



# **EASTMAN ACTION COMMISSION FOR RACIAL JUSTICE**

**REPORT &  
RECOMMENDATIONS**

**OCTOBER 2020**

*Cover Art: Contemporary Ankara wax fabric print from West Africa.*



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## Executive Summary

The **Eastman Action Commission for Racial Justice** was convened by Eastman School of Music’s Joan and Martin Messinger Dean Jamal Rossi in June 2020, largely in response to the international resurgence of the Black Lives Matter movement surrounding the killing of George Floyd, an unarmed Black man, by Minneapolis, MN police in May 2020.

**Despite the negative experiences I wrote about, I did get a great education at Eastman and the contacts I made have benefitted me my entire career.**

**— ESM Alum, Late 1980s**

Dean Rossi and the Commission received more than 35 pages of messages from current students, alumni, faculty, staff and others encouraging the School to use this important moment in time to significantly accelerate its diversity efforts. These concerned members of the Eastman community also implored the School to go further and, specifically, to begin addressing the deeper issues of equity, inclusion, belonging and racial justice.

The Commission read each letter, took careful note of each set of observations about the School, and reviewed each set of recommendations for change in the relevant Work Groups. We are grateful to everyone who wrote, and their work has helped to ground and inspire our own.

The Commission was co-chaired by Jean Pedersen, Eastman School of Music Associate Professor of History and Lee Koonce, Gateways Music Festival President & Artistic Director and Senior Advisor to the Dean. Members of the Commission included:

EASTMAN ACTION COMMISSION FOR RACIAL JUSTICE   MEMBERSHIP				
Students	Faculty	Staff	Alumni	Community Leaders
Brianna Garçon	Anaar Desai-Stephens	Christina Crispin	Isrea Butler	Armand Hall
Dalanie Harris	Clay Jenkins	Lee Koonce	Lourdes Cossich	Thomas Warfield
Trevor Nelson	Timothy Long	Dallas Oestara	Herbert Smith	
Travon Walker	Brad Lubman		André Washington	
	Jean Pedersen			
	Rachel Roberts			
	George Taylor			

### DEAN ROSSI’S CHARGE TO THE COMMISSION

“The time is now for Eastman to take bold and decisive actions that do more than demonstrate our commitment to diversity, equity, inclusion, and access—our actions must also provide clear evidence of our stance against racism, bigotry, and discrimination. The Commission’s recommended initiatives must be meaningful to the Eastman Community, actionable, achievable, measurable, and sustainable. The group will be considering all elements of our school including, but not limited to: the curriculum, concert and event programming, admissions, increasing the diversity of our community, student and residential life, and community engagement.”

**COMMISSION'S EXPANSION OF CHARGE FROM DEAN ROSSI**

The Commission, in the course of its first meetings, revised the initial charge from Dean Rossi in order to provide more specificity and a broader scope. The revised charge appears below:

- The Eastman Action Commission for Racial Justice will assess the Eastman School of Music's historical and current climate in relation to race, diversity, equity and inclusion and make recommendations that may require systemic or non-systemic changes.
- The Commission will focus on recommendations that will produce substantive and long-lasting change, moving Eastman toward becoming a fully anti-racist institution.
- Some of the recommendations may be achievable immediately while others will need to be implemented over a period of years.
- The recommendations included within this report constitute a beginning toward racial justice and anti-racism at Eastman. There will be many more years of concerted work to truly achieve that goal.
- Finally, the Commission agreed that, due to this moment in history, its recommendations would focus, primarily but not exclusively, on issues related to Black students, faculty and staff. The Commission hopes that the implementation of these recommendations will result in institutional and cultural changes that will also benefit other under-represented and/or marginalized groups and the Eastman community as a whole.

**In social settings, some of my studio mates felt it fine to make Black jokes around me and then say "sorry" as if they didn't know I was in the room.**

**— ESM Alum, Late 2000s**

**A HISTORY OF INCLUSION AND EXCLUSION**

It is widely acknowledged that the Eastman School of Music has an important and enduring legacy in the history of music in the United States and beyond. Its graduates have gone on to distinguished careers in every aspect of music performance and learning and its faculty are among the most esteemed professionals in the field of music and humanities anywhere. Notwithstanding these accolades and achievements, Eastman has also struggled to be a place where everyone feels welcome and as though they belong.

The Commission acknowledges that in the United States, certain beliefs, behaviors and, sometimes, laws, have excluded and/or discriminated against certain groups of people. Examples of such groups include, but are not limited to, African Americans, Native Americans, Catholics, Jews, immigrants of all kinds, women, LGBTQ+ people, and many others. Today, in 2020, we find such beliefs, behaviors and laws abhorrent.

We are hopeful that continued research into Eastman's changing place in American culture will allow for new avenues of discussion and scholarship as we – a School and a nation – grapple with our challenging and unsettling past and present. We also look forward to further conversations about the best ways to understand the relationship between Eastman, the United States, and the other countries of the world in our emerging global future.

## SUMMARY OF OBSERVATIONS AND FINDINGS

**I would characterize my years at Eastman as “invisible.”**

**— ESM Alum, Late 1990s**

The Commission asserts that diversity, equity and inclusion at Eastman have failed to reach the level of highest priority at the School, noting that there has been little change in this regard since 1921. Over a period of 100 years, there have been fewer than five (5) full-time Black faculty members; there have never been any full-time Black faculty members in the Jazz program<sup>1</sup>; only three (3) Black students entered this year’s incoming class; and many Black alumni, while acknowledging the excellent education they received, cite harrowing and tragic experiences while students at the School.

## OVERARCHING RECOMMENDATIONS

**Accountability:** The Commission strongly recommends the following steps to ensure accountability and implementation of the recommendations in this report:

1. **Widespread Distribution:** The report of the Commission will be made available to the entire Eastman Community on the School’s website, and an email announcement will be sent to all recipients of *Eastman Weekly* and to all Eastman alumni to alert them to the report’s availability.

The Commission also recommends a Town Meeting for the entire Eastman community in Fall 2020 to discuss the Commission’s findings and recommendations, and to begin a School-wide conversation about racial justice.

2. **Oversight:** The establishment of an ongoing oversight body for diversity, equity and inclusion at Eastman must be formed immediately following the completion of the current Commission’s work. This new group’s primary work will be to 1) monitor and report on the progress of the School in its efforts to become an anti-racist institution based on the recommendations in this report and 2) guide the School in its efforts toward inclusion for other marginalized and/or under-represented populations including, but not limited to, women, LGBTQIA+, Asian, Latinx, Native American, Pacific-Islander, and differently abled persons.

**I always felt very socially isolated. Eastman was not at all a welcoming, safe space for Black students. Not at all.**

**— ESM alum, Early 2000s**

This new group is to be made up of representatives from the current student body, faculty, alumni, and staff. Additionally, representation by Eastman’s National Council, senior staff of the University of Rochester, a member of the University’s Board of Trustees and external community partners should comprise the membership of the new group. The leadership of the new group should not be employees or students of the Eastman School of Music.

<sup>1</sup>Following the release of the final report of the Eastman Action Commission for Racial Justice on November 2, 2020, the co-chairs learned of the existence of an additional Black full-time Eastman faculty member who served in the Jazz Studies and Contemporary Media Department for two years in the 1990s. The Commission regrets this oversight and hopes that future histories of Eastman will provide a fuller picture of the presence of all Eastman’s Black students, faculty, and staff. (November 4, 2020).

## SURVEYS AND INTERVIEWS

The Commission conducted multiple surveys to learn more about the experiences and perceptions of members of the Eastman community and to gain a better understanding of the School's activities, programs and initiatives in relation to diversity, equity and inclusion.

### *Alumni*

The Black Alumni Survey was sent to 123 former students of the Eastman School of Music who, at some point in their Eastman careers, self-identified as Black, African American or being of African descent.

As within any group, there is diversity of opinion about race and its effect on one's life. By far, however, most Black alumni respondents, while they believe they received a good education at Eastman, hold negative associations about their time at the School. At best, these alumni felt invisible and, at worst, they feel traumatized by their experiences at Eastman.

### *Current Students*

**I have blocked away many  
“microaggressions” for  
my own sanity.**

**— Current Student**

The Black Students Survey was sent to 26 currently enrolled students at the Eastman School of Music who, at some point in their Eastman careers, self-identified as Black, African American, or of African descent. Of the 26 surveys sent out, we received 10 completed surveys, representing many degree programs.

There are some differences in opinion, but overwhelmingly Black students agreed that race has played a role in their educational experience at Eastman. Whether feeling tokenized, experiencing microaggressions, or being asked to speak on behalf of their entire race, Black students expressed feeling both isolated and spotlighted from the moment they walked onto Eastman's campus. Rather than having an equitable educational experience, one student described studying at Eastman as “be[ing] used for the color of my skin.” From curriculum to ensemble programming to the school's environment, it is immediately apparent that there are many necessary changes to improve the experience for Black students at Eastman.

It should be noted that there is an extreme disconnect between the perceptions of current Black students and Black alumni and those of the faculty at large.

### *Faculty*

The aim of the faculty survey was to better understand the activities, both individually and collectively, that have been happening relative to engagement with race at the School. Forty-four (44) faculty members responded, which represented 13 departments within Eastman. Their responses generated over 56 pages of thoughts, insights, and recommendations for this Commission to consider.

Overall, the survey responses demonstrated extremes among faculty. The extremes exemplified in the responses provide overwhelming evidence that Eastman does not have a unified vision or understanding for how to provide the best education to its students. For example, there are some faculty who support efforts to break down institutionalized racism at the school as a way to create learning environments free of racism, while there are other faculty who say “stop wasting time on this and get to seeking out the best qualified young players and teachers.” There are some faculty who see the need for and desire more anti-racist learning and training, expressing thoughts such as “I do not believe Eastman has been a welcoming place for students, faculty, and staff of color, nor for serious thinking about race generally,” while there are other faculty who express views that reflect their desire to focus just on the music, commenting “It bothers me to have to address something I don’t see; I see a person; that is my association. Their race or gender contribute to the totality, but their soul has no color or gender” and “let talent prevail.”

**Not one test, listening exam,  
or reading sample included  
Black composers...**

**— *ESM Alum, 2010s***

The faculty survey demonstrates the extreme juxtaposition of major issues present in our lives today. We have learned that Eastman faculty have extremely different views on what racism means, and different levels of understanding about what systemic racism is. Faculty are split on the solution of how to address either, with one half believing a solution should come from changing our personnel to include more Black students, faculty, and administrative staff, and the other half believing that the solution should come from changing Eastman’s curriculum.

When considered alongside the Eastman Black Student and Black Alumni surveys, the Eastman Faculty survey illuminates another even more important and extreme dichotomy: the dichotomy between the faculty perceptions of the School and the lived experiences of its Black students and Black alumni.

### **Specific Recommendations**

The Commission generated over 200 recommendations focusing on every area of the School’s operations. (A complete list of recommendations appears beginning on page 22 of this report.) The Commission divided itself into five Work Groups which, along with the full Commission’s meetings, met for a total of 4 to 8 hours each week from mid-June through mid-August. The five Work Groups were Academics, Community Engagement & Partnerships, Environment & Culture, People, and Performance Activities & Ensembles.

Amongst all five groups, there were common themes and recommendations, a selection of which appear here. In keeping with the Commission’s charge, some of the recommendations are long-term and some are short-term, and some are systemic and some are “outward facing.” Collectively, implementation of the majority of these recommendations will move Eastman toward the anti-racist institution we all desire and that is welcoming to and inclusive of everyone.

**Eastman's rigid whiteness (in  
curriculum as well as culture)  
has made me constantly aware  
of my otherness.**

**— *Current Student***

- Require in-person, Eastman-specific and ongoing anti-racism workshops for ALL faculty, staff and students that address organizational trust, unconscious bias, micro-aggressions and identity development.
- Significantly increase recruitment and enrollment of Black students by meeting the full financial need of each incoming Black student; establishing a fund to pay for audition expenses for Black students; recruiting more actively at high schools with large Black populations and excellent music programs, among many other initiatives.
- Strengthen support for current Black students by establishing a formal mentoring program, assigning a Black therapist to the Eastman campus, increasing support for the Eastman Black Student Union.
- Significantly increase the number of Black, Indigenous and People of Color (BIPOC) faculty and implement programs to recruit and retain this faculty through such measures as developing clear rubrics and criteria for job requirements, appointing an external bias coach to each search committee, hiring an external search firm to expand candidate pools, requiring implicit bias training and “beyond color” training for everyone involved in a search, sustained mentorship programs and other forms of support.
- Significantly increase the number of Black, Indigenous, People of Color (BIPOC) staff (at all levels, but especially a Black senior administrator and/or associate Dean) and implement programs to retain this staff through such measures as developing clear rubrics and criteria for job requirements, appointing an external bias coach for each search committee, hiring an external search firm to expand candidate pools, and requiring implicit bias training and “beyond color” training for everyone involved in a search.
- Ensure that everyone is treated fairly and equitably when entering the Eastman campus and using Eastman facilities. Eastman must put a stop to the racial profiling that Black students, faculty, staff and community members all currently experience at the School. Measures include, but are not limited to, requesting key cards or sign ins from everyone upon entry, installing a turnstile, and providing and/or requiring more training for Public Safety Officers.
- At the start of every public event, recognize the Haudenosaunee people – original inhabitants of the land upon which Eastman sits — as part of an important effort to honor ALL of our history and to begin to change the narrative surrounding white and European supremacy in classical music.

#### Other

- Identify at least one prominent location on campus to create a permanent tribute to well-known Black alumni. Currently, there is only one depiction of a Black person on the entire campus.

- Prioritize Black alumni, former faculty or former staff in the naming or renaming of any new spaces. Currently, there are no spaces at Eastman named after a Black person.
- Significantly increase the number of musicians of African descent invited as master class teachers, guest lecturers, guest conductors and guest performers at Eastman.
- Increase number of works (solo, chamber, large ensemble) by composers of African descent performed by all Eastman ensembles.
- Provide pedagogical training and support for all Eastman instructors in syllabus and curriculum design that helps them address issues of equity and more sensitively engage students, especially students of African descent.
- Strongly encourage every department and program at Eastman to reevaluate their curricular frameworks with an eye toward equity and diversity, including more courses and course content incorporating the contributions of musicians, thinkers and other key groups and individuals of African descent.
- Add works by composers of African descent to the collections of the Sibley Music Library and Eastman Ensemble Library.
- Strengthen the relationship between Eastman and the Rochester City School District (RCSD).
- Improve the relationship between the Eastman School of Music and the City of Rochester by encouraging more community attendance at on-campus Eastman events and sponsoring more off-campus Eastman events in the community.
- Invest in the small businesses and neighborhoods immediately around the Gibbs/Main intersection on which the School sits, especially the Black businesses along Main Street and the Black neighborhoods to the north.

**Aside from orchestra, I was usually the only other Black person in the room during class. This fact was commented on by white faculty members/students often. I was also often expected to speak on behalf of my whole race.**

**— *ESM Alum, Late 2000s***





## OVERVIEW & BACKGROUND

### **On June 10, 2020, UR President Mangelsdorf, UR Medical Center’s Mark Taubman and other community leaders declare that “Racism is a Public Health Crisis.”**

The **Eastman Action Commission for Racial Justice** was convened by the Eastman School of Music’s Joan and Martin Messinger Dean Jamal Rossi in June 2020, largely in response to the international resurgence of the Black Lives Matter movement surrounding the killing of George Floyd, an unarmed Black man, by Minneapolis, MN police in May 2020.

The killing of unarmed Black people in the United States by the police has reached epic and tragic proportions, and it is against this backdrop that the new Commission began its work.

The Commission was co-chaired by Jean Pedersen, Eastman School of Music Associate Professor of History and Lee Koonce, Gateways Music Festival President & Artistic Director and Senior Advisor to the Dean. Along with Dean Rossi, they named the Commission “Eastman Action Commission for Racial Justice,” inserting “Action” to denote the immediacy and importance of the effort.

After finalizing the Commission’s membership, the full Commission held its first meeting on June 23, 2020. The Commission’s report was initially due to the Dean on Friday, July 17<sup>th</sup>, but was ultimately extended to September 30, 2020 to allow more time for information gathering and research across the entire Eastman community. Extending the deadline into the fall semester in this way was especially important because it allowed us to engage with staff members who would have been unavailable as a result of Covid 19-related furloughs and lay-offs over the summer months.

