To: Betty Schmitz  
   Director, Curriculum Project Transformation  

From: Jackie Duggins, Administrative Assistant  
   School of Music  

March 8, 2004

Re: Diversity Activities Appraisal

[The following text is taken (with some editing) from Robin McCabe’s Self Study for the School of Music’s Decennial Program Review which took place this past January. Except for diversity in student access, the other activities listed in David Hodge’s email of January 21, 2004 are addressed in the following paragraphs.]

The study of the world’s ‘muscics’ provides an exceptional opportunity to build a palette of appreciation for the rich fabric of cultures and contexts which constitute the world’s many repertoires. While the Western ‘classical’ canon is still the repertoire most central to our performance programs, we are also seeing increasing interest in the vast array of non-Western repertoires and traditions. And it must be acknowledged that the long-honored borders which set European Art Music apart from the styles of jazz, rock and popular music are becomingly increasingly porous.

The School of Music remains committed to representing the value and constituency of a diverse population amongst the membership of the student body, the staff and the faculty. The School of Music adheres strictly to all guidelines concerning Affirmative Action with regard to faculty recruitment and retention, and we have been successful in making several minority appointments recently in Jazz Studies and in Voice.

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<th>Female</th>
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<td>Faculty</td>
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<td>Staff</td>
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The successful history and professed mission of the Ethnomusicology Visiting Artist Program here at the School of Music is truly emblematic of the value of diversity. Each year we bring two distinguished performing artists of international caliber here in residencies, from countries which span the globe—from Zimbabwe to Bali, Iran to Thailand. Throughout the year these artists engage in vibrant interactions both within and beyond the walls of university, out into the community. Concerts, festivals and school outreach appearances are all part of the activities of the Visiting Artist Program and the promotion of cultural awareness and understanding.
Master classes featuring performers from all over the world are held frequently and no cost; recent classes included musicians from Mali, Korea and Cuba. A new addition to all Music undergraduate major requirements has opened up the range of acceptable courses for the core Ethnomusicology requirement. Free lectures are offered (and sometimes required for certain courses) in the evenings; recent lectures have focused on Filipino-American and African-American music experiences. The Ethnomusicology Division also supports a teaching assistantship position, which is filled by non-US citizen or minority students who can teach a world music different from those taught by the Visiting Artists. Recent 'Ethno TAs' have taught Thai, Japanese, and Afro-Peruvian musics.

The School of Music considers its efforts in outreach to be central to its mission. In a recent reconfiguration of staff, we have combined Outreach, Recruitment and Admissions into a 100% FTE, and we are confident that these three ‘branches’ will evolve and respond in productive complement to one another.

Each year, the musical expertise and communicative abilities of our faculty are offered to and coordinated with local and regional schools. The School’s array of outreach events is impressive—performances, lecture-demonstrations, clinics, festivals and visits to middle schools, high schools and community colleges—all are part of an ongoing effort that many of our faculty and students take up with enthusiasm and commitment.

In 2001-02, the School of Music Music faculty and students travelled to over several hundred schools in the Puget Sound region to perform and coach bands, orchestras, and choirs. In addition to regular Music Education faculty, other faculty such as Geoffrey Boers (choral conducting) and Tim Salzman (wind ensemble) work closely with local and regional music programs. In May alone we saw bands from Montana and Canada come to the School of Music for clinics and master classes.

Faculty such as Don Immel (trombone) have implemented three highly successful interactive weekends of students and community musicians called ‘Trombonology.’ We have had the International Viola Congress at the University of Washington in 2002, as as ‘Oboe Day.’ There is no question that these events have a positive and lasting benefit to the School and to the University. Rather than remaining insular, tending to the cultivation and care for the excellence inside these walls, the School (and therefore the University) also extends itself out into the community. We become visible and audible ‘players’ and partners in building appreciation for and participation in musical process. It is not too lofty a hope that the musical experiences we make possible for those we reach will effect a significant ‘mind-change’—and long lasting.

