Chapter V

Enrollment Management

Jo Faulmann, Assistant Dean Emerita
Frost School of Music, University of Miami

Richard Kennell, Dean
College of Musical Arts, Bowling Green State University

Introduction

Managing enrollment in a music unit is much like fielding a sports team. Recruiting players and seeing that all the positions are covered and players retained are key to the success of the team. These issues are likewise fundamental to the success of the music unit. The challenge, however, may be even greater given that music departments field not just one team (ensemble) but many—orchestra, choir, wind ensemble, chamber ensembles, marching bands, jazz ensembles, and so on.

The job of the music executive is to see not only that these ensembles have quality players but also that faculty studios are filled and an appropriate distribution between majors exists. The interplay within and among students in a music department is critical to the musical and academic success of the unit and indeed the education of those enrolled. Without proper instrumentation, students will not have as fulfilling of a musical experience, which will deter prospective students from enrolling and current students from wanting to remain at the college.

Enrollment management is crucial for several important reasons. The music curriculum depends both on offering viable ensembles and on providing, on a predictable schedule, the classes required for students to graduate. It is essential that the various majors are populated with *appropriate* numbers of quality students, which helps maintain faculty morale and pleases university upper-level administration by optimizing revenues from full teaching loads. The campus and community's (and prospective students') perception of the quality of the music unit may derive from the selectivity of the music admission process and the perceived quality of enrolled students. Effective enrollment management helps build trust and confidence within the music unit and the college administration.

Defining Enrollment Management for the Music Unit

The principle of enrollment management consists of two parts: (1) monitoring the retention of current students (as an indicator of student satisfaction) and (2) recruiting and admitting new students in a desired profile of instruments/voice types/majors. Executed effectively, music admissions will complement the current enrollment and optimize the musical and academic achievement of the student body. While retention strategies are important, for the purposes of this chapter the focus will be primarily on the development of student recruitment strategies at the undergraduate level.

In academia, music units offer important characteristics that differ from most other campus academic units:

1. Prospective music students (freshmen and transfers) behave like graduate students in other disciplines in that they are more discriminating concerning their needs and interests. They go beyond asking, "Do you offer music?" and seek greater specificity: "Who teaches clarinet at your school, where did he/she study, and where has he/she performed recently?"
2. Music students inquire earlier than other students. It is not uncommon for music majors to focus on this career interest in middle school.
3. In addition to meeting all the other academic entrance criteria, music applicants must present an audition and demonstrate a desired level of music proficiency.
4. Music schools need more than a critical number of majors; they require an optimum mix of musical instruments, voices, and majors.

For many new music administrators, the problem of fielding that balanced and talented team of students is daunting. What can we say or do to compel students to choose our music unit over the many others that are available? The new music administrator seeks an approach that will inject certainty and control into a process that seems to defy both. They seek simple and quick solutions.

In practice, the common phrases "enrollment management" and "student recruitment" are *chunked* terms. They represent systems of complex activities that work to achieve the higher goals of optimum quantity, mix, and quality. One way to deconstruct the complexity of "student recruitment" is to attempt a working definition:

> Student recruitment is **the right message**, delivered to **the right student** at **the right time** (and in *the right style*).

The effective student recruitment program manages all of these variables: messages, students, time, and style. This definition reveals the fragility of the recruitment process. How many of us in our professional lives have ever sent the wrong message to the right person at the right time? or the right message to the right person at the wrong time? Clearly student recruitment is fundamentally complex, and understanding this complexity is the first step toward effectively managing it.

What do we know about students? Prospective music students often fall into three categories: (1) those who become serious about their music studies early in life, (2) those who attempt to become serious about music study later in life, and (3) those who enjoy music but fail to grasp the importance of sustained effort and study. We assume that the earlier a student starts preparing for a career in music, the more capable the student might become. We also assume that students who present the least preparation will be candidates for failure and become dropouts.