In his charge to the Commission, Dean Rossi wrote, in part, to the Eastman Community:

*The events of the past few weeks are serving as the impetus for society to engage in systemic and transformational change on behalf of racial justice. While Eastman has been very committed to issues of diversity, equity and access, as demonstrated by initiatives like the Eastman Pathways Program, the co-founding of the ROCmusic Collaborative, and our partnership with the Gateways Music Festival, we can and must do better.*

*I am announcing the formation of the Eastman Action Commission for Racial Justice. This 20-person commission of students, staff, faculty, alumni, and community members has been charged with developing a prioritized list of action items Eastman must undertake.*

*In my charge to the Commission, I stated, “The time is now for Eastman to take bold and decisive actions that do more than demonstrate our commitment to diversity, equity, inclusion, and access—our actions must also provide clear evidence of our stance against racism, bigotry, and discrimination.” The Commission’s recommended initiatives must be meaningful to the Eastman Community, actionable, achievable, measurable, and sustainable. The group will be considering all elements of our school including, but not*

*limited to: the curriculum, concert and event programming, admissions, increasing the diversity of our community, student and residential life, and community engagement.*

*The timeline for this work will be relatively short. I have asked for the recommendations to be prioritized into three phases of implementation – immediately, at the start of the fall semester, and over the long-term. I thank the co-chairs and members of the commission for their willingness to take on this important and vital initiative, and I will share a summary of the Commission’s work upon completion.*

*Eastman’s commitment to the enrichment of community life is steadfast. As artists and educators, it is our responsibility to create and model the world as we desire it to be within our own community—free of racism, discrimination and oppression. Tangible change will occur as a result of meaningful actions. I look forward to receiving and implementing the recommendations from this commission, which will emanate from and represent the entire Eastman community.*

### **The Commission and its Process**

At the onset, members of the Commission expressed concerns about the initial charge, especially the short timeline. Several members expressed serious concerns that Eastman had not prepared sufficiently to engage in such work, that professional anti-racism consultants should have been engaged to facilitate the process, that the selected leadership had conflicts of interest as employees of the School and, ultimately, that there was a high likelihood the effort would be unsuccessful. Members also expressed their concerns about fear of retaliation and how to hold Eastman accountable. As a result of this early discord, one member of the Commission resigned.

After a period of adjustment and trust building, members of the Commission eventually found some common ground and understanding, enabling work to commence. In hindsight, these early challenges in bringing the group together — 20 people with differing views, backgrounds, professions, and experiences — might have been anticipated, especially when difficult issues surrounding race, racism and racial justice were going to be discussed. It is also a forewarning about the difficulty of the task ahead for the entire School.

**Can't understand why it's taken 100 years for Eastman to start to address these systemic problems.**

**— ESM Alum, Early 2000s**

Some of the Commission’s early discussions centered on revising the Dean’s initial charter. Commission members had concerns that Eastman 1) might be looking for easy fixes, 2) would focus on the recommendations that would shine a positive light on the School, and 3) would ignore any recommendations that made the School uncomfortable or that were difficult or expensive.

The Commission's revised charter follows:

*The Eastman Action Commission for Racial Justice will assess the Eastman School of Music's historical and current climate in relation to race, diversity, equity and inclusion and make recommendations that may require systemic or non-systemic changes.*

*The Commission will focus on recommendations that will produce substantive and long-lasting change, moving Eastman toward becoming a fully anti-racist institution.*

*Some of the recommendations may be achievable immediately while others will need to be implemented over a period of years.*

*The recommendations included within this report constitute a beginning toward racial justice and anti-racism at Eastman. There will be many more years of concerted work to truly achieve that goal.*

*Finally, the Commission agreed that, due to this moment in history, its recommendations would focus, primarily but not exclusively, on issues related to Black students, faculty and staff. The Commission acknowledges that implementation of these recommendations will result in institutional and cultural changes that will benefit other under-represented and/or marginalized groups and the Eastman community as a whole.*

**I always felt very socially isolated. Eastman was not at all a welcoming, safe space for black students. Not at all.**

**— ESM alum, Early 2000s**

To engage in this enormous task, the Commission divided its membership into five (5) Work Groups, or sub-committees. The Work Groups and their focuses appear below. (A list of each Work Group's facilitator and membership appears in Appendix B.)

- **Academics:** Curriculum, current courses and requirements, potential additional courses and/or requirements, best practices for improvement, recommendations
- **Community Engagement & Partnerships:** Current partnerships, possible additional partnerships, vendors and contractors, best practices for improvement, recommendations
- **Environment & Culture:** Assessment, perceptions, policies and procedures, best practices for improvement, recommendations
- **People:** Students, faculty, staff, recruitment, retention, best practices for improvement, recommendations
- **Performance Activities & Ensembles:** Student and faculty recitals; guest performers, lecturers, master classes; artist series, ensembles, repertoire; best practices for improvement, recommendations

Many of the Work Groups' conversations and recommendations, understandably, were applicable to multiple topic areas. In all such cases, the recommendations were combined into one recommendation and appear at the beginning of the recommendations section.

Additionally, Dean Rossi and the Commission received more than 35 pages of messages from current students, alumni, faculty, staff and others encouraging the School to use this important moment in time to significantly accelerate its diversity efforts. These concerned members of the Eastman community also implored the School to go further and, specifically, to begin addressing the deeper issues of equity, inclusion, belonging and racial justice.

The Commission read each letter, took careful note of each set of observations about the School, and reviewed each set of recommendations for change in the relevant Work Groups. We are grateful to everyone who wrote, and their work has helped to ground and inspire our own.

The following Work Plan Detail and Schedule was adopted by the Commission:

EASTMAN ACTION COMMISSION FOR RACIAL JUSTICE	WORK PLAN DETAIL
<b>June 15-23</b>	Announcing the Eastman Action Commission for Racial Justice
	Organizing the first meeting
<b>June 23-July 3</b>	First full Commission meeting: Tuesday, 23 June, 10:30-noon
	Setting up and holding first meetings of working groups
	Drop-in Commission Q/A: Tuesday, 30 June, 9-10:30 am
<b>July 3-17</b>	Gathering feedback from the Eastman/Rochester community
	Researching Eastman’s current structure.
	Brainstorming imaginatively and deeply, based on the research above.
	Full Commission Meeting, 7 July, 9-10:30 am
	Full Commission meeting about this phase: Tuesday, 14 July, 9-10:30 am
<b>July 17-24</b>	Compiling and formalizing proposals from individual working groups.
	Full Commission meeting about this phase: Tuesday, 21 July, 9-10:30 am
<b>July 24-July 31</b>	Prioritizing and structuring the complete list of working groups’ proposals
	Figuring out what is most important, and which ideas might be “nested.”
	Connecting proposals to immediate, medium-term, and long-term goals.
	Working on language and framing.
	Full Commission meeting about this phase: Tuesday, 28 July, 9-10:30 am
<b>August 10</b>	Interim draft proposal due to Jamal Rossi, Dean, Eastman School of Music
<b>Fall semester 2020</b>	Survey all staff (administrative, professional, environmental services, protective services and dining services)
	Delivery of final report to Dean Rossi: October 21, 2020
	Delivery of final report to Eastman community: October 22-23, 2020
	Follow-up with Eastman Town Meeting and Black Alumni engagement, etc.



## EASTMAN'S PROGRESS AND SELECTED ACCOMPLISHMENTS TOWARD ADVANCING DIVERSITY

The Eastman School of Music has made significant efforts in the area of diversity throughout its nearly 100-year history, with some especially important activity in recent years.

These efforts have focused, mostly, on the visible representation of Black people and other people of color, i.e., efforts to recruit more Black students and faculty, making sure to show Black students on promotional materials, including Black students on committees, etc. Progress on the deeper issues of equity, inclusion and belonging, as evidenced by the surveys of Black alumni and current students, have proven more elusive.

That said, we acknowledge the importance and impact of the following Eastman programs, initiatives and activities, and extend gratitude to all those whose efforts and support have made them possible.

### Distinguished Alumni

Many of Eastman's Black alumni are among the most distinguished in the field of music and beyond and include, among many others, such renowned individuals as the following:



*Clockwise from top left, to right: William Warfield, R. Nathaniel Dett, George T. Walker, Paul J. Burgett, Ulysses Kay and Ron Carter*

1. **William Warfield**, bass-baritone and actor, acclaimed for his roles in *Porgy and Bess*, playing “Joe” and singing *Old Man River* in *Showboat*, and premiering Aaron Copland’s *Old American Songs*. In 1942, he was one of the first Black students to earn a bachelor’s degree from the Eastman School of Music.
2. **R. Nathaniel Dett**, Black Canadian-American composer and pianist, whose works incorporate elements of African-American spirituals and European Romanticism. In 1932, he was the first Black student to earn a master’s degree from the Eastman School of Music.
3. **George T. Walker**, pianist and composer, first African American to win the Pulitzer Prize for Music for his work *Lilacs* in 1996. In 1956, he was the first Black student to earn a doctorate (DMA) from the Eastman School of Music.
4. **Paul J. Burgett**, violinist, scholar and university administrator, Burgett’s career at the University of Rochester spanned more than 50 years, from student, to Eastman Dean of Students to Vice President. His academic research focused on the music of people of African descent. He earned a bachelor’s degree and a PhD from the Eastman School of Music, in 1968 and 1976 respectively.
5. **Ulysses Kay**, composer, wrote approximately 140 musical compositions for orchestra, chorus, chamber ensembles, piano, voice, organ, and band, and he wrote five operas as well as scores for film and television. The US State Department included him in the first sponsored cultural exchange visit to the Soviet Union in 1958. In 1940, he earned a master’s degree from the Eastman School of Music.
6. **Ron Carter**, Jazz double bassist, is the most-recorded Jazz bassist in the world with over 2,221 recordings. He is also winner of two Grammy awards. In 1959, he graduated from the Eastman School of Music with a degree in classical double bass.

These pioneering Black Eastman graduates are an inspiration for all of us. We hope that future scholars will be able to tell us more about their relationship with Eastman and that Eastman will do more to celebrate their achievements.

**Diversity Committee:** Eastman’s Diversity Committee, founded in 2007, acts as a coordinator, collaborator and promoter of Diversity-related events and resources available at Eastman, on the River Campus and in the Greater Rochester area.

Within the Eastman community, the Committee’s initiatives include:

- Engaging students in conversations about diversity and its relevance to their present and future lives;
- Offering faculty financial assistance to bring in guest lecturers of diverse backgrounds through the Eastman Departmental Diversity Initiative (the EDDI Program);
- Providing other relevant educational opportunities and experiences;
- Assisting administrative efforts to cultivate an environment of thoughtful awareness and tolerance;

- Encouraging a sense of community built on diverse individual strengths and shared experiences, one that is supportive of our current faculty, staff, and students, welcoming to future generations, and a source of pride for all who have ever been affiliated with the Eastman School of Music; and
- Rewarding Eastman faculty, staff and students for their own important diversity efforts through the presentation of the annual Eastman Diversity Award, which recognizes contributions to the principles and practice of diversity and inclusion.

Since the start of its signature EDDI program in 2010, the Diversity Committee has sponsored the Eastman visits of almost 50 guest artists and visiting scholars to perform their work, present their research, and/or speak about their lives in music as a way of enriching the musical and intellectual life of the Eastman community and encouraging our students in their continued success.



**Pathways Program:** Eastman Pathways provides scholarships for dedicated and talented Rochester City School District students to pursue music at the Eastman Community Music School.

Since the program's inception in 1997, over half of the graduating classes are students from underrepresented communities.

83% of Pathways graduates have gone on to attend college, and 47% of those have chosen to major in music.

Any Pathways student who gains acceptance to the Eastman School of Music itself also receives a full tuition scholarship to attend.

**ROCmusic:** Co-founded by the Eastman School of Music in 2012 in a collaboration with 5 other local organizations, ROCmusic is a tuition-free after-school program inspired by Venezuela's "El Sistema" program. ROCmusic offers tuition-free classical music instruction and instrument lessons to students in grades 1-12 who reside in the city of Rochester, NY. More than 100 students participate 2-3 times per week in three City recreational centers.





**Gateways Music Festival:** Founded in 1993 and brought to Rochester in 1995 when founder Armenta Hummings Dumisani joined the Eastman Faculty, Gateways Music Festival celebrates the participation and achievement of professional classical musicians of African descent by bringing 125 of the nation’s top solo, chamber music and orchestral musicians to Rochester each summer for a six-day series of more than 50 recitals, chamber music performances and a full orchestra concert.

In 2016, Gateways and Eastman formalized their long-standing relationship, with Eastman and the University of Rochester providing essential capacity-building support to Gateways. In recognition of the partnership, Gateways, while remaining independent, identifies itself as “Gateways Music Festival in association with Eastman School of Music.”

The Festival has recently moved its season to the Fall to enable more interaction with Eastman School of Music and Rochester City School District students. Additionally, the Fall season allows for post-Festival touring since halls and venues are open during that time. Fall touring will enable this “Made in Rochester” Festival to take its show on the road and celebrate more widely the participation and accomplishments of professional classical musicians of African descent.



## A HISTORY OF INCLUSION AND EXCLUSION (SUMMARY)

It is widely acknowledged that the Eastman School of Music has an important and enduring legacy in the history of music in the United States and beyond. Its graduates have gone on to distinguished careers in every aspect of music performance and learning and its faculty are among the most esteemed professionals in the fields of music and the humanities anywhere.

Notwithstanding these accolades and achievements, Eastman has also struggled to be a place where everyone can feel welcome and as though they belong.



On the one hand, for example, Howard Hanson's Eastman accepted a handful of distinguished African American and African Canadian students as early as the 1930s and 1940s, including R. Nathaniel Dett, Ulysses Kay, and William Warfield. Hanson's American Composers' Festivals and Festivals of American Music, which ran from 1925 to 1971, programmed works not only by Dett and Kay, but also by William Grant Still.

On the other hand, however, Hanson also supported a vision of Americanism in music that privileged certain kinds of American music over others. When the Music Advisory Panel that he helped to shape at the invitation of the United States Department of State from 1955 to 1963 organized its American concert tours abroad, for example, it apparently never proposed any of these African American or African Canadian composers' works for the concerts that it programmed for European audiences. The Music Advisory Panel also stated in 1963 that spirituals would not count as American songs for their programming purposes.

These stories about the Hanson years suggest the complexity of any history of racial equality or racial inequality at the Eastman School of Music. They also suggest the importance of expanding that history by thinking about the nature of the relationships between the world at Eastman and the world beyond Eastman, whether that is the local world of Rochester, the national world of the United States, or the international world that includes so many other countries around the globe. While five subsequent directors and deans have brought their own important new visions to Eastman in the years since Hanson retired in 1964, his 40-year directorship from 1924 to 1964 remains by far the longest term in office of any Eastman director or dean.

The term "American" can be highly subjective and politically charged, and it can mean many different things to many different people. We explore some of the troubling contours of Hanson's version of Americanism at greater length in Appendix E. Any attempt at truth and reconciliation at Eastman must reexamine the Hanson years, the nature of their impact, and our own relationship to our identity as an American music school that hopes to create a welcoming and inclusive environment for a diverse national and international faculty, staff, and student body.



## DEFINITIONS

The Commission encourages all readers of this report to familiarize themselves, if they are not already, with the following terms which appear throughout this report and the understanding of which is essential for full comprehension of these recommendations.

**Anti-Black Racism:** Anti-Black racism is the attitude and practice that involves the construction of Black people as fundamentally inferior and subhuman (Gordan, L. R., 1995).

**Anti-Racist:** One who is expressing the idea that racial groups are equal, and none needs developing and who is actively supporting policy that reduces inequity. (Kendi, I. X., 2019).

**Diversity:** Refers to demographics and representation. Are people from a wide range of backgrounds, identities, and life experiences represented throughout the university? Are university demographics representative of national demographics? Consideration of diversity includes, but is not limited to, race, ethnicity, gender, religion, sexual orientation, gender expression, physical ability, and socio-economic status. (Davis, A., 2019).

**Equity:** A term that focuses on outcomes. For example, it is possible to have a diverse faculty population, but have outcomes for that population, in terms of leadership appointments, tenure, or other recognitions, that do not reflect its demographics. Equity is thus different from equality — equality means treating all members of the community the same. However, because of generations of unequal treatment throughout the history of our country, higher education generally, supporting equitable outcomes often calls for giving different support to different groups. (Davis, A., 2019).

**Inclusion:** The ability and freedom to express all aspects of one's identities at work (Ferdman, 2015; Nishii, 2012; Roberson, 2006)

**Racism:** Structures that determine and regularly create racial inequity; institutional norms that sustain White supremacy by allowing the ongoing subordination of minoritized persons; individual actions (both intentional and unconscious) that produce marginalization and cause harm on people who come from marginalized backgrounds, such as BIPOC (Harper, 2009; Harrell, 2000; Jones, 2000).

**Systemic Racism:** Systemic (or Institutional) racism goes beyond individual beliefs and feelings about people of other races. It means that the systems on which a society functions—the economic system, the education system, the health care system, the criminal justice system, etc.—are infused with and impacted by the racism within which they were created and maintained. (Annie Reneau, 2020)

**White supremacy:** The belief that white people are superior to those of all other races, especially the Black race, and should therefore dominate society. (Arapaho Libraries.)

