Music...
- There's some different set of steps there that we require...that's all on the forms on the School of Music website...it's a completely different form than what RU1 has in general.

Factors Looking For In Prospective Students:

- Extremely talented students.
- You know when you look at percussion students I'm a little bit different...percussionists haven't been playing these instruments for their entire time...
- Many students will start playing snare drum and drum set and may not actually get into any kind of key board playing until, in some cases later on in high school and some cases it may not even be until their junior year.
- Look at what they can play, which is important. but I also look at just their ability with their technique on how their hands are formed and developed they may not be great key board players yet, but if they've got good chops that usually transfers pretty well.

Audition Process:

- Well as a school we have three auditions days in the spring, three designated days that are advertised and promoted for students to come in here and audition...
- We have things in the morning for the students, both informational sessions for the students and the parents...then in the afternoon we have auditions for those students.
- Piano, besides those three days I believe they have a few other audition days...
- Many students will also call and schedule on a different time because of various conflicts whether it be with their own school or other things that they cannot attend one of those three official audition days...
- The process is that once the students have auditioned they get evaluated by the audition panel and then some time (usually after that first week of March), we submit to The School of Music all the students that have auditioned on a form and indicate whether or not they have been accepted to The School of Music or not.
- Because we haven't really as a school formalized any kind of process for recorded auditions...I know I have had several students in the last couple of years especially if they were coming from a great distance I would have them send a recording first.
- I think other areas, other studios, probably do the same but by and large the majority of them still will come for the live audition or at least to be here on campus...

- Our auditions [percussion] they have to play both the key board instruments...the Marimba, Timpani which is another thing that many of the students maybe don't get a lot of either instruction...or have a lot of time on and snare drum, and drum set and then sight reading...
- I look at what they can play, which is important...I also look at just their ability with their technique on how their hands are formed and developed...they may not be great key board players yet but if they've got good chops that usually transfers pretty well...
- In the sight reading process that to me is a pretty important one because I can tell whether a student has been able to just memorize...if they actually can read both base and treble clef...
- It's not only based on how well they actually play but what their potential is and I think the potential for a lot of percussion students is different...
- Because they just haven't had the same amount of time on those instruments that some of the other people have had when they've played the same instrument for the last six years.

Rubrics:

- General rubric for audition form for faculty...yes...they were developed by the [music] undergraduate office and I think everybody uses that same form.

Acceptance or Denial:

- We indicate then whether or not they were accepted to any music degree or whether they were accepted to a BMA or a BME degree or whether they were accepted to the BFA...
- Then based on that we also indicate whether or not they should have any kind of scholarship consideration and usually that's just we write in small, medium or large...
- Those first round of letters will go out during Spring Break to those students that were probably considered to be the highest on everybody's list in terms of both being accepted and scholarship consideration...
- So then those first round of letters will go out during Spring Break to those students that were probably considered to be the highest on everybody's list in terms of both being accepted and scholarship consideration...
- They get a letter that will say you have been accepted to the School of Music and based on your audition you were also selected to receive this kind of scholarship money [tuition waiver] and please let us know within a couple of weeks if you'd like to accept that are not.

Departmental Needs Outside Of Student Attributes:

- Ultimately you would like to have every recruiting class sort of number wise just like you would when you're trying to recruit a stellar class for a football team you know if you've got a quarterback leaving, well you need to fill a quarterback position...

- I think it's important to meet the needs of our large ensembles but also meet the needs of our studios as well.

Follow Up After Auditions:

- After they come here and have auditioned ,they're all I believe, sent a letter just to thank them for there being here and auditioning ...
- They will receive an actual letter in mid-March saying that they have been accepted or not accepted.
- Those letters go out...during the week of Spring Break so we always tell students that are auditioning (at least I tell students) that if they can't make the three days that we have set aside in the Spring (certainly they can contact me)...
- But at least they need to audition before our Spring Break starts if they want to fully be considered for not only acceptance but also any kind of scholarship possibilities.
- Those first round of letters will go out during Spring Break to those students that were probably considered to be the highest on everybody's list in terms of both being accepted and scholarship consideration...

Acceptance or Denial:

- In my situation, I try to have other faculty hear auditions and but for the most part it's my decision.

Media Based:

- Communication is always a good thing...in an age of Internet and Twitter and instant messaging communication still seems to be an issue. It does...

Scholarships:

- We also indicate whether or not they should have any kind of scholarship consideration and usually that's just we write in small, medium or large...
- The assistant director in charge of scholarships will then determine how much we can divvy out towards those students that were large, those students that were medium and some of the students that were small.
- It also depends on whether or not they were in state or out of state because the out of state would of course be a much different set of numbers then would be the in state when the scholarship just handles the tuition portion of their fees.
- They need to audition before our Spring Break starts if they want to fully be considered for not only acceptance but also any kind of scholarship possibilities.
- So then those first round of letters will go out during Spring Break to those students that were probably considered to be the highest on everybody's list in terms of both being accepted and scholarship consideration...
- They get a letter that will say you have been accepted to the School of Music and based on your audition you were also selected to receive this kind of scholarship money [tuition waiver] and please let us know within a couple of weeks if you'd like to accept that are not.

- If they know they are not going to accept it we ask them to at least acknowledge that and write us now so that we can start in round two, with the second tier and that kind of goes on through the rest of March and into April...
- Knowing that every student has the ability to accept or not accept by the [end of semester] deadline by May 1st.
- And while we say that we would like to hear from them within a couple of weeks it's not, they're not going to be denied that scholarship if we don't hear back within a certain time.
- We would just like to know are they not going to accept it or are they still considering it...during that process either the assistant director and his office or the applied person from that student's area would be in touch with them to kind of find out some more information...
- Shifting around with both accepting and amounts of scholarships to sort of attract and even out the classes so that we are-get our meeting our need for the ensembles.

Recruitment Travel:

- Budget cut because of travel expense...hard to know whether or not how much of that really affected the students that actually would come here [national recruitment fairs].

Perceptions of Schools and Facilities:

- The decision process now with students is so much and so great with all the schools that they go and look at that they really want to be on campus and spend some time here not only with the environment, the facilities, the faculties; the students want to kind of get a sense of what that's like.

Lionel G., RU 2, Chair of Voice

Perceptions/Philosophy of Recruitment:

- Recruiting is every one's job...
- Future of recruiting will be online...
- Doesn't believe that print media is effective from this point onward...
- Journal or Classical Singer Ads are only effective if teachers see them and directs a prospective student to a specific institution...
- Must be recruiting all the time (not only for your studio, but for the division and the rest of the school)...
- Need to target outstanding students...
- It all boils down to personal connections...
- You've got to move forward all the time, you can't go backwards...

Recruitment Events:

- Man booths at State Music Educators' Conference...
- Man booths at Classical Singer convention...

- Faculty gives master classes (conventions, conferences, schools that do not have graduate program, high schools)...
- NAT's Conventions [state, regional, national]...
- Attends local chapter (NATS) so that he can hear the local undergraduate and high school teachers...
- Relationship with local voice teachers...
- Faculty performances off campus are part of recruiting. [festivals, Concerts, Operas, Recitals, Music Theater]...
- State, regional, national arts organizations and their performances such as *Opera on Tap* provide recruitment opportunities...
- Summer Programs (national & international)...
- College Fairs...

Recruitment Online:

- Contact with prospective students thru online professional sites [vocal pedagogy sites]...
- Future of recruitment will be online thru social media...
- We live stream all of our major concerts...
- I try to publicize that so students anywhere in the world who has internet access can see our concerts live, you know in real time...
- A pod cast to where students can see what's going on with students and alumni...

Mass Mailings/ Form Letters:

- Used mass mailings and form letters in the past...
- Decided not effective; only matriculated one student that was really wanted...

Strategies:

- Attend events...
- Develop and maintain good relationships with other voice teachers...
- Teach master classes...
- Adjudicate competitions...
- Identify feeder schools for program; maintain good relationships with feeder schools...
- Develop and maintain good relationships with summer program contacts [students, faculty]...
- Identify local good students...

Alumni Relations:

- Have alumni teaching at an undergraduate school; this school is now a feeder school to the RU2's [graduate] program...
- The public schools, we have alumni that are teaching out at high schools...
- As big a program as we are, our alumni are teaching both at the public schools and the universities all over...that's a big way to utilize the alumni connection.

- Frankly you can do a great job recruiting by treating your current students well, because they go out and they tell their friends and they tell their friends...
- You know when we have alumni, I'm pretty sure we have alumni out there who are teaching...who are telling their kids 'Don't go to RU2 ...You don't ever want that to happen...
- And I know also that we have alumni out there going, go to RU2 and I had a great experience there, you'll love it there they do great things...
- I mean you know, every student is going to be an alum someday.

Concerns for Recruitment:

- I'm not the hugest fan of print advertising, I looked into it, I see some schools advertising in *Opera News*...
- Years ago I looked into that and a full page, 4 color add in *Opera News* is like \$8000, which is more than my budget for the year.
- You know, I'm not going to do that, I don't know who's going to see that, that we will want to see.
- We don't have a huge budget for travel, for touring...

Geographical Areas/ International Recruitment:

- Undergraduate level drawing from 'in-state', a little from surrounding states...
- Not so much from local large metropolitan area...
- Tend to do well from western portion of the state...
- Graduate level from all over the US & overseas...
- International students from South Africa, Australia, Korea, Taiwan, China, Japan, Europe...

Training:

- Younger faculty, these are some of the things you can do...
- We don't get a lot of really green faculty who have like never taught anywhere before here...
- Conversations, not formal training...
- I have to remind the faculty of that because the faculty always think that we accept them, and we've actually had a problem where the faculty have called the students and said, hey you've been accepted and they're not accepted yet and for example the university can say no because of their grades, or their test scores or whatever, and so forth.

Application Process:

- Generally the admissions office is not going to go against the will of the faculty unless it's one of these issues like grades or test scores and that's a university thing.

Factors Looking For In Prospective Students:

- We do look at things like test scores and high school GPA, because music is a very difficult major...
- We're really looking for potential; obviously we're looking for talent...

- We look for things like musicianship, especially in performance majors...
- We are certainly looking for people who can sing in tune, make a pleasant sound...

Audition Process:

- Three live audition weekends a year; two in spring and one in fall...
- We actually by the way pre-screen our live auditions, they have to submit a recording so we can approve them for live auditions...
- We have not been accepting hard copies for the last couple of years [CD's], they do it by YouTube...
- I divided the faculty, we have eight full time voice faculty including myself, so what I did was I divided them up into teams of faculty of two each, and what I did was I allowed another faculty member and myself to kind of be the floaters to like, so like if it was a split then we'd break the tie, but if the two faculty members heard it and said no, then it was a no, and if the two heard it and said yes, it was a yes.
- Sometimes they send recordings because they missed the audition for whatever reason and we hear recordings a lot later than we did a lot of auditions.
- So we hear recordings almost up to the end of the school year.
- We do remote auditions in different sites...because the person who's there, we send one representative and then the person who's there just video records it and then we watch the video.
- They do sight singing as part of the audition process...

Rubrics:

- We had always had the faculty score everyone for scholarships on a typical 100 point scale...

Repertoire Requirements:

- Fought to keep undergraduate requirements simple...
- I don't like to be overly prescriptive for undergraduates...
- Two contrasting pieces, you know we sort of suggest one in English one in another language but they don't have to do that...

Interview as part of Audition:

- Not for voice majors (not enough time)...
- Music education majors do have to do an interview as part of their audition process but that's kind of between them and music ed faculty...

Ranking for Scholarship Monies:

- On a scale of 100-has to be an average of 92 or above...

Departmental Needs Outside Of Student Attributes:

- We don't do any kind of quota thing, we've got to have this many women, we've got to have this many basses, this many tenors. I looked at that one time, there's just no way.
- You can't even go like an equal number of men and women because literally we'd have to let all the men in and keep just a handful of women.

- I think we're going to have to develop a weightless system based on studios...
- So we know in other words look we'd love to have you but right now there's no one with space in the studio and so until that person has an opening then you know you're on the wait list.

Follow Up After Auditions:

- Mostly they're going to hear is from the admissions office unless they contact me and say, "When are we going to hear", because the admissions office will take care of most of that.
- Sort of on a formalized basis, the informal is to have contact with voice faculty and so forth.

Acceptance or Denial:

- The admissions office...
- We recommend... I have to remind the faculty of that because the faculty always think that we accept them...
- We've actually had a problem where the faculty have called the students and said, "Hey you've been accepted" and they're not accepted yet the university can say no because of their grades, or their test scores or whatever.
- Generally the admissions office is not going to go against the will of the faculty unless it's one of these issues like grades or test scores and that's a university thing.

Scholarships:

- Tough because the scholarship budget doesn't go far...
- Competitive scholarships at the graduate level and from opera...
- People are looking for money; we lose a lot of students that we'd like to get because of money...

Recruitment Travel:

- Budget to bring people, to pay to fly people to campus...
- We don't have a huge budget for travel, for touring...

Fund raising:

- Very strong donor base...

Infrastructure/Need of Students to Pay the Bills:

- But they also needed bodies, so there was a certain interest in just having people who were there; you know who could pay the tuition and pay the bills.

Lori H., RU 2, Administration

Recruitment Print Ads/ Television Ads:

- I took care of recruitment advertising and I keep up with when they need to make their reservation for those ads. I communicate with our information specialist who does the art work and he gets it to them.
- Our kids that created all of these [recruitment posters] within the school of music.

Bucket list:

- We really would like an opportunity to reach out to high school counselors and educate them a little bit. Because they're just clueless with regards to music.
- You need to already turn in your application on December 21 if you're going to be music major. They need to really realize the differences.

Training:

- Yes and I try to do that every time we have a new faculty member come on the faculty.
- I sent them an email and tell them who I am and say "I would like to have thirty minutes of your undivided attention; it might not take thirty minutes if we can do it undivided to explain our whole process to you and then let you ask me any questions you want to ask me.
- In my nine years I've had four come and only one paid attention and learned.
- Now one wonderful thing I had happen this year was the chair of our Jazz department ask me to come to their weekly meeting right before auditions began. So it was kind of like a little refresher and they all wanted to ask me questions, so that was good.

Application Process:

- If not invited for live audition they're denied admissions...

Interview as part of Audition:

- One additional requirement of all music ed is undergrad music ed applications is not only do they play for auditions, but they also have an interview with our music ed faculty.
- And we have had people pass the audition but not be admitted for the interview because at some point in that interview if that is not your passion teaching music ed, it's going to come out.

Follow Up After Auditions:

- The different areas do their own follow-up...
- We had our ambassador's call every admitted student and congratulate them some. It was news to them because they were not checking their email.

Media Based:

- The applications we have an on-line system and everything is electronic. So someone applies to the university, then they receive a log in.
- And then they're able to apply to the college of music. And we receive everything electronically, and then we schedule the audition...
- The only step or exception to automatic scheduling in some areas requires screening auditions...

Parent Focus:

- Parents, we will get the phone call, my child is in the eighth grade and he wants to know how to prepare to go to college, and he only wants to go to your school. And we have to deal with those that even that young and hopefully give them enough information without staying on the phone for thirty minutes.
- The parents as they get closer to college age. You've got the parents, who want them to be independent, and you have the parents who have done everything for that student their entire lives, and they still want to do it.
- All though the application process and I remind them they're not going to come to school with them the next year.
- We often get the question from parents, so what is my kid going to do with this degree? The favorite question is "Are you going to guarantee my child a job?" And the answer is no, if you find a school that guarantees a job, let me know I'd like to enroll.
- You just can't do that, we can give them statistics about our music ed majors, they all almost find a job, but no, we're not going to guarantee your child a job, no mam.
- These are seniors, high school seniors and if they have waited till their senior year to inquire and they are behind....Yeah they are behind, that is a nice way...to say screwed.
- So when we have high school juniors this last spring, we're going "Good for you Mom he's coming just the right moment."
- And so if they wait till their senior year, mom is on the phone making phone calls for them.
- So we try, tell him to email me, I can answer his emails tomorrow and he will have it when he gets home. But then we also with regard to parents we tell the students that this is your time. You need to take control of this and do this.
- And then we tell them copy your parents, and whatever you send us we will reply to all and we'll keep them in the loop. Because they want their parents to be in the loop and they're going to pay for or part of your school and they need to know what's going on.
- And when you become a student here we can't communicate with them, so it is your job to keep them in the loop. So we try to walk a fine line and not seem like we are not interested in what the parents have to say.

- Because of that they are customers, the student, parent and sometimes the grandmother, sometimes the great aunt. Whoever is going to pay the bill maybe pay the bill? These are our customers...
- I'll have a mother that calls and says professor so and so heard my child play at a fair last Saturday and he said he's in and has a scholarship, we want that information right now.
- And then I have to say well professor so and so should have said to your son I would like to recommend that you be admitted, but come to find out the son has never applied.
- So we can't admit him till he applies, and should have also said that I 'm going to recommend a scholarship for your son because unless he does his own budget he doesn't know if there are funds available. So we have to do a lot of clean-up.

Lucas N., RU 1, Assistant Director of the School of Music,
Director of Marching Band

Perceptions/Philosophy of Recruitment:

- If you think about the audition process that the students go through they're comparing their experiences at different places and if we do anything that would create a negative perception on their end to that it could impact our yield.
- Factor in in terms of additional information would be the students essay, their performance history as reflected in their resume so that if they're on the fence and they look and they see a strong resume and the student writes well they've clearly got a goal in mind...
- Well then that's going to tip the scale towards acceptable or if it's someone who seems to be qualified but they're not sure if they're someone to whom they would offer money then they might look at those to go 'well yeah, there's a lot going on here...
- This is a well-rounded student, they're a four-point student as well, this is someone to invest in or conversely 'wow', that's a three sentence essay and that they don't use correct grammar so we'll admit them but we're not going to invest money in them or you know they didn't sing or play very well...
- And that's in conflict with what we see here in writing, it seems like they're a good student, they're well written, maybe they had a bad day that may be a sway between qualified and unqualified or it may be well that's right in line with them they're an okay student and they don't write real well or they just didn't spend a lot of time on it. They're probably not ready, so all those things kind of factor together into that.

- I think the main thing is the more personal contact that you have particularly in this day and age of technology you know even just you know short emails wishing students well, showing interest in them for them versus what they can provide for us...
- Showing genuine support and excitement about them auditioning for All-State or achieving All-State or if their bands going to contest the next day you know just reaching out and letting them know that you're wishing them well all those kinds of things I think tend to help build relationships with the person so that if you build relationships with the students and the parents rather than trying to compel them to come here by showing interest in them many times they'll reciprocate with an interest in you.
- But I think honestly you know there's a reason the golden rule has been around as long as it has and I think the more that if we're generally interested in the students as people the rest of it tends to take care of itself.
- And for me as a parent I think it would be highly hypocritical of me not to operate that way because that's exactly what I would want for my daughter. So that makes it a pretty easy decision.
- I think one of the things that we've been good at over the years is whole sale recruiting that is sort of shot gun 'here's the information' you know hitting all the schools with the same poster as versus targeted one to one.
- I'm a strong believer in doing the things that you can have some measure of influence on first before you seek it from external sources.

Recruitment Events:

- Various areas within the school will have a specific day where they will invite students to campus to work with faculty...
- There was a trombone day that was a state wide event...
- We have a band day event in the fall.
- I know there have been various like day camps or summer camps that bring students to campus where they can interact with our faculty.
- We also do outreach where some of our faculty and chamber groups will go play or do master classes off campus.
- And then our audition days themselves we try to provide more than just a chance to come in and sing or play, but a chance for the students to come learn more about the school, to meet our students, to ask questions, have them answered so that they have—that they are fully informed about what it is that we have to offer...
- So we find that all that sort of falls under the heading of relationship building versus recruiting so to say to where if you're developing relationships there that there's likely to be a stronger bond and affinity for the institution where the student can project themselves here and hopefully results in a higher yield for us in terms of getting students here.
- We've begun to have more of a presence at our state and neighboring States Music Educator's Associations...

Recruitment Print Ads/ Television Ads:

- I think one of the things that we've been good at over the years is whole sale recruiting that is sort of shot gun 'here's the information' you know hitting all the schools with the same poster as versus targeted retail one to one.

Strategies:

- One of the things that we've undertaken in the band area is that each student in the All-State Band and Orchestra receive a hand written note from one of the main directors. We just divide the list up and take a third of them and write fifty quick notes.

Alumni relations:

- Yeah we have a couple of different things that we do specific for—like on the band side of things, we have an alumni band here at homecoming, those people come back and have Friday evening events performed with the band.
- To build a better data base of what our alumni are doing, inviting them to the reception at the State Music Educator's Association's Convention.
- Keeping them informed through a newsletter of what's going on with the school currently so that hopefully we retain a relationship with them.
- That's something that sort of fell off for a while and I think they're endeavoring to make that better just so that there are things that are inclusive.
- So that the alumni can still engage and be a part of the activities that are going on here rather than feeling like they're somehow an outside you know that this is still their alma mater and they can still stay involved that way.

Concerns for recruitment:

- I think there's the full spectrum of utilization of those materials from people who really do due diligence and review every line to people who don't even look at them even though they're there.
- We've taken steps to simplify that process by making them available 24/7 on the internet and they [the faculty] can go to the site and view it on their own with even remedial technology skills they should be able to do that.
- I think one of the things that we need to address as a faculty is if we're going to have the students submit an application, an essay, a resume and letters of recommendation if that truly is across the board an important part of this no one should sing or play if they have not completed all those steps in advance so that we can truly consider that as part of it.
- So I think those two things I think coming up with a universal instrument would be helpful and I think getting input on how we could best utilize the materials that we're gathering in advance of hearing the students so the greatest likelihood everything's being considered...