All prospective music students go through clearly identifiable stages as they progress from their first awareness about music to the final decision to enroll at a particular school:

1. **A prospect** is a student who is generally interested in music without a specific focus or college goal or major.
2. **An inquiry** is a student generally interested in music and who has contacted a school and requested specific information about music opportunities.

3. **An applicant** is a student who has formally applied for admission and scheduled an audition.
4. **An accept** is a student who has passed the academic and audition requirements and has been formally accepted.
5. **A matriculant** is a student who has been fully accepted by the institution AND has chosen to enroll.

These stages unfold over time and are commonly known as the "admissions funnel" (see table 1). For some students, the transition from prospect to matriculant takes a few months. For most students, however, this process can unfold over years. Managing the flow of messages (the right message) to these different students (the right student) over time (the right time) is student recruitment in action.

The music unit must provide future students with messages that are appropriate for each stage of the relationship over time. While these steps are the same for all music units, schools of different sizes will experience challenges on different scales. In larger music programs, a music admissions professional coordinates the efforts of many different music faculty members. In smaller units, the work of student recruitment is performed by fewer individuals. No matter how large or small the music unit might be, coordination of messages and personnel is crucial.

It is incumbent upon the music executive and the recruitment coordinator to devise a flow of information to faculty with names of inquiries, applicants, and accepted students. All stages in the admissions funnel provide opportunities to grow a relationship between the student and the school. From the inquiry and applicant stages to the audition and final enrollment decision stages, faculty need to be in contact with students in their areas to provide them with additional information and to answer questions. This can be done either through direct contact or with a series of personalized letters.

Organization of Recruitment and Admission

The music executive must first decide whose job it is to coordinate the unit's recruitment efforts. Ultimately, the responsibility to see that the school is balanced falls with the chair. Realistically, the job is so complex that it makes sense to divide this crucial activity. How it is divided depends somewhat on the size and staffing of the unit and available support from central admission. Recruitment tasks may be assigned to one or several of the following:

1. A faculty member who has the time, people skills, and interest;
2. A staff member who has adequate knowledge of music to relate to the prospective students;
3. A professional recruitment/admission officer with a music and administrative background;
4. A member of the college or university's admission staff who has the appropriate interest and background to work with music students;
5. The music executive.

The worst possible scenario is the absence of any plan at all. The faculty are told that they must recruit for their studio or program without any coordination, guidelines, or goals. This will lead to duplication of effort and ill will among faculty. It certainly will not yield a balanced student body. Another variation on this theme is that a plan exists but has not been

TABLE 1 The admissions funnel

Funnel stage	Larger school	Smaller school	Your school
1. Prospects	3,000	1,000	?????
2. Inquiries	2,000	600	????
3. Applicants	600	200	???
4. Accepts	300	100	??
5. Matriculants	150	50	?

communicated effectively to all involved. The department chair has expectations for the plan, but the faculty members are in the dark as to what these expectations might be.

The desired scenario, however, is that a plan is devised to meet the specific needs of your unit, and the faculty are informed about the overall plan and the role they will be expected to play in it. Faculty involvement is crucial but must also be organized, and a detailed plan must be agreed upon and disseminated so that their efforts are appropriately directed. Even if a professional recruitment officer is hired, prospective students will want to interact with faculty, both applied and program, since students choose an institution based on the instruction they perceive will be available.

The music administrator's role is first to understand the complexity of the process, then to allocate appropriate resources (financial and human) to ensure the success of the operation. The role of the campus admissions office staff is often underappreciated and underutilized in this challenge.