**Two fellow students (both white...) wrote racial slurs, urinated, and defecated on the car...**

**— ESM Alum, mid 1980s**



## SUMMARY OF OBSERVATIONS & FINDINGS

**In social settings, some of my studio mates felt it fine to make black jokes around me and then say “sorry” as if they didn't know I was in the room.**

**— *ESM Alum, Late 2000s***

The Commission, through many in-depth discussions, analyses of surveys from current students and alumni, and review of other materials and data, offers the following overarching findings and observations.

Some readers of this report may be uncomfortable with certain findings and observations. This discomfort may be a productive first step in acknowledging the current racial climate at Eastman. Our intent is to find common ground and speak truth, both of which are required in order to move toward becoming the anti-racist institution for which we strive.

- While there is significant good will amongst many white faculty, staff and students, the process toward truly becoming an anti-racist organization will be difficult for many and perhaps impossible for a few.
- We anticipate resistance from some areas given the deep entrenchment of eurocentrism and white supremacy at Eastman — not unlike most schools of music and the nation as a whole. It will also take many years of concerted and intentional effort to become an anti-racist institution.
- Many white members of the Eastman community are largely unaware of the depth of issues and challenges faced by non-white students, faculty and staff at the School. Further, many white members of the Eastman community would say that racism does not exist at Eastman and that the School is racially unbiased.
- Many Black and non-white students and alumni would describe the School as “thoroughly racist,” with a long and confirmed history of racial discrimination, prejudice against people of color and other injustices based on race and ethnicity.
- Eastman’s educational and curricular model, like that of most music schools and conservatories in the United States, is based on a Eurocentric, white supremacist model and, as such, fails to make Eastman the comprehensive music school it aspires to be.

**Professors often mixed our names up although we look nothing alike besides our skin color.**

**— *Eastman Alum, Early 2000’s***

- The unusually low number of Black students over the years at Eastman (See Appendix D) can be attributed partially to Eastman’s inability to provide adequate financial

**Aside from orchestra, I was usually the only other Black person in the room during class. This fact was commented on by white faculty members/students often. I was also often expected to speak on behalf of my whole race.**

**— ESM Alum, Late 2000s**

absence reinforces the notion that Black people are invisible, not wanted and not respected. Outside of Jazz, there are few references to anyone Black in the histories written about Eastman; there are no images of Black people installed anywhere on the entire campus with the exception of a portrait of Seth McCoy, whom we believe to be Eastman's first Black faculty member (from 1982 to 1997), in the Cominsky Promenade's portrait gallery; and there are no classrooms, spaces or performance venues named after any persons of African descent on the entire campus.

Similarly, Eastman's ability to attract Black faculty and staff may also be due to the virtual absence, over many years, of Black faculty and staff - especially at the senior administrative level.

- Throughout the School, regardless of race and ethnicity, there are issues of trust and fear of retaliation. Whether real or perceived, these factors exist and will need to be addressed along with the School's efforts toward becoming truly anti-racist.
- A process of truth and reconciliation, during which Eastman acknowledges its racist past, is essential before fully becoming an anti-racist institution.
- The Commission asserts that diversity, equity and inclusion at Eastman have failed to reach the level of highest priority at the School, noting that there has been little change in this regard for nearly a century. Based on that assertion, which is supported by the enrollment data, historic lack of diversity on the faculty and staff, copious written reports of alumni from as far back as the 1960s, the Commission believes that, in the *Continuum on Becoming an Anti-Racist Multicultural Organization*, Eastman straddles between "2. Passive" and "3. Symbolic." The Commission believes that Eastman can and must do better. (See chart, below.)

support, but members of the Commission and alumni assert that Eastman's lack of diversity may also be due to the fact that prospective students sense they are not truly welcomed at Eastman and choose to go elsewhere, despite the high quality of instruction offered at the School.

- Images of Black people at Eastman are virtually absent on the Eastman campus and this

**CONTINUUM ON BECOMING AN ANTI-RACIST MULTICULTURAL ORGANIZATION**

**MONOCULTURAL → MULTICULTURAL → ANTI-RACIST → ANTI-RACIST MULTICULTURAL**

Racial and Cultural Differences Seen as Deficits → Tolerant of Racial and Cultural Differences → Racial and Cultural Differences Seen as Assets

1. Exclusive	2. Passive	3. Symbolic Change	4. Identify Change	5. Structural Change	6. Fully Inclusive
An Exclusionary Institution	A "Club" Institution	A Compliance Organization	An Affirming Institution	A Transforming Institution	Anti-Racist Multicultural Organization in a Transformed Society
<ul style="list-style-type: none"> <li>• Intentionally and publicly excludes or segregates African Americans, Native Americans, Latinos, and Asian Americans</li> <li>• Intentionally and publicly enforces the racist status quo throughout the institution</li> <li>• Institutionalization of racism includes formal policies and practices, teachings, and decision making on all levels</li> <li>• Usually has similar intentional policies and practices toward other socially oppressed groups such as women, gays and lesbians, Third World citizens, etc.</li> <li>• Openly maintains the dominant group's power and privilege</li> </ul>	<ul style="list-style-type: none"> <li>• Tolerant of a limited number of "token" People of Color and members from other social identify groups allowed in with "proper" perspective and credentials.</li> <li>• May still secretly limit or exclude People of Color in contradiction to public policies</li> <li>• Continues to intentionally maintain white power and privilege through its formal policies and practices, teachings, and decision making on all levels of institutional life</li> <li>• Often declares, "We don't have a problem."</li> <li>• Monocultural norms, policies and procedures of dominant culture viewed as the "right way," or "business as usual"</li> <li>• Engages issues of diversity and social justice only on club member's terms and within their comfort zone</li> </ul>	<ul style="list-style-type: none"> <li>• Makes official policy pronouncements regarding multicultural diversity</li> <li>• Sees itself as "non-racist" institution with open doors to People of Color</li> <li>• Carries out intentional inclusiveness efforts, recruiting "someone of color" on committees or office staff</li> <li>• Expanding view of diversity includes other socially oppressed groups</li> <li><i>BUT...</i></li> <li>• "Not those who make waves"</li> <li>• Little or no contextual change in culture, policies, and decision making</li> <li>• Is still relatively unaware of continuing patterns of privilege, paternalism and control</li> <li>• Token placements in staff positions: must assimilate into organizational culture</li> </ul>	<ul style="list-style-type: none"> <li>• Growing understanding of racism as barrier to effective diversity</li> <li>• Develops analysis of systemic racism</li> <li>• Sponsors programs of anti-racism training</li> <li>• New consciousness of institutionalized white power and privilege</li> <li>• Develops intentional identity as an "anti-racist" institution</li> <li>• Begins to develop accountability to racially oppressed communities</li> <li>• Increasing commitment to dismantle racism and eliminate inherent white advantage</li> <li>• Actively recruits and promotes members of groups have been historically denied access and opportunity</li> <li><i>BUT...</i></li> <li>• Institutional structures and culture that maintain white power and privilege still intact and relatively untouched</li> </ul>	<ul style="list-style-type: none"> <li>• Commits to process of intentional institutional restructuring, based upon anti-racist analysis and identity</li> <li>• Audits and restructures all aspects of institutional life to ensure full participation of People of Color, including their world-view, culture and lifestyles</li> <li>• Implements structures, policies and practices with inclusive decision making and other forms of power sharing on all levels of the institutions life and work</li> <li>• Commits to struggle to dismantle racism in the wider community, and builds clear lines of accountability to racially oppressed communities</li> <li>• Anti-racist multicultural diversity becomes an institutionalized asset</li> <li>• Redefines and rebuilds all relationships and activities in society, based on anti-racist commitments</li> </ul>	<ul style="list-style-type: none"> <li>• Future vision of an institution and wider community that has overcome systemic racism and all other forms of oppression</li> <li>• Institution's life reflects full participation and shared power with diverse racial, cultural and economic groups in determining its mission, structure, constituency, policies and practices</li> <li>• Members across all identity groups are full participants in decisions that shape the institution, and inclusion of diverse cultures, lifestyles, and interest</li> <li>• A sense of restored community and mutual caring</li> <li>• Allies with others in combating all forms of social oppression</li> <li>• Actively works in larger communities (regional, national, global) to eliminate all forms of oppression and to create multicultural organizations</li> </ul>

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## OVERARCHING RECOMMENDATIONS

Many members of the Commission expressed concern about how to hold Eastman accountable for following through on the recommendations contained in this report. All were aware of similar, long-forgotten efforts at other institutions that were neatly filed away and never acted upon. The members of this Commission want to make sure that, at Eastman, the outcomes will be different and that Eastman will make steady progress toward the goal of becoming a fully anti-racist organization — one in which everyone feels as though they fully belong.

**Accountability:** The Commission strongly recommends the following steps to ensure accountability and implementation of the recommendations in this report:

1. **Widespread Distribution:** The report of the Commission will be made available to the entire Eastman Community via the School's website and an email announcement will be sent to all recipients of the Eastman Weekly and to all Eastman alumni to alert them to the availability of the report for them to read there.

The Commission also recommends a Town Meeting for the entire Eastman community in Fall 2020 to discuss the Commission's findings and recommendations, and to begin a School-wide conversation about racial justice.

3. **Oversight:** The establishment of an ongoing oversight body for diversity, equity and inclusion at Eastman must be formed immediately following the completion of the current Commission's work. This new group's primary work will be to 1) monitor and report on the progress of the School in its efforts to become an anti-racist institution based on the recommendations in this report and 2) guide the School in its efforts toward inclusion for other marginalized and/or under-represented populations including, but not limited to, women, LGBTQIA+, Asian, Latinx, Native American, Pacific-Islander, and differently abled persons.

This new group is to be made up of representatives from the current student body, faculty, alumni, and staff. Additionally, representation by Eastman's National Council, senior staff of the University of Rochester, a member of the University's Board of Trustees and external community partners should comprise the membership of the new group. The leadership of the new group should not be employees or students of the Eastman School of Music.

\*The student representatives on this Commission, especially those from underrepresented and/or marginalized communities, should be compensated for their participation. As one of the survey respondents said, Eastman must "stop relying on the volunteer labor of its marginalized community members to solve its whiteness problem."



## SPECIFIC RECOMMENDATIONS

Below are the specific recommendations made by the Eastman Action Commission for Racial Justice.

- There are 205 recommendations.
- The Commission prioritized its recommendations based on importance and timeframe.
  - Highest Importance, Implement within 1 Year (9 Recommendations)
  - High Importance, Implement within 2-3 Years (21 Recommendations)
  - Important, Implement within 4-5 Years (22 Recommendations)
  - Also Important, No Specified Timeframe (153 Recommendations)

### HIGHEST IMPORTANCE – IMPLEMENT WITHIN 1 YEAR

**1. Require in-person, Eastman-specific and ongoing anti-racism workshops for ALL faculty, staff and students that address:**

- organizational trust
- unconscious bias
- micro-aggressions
- identity development

*Must be led by professional external facilitators and eventually lead to a School-wide truth and reconciliation process. Include workshop — not just a passing reference — on this topic in new student orientation.*

**2. Significantly increase the number of BIPOC faculty and implement programs to retain this faculty.**

**a. Hire at least one full-time Black professor in Jazz Studies & Contemporary Media.**

*That Eastman has never had a full-time, tenured Black professor of Jazz in the School's history is inexplicable and must be remedied.<sup>2</sup>*

**3. Hire senior administrator/dean, who will become part of senior leadership team, for “Diversity, Equity, Access and Belonging” (DEAB).**

<sup>2</sup>Following the release of the final report of the Eastman Action Commission for Racial Justice on November 2, 2020, the co-chairs learned that the Jazz Studies and Contemporary Media Department did include one Black full-time faculty member for a period of two years in the 1990s. The Commission regrets this oversight but stands by its concerns about the lack of a full-time, tenured, Black presence in the Jazz Studies and Contemporary Media Department. (November 4, 2020).

## HIGHEST IMPORTANCE – IMPLEMENT WITHIN 1 YEAR

**4. Recognize the Haudenosaunee people at the start of every public event at the Eastman School of Music.**

*The Eastman School of Music sits on Haudenosaunee land, like much of the Finger Lakes region. Begin convocation, graduation, recital and other public events with an Indigenous Land Invocation, linking the dispossession of Native peoples to the dispossession (legal, economic, bodily) of Black people in America. In addition to being the right thing to do, it will begin a conversation, increase awareness and send a powerful message that will reframe the narrative surrounding white and European supremacy in classical music.*

**5. Significantly increase recruitment and enrollment of Black students at Eastman.**

**a. Meet the full financial need of each incoming Black student.**

*The University of Rochester already meets the full financial need of every student in the College. Meeting the full financial need of every Black student at Eastman is an important first step towards the goal of aligning our Eastman admissions and financial aid practices with those of the larger University and, most importantly, is a step toward equity for Black students.*

**b. Recruit more actively at schools/programs with diverse student populations and excellent music programs.**

*Send BIPOC students as part of recruitment efforts; know that Eastman's reputation (for musical excellence, whiteness, and cost) precedes it. Make connections with high schools and HBCUs, have Black students and or alumni as ambassadors for satellite auditions.*

**6. Increase support of the Black Student Union (BSU).**

**a. Provide more financial support to BSU.**

*Clarify how funds are awarded from Student Association and/or from ESM administration and, if necessary, change funding rules so that they do not discriminate against groups that are smaller or newer – especially since Black student enrollment remains unacceptably low. Financial equity should be paramount to the sustainability of this group.*

**7. Strengthen support for current Black students at Eastman.**

**a. Assign Black (or BIPOC) therapist to visit Eastman campus weekly.**

*To address the racial trauma instigated by current practices and culture at Eastman. Improve clarity of the University Counseling Center's processes and how to access those services.*

**8. Institute a major annual Eastman School of Music / University of Rochester / Rochester Community event to celebrate Black History Month with Black music at Eastman.**

*Include ESM ensembles, ROCMusic groups, community groups like the Mt. Olivet Baptist Choir, other music groups, step groups, etc. Consider inviting a Black major guest artist. Begin planning and rehearsing every fall for an event to take place every spring. Publicize and advertise to the entire city of Rochester, especially the Black community from ESM communications.*

## HIGH IMPORTANCE – IMPLEMENT WITHIN 2-3 YEARS

1. **Significantly increase the number of BIPOC faculty and implement programs to retain this faculty.**

- a. **Create a plan for mentorship and retention of Black, Indigenous and People of Color (BIPOC) faculty to avoid feelings of isolation and tokenism.**

*Plan for “cluster hires” and “target of opportunity” hires of BIPOC faculty to avoid feelings of isolation.*

2. **Ensure that everyone is treated fairly and equitably when entering the Eastman campus or using any Eastman facility.**

*Many Black students and alumni cite instances of racial profiling while entering the Eastman campus or using Eastman facilities. These actions are counter to the creation of an environment of inclusion and belonging and reinforce the “otherness” many Black students feel. There must be a change in the way Eastman’s Public Safety Officers view the Black community.*

- a. **Improve training and develop better and more consistent protocols for Public Safety Officers in Lowry (Main) Hall. For example:**

- Ask for key cards from EVERYONE or ask for key cards from no one.
- Alternately, install a keycard activated turnstile through which EVERYONE must pass to enter Lowry Hall.
- Evaluate Public Safety Officers’ public speaking presentations for coded language, implicit bias, and racial profiling.

*For example, officers at a new student orientation advised students to “watch out for and report people who look like they don’t belong.”*

3. **Provide pedagogical training and support for all Eastman instructors (full-time faculty, graduate instructors, teaching assistants, adjunct faculty, etc.) in syllabus and curriculum design that centers on equity and more sensitive engagement of students, especially students of African descent.**

4. **Engage local and/or national experts and advisors to support the School’s leadership team in its work to lead the school’s diversity, equity, inclusion and belonging efforts.**

5. **Strongly encourage every department and program at Eastman to reevaluate their curricular frameworks with an eye toward equity and diversity, including more courses and course content incorporating the contributions of musicians, thinkers and other key groups and individuals of African descent.**

- a. **Ensure that all survey courses include substantial information about Black classical musicians and add specific course(s) about Black classical music and musicians.**

6. **Significantly increase recruitment and enrollment of Black students at Eastman.**

- a. **Increase the number of merit and non-need-based scholarships for Black students.**
- b. **Actively fundraise to support Black student scholarship fund. Secure matching grant to increase Links Scholarship. Consider creating a special scholarship fund to support Black students.**

7. **Set up a fund to pay the audition expenses for Black students.**

*Fund will cover expenses for travel, hotel, per diem, etc.*

## HIGH IMPORTANCE – IMPLEMENT WITHIN 2-3 YEARS

8. **Significantly increase the number of musicians of African descent invited as master class teachers, guest lecturers, guest conductors and guest performers at Eastman.**

*This recommendation applies to all Eastman ensembles and events as well as “public-facing” series such as Eastman Presents, the Kilbourn Series, etc.*

9. **Add Black, Indigenous and People of Color (BIPOC) individuals to Eastman’s National Advisory Council.**

10. **Identify prominent locations on campus to create permanent tributes to well-known Black alumni of the Eastman School of Music.**

*There is only one visual depiction of a Black person on the entire campus. This permanent tribute can include portraits, sculpture, music, etc. The goal is for Black students be affirmed and to feel more like they belong and for non-Black students to recognize the contributions of people of African descent in classical music and Jazz.*

11. **Incorporate Blues and Jazz into the School’s curriculum.**

- a. Expand chamber music curriculum to include Blues and Jazz.