- I think it's always easier to focus on the things that are outside of your control. We all wish we had more scholarship money, we all wish we had more travel money but I think when those kind of issues come up I try to reframe our focus on "Well, okay, we've identified things we can't do anything about, what are the things we can do something about." Well let's do that.

Training:

- There's no formalized training it's pretty much at present just sort of informal mentoring from the older people that are more effective at it.
- And to be honest over the time that I've been here one of our limitations has been is that there are people who are just-they meet people better than others, it's easier for them to do...
- Some people that are socially awkward or you know at best socially awkward, at worst not interested, they don't see that as part of their job.
- And that's something that I know is being looked at internally and I expect there will become some more formalized process of providing tools to people rather than just expecting them to figure it out. I think that's something that we're headed towards.
- Looking for things to do that really don't cost much in terms of capital investment or time but that have high yield and sharing those ideas across the board so that people will do that.
- I think particularly our new or junior faculty are eager to find people that have tools and ideas to share with them. I think that's something that exists for sure.

Application Process:

- The first thing is...are they highly qualified or qualified to be admitted, period, based on the skills that they demonstrate in their performance record and academic record. Do we think they are highly qualified or qualified?
- So we make that determination just based strictly on what we have in terms of measurables, our interaction with them on that day, how they perform and their history.

Factors Looking For In Prospective Students:

- Expression, tone, whether or not a student can write, if their ACT is acceptable for this institution.
- How the student handles themselves, if it seems like they're just ready sociologically to deal with being in this environment.
- Does it seem like they are able to meet people reasonably well (they don't have to be Dale Carnegie per say) but just whether they have a certain level of social comfort where they can interact with their student colleagues, that they will respond to instruction.
- I know a lot of times in the audition process they may, faculty may ask a student to try something just to see how they respond to instruction because

that's a big part of it. It's not so much where they are on the continuum but are they going to move along the continuum once they get here so I think that's probably at the root of it is once you've considered everything do we feel like the student will progress along the development and the growth continuum...are there any red flags that would suggest they won't.

Rubrics:

- Break it into three categories for starters. I would have students that were highly qualified, students that were qualified and then students that were not qualified.
- And what I would do within there is specify specific musical skills that they demonstrate through their performance at either a very high level, an acceptable level or if they were deficient. Whether it be tone quality, rhythm, expression, just some things that are measurable.
- The absolutes whether it's tone or pitch or rhythm, articulation and then more abstract like how they do things expressively and then rate those on a continuum from unacceptable to highly qualified and then utilize that to determine their likelihood to be able to matriculate to the program.
- They've got faculty that have been there a long time and whether in a formalized committee or just through simple idea sharing between colleagues they've developed an instrument.
- Then in some areas you've got one real left brain on top of a type person that says 'hey why don't we use this' and maybe that's more top down. I think you'd find a little bit of everything.
- I think it would be wise at some point for us to move towards a universal measurable rubric so that all the areas are doing apples to apples, I think that would be wise.
- I think secondly there needs to be meetings prior to what's going on in the audition day to review the materials.

Departmental Needs Outside Of Student Attributes:

- Then the next level that we look at as well is there space available within that studio? Because if the answer is yes then "Congratulations you're admitted."
- If the answer is no the answer is "Congratulations you're qualified, however at this time you're on a waiting list." .So, that's the next level.

Follow Up After Auditions:

- Generally within the first two weeks of auditioning the students will hear results on their admission status and then we make an effort.
- Any student that is not admitted we make an effort to get that word out as soon as possible out of concern that they have the opportunity to go to plans B and C so that they're not holding out hope about something that's just not going to happen for them.
- So we'll try to let them know as quickly as possible "Hey, sorry you're not admitted" or "Congratulations you're admitted or your studio still has a

significant number of people yet to audition on the third day which is out in the future here so just know that you're still under consideration but no determinations been mad."

- Typically what we do there is that is the responsibility of each individual area or the faculty member within that area that may already have a pre-existing relationship.
- What I suggest generally that the day of the last auditions I'll send an email to the areas to say "Hey thanks for your help, here's what I need from you next and please keep the dialogue going with the students in whom you're most interested so that they know they're on your minds." You know whether it's just keeping' them up to date of "Hey, we still haven't made any decisions about scholarships but I'm putting' a good word in for you." Or you know just whatever you want to do to keep the communication open.

Acceptance or Denial:

- The area has the ultimate decision within that but it varies actually from area to area. Like for instance the voice area they confer and as an area determine who's going to be admitted, yeah, at large, and I get one list.
- The brass does the same thing but I hear from each individual faculty member of here are the results for trumpet or here are the results for horn...
- The strings I hear from one person. And so but ultimately each professor within a given area has a voice in the process; the mechanism by which they notify me may differ.

Scholarships:

- Then the next level would be in terms of disbursement of scholarship dollars, where are our greatest needs at this particular time you know in terms of how we prioritize how we're going to invest the money in that particular year...
- You know there are certain years that we'll ear mark money to go to area A because they've got a limited number of students and they really need some help.
- So you know then it becomes all the people that are highly qualified, where are our greatest needs? And then we prioritize there and go until the money's gone...that would be the progression of steps that we would go through to determine both admissions and scholarship dollars.
- Then once we've gotten the admissions out the areas confer and within a week following the final audition day I send out the first wave of scholarship offers to let people know "Congratulations again on being admitted, here's what we can offer you."
- Or "Congratulations again on being admitted at present we consider you to be scholarship worthy however your placement overall is not in the money so to speak but understand that this may change as change as people ahead of you in line opt to do something else, we'll keep you posted."

- So we try to have all that communication sewn up within a week and a half to two after the final audition day and then once we start to hear back from those students that we make the initial offers to then we make the second wave generally another week and a half to two after that.

Parent Focus:

- And the same for the parents we have meetings where they can hear about the specifics of RU1's financial aid processes and packages, housing and food services and things of that nature.
- So that we're trying to do all we can to give them the full picture of the breadth and depth of what we have to offer and what it's going to cost and what they can hope to receive in terms of help.

Mack G., DRU 2, Instrumental Music Education

Perceptions/Philosophy of Recruitment:

- Primary we end up getting regional students; we don't have any outside the area.
- But for the most part for our recruiting effort are pretty conventional. There's nothing unusual that we do and as far as instrumental music education specifically I don't recruit to a degree.
- Part of the reason for that is I don't have the connections like our band faculty has for instance. Part of it is a body of research that suggests that most kids make the decision to be music teachers before they ever get to college...
- So I would not describe recruitment as a major function of my position.
- We lean very heavily on the applied professor's recommendation as far as what they need, what their studio needs at that point and degree. And sometimes there will be a little extra fighting for somebody...
- Denominational institution...any effect on recruitment...we'll always have a couple of students several that are on denominational scholarships.
- I know I've had at least three or four since I got here, so that's not unusual. We do have some students who come here expressing that the Christian part of it is what they are about...
- There are a lot of resources if that is what they want. But we don't have required chapel or anything like that.
- We don't recruit specifically from the denomination, but we will always have students who are active from the denomination.
- Recruitment has changed in the four years that I've been here. Primarily administrating staff of the band has changed. And so we're doing a lot more things now than we were doing when I arrived here four years ago.
- I think difference in the quality of the print material is a big difference. Frequency of contact, via email with area directors is a big difference...

- There is a lot more communication there and here's what's going on.

Recruitment Events:

- Our band staff faculty go out and do clinics and things like that...
- We have a summer band camp that happens each summer...
- Have a state presence at the State Music Educators Association...college night which we always take part in...
- But for the most part for our recruiting effort are pretty conventional. There's nothing unusual that we do and as far as instrumental music education specifically I don't recruit to a degree.
- Host an All-State sort of prep clinic for instrumentalists...
- Do the high school jazz festival here every year...
- We will have concerts and there are high school students who attend and come to take a lesson and see what the band sounds like.
- Our applied faculty have their own things that they do as well. Our trombone professor has been doing a trombone day for years. And that is bringing a lot of students to campus. There's a french horn day and these are specific targeted trying to get these students...
- The high school jazz festival here every year...
- We do have quite a few students who get attracted to DRU2 from that. The band camp is recruitment of course. We have people who come on campus for that reason and some are attracted to what we do.
- High school or middle school [band camps are for both groups]...
- Our marching band...performs there in exhibitions. They do that on average twice a year and they have also performed down at the state marching contest...

Recruitment Print Ads/ Television Ads:

- Recruitment posters and things of that nature...

Mass Mailings/ Form Letters:

- One of the interesting things we do every year, we send a letter in December to all the music teachers we know and the students are reminding them that the DRU2 deadline academics scholarships is much earlier than the deadline for music scholarships.

Alumni relations:

- We have an ex-band association and that sort of thing. And we do get streams through that.
- There are some legendary band directors in the regional sense here. So we do get people who have that connection and students come to study because of that. We've got a composition major here right now who's finishing up whose father is the president of the alumni group.

Concerns for recruitment:

- I mean I think the main thing is and I think we've made a lot of progress on this making the admissions office aware of that we have a different role model than they do.

- And the profile of our students is different and it has become a concern just in the sense that we're a private small four year institution with a very high bill frankly.
- Most of the people that I'm bringing in my program and to be from more middle class background than upper class background.

Application Process:

- We do ask students when they're submitting their applications sometimes to submit recordings...
- We have a software app that allows them to download files and put in links to that sort of stuff. And so sometimes we have more information going in to an audition because they've done that.
- The admittance and recruitment procedure differing from the School of Music than they are for the main institution.
- You can audition here without being admitted in the university. But there is a deviation between admitted to the university and the School of Music. Yeah there is a separation there.
- Our academic standards are higher than the medium GPA/SAT score of the State's All-State band. Like the average one.
- We have some students that have met the general standards of the university on the basis of their talent and have been admitted.
- One of the interesting things we do every year we send a letter in December to all the music teachers we know and the students are reminding them that the DRU2 deadline academics scholarships is much earlier than the deadline for music scholarships.
- SO most of the students we try to get in here are on a combination of academic & music scholarships...they need to make sure to file their application by December, really.

Factors Looking For In Prospective Students:

- Can they perform with their instrument, and then their academic profile, that is really it. When there that young predictors of success in teaching as you know are few and far between.
- The best probably being just one of their social ability.
- So really what we look for the first and primary thing is can you play your instrument, can you sing or do what you're going to do. And if you can't do that then we don't want you.
- I have never heard anybody at least in my audition say that kid is good enough for music education. I know I can speak for my colleagues when I say we really discourage that point of view.

Audition Process:

- I'm one of the judges or panels. I'm on the panel every year that I've been here I sit in the brass room because I'm a brass player.
- I listened to the student and I assess where I think you're playing ability is at. Occasionally before a student comes in or after a student leaves, the

applied facility will share with us if they have a particular connection to that student.

- I think that is more common [recorded video auditions] like our string facility for instance. A lot of the instruments they tend to be international.

Rubrics:

- We each have an audition sheet and there is a set up number criteria and a place for quality.
- Usually there is a place on the rubric can indicate what degree plan we will let them into.
- I don't really have enough time for them to see how social they are and assess whether there is anything wrong there. So generally if there admitted in the school of music....And they express an interest in music education...And their performance quality is high enough then they will get a music education. There is no separate evaluation for music teaching per say.
- Comments where you can comment on their strengths or weakness or comment on various acts of the playing and things of that nature. I try to make as many comments as I can because after the audition going back to jar your memory you may see something.
- Doesn't really tell you much and it does not define well enough the things they want you to look at. There are a lot of interpretations there. But it's not intended actually and designed to be a measuring tools,
- But of course there's a place on the rubric where we can write in whether or not the student has been academic admitted to DRU2 or whether their SAT/ GPA is or what their class rank is or who their band director was.
- That's all data that kind of contributes the audition admission process.
- Essentially its name, band director, private teacher, number of years studied and there are quality boxes. One is just to evaluate their scales; the second is what is their strength and weaknesses on their instruments. The third says evaluate the overall basically sort of musicality.
- That on one side signature and then coming down the other side the other field is where you have GPA class rank admitted and not admitted. Where you can make a degree recommendation in terms of which program you use.
- And scholarship recommendation. Scholarship recommendation is on a one to ten scale.

Interview as part of Audition:

- Theory composition facility has asked that we be a little more on top of what the students are coming in with in terms of musical literacy kind of thing. And all they said at this point is "ask some questions in the audition that get at how literate the students are.

Ranking for Scholarship Monies:

- Scholarship recommendation is on a one to ten scale.

- The lowest and highest...you got middle range kids and go anywhere from a five to seven, eight. You have the middle of the range kid for scholarship that would maybe range between say five to eight in the middle area...
- With me it tends to be in the seven to nine ranges or you'll be a zero.
- Because one of the things that all of us are sensitive to. And at least in the brass room there is not a lot of scholarship money and we have to be very careful about where it goes and who gets it...

Departmental Needs Outside Of Student Attributes:

- We're a small institution and trying to fill out symphony orchestra and two bands and two jazz bands and chamber ensembles. There is defiantly an awareness of where we're lacking.
- And it's not uncommon for I know I do it to circle a scholarship recommendation for a student and write out next to it because we need players.
- Just acknowledging that we don't have enough people and instruments. And if we are going to get money out we need to target those people. So it will vary from year to year where we have a focus.

Follow Up After Auditions:

- They are supposed to get a letter of acceptance or denial from the school of music within a week. So those have turned out pretty quickly and [they] just get a letter that says. "You have been admitted to the school of music under the following degree program" a list what they could do. Or you have been denied. We do have conditions with admission...
- And then usually be a couple of weeks after that letter when we finish auditions.
- We're unique from some of our peers that we wait till all the auditions are over before we begin scholarship offers.

Acceptance or Denial:

- I think it's the panel and recommendation is usually what makes that decision. The actual notification comes and the panel makes the decision in our case to the band director and he'll tell the assistant band director.

Media Based:

- We do ask students when they're submitting their applications sometimes to submit recordings along with that...
- We have a software app that allows them to download files and put in links to that sort of stuff. And so sometimes we have more information going in to an audition because they've done that.
- Website...Twitter...face book is mostly managed by the associate band director here. That is an important part of what we do.
- Our associate band director has worked really hard. I mean he's on top of it. He stays on top or alerted every hash tag related that shows up.

Concerts and Festivals:

- Do the high school jazz festival here every year...

Scholarships:

- There is more variance in how much scholarships we recommend or to be given...
- We're unique from some of our peers that we wait till all the auditions are over before we begin scholarship offers....So at that point then they will get a scholarship offer.
- Yeah, that's tricky because we often have to wait for FASFA information to be completed before we can do that. And that causes delay.

Martin B., M1, Trumpet

Perceptions/Philosophy of Recruitment:

- I try to find a way to reach them. That's my job to try to reach them.
- The right fit for the kid. And that is so important. I think that's one of the most important things of looking of, out of the recruitment it's whether or not the school and the faculty is the right fit for the kid. The kid maybe extremely talented but may not be the right place for them.
- And I think that's an important thing. Another thing that is important for the faculty to recognize if there's gonna be a disconnect with the fit, so they can encourage the student onward.
- You encourage the students and just let the students find out and follow their path...you can't dictate their paths.
- I'm anxious to teach anybody that want to come here.

Recruitment Events:

- Public school visits: elementary to high schools.
- Visit and work with the bands, trumpets, the brass students [clinics].
- I would send music...I arranged and compose music all the time.
- I'd send music to the surrounding schools for free for the students to use in contest.
- Private High School studio...develop students that have technique and interest in higher level playing and stuff and so when they come here there really advanced.
- State Music Educators Association, clinics.
- International trumpet guild. I'm very strongly involved.
- Online Trumpet competition.
- Have a trumpet choir...and we've taken tours with it....Gone to schools and that sort of thing. We've gone to Washington, D.C.

Strategies:

- I've recruited students because they've met me; they wanted to come study with me.
- High School Studio as a recruiting tool.

- Online competition...small fee from each contestant...one half of the pot goes for prizes...one half goes to trumpet scholarship.
- Personal contact then through the secondary teachers...

Alumni relations:

- Band director's former students...they send us students here.
- Graduates...public schools and college teachers now.
- A strong alumni connection with my own students.

Concerns for recruitment:

- Not enough space. Need more facilities.

Bucket list:

- More scholarships.

Training:

- Been doing it for a long time. Formal training not useful.

Pre-Collegiate Programs/Lessons:

- If they're working with me, they prepared a solo and they learned all those scales, their basic trumpet techniques before they played for us.
- Private high school studio...develop students that have technique and interest in higher level playing and stuff and so when they come here they're really advanced...they have a really strong pre-collegiate skill sets.
- I teach scales from lesson 1...I have all the students go through every major scale.
- School band...that they don't teach you this fingering for year or so.
- So, by the time they graduate from High School, scales are easy...really strong skills set.

Factors Looking For In Prospective Students:

- Tone...Which implies Breath support.
- Pitch...articulation.
- Can play the scales.
- Are you conversant with the language playing trumpet.
- Personable.
- Can I communicate with the student?
- I look for someone that has a teachable spirit.
- Can they phrase? Can they sing? Can they sing a song and be expressive? I'm thinking if they can sing it they can play it.
- Can they whistle at least if they stay in tune?
- Tone deaf. There is such a thing

Audition Process:

- Brass faculty comes in there and they spend the afternoon or morning or whatever and they and students make an appointment and play their audition.
- So we open the door, everybody auditions...

- You get to know what they sound like, particularly if, if they have difficulty getting here to be at the auditions [recorded auditions].

Acceptance or Denial:

- The band director has the final say on acceptance for this area.

Ranking for Scholarship Monies:

- ...Band director has final say...

Departmental Needs Outside Of Student Attributes:

- We try to build sections of the band and the orchestra...

Follow Up After Auditions:

- I typically write an email to them immediately. The band director will send them a formal letter....He handles most of the follow up process after the auditions situations.

Media Based:

- Online trumpet competition...each contestant like a small application fee....And then one half of it goes to a pot of contestants....And one half goes to the school for the scholarships or what not.
- The money raised from this competition would it go specifically for trumpet scholarship.
- I'm putting the recordings of this stuff on the Internet [tour stuff] YouTube...that way perspective students can listen to what their getting in for.
- Utilizing Facebook....I post recordings and have conversation with people listening to them....I just recorded six concerto...each concerto is about 20 minutes long.
- Utilize that then as a recruitment tool with perspective students...tell them....Hey this is what's gonna happen when you get here.

Scholarships:

- Students try to get scholarships particularly so they can fill up the marching band.
- Outstanding trumpet players is gonna get, get a good scholarship.

Fund raising:

- Online competition...small fee from each contestant...one half of the pot goes for prizes...one half goes to trumpet scholarship.

Mathew H., RU 1, French Horn.

Perceptions/Philosophy of Recruitment:

- Everybody is responsible for their own self-determination. Some people have a lot of international presence and they get students there.
- And some people are more known locally and regionally and have very successful private studio and they are getting students that way.

- And some by positions in academia want to attract certain type of students and then there are others that don't do anything and just take anything that walks through the door.
- I think that certainly there is a perception by some of my faculty that all divisions aren't created equal. As far as resources were given and special consideration given to areas that either have no recruiting done or very small numbers.
- Because either inability to recruit or lack of discipline or desire to recruit so when it comes time...all these resources are given to divisions where there is no consistence demonstrated or desire to recruit...others that have been busting their chops.
- Busting their buns to get people to be visible and stuff like that. And then the scholarship offers okay we have a real good student here...
- Basically what we want here at the University within the School of Music as well as the University within the state. What we want is a level playing ground.
- And we find basically by in large within our institution there is not a level playing ground.
- So we have to fight from a standpoint of adversity even when the major flagship university we have to fight. I see the look in your eye and wait a second; people should want to flock here. That's right they should, do they? Sometimes yes but other times we get undercut.
- We do not offer competitive scholarships.
- Un-equal playing field is that one of the problems in this particular state...a lot of people vying for the same pool of students.
- If you have a strong Fine Arts component that will attract more students there. Certainly athletics are important, but now thank goodness some college presidents need to have the other area too.
- You do have to have musically viable faculty performing...
- And that group has to have a sufficient load reduction to do the physical preparation in that. And sometimes with some administrations you do get consideration and others that don't.
- We need to get out to the public...
- By in large all faculty directors need to also assume responsibility. And there are a couple of my colleagues and it's not my job to recruit.
- The kids that should want to come here for the ensemble, the quality of the ensemble. That is what is going to get them here and so therefore the director should go out...
- And to a certain extent I can see that, but we're all in this together. But I personally feel that I'm the master of what happens in here.
- I'm not going to let anything chance, when you guys get me a player and I'll do my best with them, no, no. There are some people that will do that I mean you can't dictate work ethics.

- I like what we do on our recruiting days.

Recruitment Events:

- There is a trombone day, we have a horn day...
- We have high school music clinics in the morning and even have some sessions for middle school...
- Clinics and going to conferences and having these in-house events...
- I also think it's important for student ensembles to get out to the schools...

Concerns for recruitment:

- I wish some of my colleagues would want to give up a Saturday, because that is when we get a lot of interest is on our Saturdays. And people need to be a little less selfish. "I don't want to come in on a Saturday and do this, it ruins my day." Well, there you go.

Bucket list:

- Well certainly I would like our university to get the School of Music money up to a level where we have a competitive playing field.
- If we have that...get with the students we want. We have another institution now that's waving out of state tuition, we can't complete with that.

Training:

- Personally I think so, but you can't dictate recruits. What works for one what I do will not work for anybody else?
- There are certain people that have more retention for recruiting or desire or get it. Others just sort of blissfully go by and just hopefully somebody will arrive.
- By in large all faculty directors need to also assume responsibility. And there are a couple of my colleagues and it's not my job to recruit.
- The kids that should want to come here for the ensemble, the quality of the ensemble. That is what is going to get them here and so therefore the director should go out.
- And to a certain extent I can see that, but we're all in this together. But I personally feel that I'm the master of what happens in here.