All colleges and universities have central admission offices. Coordination with this campus unit is critical and can be particularly useful for the smaller music unit that perhaps has to rely on a recruitment staff person or part-time faculty member. Often someone in the admission office has a background and/or a particular interest in music and can act as the liaison with the music unit. Additionally, students admitted to the music department (except perhaps at conservatories that offer their own music and academic courses) will need to be able to succeed in academic courses. Admission staff are trained to evaluate secondary and (for transfer students) college transcripts and standardized test scores (ACT/SAT and TOEFL for international applicants) to determine the applicants' expected success based on their academic records. International applications require additional steps and procedures that the campus admissions office will usually handle.[1]

Sometimes in their zeal to attract the best musicians, faculty forget that once enrolled, students must be able to succeed in academic as well as music classes. Clear guidelines must be negotiated between the music executive and the dean of enrollments regarding the weight that demonstrated music talent and previous academic records play in making the admission decision. In turn, these guidelines must be clearly articulated and understood by the recruitment coordinator and key faculty.

The Recruitment Plan

The music executive, along with other key music faculty, must develop a comprehensive recruitment plan that fits the unique needs and opportunities of the music unit. The plan should start with an honest understanding of the strengths and weaknesses inherent in the

unit. The plan should also select specific strategies for attracting students and assign the various duties of the plan to appropriate faculty members. Finally, the results of each recruitment/admissions cycle should be systematically evaluated so that improvements can be implemented. While music units will differ by size and mission, these basic components can and should be part of the recruitment plan.

Scope of Recruitment (Recruitment Goals and Targets)

In planning for a successful recruitment operation, the music executive must make some decisions with regard to the scope of activity. The unit's strategic plan is often a guide for such decisions. Much depends on the type of institution in which the unit resides. For example, if the unit is in a community college, then the concentration will be primarily local. If, on the other hand, the college is private and church-supported, the area for recruitment may be delineated by the central administration. This is not to say that effort outside a particular geographic region cannot take place, but the thrust of recruiting activities likely will take place within a defined region. State-supported institutions also may have constraints, such as higher tuition for nonresidents, that make recruitment beyond state borders difficult.

Of course, if students seek out information on their own and choose to enroll, this is not a problem. For units with no geographic constraints, other obstacles may exist, such as limited budget for recruitment travel or advertising. Regardless of the size and scope of the department, a plan for recruitment activities should be implemented. For many music units it does not make sense to try to "recruit the world" if historically students have come from a limited area and a relationship exists between the faculty and teachers in this locale.

In creating the recruitment plan, a key element should be to set down target numbers for the various levels and areas of the program. If the unit has a graduate division, determine how many graduate students can be supported, as financial assistance is particularly crucial in attracting and maintaining this population. Beyond total numbers, the music executive should determine the ideal number of ensembles for the school. In larger units conductors and area coordinators need to participate in this effort. Smaller departments typically have only one large ensemble—orchestra, wind ensemble, choir, jazz ensemble—and perhaps some chamber ensembles.

Target studio enrollments should be determined with input from the studio faculty and ensemble directors. Enrolled students currently in studios along with optimal numbers for a recruitment season should be included in the count. Table 2 shows a sample chart that might be designed to help faculty see the recruitment needs for a particular year. Once optimal enrollment figures have been determined, the chair needs to discover the best sources for obtaining student names. This will be an evolving process, but it is strongly suggested that the recruitment coordinator annually examine records from the previous three years to see where enrolled students have come from and whether they were recruited as a result of private teacher recommendation, secondary school music teachers, school counselors, or SAT/ACT search lists (see Resources).

Initially, this information may not be available. However, as the unit develops a recruitment strategy, surveying applicants and matriculates is an important activity. The results of these surveys will begin to pay off in a few years and will help to strategize the recruitment operation. It is virtually impossible to gather too much recruitment and

TABLE 2 Examples of studio targets for music student recruitment

		Flute	Saxophone	Soprano	Tenor
	Returning enrolled	5	5	15	16
	New recruits	4	9	15	14
	Yields	3	7	10	4
Orchestra		4	0	0	0
Wind ensemble		3	6	0	0
Concert choir				25	20
Jazz band		1	6	0	0
Totals		**8**	**12**	**25**	**20**

admission data, as analyzing past successes and failures will help shape all aspects of the recruitment process.