*Chamber Music America includes classical AND Jazz in their programming.*

12. **Commission works by composers of African descent with a cross-department commissioning project:**

*An annual cross-departmental commissioning project of Black composers whereby every department, faculty member, and student of the Eastman community is actively involved (performers, musicologists, theorists, arts leadership, etc.). The goal will be to build a new repertoire in order to add to the history of music by Black composers.*

*If each year we can commission 20 new works, we can reach a very impressive collection over time and make a significant contribution to the field.*

*Each year commission new pieces along this suggested rubric:*

*Large Ensembles:*

*4 pieces for Musica Nova*

*2 pieces for orchestra*

*2 pieces for wind ensemble*

*2 pieces for choir*

*2 pieces for percussion ensemble*

*2 pieces for saxophone ensemble*

*2 pieces for Jazz ensemble*

*New chamber music:*

*1 string quartet*

*1 piano trio*

*1 work for other chamber music group (instrumentation TBD)*

*Solo repertoire:*

*1 new work for each instrument, to be played by all members of each studio. Each year should focus on a different group of solo pieces.*

### HIGH IMPORTANCE – IMPLEMENT WITHIN 2-3 YEARS

13. **Strongly encourage every ESM student to include a work by a composer of African descent on their degree recital.**

*Feature these performers and their recitals prominently in Eastman Weekly and other online publications.*

14. **Produce and share publicly a comprehensive and substantive annual report on diversity, equity, and inclusion at Eastman that monitors the inclusion of works by composers of African descent in coursework and performance ensembles.**

*This report must go beyond committee meetings and awards to report on actual progress including an analysis of the diversity of music performed by all Eastman ensembles, diversity of guest artists and performance series, and diversity in the Eastman curriculum.*

*This review should apply to “inward-facing” ESM courses and concerts, and to “outward-facing” ESM series such as Eastman Presents, Kilbourn Hall series, etc.*

15. **Ensure that the names of all Eastman spaces (studios, classrooms, performance halls, etc.) reflect the diversity, inclusion and belonging for which the School strives.**

16. **Expand course offerings on non-western music at Eastman, e.g. ethnomusicology, non-western “classical musics,” a global history of western music, etc.**

*Consider adding a requirement in the study of non-western musics.*

17. **Strengthen the Eastman School of Music’s support of collaboration with ROCmusic:**

- a. **Add ROCmusic, officially, to the portfolio of Eastman’s Office of Advancement to help strengthen ROCmusic’s fundraising efforts.**

18. **Strengthen relationship between Gateways Music Festival and Eastman School of Music.**

- a. **Renew agreement between Gateways and Eastman which is set to expire in June 2021.\***

19. **Strengthen support for current Black students at Eastman:**

- a. **Establish a formal mentorship program for Black students, using Black alumni and diverse faculty and staff.**

### IMPORTANT – IMPLEMENT WITHIN 4-5 YEARS

1. **Strengthen Black alumni engagement**

- a. **Establish Eastman Black Alumni Network.**

2. **Significantly increase the number of BIPOC faculty and implement programs to retain this faculty.**

- a. **Include a bias coach on ALL search committees.**
- b. **Include intentional and explicit language in job postings and job evaluation forms regarding the School’s diversity efforts.**

*\*The suggested or required timeframe for implementing this recommendation is incongruent with the Commission’s priority timeframe.*

### IMPORTANT – IMPLEMENT WITHIN 4-5 YEARS

3. **Select a theme for an entire school year that helps to keep issues of social and racial justice at the forefront.**

*The theme could be part of all courses, concerts, guest artist visits, and talks. The theme for 2020-2021 could be all-School discussion of and response to the Eastman Action Commission for Racial Justice report, for example.\**

4. **Strengthen the relationship between the Eastman School of Music and the Rochester City School District (RCSD).**

- a. **Improve preparation of Eastman-trained music educators to work in more diverse communities, in particular communities of color.**

5. **Strongly encourage every department and program at Eastman to reevaluate their curricular frameworks with an eye toward equity and diversity, including more courses and course content incorporating the contributions of musicians, thinkers and other key groups and individuals of African descent.**

- a. **Evaluate existing teacher preparation courses in Music Teaching and Learning (MTL), the Arts Leadership Program (ALP), and the MA in Music Leadership (ML) for the inclusion of culturally sustainable and responsive pedagogies, i.e., “cultural competency.”**

6. **Create Eastman “recording label” of new works and under-recorded works by composers of African descent.**

*Large ensembles, chamber groups and solo performances.*

7. **Create a talk and performance series on reimagining the conservatory through a lens of racial justice that features experts in performance, anti-racism, theory, music history, ethnomusicology, humanities, pedagogy, etc.**

8. **Reinstate faculty line(s) in the Humanities Department, and open a search for a faculty person, preferably of African descent, with a focus on Black Studies.**

9. **Strengthen relationship between Gateways Music Festival and Eastman School of Music.**

- a. **Integrate Gateways into the regular school year at Eastman.**

*Should be more than a “side project” that Eastman supports when students are away.*

- b. **Create annual residency with Gateways Music Festival chamber group to live in Rochester and work with Eastman students and faculty and perform throughout the community during the academic year.**

- c. **Develop an ESM/Gateways mentorship that pairs Black ESM students with Gateways musicians.**

10. **Add multiple composers of African descent to the Centenary commissioning project.\***

*\*The suggested or required timeframe for implementing this recommendation is incongruent with the Commission’s priority timeframe.*

### IMPORTANT – IMPLEMENT WITHIN 4-5 YEARS

11. **Ensure that the names of all Eastman spaces (studios, classrooms, performances halls, etc.) reflect the diversity, inclusion and belonging for which the School strives.**
  - a. **Prioritize Black alumni, former faculty or former staff in the naming of any new spaces.**  
*Currently, there are no spaces on the Eastman campus named after a person of African descent.*

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12. **Celebrate George Walker’s 100<sup>th</sup> birthday in 2022.\***

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13. **Strengthen support for current Black students at Eastman:**
  - a. **Provide funding for Black ESM students to travel to professional development opportunities during the summer and school year. (e.g. Sphinx, professional societies, etc.)**

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14. **Annually, conduct a School-wide celebration of Black History Month.**

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15. **Create fellowships and or certificate programs, similar to the School’s other fellowship and certificate programs in:**
  - The performance/study of Black Music
  - Community engagement

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16. **Increase support of the Black Student Union (BSU).**
  - a. **Provide additional faculty advising support to BSU.**
  - b. **Support Black Students Union’s “Virtual Outreach Tour.”**  
*Developed by members of the Black Students Union (BSU), spearheaded by BSU President Travon Walker, this virtual experience will introduce and welcome middle and high school students to the world of classical music through the lens of people of color. Musicians will include members of the BSU and Black, Indigenous, and people of color (BIPOC) students. The aim is to present to five (5) middle and high schools in the Rochester City School District (RCSD) that have high populations of students of color (including charter schools) and five (5) schools in the Rochester suburbs with high populations of white students. The performance will feature music written by BIPOC. Additional information is available from the BSU.*

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17. **Conduct an exit survey of graduating Black students.**  
*This survey will provide a real-time assessment of the experiences of Black students at Eastman.*

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18. **Significantly increase recruitment and enrollment of Black students at Eastman.**
  - a. **Offer a Black host student, if desired by prospective student, to make Eastman’s environment more welcoming and affirming for Black prospective students.**  
*Make sure that there are images of Black people on the walls, in the concert halls, in classrooms – as partial compensation for the absence of actual Black people. Make sure that racial profiling is eliminated at security desk and other places on campus.*

*\*The suggested or required timeframe for implementing this recommendation is incongruent with the Commission’s priority timeframe.*

## ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

### MULTIPLE WORK GROUPS

1. **Significantly increase recruitment and enrollment of Black students at Eastman.**
  - a. **Review and better communicate the policy for merit-based scholarships and need-based financial aid.**  
*In explanation, are scholarship funds taken away when a student receives an outside scholarship?*
  - b. **Create academic support program for talented prospective students who may fall short academically.**  
*Similar to language support provided to some non-native English speakers.*

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2. **Strengthen support for current Black students at Eastman:**
  - a. **Develop mentorship program for Black students, possibly using an alumni network.**  
*Consider using the Posse Foundation model or peer and alumni mentorship.*
  - b. **Provide professional development for Black ESM Students.**
    - i. **Hire liaison to provide information about and regularly publicize opportunities for Black students that enable them to network with national organizations and participate in summer festivals.**
    - ii. **Generate ongoing list of opportunities for Black musicians and include this list in regular ESM announcements to all students.**
    - iii. **Create fund to cover audition costs to graduate schools, summer programs, competitions, etc. (e.g., fees, transportation, and hotel) for Black students.**

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3. **Increase support of the Black Student Union (BSU).**
  - a. **Prove more clerical and administrative support to BSU.**

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4. **Strengthen Black alumni engagement.**
  - a. **Create regular and ongoing forums for Black students and Black alumni to connect.**
  - b. **Recruit a Black Eastman alum to sit on the University of Rochester Alumni Diversity Council.**
  - c. **Recruit a Black Eastman alum to sit on Eastman's National Council.**
  - d. **Recruit 2-3 Black Eastman alumni to sit on newly formed Commission for Diversity, Equity and Inclusion.**

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5. **Significantly increase the number of BIPOC faculty and implement programs to retain this faculty.**
  - a. **Hire recruiting firms to lead searches to generate a list of qualified and diverse applicants.**  
*This step is required to move beyond word-of-mouth hiring, nepotism and Eastman's tendency to hire its own graduates.*

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

- b. **Develop clear rubrics and criteria for the requirements of each position.**  
*Must move beyond “colorblind” hiring and beyond Eastman connections. Take into consideration what additional attributes non-white candidates can bring to the position and the School.*
  - c. **Require implicit bias and “beyond color blindness” training for everyone involved in a search.**  
*Should be led by external, professional facilitator.*
  - d. **Always include external departmental member on search committees to broaden understanding of “excellence.”**
  - e. **Ensure that ALL new programs at Eastman include faculty of color.**  
*For example, the proposed Popular Music degree is ideal for showcasing the exceptional contributions made by Black people to American popular music. An all-white faculty in this program, like the Jazz Department, would be inexcusable.*
  - f. **Post jobs on a wide variety of websites to attract more diverse candidates. Make personal contact with BIPOC candidates.**
  - g. **Hire a Black composer in the composition department.**
- 
6. **Significantly increase number of Black staff (at all levels) and implement programs to retain them.**  
*Eastman must move beyond “colorblind” hiring and beyond Eastman connections. Take into consideration what additional attributes non-white candidates can bring to the position and the School.*
- a. **Include bias coaches on ALL search committees.**
  - b. **Develop clear rubrics and criteria for the requirements of each position.**
  - c. **Include intentional and detailed language in job postings and job evaluation forms regarding the School’s diversity efforts.**
  - d. **Post jobs on a wide variety of websites to attract more diverse candidates.**
  - e. **Make personal contact with BIPOC candidates.**
  - f. **Hire recruiting firms to lead searches or consultants to generate a list of qualified and diverse applicants.**
  - g. **Require search-specific implicit bias and “beyond color blindness” training, which is professionally led, for everyone involved in a search.**
- 
7. **Ensure that everyone is treated fairly and equitably when entering the Eastman campus or using any Eastman facility.**  
*Many Black students and alumni cite instances of racial profiling while entering the Eastman campus or using Eastman facilities. These actions are counter to the creation of an environment of inclusion and belonging and reinforce the “otherness” many Black students feel. There must be a change in the way Eastman’s Public Safety Officers view the Black community.*

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

- a. **Provide training for Rochester Philharmonic Orchestra (RPO) ushers and volunteers in this regard and eliminate the “pounce factor” many Black people experience in Kodak Hall during Rochester Philharmonic Orchestra (RPO) concerts and ESM events.**
- 
8. **Tie faculty and staff promotions and salary increases to meaningful participation in diversity training, efforts to diversify repertoire and curriculum and/or the implementation of other initiatives in support of diversity, equity, inclusion and belonging.**  
*This will help institutionalize the importance of competencies in diversity, equity, accessibility, inclusion, and belonging as part of the School’s priorities.*
- 
9. **Incorporate Blues and Jazz into the School’s curriculum.**
    - a. **Add a blues and/or Jazz course for chamber music credit**
- 
10. **Reimagine the role of the School’s Diversity Committee:**
    - a. **Make its charge broader.**  
*Specifically, to include more active work in Diversity, Equity, Access, Belonging and Inclusion (DEABI) at the School and to function as a clearing house for resources and connections, for example, connecting student groups with interested advisors, setting up alumni mentorships, etc.*
    - b. **Make the selection process for the Diversity Committee membership more transparent. Consider self-nomination and election.**
    - c. **Make its policies and procedures more transparent.**
    - d. **Improve communications about its programs.**

## INDIVIDUAL WORK GROUPS

### ENVIRONMENT & CULTURE WORK GROUP

1. **Create a speakers’ series focusing on issues of racial equity.**  
*Speakers can come from Eastman or be external. Once per semester. Goal is to foster an ongoing conversation about racial equality. Racial equity issues must be incorporated into teaching and performances throughout the school.*
- 
2. **Dedicate an upcoming school year to the idea and ideals of social and racial justice.**  
*Must be inclusive of every academic class, performance, masterclass, public discussion, and all other events.*
- 
3. **Develop a system for reporting racist behavior, both implicit and explicit, with clear and transparent processes for consequences and follow-up with affected parties.**
- 
4. **Publicize all guest visits and presentations in a timely manner and throughout the Eastman Community.**  
*This will improve cross-departmental collaborations as well as highlight the diverse guests visiting Eastman.*
- 
5. **Require all Eastman ensembles to produce and publicly distribute a list of their planned repertoire by underrepresented composers.**

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

**6. Ensure that all Eastman committees have diverse representation.**

*Our goal is to have enough racially and ethnically diverse faculty, staff, and students at Eastman that our School's committees will automatically be diverse without placing a special burden on any single individual or group of individuals. The Commission recognizes that it will take time to achieve this goal.*

**7. Reassess the way Eastman celebrates holidays so that the school acknowledges the many different religious traditions that our students, faculty, and staff represent.**

*Give special attention to the Holiday Sing's Christian overtones, the Christmas tree in the Main Hall, etc.*

**8. As part of Eastman's centennial celebrations, if possible, commission an addendum to the history of the school that accounts for the presence of Black students, students of color, and other underrepresented populations.\***

*This additional component will help complete the information about Eastman that is available from the extensive multi-volume history of the School that we already have. The Commission, during the course of its work, discovered that very little is currently known about the history of Black students and alumni from Eastman's early and even recent past – even in the case of some students who have gone on to achieve fame or recognition over the course of their subsequent careers. An addendum to our current history will enable us both to gain a better understanding of their experiences at Eastman and to do better justice to the contributions they have made at Eastman and in the world.*

**9. Invite diverse visiting artists and speakers from beyond the Eastman alumni network.**

**10. Participate in the City of Rochester's efforts to combat racism.**

**11. Revise and update policies for awarding scholarships at the undergraduate and graduate level.**

*The School must ensure (1) transparency and accountability for all graduate awards; and (2) transparency and improved communications for scholarships, ensuring that any additional awards earned and received by students do not substitute already existing awards.*

### PEOPLE WORK GROUP

**1. Ensure that the faculty, staff and student body are accountable for advancing the School's efforts toward anti-racism.**

- a. Establish a range of real and significant consequences for faculty, staff, and students who perpetrate acts of bias.
- b. Improve communication about the resolution of reported cases of implicit and explicit bias.
- c. Add detailed language to the faculty/staff handbook and student code of conduct that provides guidance and guidelines for creating an anti-racist environment.