Factors Looking For In Prospective Students:

- Well first of all I want to know that they're bright, now bright beyond the test scores.
- Because I've known some people that are absolutely brilliant and aced a standardize test. But don't have enough sense to come in out of the rain.
- Others that are very musical gifted and show a lot of promise but don't do well on standardize testing.
- I like experience in other words, have they done anything outside their marching band or concert band...
- Having private lessons is a plus...
- I'm looking for some potential at the way they deport themselves. I think that's a missing element that some students miss when they audition.

- How a person presents themselves if a person is wearing stuff they normally wear to school, like jeans and a sloppy shirt or a T-shirt or tennis shoes. That sent the wrong kind of message.
- We're looking for a cut above here.
- I want somebody that looks sharp; it doesn't mean they have to wear a suit and tie...they will look nice and have a nice shine on their shoes...that to me says a message even before they play a note.

Audition Process:

- We keep it low key, for instant I know within ten or fifteen seconds if I want that person. But obviously it's stressful and we just want to make sure that the student feels comfortable there [sic] putting forth their best presentation...
- Yeah, I prefer DVD; because that gives you the honest assessment than if you do only a recorded CD...
- But I like the video simply because especially if I don't know the person. That way I can physically see if there are any glaring problems that I'm going to have to fix.

Acceptance or Denial:

- The individual [professor] but then if there's a question we'll talk about it [in committee]...

Repertoire Requirements:

- We do request that the person prepare to contrasting solos, but then we have some that will elect to do like an all-state etude...

Interview as part of Audition:

- Also we do take time to talk to them just to make sure that there is somebody home up stairs.

Follow Up After Auditions:

- I'm probably a little more hands on...but I'd rather the student know that I'm really interested in them.
- Will either send him an email or a follow-up card, a hand written card...what I've noticed is that when I send a hand written card that means more to them, because they know I physically had to write.
- Then I will periodically email them...saying the same thing "Thank you if you have any more questions and we're going to make our decisions..."
- When I know that scholarship offers are coming I say "Hey good news, something is coming your way, and I feel really good about it." But I don't give them a dollar amount.

Scholarships:

- We do not offer competitive scholarships...
- The university has elected to fund National Merit Scholars and with that is a lot of money. Hundreds and hundreds of national merit scholars And so that cuts out scholarship monies that could be used elsewhere...

- I understand why the president wants to do this and is certainly good PR. We've had some national merits here. But in large the national merit that we've gotten in this school of music by in large has not panned out.
- Then some private schools around the area that now have become very aggressive of major influx in scholarships dollars that now make them actually head to head competitive with us.
- Our scholarship awards in the amount we work with have not kept up basically with every other school in the system.
- We're also one of the more expensive ones; it puts us at distinct disadvantage.

Oscar M., RU 1, Director of the School of Music

Perceptions/Philosophy of Recruitment:

- I think it's the personal contact...
- I know my philosophy is, you need to get them on campus.
- They need to be here, they need to have a face to face, and we need to talk with them for many different reasons. We're looking at them but they're also looking at us, it's the same thing with parents.
- They're wanting a good fit, I tell...speak to the parents at the introductory session, I tell them that I say, we know that we're looking at you, but you're looking at us as well...It's a two way street.
- I suppose you could say one of the controversies across the country between performance and music ed, the question is, well it seems to me like 99% of the acceptance of a BM student is based on their musicianship, and I'd have to say yes, that's true.
- Now when it comes to scholarship money, do we look at that, that #5 interview on a BME, yes we do, but admittedly the primary criteria is going to be on musicianship.
- I think there's a lot of personal contact but that's not consistent across the board. I think there are some areas that do it extremely well; there are some areas that don't do it very well at all.
- And if they're doing it well, they do it up to the point where they audition and maybe the scholarship letter goes out. Or the scholarship call is made and then it stops. Well it shouldn't stop...
- One of the things that I guess is my overall philosophy in addition to all of this other stuff that we send out, we need to do a better job of getting students on campus and I think 10 or 20 years ago, summer camps were very possible, you get them on campus...
- We have not hosted any state music contest festival here, we will next year...But we haven't done that in 15 years...but we need to get more activities to get the kids on campus.

- The personal contact and who gets students on campus here to see how we work to see our faculty, to see our facilities, for the most part they are wonderful facilities.
- Recruitment Events:
- We send letters or emails to All-State students from all of our bordering states and in state as well.
- Attending the regional state music educators association conferences with booths and materials...
- Our individual studios and faculty members are encouraged to take those lists and contact those students individually; I think most of them do that.

Recruitment Print Ads/ Television Ads:

- Less emphasis on the printed materials...

Recruitment Online:

- There's more emphasis on the electronic materials that go out. Facebook, your web pages...

Concerns for recruitment:

- I'm not sure I'd change anything; I just think we need to do it better.
- I think there's a lot of personal contact but that's not consistent across the board. I think there are some areas that do it extremely well; there are some areas that don't do it very well at all.
- I think what we need to do a better job, and we talked about this in faculty meeting the other day, those students that just received an email from me a couple of days ago that we're accepted to the school of music who didn't get a scholarship...
- Those are the students that I asked the faculty, please we need those students, they've been accepted, that means you judged they had the potential to succeed, they need to know that...
- Now that they're not getting a scholarship. I don't think we do a very good job of following through on that.
- Wish for the recruitment process of being able to host more and have kids come more here.
- Development officer specific for the school of music...make it a lot easier.
- Wish we had more money...
- The other thing is to, well the timing is always a concern, because officially and that's that whole NASM thing, May 1st, anything you sign before that is non-binding.
- We think we go ours out pretty early this year, but you always hear, well I'm waiting because I haven't heard from Eastman or whatever, or something like that. And that's just a part of the process.
- What we don't want, we don't want students signing a letter contract and then deciding they won't come here.

Training:

- Useful....Yes....Because they need to do it better.

Application Process:

- The actual scholarship process making application now it's done online...
- Setting up the actual auditions now that is done online rather than perhaps a phone call or it's done on email.

Factors Looking For In Prospective Students:

- Tone quality.
- Pitch.
- Musicianship.
- When it comes to the musical aspect of it I think pretty much we're looking at the pitch, the tone quality, the musicality of it, of course rhythm, everything that goes in to how we define musicianship.
- Once it gets to the next level, and the next level I'm talking about strictly accepting a student and scholarships particularly, I look very closely at what is the grade point average, what is their SAT, what is their potential to succeed academically in addition to musically.

Audition Process:

- We don't do many recorded auditions. We don't do any that I'm aware of at the undergraduate level.

Rubrics:

- I would think one would be useful, but I don't see how it would be useful as an entire group.
- I think it probably would in the larger areas. I would think in the instrumental area, winds, brass and percussion perhaps it would be. I would...I think maybe even in the strings would not necessarily agree on everything that the winds would have.
- Maybe in broader divisions of the school but not a general one...

Acceptance or Denial:

- Acceptance or denial goes out on email within a week when they've auditioned...save paper and cost...and also in a timely manner...
- Acceptance it's going to be the area as a whole. For the scholarship it's basically going to be me.
- I took that over last year because number one I enjoy doing it and two, I think I should do that. Because it's my signature on the letter.

Interview as part of Audition:

- Our undergraduate students if they're interested in a bachelor of music education, they go through a separate interview when they're here on campus. I think that's wonderful.
- The music education faculty will assign them either a 5, 4, 3 or not acceptable, or something like that.

- When we sit down and take a look at the allocating scholarships, does their interview and their assessment mean anything? The answers yes. Does it mean as much as they want it to mean? No.

Departmental Needs Outside Of Student Attributes:

- I can think of one [a studio] last year in particular I think that had one opening.
- This year we had a studio that we had to put more emphasis on for scholarship money. Because we few students in that studio.
- We have six or seven students come into that particular studio...that worked, we put more money there, but on the other hand, the faculty members went out and got a lot of students to come and audition.

Media Based:

- The actual scholarship process making application now it's done online...
- Setting up the actual auditions now that is done online rather than perhaps a phone call or it's done on email.
- What we don't do, and I don't know, this is an interesting point, we don't really Twitter or Facebook, as some universities are doing. Now does that hurt us? I don't know.
- It's an interesting; it would be an interesting study. I think a couple of years ago it was the thing to do for students and probably those that did it well, probably it was an advantage.

Concerts and Festivals:

- We have not hosted any state music contest festival here, we will next year...But we haven't done that in 15 years...but we need to get more activities to get the kids on campus.

Scholarships:

- The actual scholarship process making application now it's done online...
- Once it gets to the next level, and the next level I'm talking about strictly accepting a student and scholarships particularly, I look very closely at what is the grade point average, what is their SAT, what is their potential to succeed academically in addition to musically.
- Think our faculty do that to a certain extent; I think we do it more so at this level [senior administration] particularly when it comes to scholarships.
- Here at RU1 and most universities, there is scholarship money available for marching band students.
- Whether it's internal, whether it comes from the president... for example, it's as little as \$500. Yet it is a difference because those are the students that are BME students in this kind of program.
- This year we had a studio that we had to put more emphasis on for scholarship money. Because we had few students in that studio.
- We have six or seven students come into that particular studio...that worked, we put more money there, but on the other hand the faculty members went out and got a lot of students to come and audition.

- Okay we've determined for these four students, call them tonight. Go home right now, tell them, we're excited because we have this scholarship money for you, you're going to get a letter in the mail, but I wanted you to know as soon as we knew.
- I think that's a nice touch....Not an email but literally a phone call...A personal call...just say "Well, we're excited this, I hope you think so too."
- Acceptance it's going to be the area as a whole. For the scholarship it's basically going to be me.

Perceptions of Schools and Facilities:

- They're wanting a good fit, I tell...speak to the parents at the introductory session, I tell them that I say, we know that we're looking at you, but you're looking at us as well....It's a two way street.

Patrick L., M1, Orchestra Director, Viola and Violin

Perceptions/Philosophy of Recruitment

- So when you look at recruiting you got to look at recruitment you have to look at this institution.
- At this institution because we're technically regional, but we're not a regional.
- And then another issue which in my twenty some odd years now has changed and gotten a lot better...
- But in my estimation it's still not where it should be....
- This is a blue collar inexpensive school, smack dab in one of the wealthiest suburbs in the state...
- This town and M1 is not a match. So the community relations that you have between the two tier-1 institutions in the state and their host cities, it doesn't exist here.
- It doesn't exist here, now I will say that the two previous presidents worked hard on bridging that gap, and I will say this is immensely better than it was when I came here. There's a natural tie there, but we still don't have that kind of rapport in the community you think of when you think of the tier -1 institutions and their town and gown relationships...
- Because of presumption and because of the economics of a blue collar institution that comes from a family; his or her parents went to one or the other of the tier-1 schools and the perception is somehow we don't fit.
- How we try and go about trying to get kids to come in is your basic question and approach to recruitment.
- I really think that the relationship between some kids are going to go because of the name of the school.
- Our name will not draw, we're not in the news for football and basketball and all this stuff so we don't pull perception.

- I think you can have personal relationships and how the faculty interacts with the kids and how they manage their social relationships. So that is personal for me.
- Okay, especially a lot of public school teachers I know on first names ...good professional and friendly relationships within the state.
- We get along, so they have to be comfortable with me, and that is a major part because all we can sell if we don't have the name and money is just ourselves.
- So when it comes to recruitment, a relationship with the public schools where they can know and like us is important.
- I think it really comes down to personal issues...
- If kids like this faculty they will come see this facility...
- But when we get money and make a prospective student an offer, then and another local school will say "Whatever M1 offers you we'll double" which it happens more than one time. That is what we're fighting against...they think we're good and I think we're good and I think they're going to get an education here.
- But if the kids know the teachers at the schools, then those students are more comfortable coming to us.
- I think kids should look at us...I think we stack up real well...we're much kinder, but that is our personalities...
- When kids are trying to establish who they are as a person as well as learn the trade, it's not a bad thing.
- Now do we have some really good students here, do we want good student here yes, we don't ever want to ignore the project like I was, no we don't; it's part of our mission at this school.
- When you look at recruitment the fact that what I'm after and this school is... We never want to ignore that general kid from our state who's not had real good training...
- But with our ability to give them more time they could be pretty good.
- We like those kinds of kids here, and so in recruitment I think that plays a role that is a part of who we are.
- Depending on those relationships that we have with kids...it a one on one relationship, I think that is the key to it.
- You have to consider the fact that approximately three hundred high schools in our state. And they all have bands and choirs....There are about twenty five string quartets in the state and about a dozen of them that are good. You're looking at a much smaller pool of students.
- We don't have the money to recruit out of state...

Recruitment Events

- I take in as private students and I don't have a huge class.
- My studio is very small....But it's a personal relationship that you've establish clinics....Quartet trials, just ways to introduce us to kids...

Strategies

- I know every teacher in the state, but I don't think we need that.
- But it's a personal relationship that you've establish...
- And in my case it is lessons, just things I do and if the kids like me and feel comfortable with me they will come although freshman moms might not want them to come here.

Alumni relations:

- I know every teacher in the state...

Concerns for recruitment:

- Money, never enough...If we could get back to where we were when I came where scholarship money covered more...I think that is a big problem number one.
- I think that is the biggest problem is cosmetic thing, but we have out grown this building.

Bucket list:

- Money

Geographical Areas/ International Recruitment:

- We do especially since we developed a relationship with China. And we're getting more International kids.

Training:

- Brain storming recruitment situation in how we can do it better.

Factors Looking For In Prospective Students:

- Basically we want potential and if he's willing to work. And so we're looking for that more than anything else...

Audition Process:

- It's not real high powered...most kids come in we know from their teachers so it's not high pressure deal.
- We've had some kids from further away, so yes we do [have some recorded auditions] especially since we developed a relationship with China. And we're getting more International kids.

Rubrics

- The basic form that everybody is auditioning fills out.
- We get information we want and it just tells a little bit about that person's general information.
- Rubric developed by string faculty.

Departmental Needs Outside Of Student Attributes:

- A lot of it driven by balance of the orchestra...So that plays a role, the need to be a balance program plays a role.

Follow Up After Auditions:

- To keep in touch with email or telephone contact.
- The letters are formalized and they go to the office down stairs and they bear the signature of the director of the school of music.

Acceptance or Denial:

- Committee of string faculty...

Scholarships:

- When I came here in 1991, we had a scholarship budget of \$35,000 dollars. Tuition then cost about eight or nine hundred dollars a semester...
- With that much money and you could cover fees as well as tuition....
- Yeah, at that time so we could give a student an eight or nine hundred dollar scholarship. And it constituted a full ride...
- Our scholarship money did not approximately increase, we still have around sixty-six thousand dollars for the orchestra and it actually went down and we've gotten it back up to that amount....
- Except tuition is now several thousand dollars a semester....
- So what the amount of money that used to constitute a full ride covers a third; in scholarship money you don't have enough to go around...

Perceptions of Schools and Facilities:

- Although I will put our faculty up with anybody in the state, don't get past that visual [of facilities]...
- So having said that a lot of recruitment personally depends on that.
- So you need to overcome that barrier that is out there; and it crops up again and again...
- If kids like this faculty they will come see this facility...
- I think that is the biggest problem is cosmetic thing, but we have out grown this building...
- I don't see this building anymore; I've been here so long.
- But I remember the first time I walked in and the two ugliest buildings on campus is this building and the art building. And I'm going "really"? And I forget that people see our building the same way, I saw it the first time...

Parent Focus:

- The student likes us, but the parents don't want them to come here. Because in their minds the other prominent music schools in the state is where to go.
- I talked to a parent the end of last semester and a student was doing a senior recital. The mom told me, you know this has really been good for this student.
- But you know he really had to buck me on this. I wanted him to go to another school, and he really had to fight me to come here and in retrospect I'm glad he did....We get that all the time.
- So when you're looking at this institution you have to look how we go about recruiting, in that light...
- And in my case it is lessons, just things I do and if the kids like me and feel comfortable with me they will come although freshman moms might not want them to come here.

Randy S., M2, Chair of the Department of Music, Music Education

Perceptions/Philosophy of Recruitment

- That's usually done by the individual instructors, again everybody on the faculty is out there recruiting...
- When they leave here, we leave them all kinds of posters and pencils and note pads and flyers and CD's, we fill them full of materials that are nothing but other recruiting materials, and again most undergraduates I found choose their undergraduate institution based on familiarity.
- Again the students we recruit through this contest they're familiar with the building, they're familiar with the campus, they kind of sort of know "Hey...we kind of feel comfortable" because they already kind of know their way around...
- The last two years (and we have one more year to go) we have these small schools state band contests here. That brings them in from all over the place.
- We cannot legitimately recruit there but again just bringing them into the city or the facility, the campus and things of that nature.
- We want to show them that we are interested in THEM so that's why we really go for the individual auditions instead of just one day.
- We are not allowed to reject students who audition here....But that doesn't mean that we have to give them a scholarship....because we are a regional university we cannot turn anyone away and we recruit many, many, many students in this department but our graduation rate is very low.
- We get a lot of flak from the upper administration but what we keep trying to tell them is "we can get them here" (now, and I'll go back to this in a minute) but even if they don't choose to be music majors they're still majoring in something on this campus.
- So yeah, we can recruit them...and let's face it. Very few people are cut out to be musicians but again we're very successful on recruiting.
- We're selling a product here, we try to make it very attractive, and we want you to become part of it and we're very honest with our students, if they make a commitment with us, we make a commitment with them...
- I have a very good relationship with the upper administration but they keep yelling "recruit, recruit, recruit."
- This next semester I will have, oh, yes I'll have Friday's free so if I'm not observing a student teacher, I will be out there recruiting, but again that's time away from administration and teaching and meeting with students and advising and committee.

Recruitment Events:

- We have a couple of events on campus where we put up the booths and advertise...

- Working with bands and choirs...
- Several contests here on this campus...
- Vocal Contest, it's an invitational contest and it's really nothing but a giant recruiting tool...
- We have choirs from all over the state to come in and its choirs, solos and ensembles and it's done in the fall...It was originally started for two reasons, number one, it was primarily started to serve small schools...
- They have marching contests in the Fall but there's nothing for choirs, so that was the second reason we did this and so it's open to anybody but we usually have our group of regulars...
- We bring in a student for audition we encourage them to stay for a choir rehearsal or a band rehearsal or an ensemble rehearsal so that they can just see what goes on at the college level...
- Presence at State Music Educators Association...

Recruitment Online:

- An up to date web page - university web-page, our university web page is - well our whole university site, number one, is not user friendly.

Mass Mailings/ Form Letters:

- We have mass mailings every year to I think practically every school in our state to send them a poster.

Alumni relations:

- A lot of our alumni are band directors and they send their students to us. We try to stay in touch closely with our alumni.
- We try to work hand in hand with not only our alumni but with the band directors and the choir directors in this general region.

Concerns for recruitment:

- There should be someone from the president's office greeting every bus as it pulls out, shaking hands asking "What can I do to help your stay here more enjoyable?"
- All we hear from university community is "Well, I couldn't find my parking spot this morning, there was a bus there"...They're not equating the frustration with the fact that their jobs are being kept because of the kids coming in.
- An up to date web page...university web-page, our university web page is - well our whole university site, number one, is not user friendly.
- The links are usually down or something or other and more kids know to look
- On YouTube than they would for our university web page...
- Give us the resources that we're able to. In other words buy me a tank of gas; yes I could use the university vehicle but I don't know how well they're maintained, I don't know anything about them so I'd just take my own vehicle and hit the road.

Bucket list:

- More resources, more time to do it.
- Recruiting materials from the university; I mean posters and flyers and bumper stickers anything that has M2 on it we want to put in that kid's hand...
- We use part of our budget, our music budget every year to print posters because they will only print a certain number and we have mass mailings every year to I think practically every school in our state to send them a poster because we're using our own budgetary funds to do recruiting that if the university would do that for us...
- Would free up funds for other things...
- More time to spend in the field...
- I would like to have the ability to do that, I know the band director is out, he's arranged his schedule that he doesn't teach on Friday.

Geographical Areas/ International Recruitment:

- We try to work hand in hand with not only our alumni but with the band directors and the choir directors in this general region.
- I mean I have standing dates from one year to the next to go work—required in this town, required in that town so and again the kids get familiar...

Training:

- No. We receive nothing...
- Give us general outlines on 'this is what you can do and this is what you can't do 'cause this is what you can say and this is what you can't say...

Application Process:

- If they show interest here, we tell them to have their ACT score sent here, but no they do not have to be enrolled or anything here, but usually after the audition we're able to say, okay here's the scholarship contract if you want to sign it here or if you want to take it home to read through it.
- We determine that you have the talent that we're looking for here and then the normal process starts.

Factors Looking For In Prospective Students:

- The ability to sing or play well...
- We do look at their academic records to see how they performed in the past...

Audition Process:

- Instead of having a specific audition day we try to make it easy for the perspective student in just having them come in when it's convenient for them and we work our schedule around theirs.
- We found we're very successful in doing that because the feeling of the faculty is if we had an audition date it's like we're running them through like cattle and we miss that individual touch with them...
- We want to show them that we are interested in THEM so that's why we really go for the individual auditions instead of just one day.

- When they come in we ask them to perform something let's say they went to district contest, just performed at contest...and it gives us an idea of number one, their experience, if they've had any formal training or anything like that something you know'.
- If they didn't go to district contest we'll just have them 'sing something you like...Amazing Grace...

Ranking for Scholarship Monies:

- Anyone who's in the All-State Band or the All-State Choir they're immediately eligible for our scholarship, the only ranking we do is if they're a music major. If they're a music minor they get half of the music major amount.

Departmental Needs Outside Of Student Attributes:

- We're usually able to bring in enough of a broad perspective of students that we really don't have to recruit hard in one area but it does happen. I mean you've got your good years and your lean years but that happens rarely.