Selected Recruitment Strategies

Student recruitment can be like a black hole that if allowed can consume enormous amounts of time, energy, and resources. Ideas may be abundant but resources may be short. Therefore, the recruitment plan should be selective in choosing specific recruitment activities from the seemingly infinite set of possibilities.

These strategies should be progressive. Begin by making students aware of your music program, then invite students to make increasingly positive commitments. For the student the process starts with a simple request for information. Then the student may visit the campus, followed by the presentation of an audition and finally the decision to attend and pay tuition. Each step involves an ever deeper commitment between the student and the institution. Recruitment strategies may be crafted to fit the progressive stages in the admissions funnel.

General Awareness. Various forms of publicity have been effective in promoting general awareness of a music program. Print materials and online information about the music program represent important components of any publicity effort. Such literature should present the results of a realistic examination of the unit's strengths. For smaller units with limited budgets, advertising should focus on a comprehensive view of the program, as opposed to featuring individual faculty and programs.

Print advertising should target constituents who might become applicants. For example, if the department has a strong choral tradition, then advertising in choral journals is a good choice. Try to place print ads where they will be seen by both prospective students and music directors and where the "most bang for the buck" is likely. One good place where inexpensive print ads can be placed is in youth orchestra programs. Always look for "free" exposure such as PSAs (public service announcements) in state music journals, which will usually publish for free announcements about new faculty, coming events, special concerts, and so on.

Direct mail sent to student names purchased from the ACT or SAT is another long-standing strategy designed to introduce your school to many prospective students. Your admissions office may already participate in such programs and can assist you.

Tell the Music Unit's Story. When students first seek information, this is the invitation to "tell the story." Initially this is often done through college or department literature and handouts. Remember, music students as a group seek more detail than basic university literature can provide.

Some type of prospectus that "tells the story" should be designed and sent to prospects and inquiries. The music unit may complete this step by itself, or in the case of smaller colleges, it may be advantageous to include music in the college's view book. In either case, the music content should be written by the admission coordinator, the music executive, or someone who is completely familiar with the music department.

Some music departments have very elaborate view books giving every detail of the school; however, with the pervasive use of the Internet, it may be more advantageous to spend resources on the Web site, which can be easily and inexpensively updated, as opposed to a printed book that costs a great deal to reprint with every change in faculty. The Web site can also include small examples of ensemble performances. Ideally the prospectus should interface with the Web site so that actual print material can be kept to a minimum.

Auditions. Auditions play a vital role in the admission process. All students must perform an audition, and all performance faculty should be involved. It is incumbent on the music executive to inform all faculty about their involvement in auditions. This is especially critical in smaller music units where some of the applied faculty may be part time. Faculty should also have guidelines for feedback they give applicants regarding their admissibility and financial assistance. Typically these are institutional-level decisions of which the audition, though critically important, is only one aspect.

Audition requirements need to be carefully developed for every instrument/voice and published in the recruitment prospectus as well as on the Internet. A list of appropriate and suggested literature should be provided, along with the following information:

1. Will sight-reading and theory examinations be a part of the audition process?
2. Must music be memorized?
3. Are all instrumentalists/vocalists expected to have an accompanist? If so, will one be provided for live auditions? Will there be an accompanist fee?
4. When and where will auditions be held? Will there be auditions throughout the United States and perhaps abroad?
5. Are audio and videotapes acceptable if students cannot do a live audition?

Auditions are more than an opportunity to evaluate future students. They are also opportunities to convey recent information, answer questions, develop personal relationships, and encourage continued interest in the music unit. By orchestrating the many details involved with the audition, the department can optimize the next stage in the admissions funnel.

Scholarships and Financial Assistance. Probably more than in any other discipline, scholarship assistance is critical both to the prospective music student and to the music unit. Parents and even students themselves have invested in expensive instruments and years of private lessons, unlike those majors who have gained the requisite knowledge to enter college through class instruction in secondary school. In return for this investment, prospective music students and their parents often expect some type of financial reward.