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

2. **Significantly raise the priority for and implementation of diversity efforts at Eastman - through actions and words.**

*Create a “Pill for Will.” Eastman, especially its leadership, must increase its will to make the School a place of belonging for everyone, especially for Black, Indigenous, People of Color (BIPOC). It is critical that this effort is modeled by the Dean. Doing things the same way WILL NOT lead to any results other than ones we already see. This effort will require BOLD action and commitment. Only then will the School begin moving in a positive direction.*

4. **Create and communicate a powerful anti-racism statement for Eastman.**

*Define what non-discrimination and anti-racism look and feel like at the School. Use this statement in hiring documents, job descriptions and more. Explain in detail what the School stands for in terms of inclusivity.*

*\*The suggested or required timeframe for implementing this recommendation is incongruent with the Commission’s priority timeframe.*

5. **Ensure that marketing and communications materials are sensitive to diversity and also to tokenism.**

*Create a reporting or double check structure for marketing initiatives both on social media and in print, so that everything is reviewed for bias from multiple perspectives before going out into the community. Include current students in this review because they may have specific knowledge unavailable to faculty and staff about the use of fellow students’ images.*

### ACADEMICS WORK GROUP

1. **Provide resources for studio teachers to increase their knowledge of music by Black composers and to work with all their students on learning these pieces.**
2. **Strongly encourage every department and program at Eastman to reevaluate their curricular frameworks with an eye toward equity and diversity, including more courses and course content incorporating the contributions of musicians, thinkers and other key groups and individuals of African descent.**
  - a. **Conduct an internal curriculum review for all departments.**
  - b. **Conduct an external benchmark assessment of such a review by an independent organization.**
  - c. **Add Blues course to Jazz Department curriculum to provide a deeper understanding of the influence of African Americans on US culture.**

*This course should be expanded to include participation of the entire student body over time.*
  - d. **Include Blues in Chamber Music Program.**

*The purpose is to expand students’ knowledge of important historical elements in American music and develop the improvisational skills of “classical” musicians.*
  - e. **Strongly encourage theory department to experiment with living rhythm as utilized in African dance, Latin music, traditional Irish music, and other ethnic musical practices.**
  - f. **Broaden definition of what theory is through a more expansive curriculum.**

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

*Connect theory with Music Teaching & Learning (MTL) to explore more “embodied” approach to music theory*

- g. **Include more diverse examples, especially of music by composers of African descent, in DMA oral and written exams.**
  - h. **Include works by composers of African descent in listening exam for master’s performance degree.**
  - i. **Re-design freshman colloquium to offer experiential two-week modules taught by interdisciplinary teams of professors who demonstrate the inter-connections between different approaches to music.**
  - j. **Expand the Musical Arts Major (MUA) program to enable more students to design their own “minor” to pursue their own interests.**
  - k. **Re-frame first-year writing seminar, working with the Humanities Department, to facilitate conversations around race, ethnicity, anti-racism and identity development.**
  - l. **Encourage the Music Teaching and Learning (MTL) department to prepare its students for culturally responsive and culturally sustaining pedagogies, i.e., “urban education.”**
  - m. **Increase collaboration between Music Teaching and Learning (MTL), Eastman Community Music School (ECMS), ROCMusic, and ECMS’s Pathways Program.**
- 
- 3. Recreate student opinion surveys, which are currently biased against women and Black, Indigenous and People of Color (BIPOC).**
- For additional information about this, refer to this [article](https://www.insidehighered.com/views/2019/06/24/relying-often-biased-student-evaluations-assess-faculty-could-lead-lawsuits-opinion).  
(<https://www.insidehighered.com/views/2019/06/24/relying-often-biased-student-evaluations-assess-faculty-could-lead-lawsuits-opinion>)*
- 
- 4. Establish curriculum violence guidelines for faculty and students.**
- When content can potentially re-traumatize students, there should be a way for them to excuse themselves from the content/assignments without negative academic consequences.*
- 
- 5. Evaluate all syllabi for bias and inequitable grading practices.**
- 
- 6. Add a community engagement requirement for students to engage with Rochester’s communities of color.**
- 
- 7. Create a week-long pre-orientation program for incoming students who want to engage with the Rochester community through a social justice or racial justice lens.**
- 
- 8. Expand the existing University of Rochester “Take 5” program to allow Eastman students to cross over into other genres *within* Eastman for a tuition-free 5<sup>th</sup> year, e.g., from classical to Jazz, from Jazz to Ethnomusicology, etc.**
- “Take 5” is an existing University of Rochester program that offers a tuition-free 5<sup>th</sup> year for any UR undergraduate.*
- 
- 9. Require all students to take an “Intro to American Music” course that encompasses Jazz, blues, contemporary classical, indigenous music, and more.**
- 
- 10. Add stand-alone “History of Jazz and Blues” to curriculum.**
-

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

*Knowledge of Jazz and Blues history is essential for every well-rounded musician and for understanding the deep impact African Americans have had on music in the United States and around the world. Make an undergraduate and graduate requirement.*

11. **Significantly increase Sibley Music Library’s holdings of music by Black composers for vocal, instrumental and large ensemble.**
12. **Hold School-wide event that celebrates Black classical music - on the level of the Holiday Sing.**
13. **Hold colloquia about Black musicians and classical music in the Main Hall.**

### COMMUNITY ENGAGEMENT & PARTNERSHIPS WORK GROUP

1. **Strengthen Eastman School of Music’s support of collaboration with ROCmusic:**
  - a. **Establish mentoring program that connects ROCMusic students with Black ESM students.**
  - b. **Formally invite ROCmusic students and families to masterclasses, studio classes, concerts, and special events.**
  - c. **Encourage ESM students to give concerts in ROCmusic spaces on a monthly or weekly basis.**
  - d. **Advertise ROCmusic concerts and events at Eastman all year — not just during Black History Month.**
  - e. **Provide monetary contributions (suggested \$50,000) in addition to current and additional in-kind contributions.**
2. **Strengthen connections between the Rochester community, Eastman Community Music School (ECMS) and Eastman School of Music, especially in regard to the pathway from middle- and high-school to college level study.**
  - a. **Establish mentoring programs to connect Pathways students with Black ESM students.**
  - b. **Promote, advertise and recruit for Pathways to produce more applications to the Eastman School of Music.**
  - c. **Secure stable funding for ECMS/ESM college scholarships.**
  - d. **Expand Pathways to include all city of Rochester students, not just the Rochester City School District (RCSD) students.**
3. **Strengthen the relationship between the Eastman School of Music and the Rochester City School District (RCSD).**
  - a. **Arrange for ESM ensembles to play regularly in RCSD K-12 schools.**  
*Also, Outreach Recital Program by Black Students Union at Eastman.*
  - b. **Develop a sustained (5-10 year) relationship with East High School.**  
*Possibly offer course releases and/or stipends to ESM faculty who undertake significant projects with East High faculty.*
  - c. **Support the work of Music Teaching and Learning (MTL) students and faculty in as many different city schools as possible.**

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

- d. **Co-create and/or work with a coalition of graduates of the Rochester City School District (RCSD) who now serve as faculty or staff of the District to maximize interactions between Eastman MTL faculty and students and the RCSD.**
- 
4. **Expand audience demographics to reflect Rochester’s population.**
- a. **Conduct a study to review the history of Eastman’s public events including, but not limited to, Eastman Presents, Kilbourn Series, etc. Ensure that they include appearances by artists of African descent.**
- b. **Program more Black musicians or others who will provide first rate entertainment and relevant repertoire that will attract Black audiences.**  
*See recommendation from Performance Work Group: Invite a major Black Gospel singer as part of Eastman Presents.*
- c. **Invite Black musicians and Black organizations from the community to perform at Eastman.**  
*See recommendation from Performance Work Group: Hold a concert with Black Gospel choirs from Rochester churches as a fundraiser for scholarships for Black students at Eastman.)*
- d. **Utilize *Eastman Weekly* to publicly demonstrate diversity as a priority at the Eastman School of Music.**
- e. **Include a curated list of community events in music, culture, and the arts (e.g. list of events for Juneteenth, events that celebrate Frederick Douglass as a violinist and demonstrate his love of classical music, etc.)**
- f. **Hire a community liaison to keep track of what’s happening in the community, curate the list, solicit community requests for inclusion on the list, etc.**  
*See also Professional Development for Black ESM Students.*
- g. **Increase ESM presence in the Rochester community to “break down the wall” between the School and the City.**
- h. **Organize ESM groups to play in community locations, e.g. Jazz clubs, Highland Bowl, High Falls, local churches, City Hall, Liberty Pole, etc.**
- i. **Encourage Eastman groups and individual performers to give impromptu performances in city neighborhood parks, gardens, and empty lots.**
- j. **Encourage faculty, students, and staff participation in community gatherings and public events around Rochester**
- k. **Create and support programming at the YMCA Metro Complex, across the street from Eastman.**
- l. **Create an ongoing concert series in the community (outside of Eastman) that connects Eastman students and faculty to the community.**
- 
5. **Strengthen relationship between Gateways Music Festival and Eastman School of Music.**
- a. **Provide increased financial support that will enable Gateways to present concerts and programs throughout the year.**

### ALSO IMPORTANT – NO SPECIFIED TIMEFRAME

- b. **Provide funding to support year-long chamber music residencies of Gateways musicians in Rochester throughout the year.**
  - c. **Create paid ESM/Gateways internships for ESM students**
  - d. **Strengthen Gateways' marketing and communications efforts in a way that is visible to the community, and attracts an audience that is reflective of the make-up of Rochester.**
- 
6. **Generate, continually update, and distribute a list of local Black-Owned Businesses in Rochester for use by faculty, staff, and students.**  
*Should include information to make it easier for UR groups to work with these businesses within UR guidelines.*
- 
7. **Invest in the neighborhood immediately surrounding Eastman by supporting businesses and advocating for capital improvement projects that will improve the infrastructure while retaining the Black-owned businesses located there.**  
*Specifically, the East Main Street Corridor. Eastman should take a stance against gentrification by ensuring that affordable housing and Black-owned businesses are able to remain in the community as it changes. Support the existing Black community, not replace it with another wealthy white community.*

### PERFORMANCE ENSEMBLES & EVENTS WORK GROUP

1. **Increase number of works (solo, chamber, large ensemble) by composers of African descent performed by all Eastman ensembles.**
2. **Add works by composers of African descent in the Sibley Music Library and Eastman Ensemble Library.**  
*We suggest starting with a survey to discover what Sibley already holds, and how it decides what to collect, and then suggest how it might be improved, if necessary.*
3. **Commission a study to assess what works by composers of African descent have been performed by all large ensembles at Eastman over the last 10 years.**
4. **Launch lecture series / residency for composers / arrangers / performers of African descent.**  
*Include class lectures, open lectures to the community, performances with ensembles/RPO.*
5. **Start competition for Black composers, arrangers, and/or performers.**  
*Concerto competition and/or composition competition, for university-aged students across the country, etc. Name competition after George Walker, Paul Burgett, Armenta Hummings Dumisani, and/or some other distinguished Black individual with close ties to Eastman. Make an annual event at Eastman.*
6. **Set up a fund for ESM students to commission work by composers of African descent.**
7. **Add a session on Black composers to the First-Year Colloquium.**
8. **Include quartets by people of color in First Year Quartet Seminar.**
9. **Program a large-scale Black History Month Concert with performers from Eastman and ROCmusic in Kodak Hall.**
10. **Celebrate ESM alum Ron Carter.\***

**ALSO IMPORTANT – NO SPECIFIED TIMEFRAME**

Consider a commission for the ESM centennial.

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11. **Improve communications about Eastman’s Departmental Diversity Initiative.**

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  12. **Program fundraising concert to raise money for scholarships for Black students — work with Black churches in Rochester to put Gospel choirs on the stage of Kodak Hall.**

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*\*The suggested or required timeframe for implementing this recommendation is incongruent with the Commission’s priority timeframe.*



## EXPRESSIONS OF GRATITUDE & ACKNOWLEDGEMENTS

The members of the Commission wish to thank Joan and Martin Messinger Dean Jamal Rossi for his support and ongoing leadership of this effort and all alumni, current students, faculty, and staff who contributed in any way to this process. We are heartened by your good will and offers of support.

We are especially grateful to the following individuals who lent their experience and expertise to one or more of the Commission's Work Groups, including:

<b>Matthew Ardizzone</b>	Dean of Admissions & Enrollment Management, ESM
<b>Sylvie Beaudette</b>	Assistant Professor of Chamber Music, ESM; Director of Summer@Eastman
<b>David Peter Coppen</b>	Special Collections Librarian and Archivist, ESM Sibley Library
<b>Katherine Ciesinski</b>	Professor of Voice, ESM; Co-chair of Eastman Diversity Committee
<b>James Farrington</b>	Librarian, ESM Sibley Library
<b>Mercedes Ramírez Fernández</b>	Vice President for Equity and Inclusion, University of Rochester
<b>Donna Brink Fox</b>	Senior Associate Dean of Academic & Student Affairs, ESM
<b>Cathy Hain</b>	Assistant Vice President of Advancement, ESM
<b>John Hain</b>	Associate Dean Academic Affairs & Director of Assessment, ESM
<b>Jennifer Horn</b>	Executive Director of Finance & Administration, ESM
<b>Jessica Kaufman</b>	Director of Communications, ESM
<b>Petar Kodzas</b>	Associate Dean & Director, Eastman Community Music School
<b>Jenne LaPlaca</b>	Assistant Registrar, ESM
<b>Vincent Lenti</b>	Emeritus Professor of Piano, ESM; Eastman School Historian
<b>Terry Magee</b>	Registrar, ESM
<b>Michelle Martorell</b>	Senior Creative & Design Manager, ESM Communications
<b>Elizabeth West Marvin</b>	Professor of Music Theory, ESM; Professor of Brain and Cognitive Sciences, The College, University of Rochester
<b>Richard McRae</b>	Catalog Librarian, ESM Sibley Library
<b>Melissa Mead</b>	John M. & Barbara Keil University Archivist, Rush Rhees Library, University of Rochester
<b>Jessica Guzmán Rea</b>	Director, Intercultural Center, University of Rochester
<b>Anna Schlia</b>	Senior Director of Advancement, ESM

<b>Amanda Sharpe</b>	Academic Affairs Administrator, ESM
<b>Philip Silvey</b>	Associate Professor and Chair of Music Teaching and Learning, ESM
<b>Gerald Szymanski</b>	Librarian, ESM Sibley Library
<b>Elaine Tenny</b>	HR & Administrative Operations Director, ESM
<b>Richard Wattie</b>	Technical Associate, ESM Technology and Media Production
<b>Daniel Zager</b>	Associate Dean, Head Librarian, ESM Sibley Library

We ask your forgiveness if anyone's name has been inadvertently omitted. We are so very grateful for your support of the Commission's efforts.



## APPENDIX A: FULL LIST OF COMMISSION MEMBERS WITH AFFILIATIONS

NAME	PROFESSIONAL AFFILIATION
<b>Lee Koonce</b>	'96E (MM), ( <i>co-chair</i> ) President & Artistic Director of Gateways Music Festival in association with Eastman School of Music; Senior Advisor to the Dean
<b>Jean Pedersen</b>	( <i>co-chair</i> ) Associate Professor of History, Eastman School of Music; Associate Professor of History, Arts, Sciences & Engineering
<b>Isrea Butler</b>	'04E; '06E (MM), Chair, Music Department, North Carolina Central University
<b>Christina Crispin</b>	'04E (MM), Associate Director of Admissions, Eastman School of Music
<b>Lourdes Cossich</b>	'13E (BM), '15(MM), Lower School Music and Visual and Performing Arts Co-Chair at Westtown School, West Chester, Pennsylvania
<b>Anaar Desai-Stephens</b>	Assistant Professor of Ethnomusicology, Eastman School of Music
<b>Brianna Garçon</b>	Junior, French Horn, Eastman School of Music
<b>Armand Hall</b>	Executive & Artistic Director of ROCmusic Collaborative
<b>Dalanie Harris</b>	Senior, Double Bass, Eastman School of Music
<b>Clay Jenkins</b>	Professor of Jazz Studies & Contemporary Media, Eastman School of Music
<b>Timothy Long</b>	'92E (MM), Associate Professor of Opera; Music Director, Eastman Opera Theatre, Eastman School of Music
<b>Brad Lubman</b>	Associate Professor of Conducting & Ensembles; Director, Eastman Musica Nova; Eastman School of Music
<b>Trevor Nelson</b>	Ph.D. student, Musicology, Eastman School of Music
<b>Dallas Oestara</b>	( <i>member and commission support</i> ) Composition and Humanities Department Assistant, Eastman School of Music
<b>Rachel Roberts</b>	'03E, Associate Professor of Music Leadership; Graduate Degree Program Director, Institute for Music Leadership, Eastman School of Music
<b>Herbert Smith</b>	'91E, Rochester Philharmonic Orchestra; Instructor, Eastman Community Music School
<b>George Taylor</b>	Professor of Viola, Eastman School of Music
<b>Travon Walker</b>	Senior, Baritone, Eastman School of Music
<b>Thomas Warfield</b>	Senior Lecturer, National Technical Institute for the Deaf, Department for Performing Arts, Rochester Institute of Technology
<b>André Washington</b>	'10E, Associate, Global Finance Group, Sidley Austin LLP, Chicago, Illinois