Follow Up After Auditions:

- They're sent a follow up letter, then their school is contacted saying that they have received a scholarship or so much money for the next four years if that can be announced at the awards ceremony and then we try to stay in touch with them personally by email.

Acceptance or Denial:

- The band director and the choir director....If it's a prospective piano major the piano faculty will.

Media Based:

- The choir has really done a good job on this... they have their own YouTube page...connected to recordings and videos and practically every student who comes in says "Well, yes I saw such and such on YouTube"...
- The links are usually down or something or other and more kids know to look on YouTube than they would for our university page...

Scholarships:

- Usually after the audition we're able to say "Okay, here's the scholarship contract if you want to sign it here or if you want to take it home to read through it", but we determine that you have the talent that we're looking for here and then the normal process starts...
- Anyone who's in the All-State Band or the All-State Choir they're immediately eligible for our scholarship, the only ranking we do is if they're a music major. If they're a music minor they get half of the music major amount.

Parent Focus:

- When they come in on their schedule they bring their parents in – we can visit with them, we can visit with the parents...

Rick T., M2, Choral Director

Perceptions/Philosophy of Recruitment:

- Quite often a teacher will come up and say “You know I’ve got a baritone” and that’s fine and that is perfectly okay.
- Yeah, but it’s really the teachers; it will make them think, “Yeah he needs to go see Thompson.”
- So anytime you’re out at conventions you need to be in as many places as you can be when there is a gathering of secondary music teachers. Choral directors you need to be there...
- I’ve probably spent two hours a day recruiting and it works real well now that I have this chair which reduced my teaching load, and it’s one of the reasons we’ve grown....So much in the last few years I spend so much more time because I have time to spend recruiting.

Recruitment Events:

- I work with high school choirs a lot. I go out and just go to a school and work and usually before district contest and before state contest...
- And so I get several calls throughout the year and I’ll go and work with them and of course that is very important. I do a lot of All-Region Choirs which is probably one of the best recruiting tools...
- I never pass them up ever because I’ve got the best kids in that area and I’m getting to deal with them personally for two and half days...
- But I get a lot of students from conducting our region choirs; we get a lot of students here...
- Adjudication solos/ensembles contests....
- On tour...high schools...

Mass Mailings/ Form Letters:

- I do a lot of letters and emails to prospective students through the data base that I have of choral directors...
- I have a data base of virtually every choral director in the state. So at the beginning of the year they get a letter from me and an email from me both...
- Every kid in All-State Choir gets a letter from me...

Strategies:

- I recruit All-State students very heavily...

Bucket list:

- I realize compared to most of the university choir directors in the state. I have a very, very good arrangement but I really would like to have more time to spend...
- I could stay busy sixty hours a week and not even teach the voice lessons...
- I wish we had all of our scholarships funding...

Application Process:

- Well, anybody can be a music major at M2 University...

Factors Looking For In Prospective Students:

- I want a kid that is talented and is a good vocalist...
- I want students who have potential for high academic achievement. We have wonderful academic scholarship program here...

Audition Process:

- We don't have an audition day...But I find it just easier to do it on appointment basis.
- To me it's real obvious when you hear a kid sing, it's extremely obvious. I can make them sing two phrases and I know whether I want them or not most of the time.
- But then you'll get the kid that's the diamond in the rough. And if I have one of those I think that voice has a lot of potential. They've got some problems and I may go ahead and vocalize...free tension stuff with me...
- I may take them through the hoops and then make my decision as to whether I'll offer them [a scholarship] or not.

Acceptance:

- We don't have any acceptance because we're a state school. Anybody can be a voice major, but then when they are a sophomore we can tell them yes or no.

Departmental Needs Outside Of Student Attributes:

- I don't consider the needs of the program...I always tell everybody if we end up with hundred altos, and then we'll have an alto choir.
- Because I see our mission as education and as much as I love to have good choirs and I like balance. Sometimes I don't have because I recruit kids who have that potentiality to be successful and not kids to meet the demands of my ensembles.

Follow Up After Auditions:

- My follow up process is quite often I tell them right then because I know and I will tell them yes you have a scholarship here...
- I'll look at their ACT...So I'll get them over there [admissions] there's an early deadline on those but they [admissions staff] are very good about helping me. I've actually got kids on the academic scholarships in September.
- I'll tell them you're going to get a letter in the mail and that makes it official and you can use that for your awards assembly and that's it. I don't make them sign a contract because it's not binding and pointless.
- We used to do that and I thought this is really a waste of paper, because they're not binding.

Media Based:

- We utilize Facebook, social whatever it's called social media stuff to reach a lot of kids. We use that in recruiting...YouTube. We have a large YouTube channel with a large following and we find that is very positive in recruiting...

Scholarships:

- We have an All-State Scholarship at the university that is [an] automatic scholarship if the kid was in All-State choir...
- All-State kids are guaranteed a scholarship...probably over sixty percent of my students were All-State choir.
- Music scholarships are all pretty much the same. There's not much difference in them monetarily.
- Many on an academic scholarship and basically getting a free ride for the most part to the university. Not even needing a music scholarship...
- So many of the kids I recruit they don't even use my music scholarship...many of the kids in the university honors program are music majors...
- Offering a scholarship...It's strictly based on their potential...

Fund raising:

- The band does because they host the cheerleading camp in the summer and they raise money doing that.

Infrastructure/ Need of Students to Pay the Bills:

- We also have a very good recruiting university wide office. And so when students come through that way...[they] send me their names. So it's not near as important in what we do here within the [music] office, but we do sometimes get a kid that way.\

Sandra J., RC, Voice

Perceptions/Philosophy of Recruitment:

- I think getting out in the schools is so important. Not all the schools do that and you hear that from the students, they say we haven't had any visits from such and such a school...
- So I think making our presence known and sort of exposing the students to what opportunities should await them here at our institution, I personally love going into the schools.

Recruitment Events:

- I just came back from taking a recruitment trip with two other voice colleagues...we worked at 3 different high schools...
- We worked with both their ensembles and also one on one with the students, prepared them for their solos...

- We do a number of things like just this week were going to be adjudicating solo and ensemble here...
- We participate every year at the National Association for Teachers of Singing competition and conference...
- We participate in something like the CFA [College of Fine Arts] scholarship day where we hold auditions...
- I have led talks as part of the RC's College day when they have the high schoolers come in for tours...
- Bringing the opera or bringing some schools here to see the opera...we figure it will be good for recruitment...
- I know in our choral area, they're constantly going on the road and going out to the schools...
- In December, I'm going with some colleagues to China to give performances and master's classes...recruitment efforts...in five different locations...
- We do an All-State prep day where all the different area high schools come in and we prepare them for All-State...
- Choir camp, I taught at choir camp this past summer. Which was the highlight of my summer...
- Helped them prepare not only their music for All-State but also for their [contest] solos...
- The big university wide events...
- Personal performances, recitals...
- I brought in some guest artists.

Alumni relations:

- I absolutely, I think it's so important...
- It was the students connecting with them and the alumni and their enthusiasm to be connected here, so that I think was an extremely important experience for all of us and I think that many of the alumni reached out through that to help the students.
- So I think it's so important to maintain those connections to people who have gone here, to people who have taught here, I think so much is to be gained from that.

Bucket list:

- We either bring high schools in or take our opera on the road [for live performances for secondary schools]...

Training:

- Soft training, I have a great mentorship with my faculty mentor...
- I mean, I just asked her tons and tons of questions. I ask all my colleagues questions, going on these trips with them, watching them work with students, watching them present...

- Involved with All-State...being involved with choir camp. I think simply being a part of these events I've sort of learned how...
- Formal, I can't see how that would hurt, I could see that being a real benefit in that, I mean I love materials in general, I love materials and I think that if there were a formal training perhaps something that would be nice is to just sort of have the materials, brochures, facts...a cheat sheet.
- Here's what we've got, you know something that matches my personality sort of, because I like to be really prepared when I go in.
- I think perhaps the best way is to learn by doing it, but I think that it can't hurt to feel like you're really armed with all the information that you need before going in to see the students, so that you feel like, oh I know all the answers to their questions.

Pre Collegiate Programs/Lessons:

- What we did was every session...had a musical theatre piece and a classical piece. [Summer Choir Camp for pre-collegiate skills]...

Factors Looking For In Prospective Students:

- Things like their vocal tone, things like the natural instrument...
- Their language, their diction, their preparedness, their memory...
- Their presentation, their presence....
- Looking for a kid with intonation, someone that's got some stage presence....
- Someone who is going to be hard working, you know because I think that so much progress can happen in these four years if you're committed....
- Someone who, who's going to get in the practice room and really work out what they need to work out and then I think great growth can happen...

Audition Process:

- Listening for things like their vocal tone, things like natural instrument right. We listen to things like their language, their diction, their preparedness, their memory...
- Their presentation, their presence. We like to speak with them about what their goals are, so that we can get a feel for them as people, more than just their vocal cords. We have them do some sight reading...
- Resonance, ring, pitch accuracy, rhythmic accuracy, interpretation, presentation. I'm trying to visualize it in my head; loss of breathing, so there's posture, there's breath management, there's breathing in general vibrato...lack thereof...languages...

Rubric

- I think it's very useful. I think having it there is a really great sort of reminder in the moment to make notes and address all the different parts...
- You know when you're thinking back, I think it's very helpful to have those specifics to help you remember where they're coming from. And what areas they were the strongest in and where they were the weakest...

- I do really like it...

Interview as part of Audition:

- We like to speak with them about what their goals are, so that we can get a feel for them as people, more than just their vocal cords...
- Just to get an overall idea of where they're coming from and what their coming in with and...so we know where to start and where we need to take them...
- I think that so much progress can happen in these four years if you're committed, so someone who, who's going to get in the practice room and really work out what they need to work out and then I think great growth can happen.
- So I think that getting to talk to them is really important so that you can get to see if there is that drive there and there is that openness to learn and willingness to learn.

Ranking for Scholarship Monies:

- Some of it has to do with what their goals are, right, so just figuring where they see themselves...
- So that helps to know whether they're going to go with the teaching route, to know whether they want to go the performance route, to know whether they want to go...
- I really don't want to dedicate my whole life to this, but I want music to be a part of my life...
- So I think that helps with the major to minor and you know sometimes if were not sure exactly where someone belongs, we have a trial period.

Departmental Needs Outside Of Student Attributes:

- My own experience I keep a completely open mind [not looking at specific voice types]...
- Because we have so many majors we actually do not teach non majors. [Studio space needs]...
- But for non-majors who are interested just say I'm sorry at the moment why don't you consider taking fundamentals of voice class...

Follow Up After Auditions:

- I follow up at the schools where I've recruited...
- Email the professors...the junior colleges or the high school teachers...
- A letter to send out as a follow up...

Acceptance or Denial:

- Acceptance or denial is the area.
- We talk a lot absolutely, so when we hear an audition there's a discussion here in the vocal area about where we see like for placement...
- A kid coming in that's really a borderline situation...I haven't been here long enough to know that much about it but what I can tell you is that

never in my time here, I haven't seen anyone say, absolutely not I will not take this student. What I have seen is we're not sure, let's give them a trial period.

Media Based:

- I think that social media is playing a bigger and bigger role.
- Music department Facebook page....I have a voice studio page that is public to everyone because I won't friend students on my personal page.
- I have this voice studio page and I have a mention of it in my bio so that when people go to read about the voice faculty they can go to my Facebook page and I really try to...I put recruitment materials on there...
- Our brochure with the fine arts and the teachers and everything. I post photos from our opera productions, from our recruitment trips...
- If people are sitting at home...they're searching the web for a place to go, then they can see sort of what, what the music voice area is about and what kinds of things we're doing.
- Links to performances....My teaching philosophy is on there, what else, something we do is, we do outreach, we go to retirement homes once a month...community outreach thing...

Scholarships:

- We have the friends of music competition and after that happens to, and we have students not only compete there for scholarships but we also have them submit for certain scholarships...
- They don't even necessarily to sing for but they have to submit letters of recommendation and things like that.
- Friends of music competition...specific to this institution...there are monetary awards and it's open to everybody in the music department. We send a certain amount of people to that competition from each instrumental area.
- Opportunity for a continuing scholarship...
- A recruitment tool that could be used for transfer students...
- It is something to that can be used for recruitment and the students know that that is something that's available to them...
- The center of professors emeriti...they provide scholarships and things like that, and they meet here on campus, there's a whole cope, C O P E center and we are going to be taking...I'm taking some of my voice students to go over there and perform at one of their monthly meetings.

Fundraising:

- The center of professors emeriti...they provide scholarships and things like that, and they meet here on campus, there's a whole cope, C O P E center and we are going to be taking...I'm taking some of my voice students to go over there and perform at one of their monthly meetings.

Scott V., CON 2, Director of Scholarships and Admissions

Perceptions/Philosophy of Recruitment:

- State Music Education Associations are not as big in the region as it is in other regions...
- Seeking to be relevant... Yeah, we are seeking to be very relevant and we are appealing to students. I mean our faculty is superb. Our faculty is top notch.
- So we appeal to students...who want to make a difference in the world...appeal to students who want to do something unique or want to do something outside of the box and more broadly even if you are a senior in college and you don't care about any of those things.
- You just want to play the violin, well we got some violin faculty and we got a great orchestra and got a top of the line string music program and you still are going to that education is the thing. We are also diversifying who we can appeal to.
- Our curriculum and what we are doing socially and you know kind of get our students outside of the box you know that really appeals to students...
- I am very much recruiting outside of the conservatory options aiming at not trying to recruit other conservatory students to come here, but try to get students who see a identify philosophically what they are doing from there.
- Trying to pull from the same pool of perspective students that a liberal arts university....I don't know if there is a difference necessarily...
- I would say the students who are of the technical abilities to come here as an undergrad. I think we are looking for students who definitely do know that they want to pursue music.
- Trying to attract the same students that would go to Eastman....would be the same type of student that we are wanting to have come to CON2...
- We definitely are trying to pull from the same pool...
- We do look for we do look at a student's academic performance. I say we look at anything that we get sent...
- We do weigh every student does receive a number score and we try to give it an objective rankings to their transcripts, their recommendation letters, and if somebody really doesn't stick up then they just don't stick up, but the highest weighed thing is the audition.
- I will say again carrying the second most weight to the audition is how the student kind of portrays themselves philosophical for lack of better words. How do they want to approach the world, how do they want to approach music, how they use themselves interacting with music...
- How they see themselves interacting in the community, which obviously is a lot for an undergrad to put forth in the world. Most of them have probably not even thought about that.

- You just have to identify somebody that seems you know intellectually serious maybe a too small of a phrase. You know people who want something more than just I like music and I want to play music.
- We are specifically looking at student essays. We are targeting essay questions that...asking people to elaborate on a time they performed outside of a traditional concert hall. It also looks very closely at student recommendations.
- We are increasing our focus on the actual aspect of music and the academic aspect of music...
- Increasing the applicant pool is key to increasing activity.
- We are in a period of growth. So the growth pattern so it has happened lopsided fashion....
- I do keep records and databases of people they have contact with and just kind of email and try to make it personal and say I am glad I hear you played very well you know just so you know CON 2 offers these degrees, please let me know if you are interested. I try to keep things casual and personal.
- Institutions recruit on their reputation for turning out great performers. Great performers the world only has capacity for so many of them.
- The most successful are the ones who do their own thing...Entrepreneurs...CON2 is offering you something you need and there is more recognition in the arts world (for administrative capabilities such as running a festival)...and to make it these days you need to have the skill sets [other than performance].

Recruitment Events:

- College fairs...Gathering and printing materials and then most of it is traveling and setting up the tables with all our materials.
- So traveling or going to wherever the fair is. Setting up the printed materials and then just trying to engage with as many people possible that walks by in conversation.
- Largely they are hosted by high schools. You know they get representatives and these representatives from a bunch of different colleges and get everybody in a room everybody gets a table or a half a table and you know it's kind of a little chaotic if you are just running through and everybody every representative is trying to talk to a lot of people and every student is trying to walk around and grabbing all of the free pens. You don't really know what they want to look at.
- The summer music festivals...we do travel to the bigger music festivals...
- If a faculty member doesn't give compelling master classes he is probably not going to have a career much longer.
- Faculty members go overseas and conduct master classes and performances...

Recruitment Print Ads/ Television Ads:

- An approach to how we present ourselves in print...Always stirring things towards a personal connection or a personal interaction...
- Our print brochures are not covered in text they are actually varied in text and varied photo-wise very appealing visually. With the purpose being that we can generate a conversation.

Strategies:

- We always want to generate a conversation really land a personal touch to any potential student...
- It's making sure that person when I email them the following week as a follow up if they will respond with interest...
- Develop a really good relationship with the faculty at the other schools and that's primarily how you identify your target perspective students...
- Some of the faculty in recruiting in general, our faculty was a little I would say apathetic towards the recruiting process...
- We are actually kind of (trying to) reengage sending a personal letter to their [faculty members] house and also email saying really all I would like you to do for this cycle is identify a couple of your friends who have contact with undergrads and just call them and tell them what you like about CON 2...
- Call your friends and explain what you like about CON2 and how you think it's a good place for XYZ reasons....And ask them send some students yours way.

Alumni relations:

- We don't have any kind of alumni connections really...it's just something we don't have yet...

Geographical Areas/ International Recruitment:

- In one of the things that I have done that I kind of ensued myself has been a heavy focus on our local geographical region...
- Especially with the economy the way it is people don't want to travel home once they leave and percentage wise people tend to stay local with their relatives anyway...
- We have a strong affiliation with even a relationship with the people...in Venezuela...
- We have a couple of faculty who travel internationally a great deal and that is where the bulk of the international recruit will pretty much actually come from in their areas.
- One of our clarinet faculty is Venezuelan...have a pipeline there...recruit very actively across all applied areas.
- We do have a very large South American population, Latin American population and a very large Asian population as well that just has kind of happened...

Training:

- Traveling faculty and they are already masters (at recruitment). I have learned from them...they basically have learned by experience...
- Some of the faculty in recruiting in general our faculty was a little I would say apathetic towards the recruiting process...

Pre-Collegiate Programs/Lessons:

- Looking basically at perspective students that have quite a bit of pre-collegiate musical experiences...
- People who have high level musical training in high school or people that have had musical training in high school also do tend to be kind of higher academic achievers...

Application Process:

- Getting in kids with pretty high pre-collegiate skill sets...
- Actually in terms of admissions it is we don't necessarily we don't require anything from the standardized testing...
- We do evaluate, but we do try to look at every applicant as a whole...

Factors Looking For In Prospective Students:

- Looking basically at perspective students that have quite a bit of pre-collegiate musical experiences...
- The way the undergraduate program here is structured, because of its size and because of the size of the conservatory in general it functions in its wholly integrated way with the grad school with the graduate programs...
- So we do need students undergrads who are I don't want to say more mature, but of a musically kind of able to hang at least a little bit with the grad students right off the bat.
- You just have to identify somebody that seems you know intellectually serious maybe a too small of a phrase. You know people who want something more than just I like music and I want to play music.

Audition Process:

- We have two kinds of live auditions; because we are small we have a very nimble administrative process.
- So our standard audition process for the standard audition days are in February. We go through you know you schedule everybody for about fifteen minutes and it's kind of in every whatever department.
- There will be two departments per day per audition day. That department's chairperson will be in the room, somebody from admissions...
- They will know when students specifically express interest in studying with them in the auditioning. In some cases we will schedule students specifically around when the faculty availability is, but we try to keep the so it's open to all faculty in the similar area.
- We do try to keep the verbal interaction to a minimum kind of just usually the chair person or the admissions representative doing the talking...Not overwhelm them...

- We try to always have the auditions on Mondays and Fridays when school is open.
- So it doesn't disrupt the schools well it doesn't disrupt anything that much and then we alert all of the teachers and have the classrooms are open so students can go to a class.
- We have a couple of tours scheduled throughout the day. Students can go we try to have our concerts schedule overlap so students can stay around and see a concert at night. Students can leave and audition and go take a trial lesson.
- Everything in school is functioning as normal they are just having to audition, which we think really is a very much nice thing for the applicant. So they can come see what it is like at CON 2.
- I mean the standards are the same in terms of what student's submit. We definitely prefer video, but video is not mandatory.
- Audio is okay...they have to play the same thing. Just because it is recorded you know we judge at a higher standard. Recorded auditions you have the options for retakes you can make it perfect so it's not perfect...

Rubrics:

- We give every faculty member a sheet of paper for everybody and let them jot their notes and also give them a number score...we compile the numbers...based on the faculty members score.
- It [rubric]is developed within my area...
- 70 percent audition, 10 percent the essay, and 20 percent everything else...

Acceptance or Denial:

- Because we are small we have a very nimble administrative process....Yeah, it is actually wonderful. It allows us to accept students. I accepted the last students that started this past September in like the first week of August.

Repertoire Requirements:

- It kind of varies by department so instrumentalist it's kind of it's something old then something pre-romantic something classical or baroque, something modern as well as some sight reading. For the piano majors they definitely have to sight read.
- Singers have to do a thing across different periods but also demonstrating proficiency and...three different languages...English, Italian and then...anything else.
- Not all the jazz department is modern American music. It is designed to give those students a broad set of skills. So they take half of their lessons with a classical teacher.
- So they have to demonstrate they have to play three jazz pieces using improvisations and then performing a classical piece. We are very lenient about what the classical piece...

- Not necessarily a classical rep, which is playing with what they are doing for different years and getting some different technical perspectives.

Departmental Needs Outside Of Student Attributes:

- If that student is in a high need area. If we are losing our entire trumpet players and we need to very actively scholarship trumpet players.
- Studio space is perhaps in the back of your head when you are recruiting....our members have careers that maybe they are traveling a lot; they are going internationally a lot....So they can only accommodate two or three students a semester.