Schools and colleges have many different policies that govern financial packaging. State schools often have legislatively imposed constraints that apply to all disciplines, making it very difficult to reward music students and to balance the music unit. Privately endowed institutions may have more flexibility in the way they distribute all types of funding, including scholarships, but they may also have very limited merit funding due to small endowments. There likely is no panacea unless the state support and/or endowment is very high. There's never enough money to go around.

The music executive must proactively engage in dialogue with the chief academic officer to devise a policy that will allow the music unit to be balanced and reward the most talented applicants with appropriate scholarship funding. An acceptable "discount rate" must be agreed upon by the top administration.

Close alliance with the institution's financial assistance director is critical as well. Providing music students with combinations of state (where available) and federal aid, need-based institutional funding, and music scholarships is the optimum arrangement. This enables music students to receive funding based on both need and merit. The music admission coordinator must be included in all institutional financial assistance decisions and must have access to the online financial assistance system to monitor both packaging and notification to applicants. Timing is very critical in granting scholarships and financial aid. Notification of the entire package should occur immediately after admission decisions have been made.

Music units with endowed scholarships should see that they go to the most talented students and that the recipients meet the profile the donor has specified. Since these are "hard dollars," endowed funds in a student's package should not be included when figuring the overall discount rate in the school. Unless the donor specifies that the scholarship goes to a new student, it may be advisable to grant endowed scholarships to upper-class students who have a proven record of music achievement. This approach can also help with retention.

Record keeping from year to year with regard to financial assistance and merit-based aid is very important, particularly if there is concern over the discount rate for the music unit. Working in a three- or four-year cycle can be helpful to the music executive. The following questions are important to ask:

1. What level of funding, both need-based and merit aid, has it taken to enroll a class?
2. Which studios historically require the highest funding level?
3. Which majors require the highest funding?

Determining the answers to these questions can also provide some answers to recruitment efforts, that is, are faculty and recruitment efforts occurring in the appropriate studios and majors? Analysis of this data over a few years can be extremely helpful and can form the basis for an acceptable aid formula. With an agreed-upon formula in place, granting merit/talent aid becomes much simpler, but gathering enough data to develop the formula will take a few years.

The scholarship and financial aid stage of the admissions funnel represents the penultimate level of interest and commitment. This phase of recruitment also provides the last opportunity to communicate the advantages of your music program to the student and his or her family prior to the admission decision.

Assignment of Duties

An important characteristic of successful music schools is the extraordinary commitment of music faculty to participate in the student recruitment program and the selection of their future students. Few disciplines in the academy have this privilege; most academic units allow the admissions office to represent them at arm's length. Music faculty, however, play a critical role in encouraging students and selecting some student applicants over others for admission.

All music faculty have an obligation to assist in the student recruitment process. However, some music faculty have greater opportunities than others to participate. The recruitment plan should serve as a playbook for the recruitment team and engage everyone in an appropriate role, assigning the following tasks to the most suitable faculty:

1. Who receives the inquiries?
2. Who will reply, and how quickly?
3. What materials will be enclosed, and what themes reinforced?
4. What invitations will be extended, etc.?

In a competitive recruitment environment, the music unit may achieve a comparative advantage simply by effectively coordinating these various components. Each unit representative should have the same understanding of the strengths and weaknesses of the unit (from the unit's strategic plan) and should positively reinforce the interactions of others on the team.

The larger the music unit, the more specialized these expectations may become. Increasingly, medium-sized or larger music units employ a professional music admissions specialist, someone to coordinate and execute the recruitment plan. In the absence of a recruitment specialist, the responsibility for recruitment should be assigned to one person who is charged with monitoring the many aspects of the system and gathering the desired historical data.

Evaluation of Results

Tracking recruits is crucial to analyzing the effectiveness of your student recruitment plan. How many inquiries become applicants? How many applicants are accepted, and how many of these choose to matriculate? Comparison of the answers to these questions from year to year can provide insight into problems or opportunities.