**APPENDIX B: LIST OF COMMISSION MEMBERS BY WORK GROUPS**

<b>WORK GROUP</b>	<b>MEMBERS</b>
<b>ACADEMICS</b>   <i>Curriculum, current courses and requirements, potential additional courses and/or requirements, best practices for improvement, recommendations</i>	Lourdes Cossich Dalanie Harris (Co-facilitator) Clay Jenkins (Co-facilitator) Trevor Nelson George Taylor Travon Walker Anaar Desai-Stephens, ex officio Armand Hall, ex officio Lee Koonce, ex officio Jean Pedersen, ex officio Rachel Roberts, ex officio
<b>COMMUNITY ENGAGEMENT &amp; PARTNERSHIPS</b>   <i>Current partnerships, possible additional partnerships, vendors and contractors, best practices for improvement, recommendations</i>	Armand Hall (Facilitator) Dalanie Harris Dallas Oestara Herb Smith Travon Walker Thomas Warfield Lee Koonce, ex officio Jean Pedersen, ex officio
<b>ENVIRONMENT &amp; CULTURE</b>   <i>Assessment, perceptions, policies and procedures, best practices for improvement, recommendations</i>	Anaar Desai-Stephens Timothy Long Trevor Nelson Rachel Roberts (Facilitator) Travon Walker André Washington Lee Koonce, ex officio Jean Pedersen, ex officio
<b>PEOPLE</b>   <i>Students, faculty, staff, administration, recruitment, retention, best practices for improvement, recommendations</i>	Isrea Butler Lourdes Cossich Christina Crispin Anaar Desai-Stephens Brianna Garçon (Facilitator) André Washington Lee Koonce, ex officio Jean Pedersen, ex officio
<b>PERFORMANCE ACTIVITIES &amp; ENSEMBLES</b>   <i>Student and faculty recitals; guest performers, lecturers, master classes; artist series, ensembles, repertoire; best practices for improvement, recommendations</i>	Isrea Butler (Facilitator) Brianna Garçon Armand Hall Clay Jenkins Brad Lubman George Taylor Lee Koonce, ex officio Jean Pedersen, ex officio

## Appendix C: Ten-Year Enrollment History of Black Students at Eastman

US CITIZEN & PERMANENT RESIDENT BLACK SELF-IDENTIFIED UNDERGRADUATE APPLICANTS							
Year	Total Undergrad Applicants Self-Identified as Black (Includes Multi-racial)		Undergrad Black Applicants Offered Admission (Selectivity)		Undergrad Black Applicants Who Accepted Offer		Number Black Applicants Who Cancelled Before Start of Enrollment
	#	%	#	%	#	%	
2011	33	4.15%	4	12.12%	2	50.00%	0
2012	39	4.35%	10	25.64%	3	30.00%	0
2013	35	4.03%	11	31.43%	3	27.27%	0
2014	48	5.23%	10	20.83%	6	60.00%	0
2015	40	4.94%	15	37.50%	8	53.33%	1
2016	47	5.37%	11	23.40%	4	36.36%	0
2017	49	5.74%	10	20.41%	4	40.00%	0
2018	49	5.44%	11	22.45%	6	54.55%	1
2019	47	5.48%	12	25.53%	6	50.00%	0
2020	55	6.17%	19	34.55%	4	21.05%	1
<b>9 Year Average</b>	<b>44.2</b>	<b>5.10%</b>	<b>11.3</b>	<b>25.57%</b>	<b>4.6</b>	<b>40.71%</b>	<b>0.3</b>

US CITIZEN & PERMANENT RESIDENT BLACK SELF-IDENTIFIED GRADUATE APPLICANTS							
Year	Total Graduate Applicants Self-Identified as Black (Includes Multi-racial)		Graduate Black Applicants Offered Admission (Selectivity)		Graduate Black Applicants Who Accepted Offer		Number Black Applicants Who Cancelled Before Start of Enrollment
	#	%	#	%	#	%	
2011	16	2.47%	4	25.00%	2	50.00%	0
2012	22	3.10%	7	31.82%	3	42.86%	0
2013	24	3.19%	4	16.67%	2	50.00%	0
2014	22	3.09%	5	22.73%	3	60.00%	0
2015	18	2.65%	4	22.22%	2	50.00%	0
2016	22	3.34%	8	36.36%	4	50.00%	0
2017	32	4.83%	11	34.38%	5	45.45%	0
2018	24	3.55%	7	29.17%	4	57.14%	0
2019	28	4.45%	9	32.14%	4	44.44%	0
2020	28	4.68%	5	17.86%	1	20.00%	0
<b>9 Year Average</b>	<b>23.6</b>	<b>3.51%</b>	<b>6.4</b>	<b>27.12%</b>	<b>3</b>	<b>46.99%</b>	<b>0</b>



## Appendix D: Selected Reading List

1. [Six Easy Ways to Immediately Address Racial and Gender Diversity in Your Music History Classroom.](#) (Thurman, Kira, and Turner, Kristen, *Musicology Now*, July 17, 2017.)
2. [Music Theory and the White Racial Frame.](#) (Ewell, Phillip A., *Music Theory Online, a Journal of the Society for Music Theory*, Revised June 2019.)
3. [Not Just the Syllabus, Throw the Whole Discipline in the Trash.](#) (Jones, Ciarra, *Medium*, June 15, 2020.)
4. [Is Your University Racist?](#) (Richards, Bedelia Nicola, *Inside Higher Ed*, May 25, 2018.)
5. [How to Do a Better Job of Searching for Diversity.](#) (McMurtrie, Beth, *The Chronicle of Higher Education*, September 11, 2016.)
6. [The Possessive Investment in Classical Music.](#) (Kajikawa, Loren, *Seeing Race Again: Countering Colorblindness across the Disciplines*, Chapter 7, University of California Press, 2019.)
7. [Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation for Music Majors.](#) (Campbell, Patricia Shehan; Myers, David; Sarath, Ed; et. al., *The College Music Society*, January 2016.)
8. [Colleges Must Confront Structural Racism.](#) (Collymore, Kevin V., *The Chronicle of Higher Education*, July 1, 2020.)



## Appendix E: A History of Inclusion and Exclusion

### Howard Hanson and the Americanist Movement



Howard Hanson (1896–1981), the Director of the Eastman School of Music for four decades from 1924 to 1964, believed that the United States was heir to the European tradition of classical music. According to Emily Abrams Ansari in her monograph entitled *The Sound of a Superpower, America*, “as Hanson envisioned it, was certainly not a pluralistic community of diverse musical styles, inspired by cultures and traditions with international roots.”<sup>1</sup> Hanson’s definition of American art music excluded many various cultures in favor of European-derived music.

Howard Hanson’s vision for Eastman was closely connected to his belief in the goals of the Americanist musical movement. He worked diligently to garner favor with the United States government in order to use his music in a cultural Cold War. The Americanists were looking to create a “purely American” sound with hopes that the resulting works would set the stage for an American compositional tradition.

Roger Sessions (1896–1985) was part of an opposing group of composers who believed that, in Ansari’s summary of his position:

“Americanist music carried dangerous aesthetic and political implications. Cultural nationalism would damage the development of American music in general ... because it was born of negative American traits such as isolationism, escapism, defensiveness, and an anxiety about cultural inferiority ... [and because it] suggested troubling comparisons to fascist cultural policy in Europe.”<sup>2</sup>

Sessions was not labeling the composers themselves as fascists, but he was nevertheless concerned about the possibly dangerous political purposes to which their music might be put.

Ansari characterizes Howard Hanson as a composer who used a “self-proclaimed ‘subconscious’ musical nationalism, which he said had sprung ‘from the soil of the American mid-West’.”<sup>3</sup> This style was largely tonal and stood firmly in opposition to atonal modernist music, which Hanson described as “the cold music.”<sup>4</sup> In the eyes of Americanists such as Hanson, the climate of the Cold War was responsible for the

<sup>1</sup> Emily Abrams Ansari, *The Sound of a Superpower: Musical Americanism and the Cold War* (New York: Oxford University Press, 2018), 61.

<sup>2</sup> Ansari, 2-3.

<sup>3</sup> Ansari, 28. The two Hanson quotations in Ansari’s description come from two separate works: Howard Hanson, “American Procession at Rochester,” *Modern Music* 13, no. 3 (1936): 22-28; Howard Hanson, quoted in Allen Cohen, *Howard Hanson in Theory and Practice* (Westport, CT: Praeger, 2004), 26.

<sup>4</sup> David Russell Williams, *Conversations with Howard Hanson*, (Arkadelphia, AR: Delta Publications, 1988), 6, quoted in Ansari, 29.

rise of serialism and the abandonment of tonal composition. Hanson, who saw serialism as a European import, composed and defended tonal American classical music as his preferred alternative instead.

During the 1930s, Hanson was a proponent of “benevolent chauvinism,” which gave preference to American music above European composers.<sup>5</sup> When émigré composers fled Europe for the United States before and during World War II, Hanson had no empathy for what he called this “continuous bombardment of foreign aesthetic ideologies.”<sup>6</sup> There was an inherent contradiction in Hanson’s philosophy when he complained that young American composers did not know their own American cultural heritage, however. Hanson himself was proud of his own Swedish roots as well as his mid-western origins. This curious paradox raises questions for further study about which European musics Hanson found acceptable for Americans, which he continued to criticize, and how and why he made the distinctions that he did.

During the Cold War the United States government initiated cultural diplomatic programs that served to promote American influence onto the world’s stages. The United States Congress had already created the American National Theatre and Academy during the period of the New Deal in the 1930s. President Dwight D. Eisenhower built on this program in the years after the Second World War, and he invited Hanson and William Schuman to be advisers on the Music Advisory Panel. Ansari observes that this aligned with Hanson’s own thinking as he “had argued that promoting American music at Eastman was one of the best ways for him to aid his nation.”<sup>7</sup> The Music Advisory Panel selected the musicians and compositions for the State Department and from 1955 to 1963, Hanson served on this panel in New York. He firmly believed that his type of music aligned perfectly with the United States government’s Cold War propaganda. Ansari writes that “already in 1949 [Hanson] was using his bully pulpit at Eastman to urge his government to recognize the enormous potential of the arts as ‘agents of propaganda’.”<sup>8</sup> His own assessment of the country’s needs was deeply influenced by American exceptionalism.

Along with his co-panelists, Hanson helped create a process that favored his preferred type of music in being selected for the State Department tours. In 1956, their list of criteria for disqualification included:<sup>9</sup>

1. Musical reasons (not artistically qualified)
2. Not representative of American musical life and achievements
3. Insufficiently known to Panel (not accepted by the US music public)
4. Does not meet our professional standards (refers to amateur groups)
5. Work not germane to our Program
6. Not suitable to the purpose of our Program as it is presently constituted

Because of the second reason, even American citizens could be deemed insufficient. In one especially striking case, the Music Advisory Panel even refused a proposal from the United States Information

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<sup>5</sup> Ansari, 29.

<sup>6</sup> Howard Hanson, typescript of “American Music and the ‘International Arts’,” eventually published in *Washington Times-Herald*, 20 July 1950, quoted in Ansari, 29.

<sup>7</sup> Ansari, 35.

<sup>8</sup> Ansari, 31. Hanson’s characterization of the arts as “agents of propaganda” appeared in 1949. See “Hanson Dedicates Fine Arts Building on Campus,” *Rochester Democrat and Chronicle*, 5 December 1949.

<sup>9</sup> Ansari, 41.

Agency to fund a tour for a group of artists that included Jascha Heifetz, Mischa Elman, Efrem Zimbalist, Vladimir Horowitz, Artur Rubinstein, and Rudolf Serkin.<sup>10</sup>

When Hanson organized the American Composers' Concerts and Festivals of American Music in the United States from 1925 to 1971, he programmed works by African American and African Canadian composers R. Nathaniel Dett, Ulysses Kay, and William Grant Still.<sup>11</sup> When the Music Advisory Panel that he helped to shape organized its American concert tours abroad from 1955 to 1963, however, it apparently never proposed any of these African American or African Canadian composers' works for the concerts that it programmed for European audiences.<sup>12</sup> When Ulysses Kay visited the Soviet Union in 1958, he did so under the auspices of a different program at the State Department, one over which neither the American National Theatre and Academy nor the Music Advisory Panel had any influence.<sup>13</sup>

When the State Department funded African American bass baritone William Warfield for an international tour in 1958, the members of the Music Advisory Panel tried to force Warfield to change his existing concert program of European and American music. They argued that Warfield's American selections would be "insufficient" without modifications because they considered that spirituals and even Copland's *Old American Songs*, which constituted a part of Warfield's repertoire, were all more like "folk songs" than like "art songs." The Music Advisory Panel even eventually insisted in 1963 that spirituals "do not count as American songs."<sup>14</sup>

Ansari gives Hanson and Schuman a prominent place in the first chapter of her work on "musical Americanism and the Cold War" as an example of a group of composers that she labels as "American exceptionalists."<sup>15</sup> The rest of her book, however, explores other composers and other styles of musical Americanism from the same period: Virgil Thomson, "the 'apolitical' opportunist;" Roy Harris, "the disillusioned nationalist;" Aaron Copland, "the principled brand strategist;" and Leonard Bernstein, "the frustrated activist."<sup>16</sup>

As we have come to know all too well, and as Ansari also shows by exploring the work of such a range of composers and political positions, the term "American" can be highly subjective and politically charged, and it can mean many different things to many different people. Any attempt at truth and reconciliation at Eastman must reexamine the Hanson years, the nature of their impact, and our own relationship to our identity as an American music school that hopes to welcome a diverse national and international faculty, staff, and student body.

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<sup>10</sup> Ansari, 42.

<sup>11</sup> The Commission thanks Eastman historian Vincent Lenti for the work he did to find these references in the archives of the Eastman School of Music.

<sup>12</sup> Ansari observes that the Music Advisory Panel did propose a performance of Ulysses Kay's work on one occasion – for a chamber ensemble touring in Africa. See Ansari, 45-46.

<sup>13</sup> Ansari, 105-106.

<sup>14</sup> Ansari, 50. The quotation comes from the 18 September 1963 minutes of the Music Advisory Panel. See Ansari, 220, n. 95.

<sup>15</sup> Ansari, 28,

<sup>16</sup> Ansari, 64, 93, 128, 162.



## Appendix F: Survey Results, Summaries and Narratives

### Appendix F-1: Black Alumni Survey

**Despite the negative experiences I wrote about, I did get a great education at Eastman and the contacts I made have benefitted me my entire career.**

**— *ESM Alum, Late 1980s***

The Black Alumni Survey was sent to 123 former students at the Eastman School of Music who, at some point in their Eastman careers, self-identified as Black, African American or being of African descent.

The total number of Black alumni in the School's database is 188, however, 34.5% of Black alumni email addresses are missing or the alum has opted out of any communications from the School. Thirty-seven (37) surveys were completed and returned at the time of this report.

As within any group, there is diversity of opinion about race and its effect on one's life. By far, however, most Black alumni respondents, while they believe they received a good education at Eastman, hold negative associations about their time at the School. At best, these alumni felt invisible and, at worst, they feel traumatized by their experiences at Eastman. Many of the narratives below are disturbing and, as one respondent wrote, *"Please do not make a habit of asking people to recount possible traumatic experiences."*

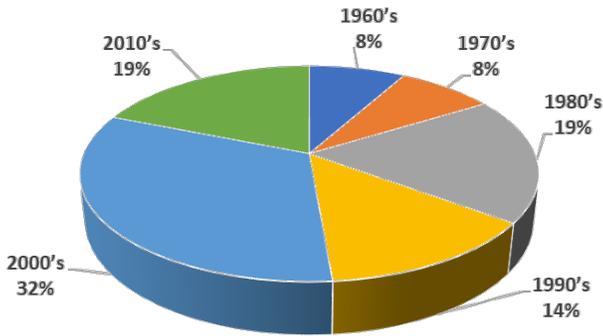
**Note:** *All names of students, faculty and staff have been removed from the narratives below. Section one was omitted to protect the identity of the writer. Additionally, minor grammatical and spelling errors have been corrected. Otherwise, the narratives appear exactly as they were submitted.*

*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester's Research Subjects Review Board (RSRB).*

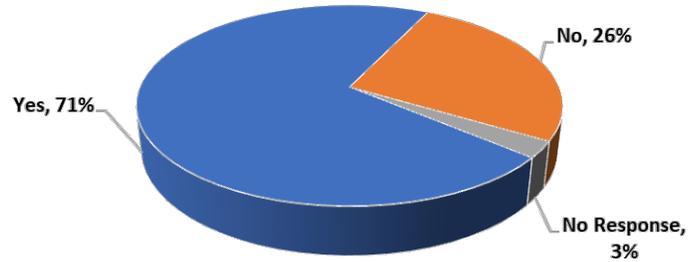
	Number	Percent
Total Black (self-identified) alumni in database:	188	N/A
Total surveys sent:	123	N/A
Total surveys completed and returned:	37	31%

Appendix F-1: Black Alumni Survey (Continued)

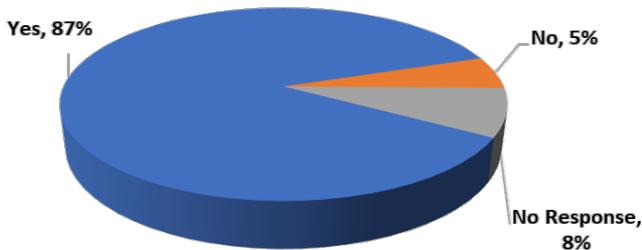
Black Alumni Survey | Years at Eastman



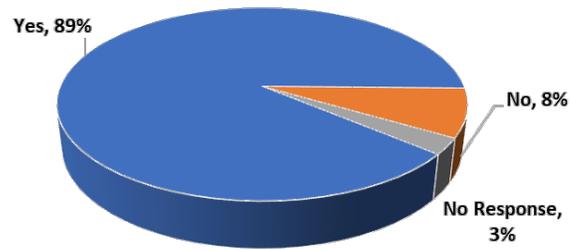
Black Alumni Survey | Did Race Play a Part in Your Eastman Experience?