Acceptance or Denial:

- Administration...it's the administration who actually makes the call, because the call has to be made, but we are not going to do something that obviously is wrong...is actually fairly collaborative it's just that the end result is finally decided by [myself] and [my] administrative staff...
- The faculty report to the chairs and I have a very close working relationship with all five of our department chairs so it's really just if there is anyone who ever there is a question about you know I just pick up the phone.

Media Based:

- Social media...just finding ways to interact with people and making sure that people know about events happening at CON2.

Scholarships:

- We look at the most important thing is the audition. We look at a caliber of the student at the audition and also where you know if that student is in a high need area. If we are losing our entire trumpet players and we need to very actively scholarship trumpet players.

Perceptions of Schools and Facilities:

- I will say we are really a conservatory of the social imperative, social justice imperative in the tradition of...the Quaker schools...
- So we have a class here now this is the first class where a lot of them identified a mission in what CON2 is doing and a selling point...students who have who see service important and see people are important.
- Our facility is set up...we couldn't handle much more than we have now in terms of a student body size..

Sean M., RU 1, Tuba/Euphonium

Perceptions/Philosophy of Recruitment:

- We really don't have a brass area recruitment, it's pretty much individual recruitment...
- Make a good recruiting base, every All-Stater is going to be one of my students...

- That was my goal. In eight of the nine years, the first chair has been one of my students at All-State....
- And word of mouth has spread that if you want to win, if you want to be the best in this state, you need to be studying with me....
- And I've had as many as seven of the thirteen spots have been my students in All-State....
- Private students, high school kids that are working privately....One of my students who are coming in this year has been studying with me already six years.
- If they're one of my students that has been working with me, then I already know their musical level, I already know their work ethic, things like that, but if it's a student that I've never met then I have to base it solely on what you show me in that ten minutes...
- And I'm looking for you know a musician first. Technique is something that I think anyone can be taught. But to be able to play half notes and quarter notes to make it sound beautiful is something that is more likely natural...innate...
- The way that their brain processes things is very analytical and they can't let go of that, and I find that a lot of students from a neighboring state for whatever reason their system that they're using in band creates more of a robotic player, than an emotional player and that I find that...their skill level coming from this state is usually much higher but their musicianship is very difficult...
- Currently I have about 13 high school students that study with me on a regular basis, some driving as much as two and a half to three hours each way to have a lesson.
- Basically what I'm trying to do is create a high school studio that immediately feeds into my college studio and if that 20% of students that I don't know show up and I need extra space, of course they'll come in...
- But my priority is to the students that already have the relationship with me; the private teacher student relationship is unlike any other teacher student relationship at the university.
- If I take in someone that I don't know and there's a conflict of teaching style and the way you learn, that can be a difficult four to five years...
- I want to make sure that more importantly, that we can work together, as long as we can work together I'm confident that I can get them to succeed.
- I think recruitment is done based on [location], and I think that's the easiest way to recruit is that they know that if you go there you're going to come out of there...
- I don't necessarily go out and search for specific students...
- Auditions are flawed...

- My number one goal of recruitment is to make sure the ensemble needs are met. As long as the ensemble needs are met then anything above that is just a bonus...
- But again with my particular instrument I find it better just to have the reputation of if you want to make All-State that's where you go to get lessons...
- I think that if you really look at recruiting as a whole the people who need to have the most relationships with the high school band directors are the ensemble directors that if their relationship is strong then those students will come in to take lessons from the people that they're affiliated with.

Recruitment Events:

- I teach the All-State sectional every single year I have done that, probably six of the...probably seven of the nine years I've been here...
- We have trombone, tuba, euphonium day to get more students here...
- I run an 8 week summer camp every single year and it's basically a half semester of college life. They get eight lessons and three master classes over the summer, they come here to the university so they get to experience what it's like...
- Private studio.
- The faculty brass quintet will go and do performances in high schools.
- And that's where a lot of the relationships come in because then if you take five instruments into a high school, well there may not be any tubas at that high school that want to come in to be a music major in that school, but maybe there's trumpets, maybe there's a clarinet player that we can then talk to about, hey you should come and see the clarinet professor, she's really great...
- And that's where the recruiting comes in; it needs to be more of a university wide approach.
- If I get contacted from a student I've never met before, they say "Hey I want to audition", we immediately say come in any time for free lessons. I will donate my time just because I want to know them.

Strategies:

- Make a good recruiting base, every All-Stater is going to be one of my students...
- Basically my recruiting is recruiting the younger students into my studio which then feeds...Into the school...

Alumni relations:

- Some yes, I find that I can go to a high school and they might have three tubas and two euphoniums in that whole high school and none of them want to be a music major...
- And I can go out there and establish that wonderful working relationship with the high school band directors, but it's not going to benefit a recruiting base...

- Now that relationship with the band director five years from now, there may be a music major comes out of it. You never know...

Pre-Collegiate Programs/Lessons:

- Some of them do, I, I mean there's no, a majority or anything like that but some of them and it's usually what type of family they come from, whether not they were put in to piano when they were in third grade or something.
- But one of my students right now who's going to be a senior next year in high school she's been taking piano longer than tuba. She's a well-rounded musician...She already is.

Factors Looking For In Prospective Students:

- I'm looking for a tortoise, the hare and the tortoise. There is sometimes a student that shows great skill and then they completely stop working or they never had the work ethic.
- I would much rather have the student who's slow and steady, constantly working; the motivation of daily practice...short sporadic spurts of practice...
- More looking for personality, than I am ability at this level, especially with my instrument.
- Tuba usually gives a limited musician coming out of high school, because their only challenged by what they're asked to do...
- So, to compare them to a flute player coming in as far as their music comprehension level, a tuba players going to be limited for the most part, unless they've been studying with somebody...and being asked to do things other than what's asked [in the high school band room].
- And I'm looking for you know a musician first. Technique is something that I think anyone can be taught. But to be able to play half notes and quarter notes to make it sound beautiful is something that is more likely natural...innate...
- Some students you can never teach that too...
- So I try to weed those types of players out, that's deceptive, deceptively good student that is illiterate in music...

Audition Process:

- Auditions are held university wide, we have three audition days that happen in the spring, but if students can't make those auditions they can either audition by YouTube or setting up a separate audition time...
- They take ten minutes for each student and it's a more of a get to know the student, where you're from, ask them certain questions just to see how they handle it as...and then they perform two pieces, one lyrical, one technical...
- It's ten minutes, we want to get to know them if we don't already know them...

- And they perform for the entire brass faculty; we require a technical etude of their choice or technical solo and a lyrical solo or etude of their choice, just to show us two different styles.
- Sometimes if we feel it's necessary, we will ask them to do a site reading portion or a rhythm reading portion to see how they do on the spot. But that's a case by case scenario, it's not an across the board...
- Utilize a YouTube or a recorded audition....We'll send the link to everyone on the brass faculty. I would say most of the time the decision is up to the private instructor. I would never tell a colleague, don't take that student; it's the professor's choice.
- It's just a formality that we witness it and make sure that they're not accepting someone that is drastically below the level...

Rubrics:

- I dislike rubrics...A musician can't be put in the box...

Acceptance or Denial:

- For the most part it's up to me and my decision...if there's a student I'm questioning I will definitely use the...oh what do we call it? Conditional acceptance to where you're accepted for a semester and we'll see how it turns out at the end of the semester whether not you're actually in the school of music or not.
- And I think that is something we should use a lot more with those students that we already don't have a relationship with.

Repertoire Requirements:

- Two pieces, one lyrical, one technical...we require a technical etude of their choice or technical solo and a lyrical solo or etude of their choice, just to show us two different styles.

Interview as part of Audition:

- Ask them certain questions just to see how they handle it...

Ranking for Scholarship Monies:

- I go in and I look at what they've done throughout their high school career, I would say 95% of my students are All-Stater's, 80% of them are multi All-Stater's and probably 50% of them are three time All-Stater's...
- If you're a three time All-Stater you're probably going to get the maximum that the university can give and if you're a one time, so it's based on your success in high school, but there is also the "X" factor, I know this student's better than what the audition...

Departmental Needs Outside Of Student Attributes:

- My number one goal of recruitment is to make sure the ensemble needs are met. As long as the ensemble needs are met then anything above that is just a bonus...

Media Based:

- If students can't make those auditions they can either audition by YouTube...

Scholarships:

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Shannon H., CON 2, Director of Scholarships and Admissions

Perceptions/Philosophy of Recruitment:

- So really it's all aspects of the admission cycle. So I am responsible for articulating any class each year.
- I think the idea of recruitment starts early with connecting with potential applicants when they are in high school. Sometimes even earlier than that when trying to connect them with our pre-college program and trying to get them here.
- Make connections so that it might be the first year youth orchestra you are out in the hallway outside of the table and by the second year they let you inside and then you start building those connections.
- Start making your way into some classrooms in high schools and good art schools some public and private...
- I have tried to, since being here, incorporate the faculty a little bit more in that outreach kind of informally at first and last year we have a budget line for initiatives...
- So I think that model I find pretty compelling of having brings rather a taste of conservatory to people who are not necessarily able to come here.
- So I think some recruitment happens through print, some happens through travel. A lot of it happens when students come visit here and we strongly encourage that....
- We have the horn faculty do a master class after the auditions and have a chance to work with students, because I think that when the students are able to have a lesson and able to connect with the faculty, that becomes the best part for our recruitment.
- Trying to identify those elements of success beyond musical ability, which is what the faculty are charged with determining...
- I think that is also you know aside from faculty connection, connection with current students and alumni's are the other most powerful tool you can pull out in terms of getting somebody interested.
- I think it is challenging to recruit undergrads especially on an urban campus....So just depicting that sense of sort of energy in community...

- At the undergrad level just the realization that some of these kids are coming out of situations where they don't necessarily have a lot of opportunity, but they are very talented and they have great potential to grow can you work with them for four years and make them...
- Make it happen. Yeah. So I think that's been a little bit of just not a culture shift, but just refining our notion of that balance between finished talent and potential at the undergrad level...
- I go back to the faculty and ask them to rank students they are interested in working with and give me extra students so that I have a wait list to work around and all those sorts of things. So often actually that's what guides admissions more than these is their assessment of who they want.
- I think that you know it's sort of I don't think you can mold everybody into the same model of assessment.
- Maybe you could do some more I don't even know if it's necessarily ideal, but I think the faculty truthfully are all looking for different things...
- I think that comes back then to my office to help sort of decipher that and figure out the common threads and to figure what maybe this person is going to do really well in the studio...
- It is a subjective process...
- I think that it's hard to reach into levels of diversity in terms of socio-economics and ethnicity and things like that on a really meaningful level just because of how really the nature of music training is and who has received enough training to be admissible at a school like this.
- Trying to make connections in a natural way to find people who are qualified, who are compatible and at the same time build a level of diversity...
- So it's not sort of strict quotas by level. It's a little bit more guided by instrument and by who is talented in that class...
- Convincing not the kids, but the parents....The value of this education
- We are looking at the same pool of applicants. I think we're trying slightly different elements maybe from that pool of applicants.
- I think there are some students that are happy to really just focus more extensively more on narrowing on music while taking all of these other things sort of related to it and then there are students who want to have that ability to just explore a little bit more...
- Undergrad years are exploratory years...presents a slightly more focused undergrad experience...
- I think those conservatories are really if they are smart about things are really grappling with however many relevant and sustainable and I think that's prompting a lot of the discussions we are having right now about curriculum and how we can shape curriculum to provide or really focus education...

- Drawing a more obviously more polished pre-collegiate applicant vs. a regional school a state regional school would...
- That the difference now is based on the social aspects of the collegial experience...think the quality of the education is actually fairly or should be fairly consistent. The ability to sort of explore things outside of music will be less consistent...
- Our faculty are a crucial part of it [recruitment]...For example, a faculty member goes to France this year and he is going to draw some students back...
- I think our students are coming here primarily for the faculty connection...

Recruitment Events:

- Sometimes even earlier than that when trying to connect them with our pre-college program and trying to get them here...
- We go out we do a series of summer college fairs and some are festival sort of visits. We go out to a lot of the major festivals especially ones where our faculty are.
- We try to support...a faculty member for example is at Aspen or Eastern or something like that we try to support their presence by going out and doing some recruitment...there as well.
- We do a series of college fairs in the fall. We participate in some of the NACAC fairs...National Association of College Admission Counseling I think is what it stands for. They are performing a visual arts college fair as well as broader college fairs.
- We use to do many more of those than we do now. It's not the most targeted recruiting students and we have tried to replace it with some more.
- We try to start replacing and supplementing some of those college fairs with more visits to youth orchestras.

Recruitment Print Ads/ Television Ads:

- I work closely with our designer to come up with our marketing pieces and also to determine our advertising. How money is allocated and the nature of the advertising that we are doing.
- Some of them are in print form. We have a poster I put in here we can send out to high schools around the country so they can be put up in band rooms things like that.

Recruitment Online:

- Being in touch with applicants by email and pointing out some of the accomplishments our students are having by sending email links to things that are going on here.
- We have usually four or five students...try to hire students in different instrument areas so that they can be a resource for increasing applicant...manage those pages and start trying to develop interest on these pages.

- We are going to incorporate more interactive elements and social media are more powerfully...able to connect with them through that medium...
- When we moved to this building we put up a virtual tour a various elements of the building and I think that's something that I like about our website that I haven't seen in a lot of sites is the ability to navigate through the halls virtually and see what our facilities are like.

Mass Mailings/ Form Letters:

- We have over the past couple of years have been trying to move away from receiving things in the mail.

Strategies:

- We have usually four or five students...try to hire students in different instrument areas so that they can be a resource for increasing applicants to manage those pages and start trying to develop interest on these pages.
- Everything will be placed in the same place so the faculty member can go on and see the applications, hear the recording, look at the supplemental materials and have everything in one place and I think that's a great start for them to be able to see it in context.

Alumni relations:

- I think that is also you know aside from faculty connection, connection with current students and alumni's are the other most powerful tool you can pull out in terms of getting somebody interested.
- I think figuring out teachers, key faculty, whether they be high schools, private teachers, or collegiate or whatever that have been sending good students here and keeping that sort of that pipeline I think.
- I think with our situation we don't have so much like children of alumni wanting to come here. It's a pretty rare thing that a couple of generations going to the same you know very focused direction.

Concerns for recruitment:

- Frustration that we don't often have money enough money to back what we're trying to do...
- Things truly are different in each admission cycle in terms of priority...

Geographical Areas/ International Recruitment:

- Holding regional auditions. We have started holding regional auditions in Asia, which we do in the fall and then I go out and do the spring ones domestically with the big audition that is here.
- Regional auditions I started doing in Asia...I bring a piano and a violin faculty member...instruments we get the most applicants...they will do master classes in concert and then they will also sit in on the auditions with me.
- I think a good example for our Houston regional auditions we brought we have a fairly new trumpet faculty member who is principal symphony has really been developing the department here and brought him on the auditions...

- He did a master class and sat in on the auditions and he had just really [increased] his yield of trumpet players this year I think personally as a result of that.
- I think that international component is really important. We have about a third of our students from mostly Pacific Rim countries, but also from Latin-America and other parts of the world.

Training:

- It's informal. When they are going out to festivals or things like that, they will often stop by and I will talk with them and give them some materials and business cards...
- I think that the idea of training a little bit on managing expectations of students that they connect with and just...we certainly do have discussion about things like don't talk about scholarships with the students.
- Soft training. This is protocol can't do this. These are ways of doing it. Guide them back to admissions and we can do it.

Pre Collegiate Programs/Lessons:

- The voice department so that they would like their applicants to take a little theory...just a little placement, just an indicator of do they have any theory background it's still an indicator of background...
- Drawing a more obviously more polished pre-collegiate applicant vs. a regional school a state regional school would...

Application Process:

- We transitioned this year to a new online application...
- When one of them comes back to admissions we look at the letters of recommendation, the application, and all that sort of stuff. We get a more holistic vision of things...
- You know GPA is assessed and weighed...
- It's not the most important part of the equation. I think we are looking at musical talent potential, especially the undergraduate level...

Factors Looking For In Prospective Students:

- Many of them are looking for you know who is going to be the next symphony musician or the next solo pianist or something like that...
- They are looking for in students who is going to you know exhibit well for them...
- Then we have faculty who I think love the challenge and love to teach and just take on more of a project. So I think they are looking for something else...
- I think somebody with a lot more with that balance of potential rather than the finished product...
- Other faculty are interested in personality a little bit more like is this a really interesting person that I think is going to create an interesting life in

music whether it be in the symphony or whether it be related to music...surprised me how much assessment varied.

Audition Process:

- This past year we modified our process...not put as much emphasis of having the audition in the hall, because in some cases I think actually the hall is kind of intimidating, but having a more intimate space...it worked really well it was much easier to manage...
- I think created much more energy...we were able to start incorporating more things like master classes...
- We have the horn faculty do a master class after the auditions and have a chance to work with students, because I think that when the students are able to have a lesson and able to connect with the faculty, that becomes the best part for our recruitment...
- You know we have in some cases you can send a final audition recording if you are International in most instrument areas...
- Voice prefers everyone to come here...

Rubrics:

- Rubric of guiding them how to think. I haven't found to be necessarily a crucial part of it, but I think the two parts are really, do they think the students will this one do well here and would they want to teach the student?
- Administratively driven...I think it captures what we need. The fact that they write comments I think is very helpful.

Interview as part of Audition:

- I did some English language assessment just an initial interview...worked the ESL Department to come help a little bit that we are guiding as I did these sort of initial interviews...
- Just to get a sense as we were making admission decisions as to who would not be able to pass their English proficiency; who is not going to be able to float here.
- I always do an interview just a couple minutes interview after I hear them play for both the domestic and the international ones.
- You can tell pretty quickly if somebody can understand you and I think it also helps the faculty and their assessment to get just the great sense of who the person is beyond, because they are interested in not only in musical chops, but you know is this person engaged, interesting...
- I like the model of the piano department. Especially since they are dealing with so many applicants and many of them are International over half of them are International.
- Their model of auditions days to hear the students play in blocks of three or four and then they invite those three or four back after that little block to come back and talk with them for fifteen minutes so they have a chance...

- It's this little panel and they talk with them a little bit and I think it helps them to gauge English proficiency other than just compatibility and interests...that's sort of the ideal model...

Ranking for Scholarship Monies:

- I go back to the faculty and ask them to rank students they are interested in working with and give me extra students so that I have a wait list to work around...

Departmental Needs Outside Of Student Attributes:

- I am responsible at looking at institutional need, studio numbers. ..
- Our numbers are very driven, especially orchestral by the needs...
- Figuring out the equation so that I can bring in a class that is balanced, by studio, by instrument that meets our target, tuition discount.

Follow Up After Auditions:

- Let them know if they had a very strong audition and encourage them to connect with the faculty that we will make the initial decision soon...
- We don't tend to admit people on the spot. Not in the audition room like right after in a few rare cases where it's just very, very obvious.
- We will give lists of admitted students and encourage faculty and encourage them to contact the students.
- I think that it's great to get a call from the Director of Admissions. It's even better to get a call from a faculty member and in some cases it's even more powerful to or useful to get a call from the current student in your department...so I have more students call.
- The student will call and just congratulate them on the admission and see if they have any questions and see if they can talk to them a little bit about the program often it will turn into hey what are you what ensembles are you involved in right now so they can begin seeing what our students are doing here.

Acceptance or Denial:

- It's my office based on faculty recommendation.

Media Based:

- Social media, YouTube...they are very strong ways of connecting with especially with the audience we are dealing with.
- It's something that we have tried to tackle more consciously in this past year we are kind of slowly catching up.
- In the apps, we have a main Facebook page and Twitter account things like that...
- You Tube page, admissions started doing department oriented ones this past year so the String Department has one the Voice Department, Brass, etc.
- We have usually for or five students that try to hire students in different instrument areas so that they can be a resource for increasing applicant...

Concerts and Festivals:

- So we do host some groups that pass through town, visiting orchestras that might be here for a festival or something like that try to get people connected with building and also with our faculty...
- It's informal. When they are going out to festivals or things like that, they will often stop by and I will talk with them and give them some materials and business cards...

Scholarships:

- Work with the Director of Financial Aid to determine merit based scholarships. So she primarily deals with need based element of things and I inform her based on my perception of institutional needs.
- Make admission decisions based on faculty recommendation...
- I ask them to do studio rankings we use that in tandem with lists that we will pull to work with the financial aid office to look at across the board who are the most highly ranked students. They are merit based scholarships and need influenced.

Recruitment Travel:

- Grant to help faculty travel and go out and do master classes...
- So I think that model I find pretty compelling of having brings rather a taste of conservatory to people who are not necessarily able to come here...

Perceptions of Schools and Facilities:

- I think with our beautiful facilities the power of getting somebody in the building is very strong.
- So we do host some groups that pass through town, visiting orchestras that might be here for a festival or something like that try to get people connected with building and also with our faculty...
- That is really a crucial part of the whole admission cycle is getting out and looking and getting some potential applicants connected with our faculty for lessons.
- When we moved to this building we put up a virtual tour a various elements of the building and I think that's something that I like about our website that I haven't seen in a lot of sites is the ability to navigate through the halls virtually and see what our facilities are like.

Parent Focus:

- Convincing not the kids, but the parents....The value of this education....We do expect them to learn to think critically and write and develop skills...
- They are not just trained to be performers, but they are given a focus to have a fighting chance to do that. So I think it is often the case more of convincing parents than students, because the students love to do this and they want to focus.