It is strongly recommended that the music executive interact with the information technology department at the college level and demand that the campuswide system take into account the needs of the music unit. Many data elements, such as instrument, intended major within music, secondary instruments, and online audition results, must be included in the online system to track students effectively through the admissions funnel. The evaluation of the student recruitment program demands that the appropriate data elements be selected and saved from year to year.

Depending on how "music-friendly" the admissions mainframe program is, the music unit should be able to download and use this data to obtain pertinent information and to generate letters to prospects, inquiries, applicants, and accepted students.

Music units should take advantage of any technology available on campus to help in the recruitment effort, since to develop this in-house can be cost-prohibitive for all but the very

largest music schools. In departments housed in smaller institutions without sophisticated mainframe capabilities, it may make sense to devise a very simple spreadsheet using off-the-shelf database or spreadsheet software. This step will be particularly necessary if the tracking program at the institutional level does not provide the data needed by the music unit.

Even for larger departments, it may make sense to develop an internal tracking system that will provide more detailed information such as teacher names and sources of initial inquiry (college fair, all-state list, etc.). These data elements would typically not be available on many institutional databases.

Whatever the size of the music unit, you will definitely want to track:

- How many high school seniors (juniors, sophomores, etc.) inquired? When?
- How many seniors/transfer students applied? When?
- How many applicants are accepted (by instrument/major)?
- How many accepted students are offered scholarships (by instrument/major)?
- How many accepted students matriculated (by instrument/major)?

In addition, you will want to track data elements such as:

- What was the source of the student's first contact with the school?
- What is the student's principal instrument, secondary instrument, major, and minor?
- What is the name/address/e-mail of the student's school music teacher?
- What is the name/address/e-mail of the student's private lesson teacher?

Technology

Once the recruitment plan is created and implemented, technology can be used to execute the plan and track its results. A basic premise of our definition (right message, delivered to the right student, at the right time) is the importance of personalization. Music programs that offer a good fit for the student's needs should develop greater interest and commitment than those that don't. Gone forever are the days of bulk letters addressed to "Dear Student." Personalized mail merge is now a minimal expectation of every student recruitment plan.

The next level of technological complexity is "boilerplating." This feature allows variable paragraphs to be inserted into student correspondence to match specific student characteristics or interests.

After "boilerplating," computer workflow applications can automate "personalized" correspondence with prospective students over time. Some home-grown computer applications connect the information entry operation with automated letter generation capabilities. Sequential letter generation at prescribed time intervals may also be desired and possible. Such systems offer enhanced productivity and effectiveness by sustaining a personalized relationship over the duration of the recruitment calendar.

More recently, campus admissions systems have deployed Web-based interfaces. Students can make inquiries directly on the school's Web site and receive instantaneous replies or confirmations via e-mail. There are no delays due to mail deliveries, and staff can attend to more pressing needs than data entry operations.

Since few music units employ technology specialists to manage their communications, partnering with such specialists in the office of admissions often proves useful. A range of cooperative stances exists, from the admissions office doing everything (via direct access to a

mainframe program such as PeopleSoft), to the admissions office sharing a selected packet of student data elements, to the music unit taking full responsibility using spreadsheet or other off-the-shelf database applications.

In short, technology pervades the entire student recruitment operation. From tools that personalize messages to tools that accelerate our response time and track our communication history, technology is often the key to delivering the right message to the right student at the right time.

Summary

By assigning available recruitment strategies to the various stages of the admissions funnel, the overall recruitment plan starts to materialize, as shown in table 3.

"Student recruitment" is a construct that consists of many steps, parts, processes, and people. This chapter has articulated many of these and has also tried to provide the reasons for selecting one strategy over another. Three aspects of student recruitment are crucial: (1) student recruitment is complex and demands attention to detail at every step, (2) student recruitment demands collaboration and coordination among everyone involved if it is to have any chance of success, and (3) the student recruitment plan is always a work in progress and demands constant attention, evaluation, and improvement.