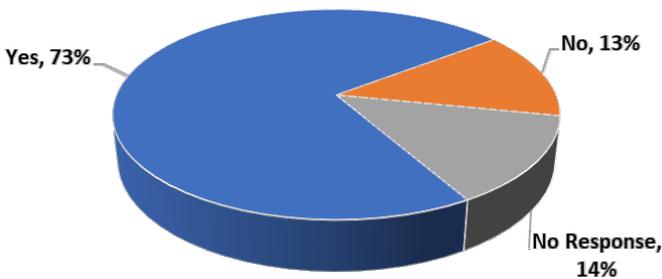
Black Alumni Survey | Would You Be Open to Follow-Up Conversation with the Commission?



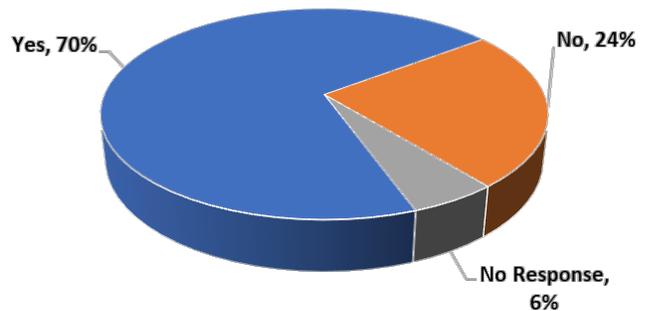
Black Alumni Survey | Would You Be Open Contact from the Eastman Black Student Union?



Black Alumni Survey | Would You Be Willing to Mentor a Current Black Student?



Black Alumni Survey | Would You Be Interested in Volunteer Opportunities at Eastman?



Black Alumni Narrative Responses

Do you believe that race played a part in your Eastman experience? If so, how? (You might think of interactions with faculty, administration, and other students; your experiences in classes, lessons, and performance ensembles; and any other sites and relationships that might feel pertinent).

Appendix F-1: Black Alumni Survey (*Continued*)

**I...suffered from internalized racism during those years, so I did what I could to appear racially ambiguous in the name of fitting in.**

**— *ESM Alum, Late 1990s***

Race played a part in my time at Eastman in that I was honored to be the recipient of a [REDACTED] scholarship and also that I did my best to play down my racial background in most of my interactions with students and faculty. I am biracial with a lighter complexion (I call myself a melanin-challenged Black woman) and suffered from internalized racism during those years, so I did what I could to appear racially ambiguous in the name of fitting in.

I think people assumed I was white. (I am mixed race with light skin). There was a time in a rehearsal that a conductor forced me to remove a toboggan-style hat I was wearing to cover my messy hair. I was mortified. In this particular case, I wouldn't say this was race related; however, I do believe that the policing of hair, hairstyles, and hats/head wraps is racist and shouldn't be a concern to anyone.

No

Yes. My first week at 424 University Avenue (old dorm) during freshman orientation week, I was returning to my dorm room. As I passed a fellow classmate's room, I heard some music playing on his record player. I inquired who was the pianist and orchestra performing the Brahms Piano Concerto No. 2 in Bb. The classmate looked at me and asked me "How did I know it was Brahms?" I responded that "[Name] is my name and music is my game!" It was obvious that my classmate had a "preconceived" idea that African American musicians were only knowledgeable in the field of jazz.

During my first semester [REDACTED] I was asked to attend an office hour with one of my faculty members. The faculty member had reviewed my course schedule and commented to me that I was taking 18 hours that semester. The faculty member indicated that his course was a very rigorous course as it covered the History of Western Music (D. J. Grout) and History of Western Civilization (Burns text). He further indicated due to his fast pace lecture that, if I dropped my pencil during his lecture, I would "lose two hundred years." I responded to Professor [Name] that I had graduated [college preparatory school], and History was one of my favorite subjects. We agreed that I would stay in his class pending the results of his first exam. At the subsequent office hour Professor [Name] reviewed the results of my first exam. Needless to say, I earned an "A" grade on that exam. I informed Professor [Name] that my priorities at that time were to practice piano in preparation for my lessons with [Name]. I further informed Professor [Name] that I had decided to work toward a "B" in his class for the semester, but also informed him that "any time" I decided to earn an "A" in any of his examinations I would. I was raised by my parents to believe that I decide my success through hard work, diligence and perseverance. Once again, it seems that "preconceived" idea of a student's mental acuity and scholarship should not be underestimated.

Appendix F-1: Black Alumni Survey (*Continued*)

**...told me that I would have to give up my seat and sit in the audience since she had another student she wanted to sit on stage.**

**— ESM Alum, 1970s**

Another incident I have remembered for many years. During my freshman or sophomore year, my piano professor [Name] had invited the great pianist Rudolf Serkin to present a master piano class in Kilbourn Hall. Like many young students I was eager to observe this piano master class and I arrived early and captured a great seat on the Kilbourn Hall stage. The place was packed. I was the only African American student on the stage to observe the master class. The wife of another piano faculty member called my name out and told me that I would have to give up my seat and sit in the audience since she had another student she wanted to sit on stage. As I was walking to get another audience seat, Mr. [Name] shouted out “[Name], get back here.” I proceeded back on stage, [Professor] personally introduced me to Rudolf Serkin, and proceeded to have me sit between Rudolf Serkin and himself. I had the best seat in the house! Both [Professor] and Mr. Serkin exhibited great humanity and class. They were true professionals. [Professor] shared some choice words regarding the other piano faculty member’s wife’s behavior.

Though I was a pianist - music education major, the late [Professor] was one of the kindest human beings at the school. [Professor], opened the Eastman School of Music to me. He was a true mentor! An absolute genius, who had a photographic memory, and played multiple instruments at a professional level.

All in all, though we had our challenges, the African American students at Eastman had a will to succeed. The late African American student and renowned tenor [Name] made a musical mark by substituting for the ill [Name]. The late [Name] became the world's foremost authority on African American Gospel Music. [Name] would become a great Vice President of the University of Rochester. Having classmates and fellow Eastman students in our environment assisted African American success.

yes

Yes. I would not say I experienced outright racism, but I would characterize my years at Eastman as “invisible.”

**I would characterize my years at Eastman as “invisible.”**

**— ESM Alum, Late 1990s**

Yes. Race played a huge part. When I realized that my professors had zero concept of how racism played a role on what we teach and how we teach our students, I helped to design a program with my music education professors and one other Black student who was in the graduate program with me at the time. We created a curriculum that was piloted in Rochester City Schools and we helped train music educators to teach with culturally responsive lessons and taught them that “White” is a culture and that they needed to learn more about “Whiteness” and how that plays out in a society built on

### Appendix F-1: Black Alumni Survey (*Continued*)

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White supremacy.

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When I first came to interview for the graduate program, I was ignored when I walked through the doors. An Asian person walked in right behind me, and I was totally ignored while the Asian student was greeted with, "Welcome! Are you here for your interview?" I spoke with the director of student affairs about that so that they could train the student greeters to SEE Black people.

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Yes, I remember I and a freshman student were trying to set up a Black history month seminar within the student living center and we were denied because some of the topics were "too controversial" and went outside policy. Which didn't make sense as we were having a discussion on what Black history meant to the few Black students on campus.

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Also, there was an argument I had with a faculty member regarding my degree completion and unclear advisement. We are on good terms now but at the time I was very upset. I was describing my experiences as a minority at ESM and how it affected my trajectory as a student. For example, I stated that I'm almost positive that unlike most of the students here, I've had to miss classes multiple times to stand in line on the public assistance line to get things like food stamps, rental assistance and other benefits. Not only did this affect my morale but my learning as well. They ended up scoffing me, "saying oh please you're not the only one with these problems." To be clear, I still respect this faculty member & consider them a great leader, but that whole conversation will always stick with me as a moment of insensitivity. It also makes me wonder how much involvement I may want to have with ESM in the future.

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**I would love to see Eastman be the trailblazer in helping to break that trend by recruiting higher numbers of African-Americans.**

**— ESM Alum, Early 2000s**

I was very fortunate not to have any negative experiences due to race while attending Eastman. I was blessed with many opportunities to perform and grow as a young musician. However, it was always very evident that I was "different." Any person of color knows that feeling of being the only person of color in a space. There is an added sense of pressure to be even better than your white counterparts

because you are representing all Black people. Is that pressure self-inflicted, possibly? But the fact is that this added stress and pressure exists, shines light on the underlying psychological trauma that comes with being the "only one." The classical music business can be very "monochromatic." I would love to see Eastman be the trailblazer in helping to break that trend by recruiting higher numbers of African-Americans. Juilliard, Manhattan School of Music, and Mannes all had a higher number of African-Americans than Eastman when I attended. I'm sure a lot depends upon geographic location, but I have a suspicion not much is being done to actively recruit those same African-American students that want to attend Juilliard (which has a terrible reputation with student race relations).

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Absolutely! I was patronized in some cases by faculty who said they wished they could braid their hair like mine and of course being that I am a Black woman, the idea of the attitudinal stereotype was often presented to me but once people got to know me, they saw I wasn't that. Also, because of the lack of diversity, I got closer to other students of color and therefore felt somewhat more comfortable.

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**Appendix F-1: Black Alumni Survey (Continued)**

No. Though there were very few Black students during my time at ESM. We never had more than 10 in the entire student body at any given time. But I never had negative experiences. As a matter of fact, I felt very supported by faculty and students during my time there.

**Other students referred to us as “the Black class” because 9 out of 150 strangely seemed like a lot.**

**— ESM Alum, Early 2000s**

Yes. There were seven Black students in my freshman class, and two in the graduate program that started at the same time, other students referred to us as “the Black class” because 9 out of 150 strangely seemed like a lot. There was only one Black faculty member that I knew of (Professor) and one Black administrator [Dean]. We were conspicuous and were treated as such.

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Yes

Yes, but socially not professionally. My private teacher never once brought up my race in any way during our time. He always treated me with the upmost respect and demanded from me as much as he would anyone else and I'm grateful for that.

Yes, it did. Aside from orchestra, I was usually the only other Black person in the room during class. This fact was commented on by white faculty members/students often. I was also often expected to speak on behalf of my whole race.

Absolutely! Professors used to ALWAYS confuse me with another Black student. They just could not tell Black students apart. And even though the other students would laugh it off whenever it would happen in classes, it was still always a very uncomfortable experience. I also had MULTIPLE incidents with students. One student who lived on the same floor as I did in the dorm made a very inappropriate statement to me. As we were watching television in the common area, someone began to scroll the channels. As they were scrolling, they scrolled past National Geographic, which was doing a documentary on an African tribe. As I was the only Black person in the common area, one of my friends looked at me and yelled out in front of everyone, “Hey, you'd like this one.” He made the assumption that I would be interested in it just because the people on the screen were Black. It was insulting and embarrassing.

There was another incident in which a student saw me brushing my hair and said, “that looks like something you brush a horse with.” I just didn't know quite how to respond to that, because I could tell she didn't intend to be mean, but she just didn't know how inappropriate it was. There were also incidents when people would touch my hair randomly without my permission. In one incident, a student touched my hair and then wiped the grease that was on their hand from my hair onto my shirt. There were also times when I

**A student saw me brushing my hair and said, “that looks like something you brush a horse with.”**

**— ESM Alum, Late 2000s**

was in my room listening to Black popular music, and other students would imitate how Black artists would sing as though the way Black artists sing was degrading and beneath them.

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### Appendix F-1: Black Alumni Survey (*Continued*)

With all that being said, I always felt very socially isolated. Eastman was not at all a welcoming, safe space for Black students. Not at all.

Yes, but mostly in a positive way. I was a LINKS Scholarship/Recital recipient, and I participated in the Gateways Festival yearly during that time.

**I think I might have had more performance opportunities if more people saw talent first and not race.**

Yes - I think I might have had more performance opportunities if more people saw talent first and not race. On the flip side, I was so thankful for [Name]. He was a great mentor and having him there made me feel more like I belonged. There did not seem to be many people of color at Eastman in the 1980s.

**— ESM Alum, Early 2000s**

Yes

Yes. I was the first African American to graduate from Eastman with my degree. I was encouraged to play recitals and performances to promote African American classical musicians. I was given the opportunity to perform pieces that reflected my heritage.

I will answer that question yes AND no. I do not believe that I was accepted to ESM because I exhibited a level of artistic and technical proficiency commensurate with ESM standards. And after seeing how few African American students comprised the student body, and after hearing the level of technical and artistic proficiency achieved by my peers at the time of matriculation (both Black and non-Black), I believed (and still do believe) that I was accepted because I played well enough, and I helped to meet a quota that the school sorely needed. Had I been cognizant of this prior to matriculation, I would not have gone into music, and the next 4 years would reinforce this belief.

Yes, race was definitely a factor in my Eastman experience. My freshman roommates were 1 white (and from the south) and 1 Jewish. My Jewish roommate and I remain best friends even to this day. My white roommate wasn't too comfortable having a Black and a Jewish roommate and, after several verbal altercations over the course of the semester, moved out.

During my student teaching I was placed at what was referred to in the 1980s as an underprivileged Black school. I had zero control over the students and was forced to go to the head of the music education department at Eastman Dr. [Professor] and

ask for help. After some discussion [Professor] agreed to teach one of my classes to show me some strategies. The students treated him with the same disrespect as they had treated me. Back in his office at Eastman he told me that as an Eastman grad I'd never have to teach at a "poor kid" school such as

**My white roommate wasn't too comfortable having a Black and a Jewish roommate and, after several verbal altercations over the course of the semester, moved out.**

**— ESM Alum, Late 1980s**

**Appendix F-1: Black Alumni Survey (Continued)**

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this. This sparked a heated argument (as 1 of 2 Black students in my graduating class and having grown up in segregated [Town] in the late '60's to mid-1970's I was deeply offended) which led to me quitting or being thrown out (depending on who you ask) of the music ed program in my junior year. [Professor] told me that he wasn't a racist (which I argued that he clearly was) and as long as he was the head of the department that "I would never receive an education degree from Eastman." In hindsight it probably wasn't a good idea to challenge such a renowned professor as [Professor], but at 21 I lacked the life experiences which would allow me to learn to swallow this man's views toward poor Black kids and just go with the flow and earn my degree. But at [redacted] looking back on this situation I have no regrets.

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Race did play a part in my Eastman experience. The majority of the race-based interactions I had over a four-year period included micro-aggressions from other students and took place in social settings on campus.

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For the most part, race was not a negative factor during my years at Eastman. I found the Eastman students and faculty to be friendly and supportive.

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Not particularly, though it is not always clear why a fellow student (a couple actually) might have been distant with me. That might not have been racially oriented, but rather a reflection of what that person thought of me or my playing.

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Yes, but in a background way. I thoroughly enjoyed being able to interact with people of different cultures, religions, sexual orientations, etc. Those interactions certainly had a positive influence on my time at school as well as my overall growth as a person. Being surrounded by a fair bit of racial diversity was great.

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No, I feel that I was treated fairly, and inclusively. I did not feel that race was a factor at all in my own personal experience at Eastman.

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Yes, the way students perceived my seriousness, or even what instrument I played - based on my clothes and haircut. People thought I was a drug user, although I had never done that in my life. Teachers assumed I played certain styles of music, and encouraged me to do those things (which was good) but I didn't receive the same openness to playing strictly classical music. I assumed it was due to my ability to play that music.

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For the most part, I feel like I had positive interactions with faculty and staff. I do feel that the [Professor] makes an excellent effort to bring in and attract a diverse range of applicants.

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I would have to say that my experience at ESM was one of the most fulfilling and supportive educational experiences imaginable. The administration was always available and responsive to any concerns that arose; my fellow musicians were outstanding people (I count among some of my closest friends, students that I met during my days at ESM), any private studio professor was also a mentor ([Name]).

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Yes. All of the above.