Sloane A., DRU2, Assistant Director of the School of Music, Flute

Perceptions/Philosophy of Recruitment:

- I think our challenge is particularly in the woodwind area and that's going to change especially with the implementation of a full time professor...
- Historically we, at least since I've been here, only had two full time professors in that division. That was the clarinet section and that manifested itself in the terms of numbers that we have...
- Clarinet always has full loads, saxophone we always have plenty of students...
- Because bassoon, oboe and flute were adjunct, those people's priority was not always to the institution which is understandable, they're not hired to recruit, they're hired to teach our students...
- Now some of them go the extra mile and they do recruit because they are active private teachers and they see talented students and they know what you have to offer and they'll send them our way.
- I think the frustration has been in trying to build numbers but also built quality in those areas...
- Rather than just oh you can play the bassoon, yes let's give you a scholarship because we need a body. So finding quantity, quality in those instruments has been a challenge just because we haven't had the recruitment here.
- A high school student thinking about a college campus is quite intimidating...
- The place you decide to go study is so much dependent on the relationship of which that person is that teaches that instrument...
- That is something we talked about a little bit at NASM and that was a really hot button and issue this past year at our conference...
- Was what are the things we need to be telling our students either when they come for auditions or when they're looking and trying to decide that junior year when they are trying to decide what do I want to major and what school do I want to go to, what am I going to need to know?
- And NASM does have a document they have as part of their website kind of geared towards parents to let them know here are the things...
- Middle schools through high school and as you know music is not just flute, it's not just trombone, not just those scales I had to learn for so long. It is all of the pieces that come together to make that.
- And because some of our public schools or All-State or competitions are so driven on that one instrument with that one piece. It's sort of laser focus or narrow view of what music is going to be.
- And so they assume okay when I go to college and I'm going to study music, it's just going to look like what I did in middle school and high school, and it's drastically different.

- And so I see a lot of students come here that struggle in the basic course work. Whether that is music theory or ear training or key board skills piano and even music history.
- Because so much of music to them was just their instrument and little isolated bubbles of that world.
- And there are certain school districts that do it really well and students come out extremely well and left they prepared.
- And they've had great private teachers, but then we have those that just really have no sense what it's going to take to be a teacher.
- So I love to see kind of all hands on deck approach basically. Bring music series into the music history and bring your key board skills, class piano teachers into the picture.
- So that they know what they're getting into before they seek in that investment or financially...
- I think the challenge that we face a lot of times because we still have a lot of people that operate from some sort of old school mentality. Where there was a lot more up front communications of "Yes you're in or no you're not."
- We still fight that from time to time depending on who the faculty member is.
- FERPA issues or does that more of an issue of cultural shift in communication style...I don't know whether ever a FERPA issue comes about especially in our department. We really kind of sensitized people to that and the institutions have done a great job of sensitizing people to that.
- Where we have run into issues is our professors who just really want to tell somebody that they played great and we want to admit them, but they may not have been admitted to the university yet.
- So that's taking in way too far and then we have to come back because that student doesn't get admitted...a situation where a verbal contact and that can be really challenging.
- We encourage as much as possible our faculty to communicate by email so that there is that paper trail and something is written down and documented somewhere.

Recruitment Events:

- We do have a limited amount of interest that generates from our summer band camps that we offer.
- The clarinet and the saxophone professor do kind of short intensive clarinet symposium saxophone workshops and those kinds of things.
- And they usually see about thirty or forty students that come through those programs. Some of those students come back and audition for us and most don't.
- Getting out to the schools and doing master classes, All-State...

- Let's look at some middle school kids and provide options for them to come on campus one day and have a fun interactive day.
- And some of our faculty are doing that across the board and having opportunities whether it's an all-day clinic or its horn fest that we do for the French horn players...
- Clinics and summer band camps....Adjudication is one that is often used....
- We do have select school districts that will reach out to us and ask can you come and give an sectional to this instrument and especially with our conducting faculty....give us some feedback ...
- From time to time throughout the school year different areas are...doing one day kind of clinics that comprise a variety of topics whether it's a trombone day or whether it's a french horn day...
- We also participate in some of the large organizations like NATS National Association of Teachers Singing. We do a lot with both the regional and the state chapter and have those on campus from time to time.
- Classical Singer, we participate with auditions and then getting involved was the piano side with MTNA, the private piano teachers in the area...
- We may have some guests that happen to be traveling through from whatever state and they want to give a recital and a master class.
- It's not something we necessarily predict that this person can be recruitment option but it can...

Recruitment Online:

- Most of our recruitment on the woodwind side is usually anywhere anything from just the occasional emails that comes to the professor. "Oh I just happen to be in the area and I'd like to meet you and take a lesson and talk to you "...
- We encourage as much as possible our faculty to communicate by email so that there is that paper trail and something is written down and documented somewhere.

Alumni relations:

- Alumni connections...most of that comes actually from the band director, so if we have alumni that are serving as band directors in certain school districts...
- Especially for those that have studied with some of our current faculties. They know them very well especially, the clarinet professor who has been here for a number of years....He's got a rapport.
- Usually where we see most of our recruitment is from an alumnus that happens to be in the school district.

Concerns for recruitment:

- It's all about time, money and finding ways to make that easier on both ends. Our end as an institution and on the students end coming to us.

- Well sometimes that biggest hurdle is just getting here. Knowing where to park, getting here, being familiar with what a classical music recital is like. And what are the expectations?
- To be able to engage those students so that they know up front when I go to college and I'm music major. Here's what that looks like.
- I think a lot of them don't know, and then think they're just going to go to school and practice their instruments.
- They don't know that they're going to have to read other clefs, piano and it's one of those things we talk about at NASM quite often and how do we equip with our students before they even get to us with the tools that they need to be successful.
- We know we have a good program here but we've got to be a little bit more transparent of what that looks like on the inside.
- I would love to see more of a whole realistic approach, so not just on the primary instruments but also a student that knows full well that they're going to come in and know how to play a piano. Or get to the point of certain proficiently level.
- That know that their going to need to experience music theory on a variety of levels. And they are going to have to take that knowledge and bring it in with their primary instruments.
- If we had a top ten list of things students need to know before they were a music major what do they need to know and experiences they should have before they even get to college? And that is something I'd like to see come about.
- A concern that students are prepared in their pre-colleague experiences starting in the middle school...
- Middle schools through high school and as you know music is not just flute, it's not just trombone, not just those scales I had to learn for so long. It is all of the pieces that come together to make that...
- And because some of our public schools or All-State or competitions are so driven on that one instrument with that one piece. It's sort of laser focus or narrow view of what music is going to be.
- And so they assume okay when I go to college and I'm going to study music, it's just going to look like what I did in middle school and high school, and it's drastically different.
- And so I see a lot of students come here that struggle in the basic course work. Whether that is music theory or ear training or key board skills piano and even music history.
- Because so much of music to them was just their instrument and little isolated bubbles of that world....
- And there are certain school districts that do it really well and students come out extremely well and left they prepared....

- And they've had great private teachers, but then we have those that just really have no sense what it's going to take to be a teacher.
- So I love to see kind of all hands on deck approach basically. Bring music series into the music history and bring your key board skills, class piano teachers into the picture.
- So that they know what their getting into before they seek in that investment or financially.

Bucket list:

- I'd like to see more community opportunities and I know that is a big Pandora's box where to go with that.
- What I see lacking is opportunities for students and reasonable opportunities...
- I'd like to see more engagement with either bringing outreach to the campus or we're taking the campus to the students.
- But it's all about time, money and finding ways to make that easier on both ends. Our end as an institution and on the students end coming to us.
- Well sometimes that biggest hurdle is just getting here. Knowing where to park, getting here, being familiar with what a classical music recital is like. And what are the expectations?
- So there is a certain peer factor there and I'd love to see that start earlier so not always recruiting to the juniors in high school or recruiting to the sophomore that is in high school.
- Let's look at some middle school kids and provide options for them to come on campus one day and have a fun interactive day.

Training:

- Not overt, do you know what I mean specifically come to this seminar and you're going to learn how to recruit to your students...
- Utilized experience and the knowledge of their peers...
- Soft way but sometimes in faculty meetings...we do talk about the NASM requirement in terms of date deadlines where we can engage and what we can offer and where we have to stop that conversation.
- But it really doesn't get into here's the best way to snag a kid on this instrument or here's the types of things or questions that parents are asking or that students want to know about.
- In terms of giving tools and how to recruit and questions to ask students and materials that they need to know outside of their primary instrument. We don't really get into that...

Pre-Collegiate Programs/Lessons:

- A concern that students are prepared in their pre-colleague experiences starting in the middle school...

Audition Process:

- Our auditions are done as an area so the entire woodwinds facilities listens to all woodwinds auditions...

- Primary full time faculty but they do open that opportunity to some of our adjunct faculty...
- New full time flute professor...so she has already started some recruitment, she's very familiar with the various state's systems...we actually had her come down to State Music Educators Association Conference...
- Sight read...We don't really do that for the undergraduate as much...

Rubrics:

- Yes, in terms of what they have to prepare...
- So when we get to an audition day she presents us with we have a ranking sheet that we fill out and put comments on...

Acceptance or Denial:

- Follow-up process is number one we want to verify that they've been admitted by the university...
- We have frequent and sometimes dramatic conversations with admissions about we're prepared to admit this student they played a great audition what do they look like for you all?
- Most of the times those are right and kind of go together, sometimes they may be an incredible academic and their auditions were not very strong and we're not ready to admit them.
- And then we have to have a challenging conversation with admissions about why we didn't admit them.
- The reverse is also true, they may be an incredible musician and played a great audition but they don't have the tough courses or GPA or whatever.
- If they have been admitted to the university and we've decided admit them then letter of admission goes out to them...
- I think the challenge that we face a lot of times because we still have a lot of people that operate from some sort of old school mentality. Where there was a lot more up front communications of "yes you're in or no you're not."
- We still fight that from time to time depending on who the faculty member is.
- Administrators are issuing the admission letters for the School of Music...
- And we do that for a couple of reasons because we've had those students that fall into the cracks and may have been admitted late by the university.
- And then we have to play catch up a little bit. And then we have students that for one reason or other may not be admitted to the university but for unique reasons.
- We can't disclose and that we have to leave that in campus admission. .. Or send a mixed message...

Repertoire Requirements:

- All of the students have to play all their major scales, full range instrument along with a full chromatic scale...
- At least one solo ideally two contrasting styles...

Interview as part of Audition :

- Not with undergraduate students just because of numbers and time. We don't get to spend as much time with them...

Follow Up After Auditions:

- Follow-up process is number one we want to verify that they've been admitted by the university...
- If they have been admitted to the university and we've decided admit them then letter of admission goes out to them...
- It's on their audition and that's clearly explains this is purely based on your audition obviously this is dependent on your admissions to the university...
- And then from there we'll move into conversations about scholarships and financial aid as the student qualifies. We like to get all those out before the NASM deadline, so April 15th for graduate students and May 1 for undergraduates.
- Lot of times the student is usually the first to reach out and besides it was great meeting you; I hope my audition went well.
- And we have to be careful what we communicate to the students. And so usually it's kind of a tap dance...conversation and likewise it was great to meet you and I'm glad to know that you felt good about your audition and you'll be hearing from us soon in terms of admission.
- We encourage as much as possible our faculty to communicate by email so that there is that paper trail and something is written down and documented somewhere.
- But invariable phone calls still happen. "How did I do on my audition, and I know it didn't go well." We'll give a feed back to a certain point but we can't guarantee them anything till that letter goes out.

Acceptance or Denial:

- It is a joint effort, so it's sort of a committee decision...
- If I or forecasting the future as a flute professor or has had conversation with the student and we've heard them a time or two before or they've made All-State and it was just a bad audition, then they will go to bat for them...
- And say "I know they've played better than this, can we see them here? But primarily it's kind of a group decision...we all provide kind of in numerical ranking...And they say yay or nay..."
- The piano areas does it that way...
- If there is somebody border line and there are some discussions that can happen...
- When you have one individual making decisions you run into a he said, she said...

- It comes back and forth whereas when you got power in numbers everybody can come together and say. “We heard it and it wasn’t great.” And so there’s safety in numbers...

Media Based:

- Most of our recruitment on the woodwind side is usually anywhere anything from just the occasional emails that comes to the professor. “Oh I just happen to be in the area and I’d like to meet you and take a lesson and talk to you”...

Scholarships:

- Conversations about scholarships and financial aid as the student qualifies....We like to get all those out before the NASM deadline, so April 15th for graduate students and May 1 for undergraduate.
- And it’s usually a very exciting couple of days if they’re around those deadlines. Because we get students who decline an offer or want to know if there is any more money on the table or something like that...
- Talent award scholarship....They are awarded by the ensembles directors...
- The applied teachers do send a list to that director, but the ensembles director does have final say in awarding those files...
- The director school of music also has a set of funds so that if we do have students for example that fall into just the top of the heap...
- And we want to kick them up to full tuition award and that area doesn’t have enough money to go there...
- And we also award a limited number of other scholarships out of that fund...
- They do a really great job about making that a community decision. They all get together and decide how they’re going to award those funds rather than just one person.

Stella H. RU1, Administration

Perceptions/Philosophy of Recruitment

- So many times parents just want to know that there are people there that care about their kids.

Recruitment Events:

- Students and their parents come in I often talk with them and tell them about the various degrees and they ask me questions. I don’t actively recruit...
- Go out to different schools and do little master class type things...
- Some folks in the string department went to the local high school...
- We have several [studios] that make an effort to recruit...
- They go to the two big events in our area...

Recruitment Print Ads/Television Ads:

- My name is on everything we put out so they can call and ask questions...
- Tables set up with recruitment materials...
- We used to handout large packets and we don't do that anymore....
- When we do handouts, we keep as clear cut and short as possible... It is better received from the students...
- In the past, the undergrad director usually decides what we put in... tips to make your day better... What you should expect after your audition...

Bucket List:

- Well there is always the need for certain instruments or tenors in the vocal for instance. We don't get that many violas, we don't get that many oboist...

Training:

- I think it's kind of on the job training actually...

Factors Looking For in Prospective Students:

- Someone who has participated a lot in high school...
- A lot of musical experiences...
- it's important that they have worked some...
- They get good grades, but not necessarily the very best grades... sometimes those students have a hard time with the social part of what's important in music...
- Well-rounded...
- Students that speak for who speak for themselves...

Audition Process:

- I put all permissions on for undergrads and make any corrections to enrollments... I do audition dates off of that.
- It worked much better for one person to assign times...
- We print copies of that list so that when students come in they can find their names right away...

Rubrics:

- Well we have no [paper] forms any longer. They are all online...
- It's mostly the student's information and then there are places there where the faculty can go in make notes and what their decision...

Follow-up After Audition:

- We notified everybody by email...
- Keep up with perspective students is pretty much through email. Otherwise, the paper is too much...

Acceptance:

- I would have a cut off time for accepting these students.
- When they are accepted too late, a lot of time there are students who have not been sure what they want to do. They are not always successful...

Scholarships:

- The undergrad director works with the different faculty and different areas on what to offer students for scholarships...

Tamara V., DRU 2, Administrator

Perceptions/Philosophy of Recruitment:

- Interact with prospective students...communicating aspects of the band program...
- Well, there are a lot of different aspects as far as how I see we are responsible for recruiting. You don't just walk in the door saying I want to be a DRU2 student and I want to go into music education...
- There's a very long process that's involved with that...
- Some of things that we do as a music program here at DRU2 especially in the instrumental area is we take opportunities to go into our communities to do performances...
- One of the biggest ways that we do that is with our marching band. We'll go to a lot of the marching competitions and be an exhibition band...
- You know that's where students are...those are our greatest target audiences of possible future music educators or music students involved in our programs...
- Some of the other things that we do is we'll offer opportunities for students that may be interested in looking at DRU2. We invited them to come and sit in with the marching band during marching season...
- We want them to kind of experience what college marching is because in our state it's very competitive to be in a marching band...
- So what we've learned is a lot of these students that are coming out of high school or in the high school band programs often get burned out because there is so much competition in the amount of rehearsals that they do that the kids do not necessarily want to continue in college.
- And so what we do at the college level is really try to show kids the fact that if they want to participate in a college band program they can still continue even if they're not music education.
- But it's different. It's not all competition. It's much more about the whole experience and experience in college. So that's been a plus because we see the students come in with: This is really a lot of fun.
- It's not all that stress of making sure that every step is in place. It's more about the whole entertainment...
- And we've even seen that at the area competitions where the high school...the students are like: That looks like a lot of fun. And so there's a big contrast...

- Our marching band director [thinks] that this is a natural lab environment for a music educator....And so they really maximize the opportunity to do a show that is more geared toward what they would do in a high school.
- So they are really learning at the same time, and it's not just, you know, the fan pleasing band that so many colleges have...
- So that's a positive thing for any student that is coming in considering DRU2 for a music education that this is going to be a learning experience for them...
- We have actual students that may be local high school students that can come and actually participate and sit in on a Wednesday evening...our Concert Band in the spring...
- I think that one of the things that they're actually getting to know what a college band is all about...
- I honestly think that being a small university is a great thing. They don't feel like a number here. They are known by their name or not just their instrument...
- With our concert season we work really hard just to market our concerts. Our concerts are free as far as our actual concert performances...lot of the local high school students I've seen , just coming and observing our concerts...
- We try to communicate to the local directors that we've got concerts coming up, and it's one way for them to come and experience what is a college band...
- And I think that any opportunity you can get a high student on a college campus to see a performance, I think it's just one more thing that kind of breaks down that fear factor...
- We have at the DRU2 Band Camp, and this is our local middle school/high school students actually from around the state...
- I think that is going to help ultimately with our recruiting for our college students because they start getting that sense of what DRU2 is all about. And having a lot of our local...or our DRU2 music education leaders are coming in as our counselors. And so there's interaction...
- We have our applied faculty that will be involved with oncoming activities with these students, so it gives them an opportunity to start developing relationships with these prospective students as well. And it's just a constant stage of recruiting.
- So we want to encourage their participation in our camp because it not only increases the level of the musicians that are in our camp...directly affects the recruitment of prospective students with quality pre-collegiate skill sets.
- These are the things we want to attract our program ultimately from a university level...you have to dangle those carrots...

- One of the things that are important from an administrative standpoint is to try to make it easy for them to participate.
- I just think that's a much more effective way of reaching out and recruiting future students because that's the world they're living in. Seeing a poster on the wall, yeah, that's kind of cool, it might get their attention...
- But using the same image graphic in an email where they maybe have already seen it and creating that brand new identity, I think that's another important thing that we're doing.
- See our actual college jazz group performing. When they can see that, and experience it, I just think that just opens up the eyes of the student to what their potential is.
- Monday at DRU2...it's basically a recruiting day for potential students, and they have...university wide...typically you're going to see a lot of sophomores, a lot of juniors, not as much of the seniors because at that point they've already kind of made that decision...
- They actually have campus tours that are student-led. So they actually get to walk around the campus, and it's a small campus so that doesn't take very long...
- They'll start out actually with a breakfast presentation and kind of 'this is who we are at DRU2. The students see the tours; they'll come back; they have a very nice lunch; the families are there with them. DRU2 spares no expense when recruiting, I'll be quite honest.
- You know the whole marching band feels like a family...I think the smaller universities can do that much more effectively than a large school.
- Aspect of recruiting is just kind of a personal networking with current students.
- Whenever we can get an opportunity for a current student to talk to the student...we've had just very informal things that happen that way and the students are taken all over campus and they have the best time.
- Well, some of the other things as far as just that part of the recruitment is they'll just normally email it saying, "I'm interested in coming to DRU2. I'm thinking about doing these and what can you tell me?"
- Know the more personal feedback that I give them, the better off they will feel. I'll get parents that will call and they are just kind of...they don't know enough to know the questions to ask...guide them in the right questions...
- Okay, we sent them a personal email just to say this is our next step in our process because what we've also learned is not everybody knows all the stuff that they have to go through to apply...you don't want to lose a student that just because they didn't know what the process was...
- It can be an overwhelming process to a prospective student if they are not guided or to a parent more importantly sometimes...

- We are having to compete against universities for especially the public schools that the tuition difference that they need to give us an opportunity to develop a package...
- We all offer a different opportunity to work the recruiting...
- We feel like by putting the DRU2 band in front of people that's one of our best marketing tools...
- We take every opportunity that we can to do performances locally in the local metro area because this is such a high recruiting area for our band program...
- I think the more professional we make the college look, the better it is for the overall marketing...
- That personal perspective is important...every time we can get a student on this campus I think taking as many opportunities as we can locally to get students to come to participate maybe during a football game, sit with the band.
- I don't think that any other thing can, you know, any piece of paper that we can produce or anything you know can benefit more than having a student come to our campus and experience what it is to be a DRU2 student...
- I think that's where anytime that we can put more focus on that, if we get a prospective student that calls in the fall and says, I'd really like to maybe try to visit it's like if we could do it toward a Saturday where they can come for a game...
- Be here Friday, Saturday so they can see classes, see any rehearsals, that's to me the best thing that we can do...

Recruitment Events:

- Jazz Festival, Saxophone Conference...
- We'll go to a lot of the marching competitions and be an exhibition band..
- We invited them to come and sit in with the marching band during marching season...
- We do parades...
- They've marching in exhibitions for the Super Bowl...the Rose Bowl. So to get to march in that kind of parade, you know it's a lot of visibility for the program...
- We have actual students that may be local high school students that can come and actually participate and sit in on a Wednesday evening...our Concert Band in the spring...
- I think that one of the things that they're actually getting to know what a college band is all about...
- With our concert season we work really hard just to market our concerts. Our concerts are free as far as our actual concert performances...
- We have at the DRU2 Band Camp, and this is our local middle school/high school students actually from around the state...