As an example of the one of the fruitful cross-cultural outreach efforts we have undertaken, we turn to the Music Education Division. In each of the last four years, undergraduates spent four days on the Yakama Indian Reservation as part of the Cultural Immersion Project. Our students taught elementary students at Harrah School, leading them in songs, dances, instrumentental pieces and stories representing various musical cultures. The Harrah community has been extremely appreciative of these visits, and our
students have emerged from these interactions with their own musical-cultural ‘lens’ enriched through a new context of experience.

Ethnomusicology’s activities with their Visiting Artists comprise an important part of our annual outreach activities. In past years, we have had a Tex-Mex ‘conjunto’ artist who was very active in Hispanic communities in central Washington. Artists from such countries as China, Zimbabwe, and Venezuela come here, as artists in residence and find numerous opportunities to bring their music, compellingly entwined with their culture, to various constituent communities through the Northeast.

Here is a summary sampling of last year’s outreach efforts:

- Over 15,000 students reached through K-12 festivals and clinics
- 30 master classes given at the School of Music by world-renowned guest artists
- Collaboration with dozens of local, regional and national arts organizations
- Over 20 community organizations where our students performed on a volunteer basis

[The following two pages regarding student access in the School of Music were prepared by Ana Alvernaz, Senior Academic Advisor]
1. ACCESS and FUNDING for PROSPECTIVE MINORITY STUDENTS

A. Access
One thing that you might want to mention is the large number of graduate applications (35% for 2003-04) that we receive from minority applicants, due not only to the excellent reputation that the School of Music maintains in Asian countries, but also for the access/assistance we, the Office of Graduate Admissions and the International Student Office provide to minority applicants. Here is the application breakdown for autumn 2003-04:

2003-04 TOTAL APPLICANTS: 200
TOTAL Minority Applicants: 71
    (3 African American; 53 Asian; 14 Hispanic;
     1 Native American)
TOTAL Minority Applicants Offered Admission: 36
    (1 African American; 22 Asian; 12 Hispanic;
     1 Native American)
TOTAL Minority Applicants Enrolled: 18
    (9 Asian; 8 Hispanic; 1 Native American)
TOTAL Minority Applicants Receiving Funding: 12
    (6 Asian; 5 Hispanic; 1 Native American)

We also received 5 international applicants (Caucasian) from Yugoslavia, Poland, Germany, Hungary, Romania, which 4 were offered admission. Only the student from Hungary enrolled and received a TAship.

B. Funding Breakdown for Minority Students
May want to expand on funding packages offered to accepted minority students.

TAs/GSAs/RAs:
Maria Elena Armijo (MM), full-year TA for Voice
Juyoung Kwon (DMA), 2 quarters GSA
Francisco Orozco (MA), GO-MAP funded RA (for Ethnomusicology)
Yu Qi (MA), full-year TA for Ethnomusicology
Amanda Soto (MA), GO-MAP funded RA (for Ethnomusicology)

In addition to new student GO-MAP funding, Ryan Banagale, MA in Music History student, received autumn, winter and spring tuition waivers for his second year of study.

A total of 5 continuing minority students received TA/GSA/RAships.

We have received notification of one GO-MAP award for the 2004-05 school year.
Fellowships:
Yu-Feng (Lily) Yeh (MM-History), Gerberding Fellowship ($10,500 including tuition waiver & health insurance)

Scholarships:
Evelyn Gottlieb (MM), $300 (Strings)
Suk Yi Hyun (DMA), $3,000 (includes NRD for 1 quarter) (Keyboard, has deferred admission to Spring, award will be pro-rated unless she ends up deferring to Autumn)
Gustavo Palaez (MM), $3,750 (includes NRD for 3 quarters) (Keyboard)
Shin Yoon (DMA), $1,000 (Keyboard)
Thomas Slabaugh (DMA), $2,500 (includes NRD for 2 quarters) (Instrumental Conducting)
Rika Brent (DMA), $6,821 (included NRD for 3 quarters—she dropped after the second week of autumn quarter) (Woodwinds)

2. University and School of Music Opportunities/Events

We announce and invite all newly-accepted/enrolled minority students to all GO-MAP events: Open House, guest speaker presentations, Prospective Student Days, etc.; CIDR Workshops (with special session and SPEAK test times for international TAs); School of Music events, e.g.; Ethnomusicology programs and courses (opportunities to study with persons of their culture); Master classes; opportunities to perform in student concerts.