In closing, all music schools and faculty need to be aware of a code of ethics that exists at several levels with regard to "fairness" in recruitment practices. The two most

TABLE 3 The admissions funnel with selected recruitment strategies

Funnel stage	Larger school	Smaller school	Your school
1. Prospects	3,000	1,000	?????
Strategies to draw attention to opportunities at your school and result in inquiries ↓	Summer camps Journal ads Direct mail Music visit day Meeting exhibits Web site offers	High school posters Names from alumni Web site offers Ensemble tours Faculty guest conductors	????
2. Inquiries	2,000	600	????
Strategies to encourage students to apply and audition ↓	Music viewbook Personal letters Music literature Admissions reps Telephone reminder Audition program	Campus viewbook Personal letters Telephone reminder Audition appointments	???
3. Applicants	600	200	???
4. Accepts	300	100	??
Strategies to encourage accepted students to matriculate ↓	Scholarships Follow-up letters Telephone calls	Scholarships Telephone calls Letters from alums	?
5. Matriculants	150	50	?

commonly followed codes are those published by NASM (National Association of Schools of Music) and NACAC (National Association for College Admission Counseling). Even if your school is not a member of either of these organizations, students will be cross-applicants in schools that are members, and therefore, in fairness to students, a summary of NACAC's *Statement of Principles of Good Practice*[2] should be placed in the hands of all music faculty and applicants. This details the applicant's rights in the admission process. NASM's Code of Ethics is included in their *Handbook,*[3] which is revised and published annually. Articles IV, V, VI, and VII address ethics in recruiting.

The music executive is ultimately responsible for the allocation of scarce resources to ensure a critical enrollment, a critical mix of instruments and majors, and the highest standards of quality possible.

Appendix A: Student Recruitment Checklist

1. Does your unit's strategic plan establish optimum goals for enrollment?
2. What are areas of enrollment strength and weakness for your unit?
3. Is there coherence between faculty expectations and reality?
4. What will be the scope of your recruitment operations?
5. Have you shared the appropriate standards of ethics with your faculty and staff?

6. Who will be assigned oversight of your recruitment operation?
7. Has a recruitment plan been formulated?
8. Has a recruitment plan been communicated to everyone?

9. What strategies have been implemented to increase the awareness of your unit?
10. What strategies have been implemented to tell your story?
11. What strategies do you employ during auditions to reinforce your positive message?
12. How will you assign music scholarships and financial aid?

13. How will you gather the critical data elements needed to evaluate the operation of your student recruitment plan?
14. From the data that you have accumulated over the years, what changes do you recommend?

Appendix B: The Ten Most Important Things I've Learned About Student Recruitment

1. Be honest about all offerings and opportunities at your school
2. Show a personal interest in your students
3. Be positive
4. Talk to parents
5. Get organized
6. Involve your current students—ask them what counts
7. Follow up is important
8. Listen to your prospective students
9. Make students feel comfortable, at home
10. Communicate, communicate, communicate[4]

Notes

1. NAFSA: Association of International Educators describes federal regulations dealing with international students at their Web site, www.nafsa.org.

2. National Association for College Admission Counseling, *Statement of Principles of Good Practice* (Alexandria, VA, 2004), www.nacacnet.org.

3. National Association of Schools of Music, *Handbook* (Reston, VA, 2003).

4. Richard Kennell, "The Most Important Things I've Learned About Student Recruitment," unpublished workshop participant survey, Music Recruitment Workshop, DePaul University School of Music, 2005.

Resources

The College Board
11911 Freedom Drive, Ste. 300
Reston, VA 20190
Phone: (800) 927-4302
Fax: (800) 380-3315
www.collegeboard.com
Student Search Service

ACT
500 ACT Drive
P.O. Box 168
Iowa City, IA 52243-0168
Phone: (319) 337-1000
www.act.org
Education Opportunity Service