- We have our applied faculty that will be involved with oncoming activities with these students, so it gives them an opportunity to start developing relationships with these prospective students as well. And it's just a constant stage of recruiting.
- Monday at DRU2..it's basically a recruiting day for potential students, and they have...university wide...typically you're going to see a lot of sophomores, a lot of juniors, not as much of the seniors because at that point they've already kind of made that decision...
- Clinics.
- We take every opportunity that we can to do performances locally in the local metro area because this is such a high recruiting area for our band program.
- We just recently completed our high school, middle school band camp, and that's really become an even more important recruiting tool for us for our program because this year we really ramped it up, we added a whole leadership component...
- We expanded our enrollment by over 100 students, so we went from 200 to over 300 by adding that leadership.
- We actually are having two of our directors do one of the courses there [Secondary education conferences over summer...professional development for secondary teachers]...

Recruitment Print Ads/ Television Ads:

- Print media. We also are targeting different local high schools as far as sending...for like our band camp for instance we sent large flyers...
- So that those are all posted in the band...you know the band halls for the high school students, we plan to do more of that even with our band program to make sure that students are aware of our admissions deadlines to see.
- There's a conference coming up and so we have print materials that we'll take and hand out for college night that they have...

Strategies:

- We're trying to segment them a little bit more on campus so that we'll be able to concentrate more on them with their age bracket [middle school]...it has got to be a fun experience for them or they won't come back.
- And then transitioning with that college campus visit, it's surprising sometimes when I talk to people on the phone that they don't necessarily realize that visiting the campus is so important.
- Whenever we can get an opportunity for a current student to talk to the [prospective] student...
- Aspect of recruiting is just kind of a personal networking with current students...

- We take every opportunity that we can to do performances locally in the local metro area because this is such a high recruiting area for our band program.

Bucket list:

- Ways that I could build databases to keep track...better track of students and to maybe more follow-up after maybe they've come to visit.
- Getting more information from them earlier and maybe starting to work more...maybe some of the kids that are coming to our band camp, maybe reaching to them more. But I think a lot of it is the time factor of being to make that a higher priority...
- Some of the things that I see from my perspective is you know being able to use the computer and using data bases...it will streamline a lot of the administrative tasks...

Training:

- I think there's a lot of stuff that I don't know, and I'm not adverse to learning anything...
- Don't feel like I have been as properly trained as I need to be to know what I can say to a parent and what I can't.
- That we need to be better trained and none of the rest of us seem to have an understanding...
- I'm getting these phone calls because those parents have been interacting with me through all the audition process before they've come to DRU2 and they feel like, oh, they've got this relationship with me and they do, but, it's looping over to that...
- Now they're enrolled there's nothing you can say anymore.
- Know I'd always like to take a little bit more as far as graphic design and marketing thing. I wouldn't mind taking a marketing course or just having a little bit more expertise in that area because I see how, you know how we're evolving if it's even doing video type pieces...

Pre-Collegiate Programs/Lessons:

- I mean if they have a secondary instrument that they play, how many years they've played it...
- Piano lessons.

Application Process:

- One of the things that's important from an administrative standpoint is to try to make it easy for them to participate...I mean just having online registration forms that make it a simple process.
- They're going to be asked to provide whether they are an All-State music student or kind of where they have been in previous competition. They are asked their GPA...
- How many years of experience playing their instruments that they have. They are also asked maybe some of the pieces that they've performed and solos, things like that.

- Leadership is not necessarily so much on there, but they are asked to provide a resume, and a lot of the students will include that information especially in our area because it is a very prominent part of music involvement in high school.
- They're also asked to give us people for recommendation, and so typically it's three and each one of those individuals would be emailed a questionnaire for that student or candidate...
- And we do ask if they have any private instruction. So it does give us an opportunity to get a picture of the student before they ever come to their audition.
- I mean if they have a secondary instrument that they play, how many years they've played it.
- Anybody that has applied to DRU2 and has noted anything that has to do with music, we didn't know if they were instrumental or whatever, and if we didn't see that they had also done the secondary application [to the School of Music]...
- This is something I don't think they had ever done before, but I got the list from the registrar and said: Okay, we sent them a personal email just to say this is our next step in our process because what we've also learned is not everybody knows all the stuff that they have to go through to apply.
- You don't want to lose a student that just because they didn't know what the process was...

Departmental Needs Outside Of Student Attributes:

- I know that there have been particular areas of need that they've been working really hard to improve in certain instrument areas...

Media Based:

- It's been an email campaign...across the state letting them know about our camp. We've sent marketing posters because they get up in the band...
- One of the things that's important from an administrative standpoint is to try to make it easy for them to participate...I mean just having online registration forms that make it a simple process.
- I try to encourage more of the email campaigns because that doesn't really cost us any money. But it's a media. It's the visual thing with what you were talking about. People don't always necessarily want to touch something they need to do...
- Making it easy, putting links, direct links with whatever they have to do...
- One of the things that we did this year that was new for the university, or for the School of Music, was we actually went to an online application for the audition...
- The website because I think anything that we can do to get our message out to a prospective student where it's easy for them to see what we're doing and why our organization is important...is a critical thing.

- Always being on top of the technology...we know that we have to be at the student level, prospective student so that it's easy for them to see.
- We have ready 24/7 access for any student that might be interested in what we're doing...
- I'm currently working on a summer newsletter for our incoming students, but we keep that posted on our website and that pretty much defines a lot about our program, what's required...you know course registrations, band fees, the different opportunities for concert ensembles that the students can participate in. Our jazz program, our percussion studio, I mean pretty much the whole gamut of what we do.
- And so that stay's there, it's like a 13, 14 page document that remains on our website. It also involves our service organizations that are involved directly with our band program and those are the honor society, or the honor fraternity and sororities. So we utilize those opportunities...
- We have one of our directors that actually has a Twitter feed that's connected with DRU2...and he does do that, he actually monitors anything that has, any mention of DRU2 band he gets an update....So he knows if anybody's talking about us as a band program, that kind of thing and he maintains the Facebook page...

Concerts and Festivals:

- Campus Jazz Festival...

Scholarships:

- A financial package that is offered to a student, it's phenomenal. And that's what I think some people, if you can get them in the door and be able to talk to them and communicate with them about the scholarship opportunities that are available to them.
- Because a lot of the states still offer some kind of scholarship, and DRU2 can .actually be a very reasonable education. And I think a lot of scholarship money being offered to students almost like they're an athletic recruit.

Parent Focus:

- Know the more personal feedback that I give them, the better off they will feel. I'll get parents that will call and they are just kind of... they don't know enough to know the questions to ask...guide them in the right questions...
- Offering that personal prospective, any time that I can talk to a high school parent or parent of a high school student, especially earlier in the high school year, and I encourage them about their college placement exam, things like that.
- And I have to say that was not anything I experienced with larger schools that we talked to both with my daughter and my son....I didn't feel like somebody was really making that extra connection...

- And so I feel like that's a very important part of recruiting because that parent has got to let go of that student and they've got to know that they can trust us to look after them. And I feel that that's an important thing.
- So any type of reassurance that we can give on our part that they are going to be looked after, and that just taking that extra...giving them pointers of what they need to look for and writing their essays you know, anything like that I know is always helpful.
- It can be an overwhelming process to a prospective student if they are not guided or to a parent more importantly sometimes...
- We get students that it's the first kid coming into college, and it could be a kid whose parents didn't go to college, and they don't necessarily know.
- I do a lot of phone call conversations with parents, because many times it's the parents that are calling, so I spend a lot of time talking to them and the fact that I'm a band...or a DRU2 parent as well, a band parent I'm very familiar with what's required for admissions that type of thing...
- Just the general application, then the School of Music which is as far as the application process is a separate application all together...and just giving them some pointers as to what to do...
- When the parents are still paying the bills, you know they want to make sure their kids not screwing up because it's a lot of money.

Thomas W., RU 2, Administrator

Perceptions/Philosophy of Recruitment:

- I coordinate our new College of Music Ambassador Programs...
- One of the goals was to give students the opportunity to see what it's like from a student's point of view when they take a tour rather than just hear someone else.
- So prior to my being in this position, our office manager gave the tour And he was wonderful, but he is an older gentleman, and most prospective students and their parents do not necessarily...
- But again students would rather have that contact directly with a current undergraduate music major....
- Either an opening or a post-talk that gives an explanation of our audition application and scholarship procedures...
- A well-oiled machine...our audition process.
- There's actually four days, three Saturdays and one Friday, for the 13-14 academic year, we have twelve hundred (1,200) students actually on campus to audition over three weekends.
- To my knowledge there is not another school in the country that has that many over such a short number of days, and we don't do any auditions in December like most schools.

- Our very first year to implement an actual wait list, which is something that we've never had a formalized wait list before.

Recruitment Events:

- We try and feature specific performers during the audition days....we always feature a different area during the audition days...
- We try and work campus wide to promote certain events.
- College fairs.
- Another major event that the College of Music has gone to for the last ten or twenty years is the high school for the Visual and Performing Arts in our metroplex area. We go down to their College Showcase...
- I've gone the last three years, and last year I went down and I took two of our music ambassadors with us, and had the opportunity to meet with hundreds of sophomores, juniors, and seniors in high school.
- So it's the perfect timeline that we usually see a very large number of students that we talked to on that day that either come for a tour to visit and/or actually complete the application. It's really helpful.
- Two regional audition sites in L.A. or Santa Barbara and then Chicago...
- Master classes.
- Performing.

Recruitment Online:

- We also created a process last year to where we downloaded all the steps on our online application into a PowerPoint so we can actually go through that with them and show them exactly what they will need to complete for their online application.
- It is also available on our website.
- They can see every single thing that's going to be asked of them with our online application.

Alumni relations:

- I remember one situation that came about when we had an international student who was a top prospect in jazz voice who was living in New York and asked to meet a jazz musician alumni, in New York to know what was going on.
- I think that RU2 is not a major university when it comes to alumni relations.
- I will say when it comes to our band directors, our choir directors, private lesson teachers that are out in the schools...
- They are a major source for us to help in the recruiting process because they say, "Well, I went to school here, so you should look at them for your bachelor's degree." So that is definitely a positive thing.
- An alumni reception at the State Music Educators Association. They always rent out a big room and have an open forum for people to come and meet and greet one another and say hi, and let everyone know what they're

up to and what school they're teaching at and this sort of things and network so to speak as well as others who provide...

Concerns for recruitment:

- So the sheer amount of work that we have to do has to be on those paper work type of deals. We are not able to spend our time out recruiting like we need to do or like I feel we should be doing.
- The fact that people are uninformed with the actual time lines of the application process...
- I would say a frustration would be the fact that the information is out there, and it's just a lack of desire to find the information...
- More so, they want it all given to them from word of mouth rather than actually reading it, which some people learn different ways and some people receive their information differently.
- It's still a time issue...there's only two of us and there's thousands and thousands of people that want to know about our program. And so it makes our job, and actually what we have to be doing, very difficult.

Bucket list:

- Obviously having four more people in our position would be fantastic. It would cut down on you know the amount of work and the amount of weekend and overnights work that we have to do.
- A thing that I would love to do would be able to go to all of the local schools and educate the...whether it would be the counselors or the music teachers because people just have no idea that there are multiple applications required...
- Take a performance somewhere, whether it be a string quartet to this school or an opera performed...
- And then have a short five to ten minute talk by someone like myself or my colleague who is in the Admissions Office who can speak to what they need to be doing...
- All of this should be happening in August, September, October, November...
- The problem is most people do these things or want to do these things or contact us and want to bring their students for visits during Spring Break. Well, once March hits, we're done. Your application is closed.
- ... (a) To have additional staff, or (b) have funding to be able to do a program like this or we could go out and do some outreach and do some you know recruiting.

Geographical Areas/ International Recruitment:

- Two regional audition sites in L.A. or Santa Barbara and then Chicago...
- Jazz has decided last year they will not allow any students to audition remotely or regionally....

Training:

- It would be wonderful if they took advantage of it [training]...

- The fact that they [administrators] would be happy to share this information and make sure that the correct information is going out and to try and prevent our faculty from breaking any code of ethics or misquoting our policy or anything of that nature...
- We were astounded to hear some of the faculty every year tell us that they didn't this, this, or this, whether about the College of Music, or about the University or about our policy...
- So it's one of those things that is almost scary. You know people have been here for ten plus years and they had no idea that you couldn't offer a scholarship unless a student hadn't been admitted.
- Went to all of the areas and held a meeting to explain the wait list process and then answer any that questions they have about the auditions.
- We do know that just the fact that he did it is a step in the right direction.

Application Process:

- Obviously we are not a conservatory so their admission to the College of Music is contingent upon admission to RU2...

Audition Process:

- We rely heavily on volunteers for those audition days...
- Usually there's anywhere from fifty to a hundred and fifty student volunteers that are working those audition days as well as all of our undergraduate music advisors...
- Probably 90% of our applied faculty are there, either listening to auditions or some of our other faculty members are there doing seminars...
- There's a meeting for each education students, a meeting with composition students, and it's a good opportunity for students and parents to have some questions answered...
- And so we do a lot on those audition days to make it about the students...
- Three committee members must be present at the auditions...

Interview as part of Audition:

- Music ed interview.

Scholarships:

- Every student that auditions...considered for scholarships based on the audition.

Toby S., M1, Director of the School of Music, Composition

Perceptions/Philosophy of Recruitment:

- We have of course strings, and winds and percussion and of course vocal, piano and each of those areas throughout the year conduct their own recruiting activities.

- We are not as active recruiting from the junior colleges as maybe we should be, most of our recruiting from the junior colleges is our faculty knowing the faculty at the junior colleges...
- It's more informal but we don't as a matter of course we don't go into those schools like we do in the high schools... We're not aggressive in our recruiting at community colleges.
- For personal contact with the directors in the high schools and personal contact with the students, so what we try to do is focus our activities to enhance those areas...
- The difference in recruiting, there are a lot of students out there that participate in high school music that don't want to be music majors, but would like to continue to sing, or march in marching band or something like that.
- And if the university wide recruiters know that and know and can tell these students, well you might be able to get a scholarship to be in marching band and you can still be a biology major and that sort of thing,
- Then we believe that can be one way to control the decision for the student to come here instead of someplace else, and that was the real approach that we used with the recruiters that are out in the field for the university and it made a difference.
- By and large that the music faculty here understand that recruiting is part of their job. If you don't have students to teach you don't have a job.
- They help each other with recruiting's and they understand that recruiting is like I said, part of the job.
- Every university music department needs to recruit and has their own individual problems in recruiting and whatever research and data out there that there might be to help folks is a good idea.

Recruitment Events:

- Master classes.
- Clinics.
- Shadow days.
- We have people out in the schools every week...
- So often times there is a team of folks that go out to those schools and there is no substitute for personal contact...
- We host high school events on campus, anything to get the students on campus...
- Hosting the State High School Jazz Festival, we traditionally host marching band festivals for high schools, sometimes it's the large high schools, sometimes it's the medium high schools. It varies from year to year.
- And we have a concert band festival; those kinds of things will bring students to campus and help them to get to know our faculty and students.

- There's a string summer camp, we've talked for a number of years about re-instituting a band camp. We haven't done that yet. There's a flute camp, there's a piano camp, there's a jazz camp...
- There's a voice camp, in fact the voice camp is kind of unique in that the voice camp is by audition only and it's at no expense to the students... we pick about 24 students to come in, a good choir...
- They're selected by audition and if they're selected there's no charge to them. They come to campus for a week all expenses paid.

Mass Mailings/ Form Letters:

- We send flyers to all schools in the state...all high schools in the state...both instrumental and vocal.

Strategies:

- For personal contact with the directors in the high schools and personal contact with the students, so what we try to do is focus our activities to enhance those areas...

Alumni relations:

- Well informally I guess would be a good way to put it, we have a lot of alumni that teach in the state and we of course are connected with those folks and we don't, we don't try necessarily to do active recruiting at every high school in the state, we can't do that.
- So we try and prioritize, okay where are are...we think of them as feeder schools, where are the good programs and where do we have alumni teaching in those good programs and that's how we use our alumni in recruiting so it's more informal than it is formal...

Concerns for recruitment:

- Well the most important thing that we need that we don't have is that we don't have adequate scholarship monies from the university to really be competitive in the market place. If we had that our faculty does a good job of recruiting.
- And they're committed to it and particularly the young faculty, the young applied faculty that we've gotten in the last two or three years are really beating the bushes and shaking the trees and doing a great job.
- And we all know that we're kind of fighting an uphill battle because we don't have the scholarship resources to be competitive for the top students in the state and even worse regionally, that's what I would change.
- Our faculty recruits and goes to schools on their own dime. ..You know the price of gas is the price of gas. And it would be very nice...The university wide recruiters don't spend their own money on gas to go recruit.

Training:

- They brought all their recruiters in, it was two or three years after I'd been there talking to the head of recruiters, but they brought all the recruiters in at the beginning of the year and I did like a (15/50) minute presentation on

what music could offer the high school student whether they were a music major or not.

- Basically what we wanted from them was that if they, as they were out in the schools recruiting if they found students that had interest in being music teachers or musicians to get us the names...
- They talk a lot about what works and what didn't work and what can we do, that kind of thing.
- At the institution I was at before I came here, was that I went and trained the field recruiters for the university on music.

Application Process:

- We require our students of course to go through regular admissions procedures through the university, but the audition is not the same as admission to the university.
- The audition allows them to be admitted to the School of Music. And occasionally someone gets confused and they get admitted to the college and think that they're admitted to the School of Music, but that's not the case without an audition.

Factors Looking For In Prospective Students:

- We want a student that's...that has a very, very, strong work ethic...
- We would tend to accept students that seem to exhibit a strong work ethic with potential in music but maybe not fully developed yet. And so we look at that quite a bit and musicianship is important...
- But we're really interested in a student that's committed to learning and has a really good work ethic.

Audition Process:

- We have twice a year two day's where students come in and audition for our programs. Although we also allow individual appointment auditions for those programs.
- We strongly believe that personal attention, getting students on campus to meet faculty and interact with our students and see what's going on here has a great deal of effect on a student's decision making processes to where they're going to school...It seems like it makes a significant difference.
- The only time we allow recorded auditions is if it's extenuating circumstances, like for instance we have a growing international program and recruiting, we of course will accept video auditions, not just audio, we don't accept just audio auditions...DVD or a YouTube link...
- And on occasion for an out of state student and a very, very rare occasion for an in state student if there are very extenuating circumstances that prohibit them to coming to campus. Either for a personal audition or for the audition days, that would be left up to the division heads of the particular areas...

- We ask for sight reading, we ask for...typically ask the instrumental area for some scales of some sort you know an on the spot kind of thing. But what's really important is their prepared material.

Rubrics:

- General rubrics for audition forms...Each department has their own...nothing happens at this School of Music with just one person doing it. So even if one person developed it, it would have been it would have been approved by committee and generally by division faculty.
- The vocal department for auditions each vocal faculty is at the audition and they do their own audition sheet and rate the audition and then it's compiled and so they probably do have specific number 1-5, but in general it's very high, very good, good, maybe or maybe not.

Repertoire Requirements:

- Hear a minimum of two contrasting pieces. They're going to want to hear something that's technical in nature and they're going to want to hear something that's lyrical in nature, I mean it's pretty standard types of audition material...
- I mean it's up to the student to select the audition materials that they feel they're most comfortable with. But we want to hear and see their musicianship and so we're asking for those kinds of materials.
- We ask for sight reading, we ask for...typically ask the instrumental area for some scales of some sort you know an on the spot kind of thing. But what's really important is their prepared material.

Departmental Needs Outside Of Student Attributes:

- That's a departmental kind of decision but certainly those directors in those areas are going to try to prioritize their needs to a certain extent and that's going to be part of the mix when a decision is to be made as to how much scholarship money is offered to students.
- An average to above average oboe player might actually be offered more financial aid from the School of Music than a good trumpet player.
- Well its supply and demand and we would not turn away a very good student...
- We expect and its part of the process for the ensemble directors to kind of look at their needs and prioritize as they're doing the audition.

Follow Up After Auditions:

- Well we try to offer, send them a letter of acceptance...it could say a number of things, but one is whether or not they've been accepted to the school of music and 2 whether or not they received a scholarship and at what level.
- And we try to do that turn around in 2 weeks or less from the time they audition.
- Well it's a contract of sorts. It's a hard copy but it has in that letter a response that if they want to accept the scholarship, particularly if it's a

scholarship they sign it and send it back and then we assume that they will be coming in the fall and accepted the scholarships...

- Some of the studios then do follow up's with emails and we follow up students that don't send a letter back, if we've offered a scholarship...
- The directors or the applied teacher or both will email and call and just say okay, are you coming or not or whatever, do you have any other questions? That sort of thing.

Acceptance or Denial:

- Each area makes the decision...
- Each area is allocated "X" amount of dollars and they make their own awards and they keep track of...I mean each year there's a different amount of money because you have returning students, you have graduating students and so each area keeps track of their own...
- Ultimately the letter that goes out is signed by the large ensemble director, the division head and me, three signatures on every letter that goes out. But I'm just a rubber stamp.

Media Based:

- We have online notification and applications and we have an audition days committee of which there's a representative from each of the areas of the School of Music and that's the contact person, the person that people wishing to audition contact and set up a particular time.

Tyler G., RU 1, Choir Director

Perceptions/Philosophy of Recruitment:

- Choral recruitment process, I call it recruitment campaign and for me it could be used within the school of music...
- It could be used in any recruitment area, or any area that needs recruitment in your school of music. The first thing is you have to have something you're recruiting people to.
- We didn't have a website that was functional. We had no emails that said, come sing with the choir, so we started an email address...
- Here now we have all of their high school transcripts in a data base where I can go to the registrar here and just by chance that gentleman actually sings in my church choir...
- But I send him the specs of what I'm looking for, because when a kid and this can be band, orchestra or chorus, but when RU1 looks at their transcript they will just code the ensemble, or chamber singers or you know whatever, show choir, it just goes under choir.
- So then the registrar office will take, this registrar's office will take that code and search everybody who's here and I end up with 1500, 2000 names.

- Then throughout the summer I'm emailing them three or four times in the summer...
- I set up a recruitment team of kids. I get kids that want to be involved; I get some faculty that want to be involved and we come up with a hit list of what I call kind of our top prospects.
- Kids that are still here, kids that should be singing in choir and then these new kids that we're just finding out through this email search and web search and all this kind of stuff. So we create this data base, probably of almost 10,000 names.
- Out of that you're only going to get probably less than 1%...
-But that's still better than what you would have had.
- I redo this every year, I mean recruitment is continuous, it never stops...
- You have to really be organized as you're getting close to that time. Because they want to be part of a selective process. Everybody does... And the better, more talented people are driven to things that are more organized...they don't want their time wasted...
- Just get a team of people together, which I call a recruitment team.
- The other thing you have to do is you have to be seen. You have to go out. When I came back her and went to the summer State Choral Directors Association Conference, I was introduced, I shook a lot of hands. I went and called a lot of people... meet and greets...
- That's what you do, and if you don't like doing it, you ain't going to be able to recruit. You're campaigning.
- You better...know the area and you gotta know what you're getting into and adjust your recruitment plan for the successes in that...
- I think it's a hands on recruiting and finding out if your system works. Our system was controlled by to many people that were not affiliated or associated with our area. Instrumentalists have a certain point of view.
- Instrumentalists from young on, go to camps, do auditions, your selected first clarinet, second clarinet, singers don't function this way. So I've had to really again be outspoken about this that I wanted a singer person type, and that's me...
- That's a director of choral activities job I think, part of what I do is be that person that will contact the choral director who can go... but if you have a band guy doing it...We think differently, singers, they're not used to going through the, what marching band people do.
- And so that was affecting us a lot. And then the system was set up for band, really clearly was a band...Instrumentalists orientation because they're used to all that. Singers are just a little less...Singers are different.
- Yeah they are, it's just how they've been trained. We just don't, we never practice our part in 6th grade at home by ourselves, we never get judged and then you're placed...you're the first soprano chair, second soprano chair...it's not the same thing.

- So you have to change your forms, how you approach people. I was on the phone a lot talking to parents...
- I just think the whole process of how you recruit, you better know that when you bring them into this system we have to have a different format.
- Which I know because the follow up is as important as that first kind of connection with them and then get into the audition and how you set up the audition you get kids here...
- I even felt that next year I'd like to just have a singers meeting, not a general meeting, again it's to instrumentally driven. You're not talking to the singer anymore you're talking to the instrumentalists. The instrumentalists don't get it.
- So we just need people here to see it....And that's been a big part of recruiting and you know it does take, you know just a lot of, just connections and going to conferences and being seen...As much as teaching, part of your job.
- There's less guys singing but there seems to be less guys singing for some reason. You have to recruit guys harder.
- I think you target these people years in advance by having them come to the school, getting to know, getting to know the teachers...
- Doing interviews... in the paper or on the news or the radio stations and they'll hear me do an interview for the Philharmonic or something...or they'll see another picture of me in the paper and they'll say...why do you...you better be a promoter or you're not going to...you've got to get your name up there and your face and get to know people.
- I mean I work a lot with prospective student department, national merit department...
- Hey, come to rehearsal, they'll come in at the end of my rehearsal we'll meet in here, hand them brochures about the University and about the school of music and the choral area or the voice area. And so yet...you know I think by networking within your University is really important.
- I think recruiting is something that I've done a lot of and most of my jobs have been to rebuild programs.
- You've got to have a program; you've got to set up a program that can go into all these different areas. Then you've kind of covered it and it helps you not only recruiting, it helps you with funding, it helps you with a lot of things.

Recruitment Events:

- I like going out. I tell people I'll come to your high schools, and so I try to get out to the high schools every semester and then they invite you to do the honors choirs and then they start doing All-State...
- Having conventions here, like the summer convention, State Choral Directors Association is here now, we had a classical singer convention

here... we're going to have the 5A choirs like on even years and the bands on odd years. So we just need people here to see it.

- Going to the various conferences, connecting up with the high school secondary teachers...
- The Young Men's Vocal Workshop is...got a lot of guys here...

Strategies:

- You keep track of who you contacted. This state is not a big state, so there are not 300 high school music teachers. There are maybe 110, maybe so you get to know who are the movers and shakers pretty quick...
- What we are missing here in my view, we need an admissions person here in this building that does nothing but handle all these kids' enquiries and then keeps a very clear...
- It would have to be some kind of data base program, not excel...but then once they got here...their scholarships, their GPA, so all of us can just tap into it. And that's where the training would need to come in is people...
- Because you have to be able to...see you want to get into those kids records so you can help them, see if they're...you know you get their classes or how much money, the scholarships they're going to get...
- We must be more competitive nationally...
- Just identifying what we need to do better...

Concerns for recruitment:

- What we are missing here in my view, we need an admissions person here in this building that does nothing but handle all these kids' enquiries and then keeps a very clear...
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- Because you have to be able to...see you want to get into those kids records so you can help them, see if they're...you know you get their classes or how much money, the scholarships they're going to get...
- We must be more competitive nationally...
- Just identifying what we need to do better...

Bucket list:

- We ought to have a music day here; it's not an audition day. So people can come....To say get to know us....Then when they come in, they come in and sing, have a little coffee, want a tour...fine.
- You get them here and that's kind of a festive day that could even end with a concert or an opera or whatever, they would be able to see us.

Geographical Areas/ International Recruitment:

- With international students it gets a little tricky because...but we did Skype a few kids, just to see how well their English was...

Training:

- Faculty receives training in recruitment...Hell no...

- Learning how to use excel spread sheets...
- I'm not sure that they need to all be trained in recruiting to be honest with you, because some people just...in some areas wouldn't need to be trained...
- Train our office people to have a smile in their voice when they answer the phone...

Pre-Collegiate Programs/Lessons:

- You have to look at their background to see if they've sung. Because you can see if a kids in All-State or All-Honors or played piano for 20 years...
- Because a lot of our high school kids are going to come with music theatre or singing in choir, singing at church or singing solos in the community...
- I think those kids, it seems that those are usually the ones that are the best singers, you know they've already gone on through and sung or sang at home or with their mom around the piano or something...
- I think some young singers are way too focused on one style and then their missing the boat, like they only want to do music theatre...

Application Process:

- You know you have to fill out the application for the School of Music which is quite lengthy and I would say it needs to be adjusted. Because you can't, you could not until I was vocal about it, you could not pick an audition date until you completed nine pages of stuff.
- I totally disagree with that. I said get them in an audition get them here on campus and make it positive and if you have to have them fill out the application when they get here.

Factors Looking For In Prospective Students:

- I'm looking for someone who has a beautiful voice, someone who can sing a melody, and somebody who can sight read a little bit.
- You have to look at their background to see if they've sung. Because you can see if a kids in All-State or All-Honors or played piano for 20 years.
- I like to know if they're instrumentalists, you know because they read music, they, their rhythms are better...
- I was a percussionist and a brass player so I mean I had...and piano, so I had that. So I look for those elements in their resume.
- But again we were looking at their GPA, they had already been accepted to the university, their SAT's were strong, great recommendations, you know...The solid package.

Audition Process:

- Live auditions for the voice major, I mean it's important because you find, you can pretty much tell if the student has had any kind of voice training or guidance, something about their repertoire...
- We didn't do any ear training or anything this year at the auditions. I just said; let's just make it a good experience for them. Because to me it was such a negative thing...

- Process of recorded auditions... We hardly used them this year, we had probably a dozen YouTubes and DVD's that were sent in, and what I did which I thought worked, during the audition days, if we had a break, I'd bring my laptop down and set it up and we'd audition...
- Had them talk to the music faculty, some were good, some were okay, and so we found out...
- You have to be a little careful because you don't really hear the volume of the voice or the...but you do hear the preparation and you can tell if the kid has the whereabouts to do all this electronic stuff and is prepared, dresses nice, prepares himself, you know, same stuff...
- We didn't really change it. Some kids did very well, a lot of kids that wanted to come here, could not come here because they were either in a musical or lived out of state, couldn't fly in, we accepted a lot of those kids, they were good.

Rubrics:

- The choral area does. Voice area does not. Do I think they're important? Absolutely.
- I still think a one page where you just judge a kid, you know just could judge him on a variety of things, rhythm, tone, diction, expressiveness. five things give them a score, add it up...
- Someone needs to come up with it and present it and just, because teachers are not group people to begin with. Committee kind of type people, they are not, you know.

Repertoire Requirements:

- I think having them sing just two pieces and the undergraduates is fine, two pieces. One piece from a solo/ ensembles contest is perfect.
- You can usually tell by their rep to, and their teacher. If their teachers giving them lieder, English songs that are standard....Age appropriate...

Departmental Needs Outside Of Student Attributes:

- I changed the choirs for next year...we have too many SATB choirs here. We did when I came, I've already taken I think three or two off the books...
- I said this year let's not do any counting of tenors and bases and let's see where we are at the end and we're doing fine, I mean, we still don't know who's going to come yet but I think we have with numbers being up we have less...
- I have less concern that we have to fill you know two big SATB Choruses and an opera chorus that's SATB...
- There's less guys singing but there seems to be less guys singing for some reason. You have to recruit guys harder.
- Specific instrument, yeah. Guys are you know...basses are the hardest, they're real bass and real altos are really hard to find... probably because

of their age they're just, there are very few real basses because they're just not mature enough. They just haven't grown up, grown vocally yet.

Follow Up After Auditions:

- With the music majors I mean I had an email that I would tweak, and they would get emails from me before the audition and then as the students were singing, you know I would basically, you know getting them read...
- I had my computer there and I was writing, really that email, right now just basically just copying and pasting it, then massaging it a little bit to match the student. Then the faculty would vote yes or no...
- I would send the kid a positive...you know we really are interested in you being here...make sure your application form is completed.
- So they heard something from me within like...sometimes before they even got home.
- Every kid will be called by somebody.
- So that kids going to get an email that night or sometime over the weekend...hey this is Dr. G, we really want you to come because we want you...if the kid says, I won't be able to come, we want to turn it around and get somebody quick rather than wait till May.

Acceptance or Denial:

- For voice it's been...the area...come from the studio, the applied teachers...

Media Based:

- We started a website choir.xx.edu...
- So at least I had some contact because people are looking to join, there's no place to gather information, so you have to have something. It's a very simple form on a website, you know.
- Now we've got all sorts of footage from *Carmina Burana*, we got the opera, we got everything...
- I'm texting kids now, we're...you know they're Facebooking, our choir Facebook page, you know we did all that stuff, YouTube...Social media...
- With international students it gets a little tricky because...but we did Skype a few kids, just to see how well their English was...

Concerts and Festivals:

- Well the young men's vocal workshop is...got a lot of guys here, I'm not sure they're all really RU1... sounds; I don't want this to sound negative but...Not RU1 quality guys are from a lot of little schools and those guys aren't going to come to school here....They don't have the money or the...pre collegiate experiences.
- They just don't have it and so that's actually I think some of those larger schools don't...they have told me, their teachers, they don't come here because of that.
- We need to have a choral festival here that has the best choirs in this state come right here.

Parent Focus:

- So you have to change your forms, how you approach people. I was on the phone a lot talking to parents...

Fund raising:

- You've got to have a program; you've got to set up a program that can go into all these different areas. Then you've kind of covered it and it helps you not only recruiting, it helps you with funding, it helps you with a lot of things.
- You sing at someone's party...we do this one guys party every bedlam game he wants us to come sing for like five minutes, he gives us a pretty good hunk of change for five minutes.

William M., DRU 2, Saxophone

Perceptions/Philosophy of Recruitment:

- When I came here that was my primary concern was the recruiting studio.
- It's not that we're trying to recruit kids away from other schools. It's that we're trying to find the right fit...
- It's real important to put a face on the institution...
- So I think it's important to make that connection and give the perspective students kind of like a conduit between them and the university.
- Twenty years ago recruiting was quite a bit different than it is now...think a lot of the professors from where I went to school they didn't do it, it just kind of happens. They felt that it was an extension of the admissions office or the administration.
- In this day and age is different. It's kind of business we're somewhat competitive...
- I think in the same way we want to make sure that we represent ourselves honestly and tell the perspective students that we feel we have something to offer.
- That I'm just trying to give them an honest representation of what we do here at DRU2...
- We've just added a minor in arts management which is really attractive in this day and age and business world.
- Of course as I'm building this studio and getting more and more applications now, that bar is being raised a little bit every year...
- So, I've tried to identify a minimum standard that I would set up for successes into the school of music...
- Sort of community and engagement which I think in the long run has to have effect on recruiting...

Recruitment Events:

- Go out to the high schools...

- We offer clinics and specials when it's All-Region time...
- Quite a few go out and do some of the All-Region bands [clinics]...
- I've done some of the All-Regions' Jazz assemblies over the past several years.
- We keep contact with all the area band directors; our metroplex is probably known as a very high concentration of applied teachers that teach high school kids...
- Private studios as well as secondary [contacts]...
- Kept busy on the practical side of the instrument in playing with the orchestras and doing recitals and that sort of thing...
- If they are from the local area or region I welcome the opportunity if you want to come in for a lesson beforehand you might want to know if we're going to get along before you commit four years of your life at DRU2...
- I'll give them that opportunity and I don't charge them for that, which is part of the deal...
- The clinics and regional events...
- Get All-State list from State Music Educators Association...
- In conjunction with the campus visit....And I say "Well, come on by and visit and talk to me and we'll have a session together and see where you are."
- I have saxophone workshops that I do in June...
- We hosted the regional NASSA that's not the National Aeronautics State Administration, but the North America Sax Alliance...we had a great turnout and had almost two hundred people registered from the five state regions.
- High school and college professionals. So everybody got together, we had something going on every twenty minutes...
- Recital or master classes and three different venues. We had a concert with the one symphony on the Friday night. It featured some solos and I played and of course that is recruiting.
- We featured some professional quartets and then the Saturday night we had the jazz ensemble play with some pro solos and I played my band again. So that was recruiting in a way and we had a really good turnout.
- Did get through a contest in Arkansas...a new masters student to come next year...
- A private studio with high school kids....I don't I just don't have the time, the time to do that...
- Do a clinic an All-Regional clinic or an All-State jazz clinic...
- We have the DRU2 jazz festival every year...we had thirty high school bands here...
- You draw in audience and then recruiting from the metroplex...think it's good for them because they don't have the budget to go pay x-amount of dollars to go to this event or that event.

Recruitment Online:

- I have a website too....Yes a personal website and [it] has a lot of the same stuff on it...
- I have some exercises on there...
- It's not something that I have the time to update on a regular basis. But I think the last time I updated it was maybe a year ago or so.
- In this day and age everything the kids do is at their fingertips...

Strategies:

- I'm just trying to give them an honest representation of what we do here at DRU2...
- I usually have some primary contacts with most kids that have auditioned.
- I also compiled like a studio CD of a lot of my performances over the year to try to get kids an idea of what they will experience at DRU2. And I distribute those around the state and the region and that was pretty successful.
- It's kind of like a discography, a lot of my performances over the years. A lot of the kids when their going anywhere they want to know where they're going and what does the teacher play like, what does he do?

Alumni relations:

- We do have quite a few that are out in the region and band directors. And I've been able to utilize some of those contacts and say "hey can I come do a clinic. Bring the band and do a concert?"
- Pipeline does exist for people to come back to DRU2 that felt like they had an experience here and want to share that with their students...

Concerns for recruitment

- Building our studios, maintaining our studios, and trying to make the college experience possible affordable for families and making our situation the best fit for perspective students...

Bucket list:

- Making the website better...
- Kids check that stuff all of the time, so to make it more accessible to them as possible.
- I want it to be as easy for everybody to click a button or find out about what we have to offer. Not that they'll come here but just make that available to them.
- We need to embrace technology and the social media that is out there and just make ourselves known.

Training:

- Training for recruitment...No.
- I think it would be useful to see how other places do it...
- My former mentor who has been doing recruiting...they did have the development office. They had someone who did that.

Application Process:

- The kids have to apply to the university and they have to do a school of music application.
- The standardized testing, the class ranking, the GPA and all of that sort of information is higher for the university's admittance threshold than what the school of music applicants are coming in with.
- That kind of presents a little bit of challenge to meet the balanced of talent.
- Some of the kids, they just prefer to practice....They've been in the practice room and didn't take twelve AP classes over the course of high school.
- Some kids will get an email from someone saying you will be here in the fall as a music major...we don't know who they are, because they didn't audition...
- So I think that is something we've addressed and I think it's being ironed out in our admissions office for them to know if someone indicating their going to be music major. They need to audition so we want to make sure that information is given to them as soon as possible...
- It is not open enrollment...
- I would attribute that more of a disconnect between the kid and the parent and whoever the high school person is involved in the situation.

Factors Looking For In Prospective Students:

- I'm looking for a strong foundation and the basics...
- When I see an incoming student that has a lot of fundamental issues maybe they're playing with a terrible hand position...can I really help this kid or fix it?
- I've tried to identify a minimum standard that I would set up for successes into the School of Music.
- When I ask the student to play all his scales, he should be able to do that.
- He has to have strong decent tone quality already. A concept of what the instrument should sound like.
- If he prepares a fast or slow piece I want his technique to be clean...
- I want him to be able with someone in tune himself...
- You can kind of discern in audition whether or not they know how to practice...

Audition Process:

- Prepare all their major scales...
- The typical fast piece, slow piece that is going to demonstrate their technique and then their musicality...
- I want to see them sight read...
- We'll go over and plunk on the piano and make them match the pitch on the piano.

- Because I have had students over the years that are tone deaf. Not that they can't identify intervals but they cannot match a pitch. That is pretty tough as music major.
- We prefer kids to audition in person....
- On-line area for auditions for videos to be uploaded from prospective students...only thing I couldn't ask him to do was sight read.

Personal Interaction:

- Because the first thing I ask them [when] they're here sign, sealed and delivered for the first lesson. And one of the first conversations I had with them, do you trust me?
- You have to trust me if I tell you to go stand on your head and practice, I want him to go do it.

Rubrics:

- We have a form that we'll make comments on music technicality, comments on this that and other like a jury sheet...
- There is a standard format that we use and it's been over the last couple of years been tweaked a little bit...by consensus...
- On the audition form will make a scale from one to ten...
- Ten being the greatest kid you've heard this year...

Acceptance or Denial:

- The bottom line is the final word is mine. And I think that is pretty much universal among the applied studios. There won't be a committee that would say well forget it we're taking this guy any way and that won't happen.

Departmental Needs Outside Of Student Attributes:

- The economics of the situation and the needs of the school. If we really need a saxophone you might get a little more money...
- If you play the bassoon or oboe you're going to get a scholarship that is just pretty much the way it is. And they know that, and they are shopping around. Clarinets, flutes, and saxophones we got a lot of them.
- But you know it also depends on our needs here at the university, we don't want to have one bassoon major that has to play all the ensembles and after two years they burn out and they go be a business major...
- My studio is full so I'm trying to maintain and keep it [the numbers] where it is right now.

Follow Up After Auditions:

- I usually will contact them if not that day, the auditions are on Saturday and on Monday I'll get out my list of everybody that audition and thank them for auditioning...
- I'll ask them if they have any questions about the process, about me, the studio.
- I'll tell them I cannot give them any guarantees and any information I get I'll let them know what the time lines are.

- And encourage them to contact me and stay in touch with any questions...

Media Based:

- In this day and age everything the kids do is at their fingertips...
- Social media is important...kids check that stuff all of the time, so to make it more accessible to them as possible...
- I want it to be as easy for the kid in the far western portion of the state to find out about me in the saxophone studio here at DRU2 as the kid that is down the street here in our metro area. I want it to be as easy for everybody to click a button or find out about what we have to offer. Not that they'll come here but just make that available to them.
- We need to embrace technology and the social media that is out there and just make ourselves known.

Scholarships:

- And we'll [woodwinds area] make suggestions for scholarship consideration...
- We'll also make notes if they've had an academic award.
- Institutional awards and what we're allowed to offer them because as you know FAFSA rules everything and you can't award beyond their expected family contribution...
- Rank perspective students for scholarship money...the comparative analysis where they stand in terms of their peers that are already here.
- The economics of the situation and the needs of the school. If we really need a saxophone you might get a little more money...
- We offer them what we think is a really good scholarship offer. Someone else offers them a scholarship and room and board, and we don't do that...
- The culture here is that room and board is generally not offered at the institutional level...it does affect recruitment...
- That sometimes our time lines whether it's our timeline, financial aid, the scholarship they don't always jibe. And sometimes and it's not always on the student or parents. They haven't filed their FAFSA's and our hands are tied.
- We can't do anything, so if all our ducks are in a row we don't want financial aid to be late in determining what they're going to qualify for...

Parent Focus:

- Parents are looking at the bottom line and you're looking for the best fit here for your child...
- That sometimes our time lines whether it's our timeline, financial aid, the scholarship they don't always jibe. And sometimes and it's not always on the student or parents. They haven't filed their FAFSA's and our hands are tied.
- Some kids will show up at auditions and the parents aren't here. And I'm thinking to myself if my kid is going to audition I'm going to pay x-amount of dollars etc., etc. where's the parents...

- And then I ask them about FAFSA's and they say "what's that?"

Media:

- I also compiled like a studio CD of a lot of my performances over the year to try to get kids an idea of what they will experience at DRU2. And I distribute those around the state and the region and that was pretty successful.
- It's kind of like a discography, a lot of my performances over the years. A lot of the kids when they're going anywhere they want to know where they're going and what does the teacher play like, what does he do?
- On-line area for auditions for videos to be uploaded from prospective students....only thing I couldn't ask him to do was sight read...