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Appendix F-1: Black Alumni Survey (*Continued*)

**I left the entire experience questioning the lack of Black people at Eastman.**

**— *ESM Alum, 2010s***

Sure. During my [REDACTED] master's study, I realized race played a "role" in my student experience. In fall [REDACTED], I was selected [REDACTED] to receive the [REDACTED] Links Scholarship, an award typically given to an undergraduate Black student who has demonstrated favorable commitment to their instrument and the Eastman community. This award came with a 5k award and a solo recital at Kilbourn Hall (sponsored by Links Rochester, Inc.) I received

this award by way of recommendation of my private teacher and the approval of the administration. Though this experience wasn't "negative" on the surface - I left the entire experience questioning the lack of Black people at Eastman. Also, some aspects of the experience felt like "tokenism"... because the significance of the event would serve as an opportunity for Eastman to market their "diversity and inclusion" card when in reality: there's more work to be done toward including more Black pianists in the prestigious piano program.

Yes. My worst experience with racism came in a music history course. There was an overwhelming amount of criticism, discouragement, and overt bias displayed by the professor/TA and directed at me. This was the absolute worst case of discrimination that I ever experienced as a student. I do not feel that race was an issue with most faculty, especially the Jazz Studies and Contemporary Media faculty, who were always very supportive and inspiring.

I don't think so, however, it is hard to determine as I had arrived from Europe

Absolutely. On the whole I had positive experiences but there were definitely interactions that made me uncomfortable. I've listed one such experience below. I would like to say that I never had issues in any of my performance classes. I always felt very welcomed and appreciated.

**On the whole I had positive experiences, but there were definitely interactions that made me uncomfortable.**

**— *ESM Alum, Late 2000s***

No, I feel that I was treated fairly, and inclusively. I did not feel that race was a factor at all in my own personal experience at Eastman.

Are there stories or incidents of race playing a part in your Eastman experience, either explicitly or implicitly, that you are willing to share? (Please feel free to share as much or as little as you would like.)

Appendix F-1: Black Alumni Survey (*Continued*)

I was a transfer student at Eastman since I had already earned a Bachelor's degree in [Subject] from [Ivy League School]. During those years I was accustomed to wearing my hair natural, though I put products in it to control the curls and avoid my afro (which I now proudly wear). Early on in my time at Eastman, I had straightened my hair with rollers for a family event over the weekend. When I returned to school with the straightened hair, suddenly the men in my cohort started talking to me more, the women also engaged with me more. It was extremely painful to see how much more open and comfortable people were with me when I didn't look as different. I realized that seeming as white as possible in my appearance and actions was going to be necessary to fit in, make friends, and have a better time at Eastman. There was one other woman of color in my cohort and, of course, she and I became friends and commiserated about surviving in Eastman's white-dominant culture. I am sure that people have much more dire narratives than this and I hope that they will share them with you.

**I realized that seeming as white as possible in my appearance and actions was going to be necessary to fit in...**

**— ESM Alum, Late 1990s**

I recall having a conversation I had with a student (who was white) about Eastman's lack of diversity. They responded that Eastman is diverse because of its representation from East Asian countries. While I do agree that East Asian countries are well represented, with few exceptions, the student body is white or East Asian — I don't consider this diverse. There were hardly any Latino or Black students. Because of this, in tandem with my socioeconomic background (poor, broken family & went to a public institution for undergrad on a minority scholarship), I felt like an outsider. I never truly felt like I deserved to be at Eastman, even after the department offered me a spot to stay for my DMA.

No...my experience was wonderful at ESM with no issues regarding race.

Yes. See the previous answer.

Yes, I felt I was targeted by a Theory TA, and when I complained nothing was done. My teachers [Professor] and [Professor] did help me cope with it. I felt that selections for tours may have had a bias attached to the selection process.

**I realized that I did not fit the definition of "beautiful" in many people's eyes.**

**— ESM Alum, Late 1990s**

Those first years were some of the loneliest years of my life. During that time I realized that I did not fit the definition of "beautiful" in many people's eyes. Every time I was interested in someone romantically, I got a distinct feeling that I was different. I had three friends who had never met a Black person before. Then I studied abroad and had a completely different

experience in Europe. I had two years of recovery there and began to feel secure in my identity as a mixed African-American. There I was viewed as exotically beautiful and had endless attention. While I was abroad, I decided to return to Eastman for my Master's degree and knew I had to mentally prepare

**Appendix F-1: Black Alumni Survey (Continued)**


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myself for the isolation again. Happily, I met my husband at ESM who took the time to get to know me and saw me for who I was.

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The most poignant story is when another Black student and I were walking at night back to the building. Two young White students were ahead of us, got nervous when they saw we were walking behind them, so they started walking faster and faster to get away from us. When we entered the building right behind them, they were TERRIFIED, so we had a LOOONG talk with them about what that fear was, where it came from, and how they can work on themselves to release the negative stereotypes they had about Black people. We became friends after that.

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Yes, I've made several appeals to ask for a higher scholarship when I tried to enter the jazz studies program. Although I was extremely grateful for the opportunity to be accepted into the program & the scholarship I did receive, it still wasn't enough for me to live and sustain myself in the program. When I brought up that most of my classmates are very privileged white people who don't have as much of a struggle, the administration was quick to pat themselves on their back to say that they were trying to help me and that they recently gave 3 Black PhD full scholarships in the theory department, their most well-funded program. As if my claim wasn't valid, and that their work is done involving equality and equity.

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Additionally, I know for a fact that ESM does not care as much about the jazz studies department from both administrators and faculty especially. One main example being that during audition seasons, jazz studies students have a tradition of playing in the elevator for prospective students. One particular week a faculty member berated them saying that they and the jazz program are a disgrace to Eastman. To me that is saying an art-form that is rooted in Black heritage is not worthy to be at a high-level conservatory.

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I truly enjoyed the Gateways music festival. It was so beautiful to see all of the Black musicians on the campus playing music excellently. That truly lifted my spirits while I was there. Additionally, I tried to build a connection with the jazz department as a vocal performance major being that my dad is a jazz legend who played with the greats, however, that was not really welcomed which I thought was so weird being that jazz is Black American music and there were no Black professors there at all during my time there. My experience overall was indeed positive and I love Eastman. But because of the lack of diversity it left a bit to be desired.

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**I thought (it) was so weird being that jazz is Black American music and there were no black professors there at all...**

**— ESM Alum, Early 2000s**

My Eastman experience was a truly positive one.

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I was very proud to be chosen as the William Warfield Scholar. Those funds were greatly appreciated and improved my overall experience as a student, and as a musician with less debt once I graduated. I enjoyed being connected to Rochester's Black community as a result.

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However, I was there for 4 years and I was repeatedly mistaken for another Black student all four years whose name started with the same letter. None of my white colleagues faced this because they were

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### Appendix F-1: Black Alumni Survey (*Continued*)

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seen as individuals in a way that we were not.

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I have two stories. One that affected me indirectly and one that affected me directly. The first occurred when 2 fellow students (both white and from [State]) wrote racial slurs, urinated, and defecated on the car of my then boyfriend's good friend. Both my now ex-husband and his friend are also alumni of Eastman. If I remembered those student's names, I would definitely say so. Since this hate crime was not perpetrated on me directly, I am not mentioning the victims' names.

**Written on white copy paper  
with a sharpie were the words  
"Nigger" and "Spear Chucker."**

**— *ESM Alum, Early 1980s***

I think it also said GO Home but I'm not sure. It was attached to the windshield. There were human feces smeared on the windows of his car and a pile on the roof of the car. It was disgusting. I just kept thinking what kind of human being would do such a thing? This was the act of an animal. The irony as to who the animals really were in this situation was not lost.

My boyfriend and his friend were LIVID as they should have been. They woke up the whole floor and the two students who committed this atrocious act actually came out of their rooms and adamantly admitted they had done it. It took all the convincing I could to stop my boyfriend and his friend from getting into a physical fight with these racists but I knew that the first punch thrown, no matter how justified, would mean expulsion for them both. These Neanderthals were not worth that. They would have indeed won. The RA on the floor eventually came and a report was filed. We told [Dean] and everything. There were no denials from the students. We thought surely they would be expelled. NOTHING was done. We had to see those students every day until we graduated. I lost ALL respect for [Dean]. At the end of the day, he was just a "company man." We never spoke again. The other irony...the car they thought belonged to my boyfriend actually belonged to my boyfriend's friend and he is white. This was 1984 I believe.

I believe they were returning from a gig in Rochester. The car was parked outside of the old Monroe Dorm on University Ave. It was late, maybe 3 am. Once unloaded, we chatted. When my boyfriend's friend left to go back to his car. He came back in totally enraged and showed my boyfriend the car. Written on white copy paper with a sharpie were the words Nigger and Spear Chucker. I

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In [year], my Senior year I finally was given a small part in the opera [Name]. [Professor] was the Director. It was probably a first at Eastman. Two of the female leads went to Black students. All went well until dress week. The make-up artists "whitewashed" both of us. The makeup used on us looked like pink Calamine lotion. They told us, we needed that color make up "for the lighting." I was so happy to get a part, I said nothing, but I believe we both found it humiliating, particularly after performances. Everyone else was ready to go to the after parties and we were left to scrub and scrape and wash this calamine lotion from all of our exposed skin. To this day we have never spoken of it. My parents and grandparents came to the performance. My grandmother said, "I didn't recognize you! You looked whiter than the white girls." This was Spring of [REDACTED].

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**The make up artists  
"white washed" both of  
us.**

**— *ESM Alum, Early 1980s***

**Appendix F-1: Black Alumni Survey (Continued)**

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In social settings, some of my studio mates felt it fine to make Black jokes around me and then say “sorry” as if they didn’t know I was in the room. This occurred more when I was an underclassman and I allowed it because I felt I wasn’t in a place to speak up. Once at a party run by our studio, a member of my studio felt it fine to recite all the words to Django while we were watching the movie which heavily uses the N-word and then proceeded to let a few slip. In the moment, I cut him some slack because he was obviously intoxicated, and it was his birthday, but it didn’t make me feel any less uncomfortable. There was also an infamous Music History class where the professor tried to teach us about minstrelsy and racial implications of certain pieces in the early 20th century and the constant stares I got throughout the class were unnerving. Also, the delivery of this content felt very off putting as well.

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Yes. I had a few experiences in which I was recommended to collaborate with another student, and found out later that they are also Black. Of course, these people ARE great to work with, but I was never given “suggestions” to collaborate with anyone else. These types of experiences led me to believe that some faculty members did not consider the skills that I or my colleagues had that could complement each other; we were only recommended to each other based on our skin color.

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Both faculty members and students would comment on my hair in front of others then proceed to ask if it was real.

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There are many other instances, but I do not believe that they all have to be shared in order for action to be taken.

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I would say that I often stuck out to the orchestral conductors because I didn’t look like the other students. [Conductor] seemed to only know my name in the violin section, and I remember him screaming while we were playing, “[Name], why does he play this way?!” about another student (as if I could solve the problem). The positive end of that was that I was given extra attention (and sat concertmaster/principal second often), but the downside was that I was given extra attention that at times felt overwhelming.

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It was a long time ago, so most specifics are hard to recall. One thing that I have never forgotten is being cast as [role] in [opera]. [Role] is a contralto role, and I was a lyric spinto soprano. I am sure that the driving factor in this casting decision was the fact that I was the only Black woman in the vocal program. Fearing retribution if I turned down the role, I sang it and did the best I could. It was not until the final months of my time at Eastman, after I sang with ESSO as a concerto competition winner, that the opera director realized I could sing. By then it was too late for me.

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There were no Black faculty members in my major and none that I knew of in any of the other majors either. The only Black adults that I interacted with at Eastman were the cafeteria and janitorial staff and the computer lab manager who hired me to work with him. I did have a Black RA my freshman year and having someone that looked like me that I could confide in made all the difference.

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One of the highlights of Eastman Opera is the exquisite costumes, the incredible wigs and the beautiful makeup of every production. I heard rumors of Eastman productions long before I was a student at the school, and I was so excited when I was cast in my first production. But that excitement quickly turned to fear and dread during my first wig consultation. I was told I would not get a wig like my classmates, but we would be using my own hair and it would be teased into a bouffant every night. I was too shy and nervous to protest so every night I would leave the theater and instead of heading to the PIT with my castmates, I would head to the shower to douse my knotted, matted hair in conditioner. The makeup was even worse than the hair. The makeup artists never had the proper foundation to match

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### Appendix F-1: Black Alumni Survey (*Continued*)

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my skin tone and I always came out looking grey and ashy. I didn't wear makeup outside of performing and had no knowledge of what was needed so I called my mom for advice and bought my own makeup to bring to the theater. It was such an isolating and othering feeling to not be able to do exactly what my classmates were doing, because the institution did not have the proper tools or people with the proper knowledge in place to ensure that my educational experience was the best it could be.

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**It was hurtful that in such a small class, (some) of our professors and faculty could not or would not take the time to learn our individual names.**

**— *ESM Alum, Early 2000s***

I was one of two Black people in my vocal class and I believe in my entire graduation class. Professors often mixed our names up although we look nothing alike besides our skin color. It happened so often that we would sarcastically call each other by our own names as an ironic joke. It was hurtful that in such a small class, (some) of our professors and faculty could not or would not take the time to learn our individual names.

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My teacher gave me negro spirituals to learn and perform. Other than my duet partner, no other students from my studio performed these pieces.

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In hindsight, I noticed how the applied faculty in particular would support and put forward students for festival scholarships / assistantships, teaching positions, and prepare them for orchestra auditions, competitions, etc. And while I worked VERY hard (practicing up to 9 hours a day, and studying VERY hard to succeed academically), I was invisible. Year after year I saw other students being taken under the wing of faculty and given special treatment, extra lessons, promoted to play in masterclasses, etc. Without any additional encouragement or input like that from my teachers (aside from passing my juries), I could only surmise that I was meeting the minimum standard for an Eastman student, which fueled me to practice even more and study even harder (this will be unpacked more in the next question for why I decided to work harder, rather than just give up). After a while (like...my senior year), I came to the conclusion that no matter how hard I worked, I wasn't going to be anything more than mediocre by ESM standards. This reinforced the belief that was always in the back of my mind that my acceptance met a quota, rather than being accepted purely on my abilities as a competent musician. Later in my professional career, I asked my teacher for a quote about my playing to put on my website. He said that I played with "sincerity and commitment," which, for me, means that I try really hard but that I don't quite make the mark.

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In my sophomore year I became good friends with the tubist in my brass quintet (a white student from [State]). We would often hang in my room, watch tv and talk. Well to my shock and surprise one night he vandalized a Jewish student's car (as he was giving a ride to his Black friend to the dorms) by defecating on his car and with shaving cream writing some very offensive racial slurs about Jewish and Black people. Including the "N" word and slurs involving Jews and money (you don't have to be very imaginative to guess what was written). The tubist was caught and of course the Black students thought there would be hell to pay. But when brought before the [Name] and Eastman's president [Name] (a Jewish man) the 2 decided to do absolutely nothing about the incident. To say that at 19 this was completely devastating to me would be an understatement. But as I would learn over and over (during my 33-year career to date) things are the way they are and it's up to us to change them. And needless

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### Appendix F-1: Black Alumni Survey (*Continued*)

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to say the tubist and I never spoke after that. Although I saw him perform several times as a substitute with the [orchestra] (which is probably why the dean and president looked the other way).

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**Cliques of students tried to humiliate me in social settings or make put downs by constantly referencing stereotypes of Black Americans.**

The interactions I recall were brief exchanges where cliques of students tried to humiliate me in social settings or make put downs by constantly referencing stereotypes of Black Americans. Other interactions I remember have to do with racial profiling in the bookstore, while studying in the rear of the theater gallery, and occasionally when entering the dorm.

**— ESM Alum, Early 2000s**

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During one Summer Session I had a room in the Eastman dormitory. When I came to my room one evening after studying in the Sibley Music Library, a small group of white male students sang the plantation song, “Old Folks at Home.” I felt that this racist song was aimed at me because I am African-American. The white students thought it was “good humor.” I did not complain and did not say anything to them because I did not want to cause more trouble.

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I seem to recall that I was asked to show up at one point for a remedial English class / tutoring. The only other student present was also Black. Frankly, nobody had ever criticized my writing or reading skills prior to that time. And given Eastman’s international attraction, you would have expected some foreign students to be present.

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Only on one occasion where I was asked to perform in a concert featuring the [choir]. I was invited to play and then later told that they were looking to find a “Black musician” to be a part of the event. Other than this (positive) instance, I can't say that I know of any way that the color of my skin affected my time at Eastman.

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**Security guards selectively stopped me from entering the building while other White/Asian students passed by without showing identification.**

In a production of [Opera] I was cast as [role] in the production. I mostly sang in the chorus, but I was asked to play piano on stage for a scene. It was an allusion to a scene in the movie Casablanca when a Black piano player man is asked to “Play it again, Sam.” It was problematic because it placed me, the only Black singer in the production, in a role of service.

**— ESM Alum, Late 2000s**

Security guards selectively stopped me from entering the building while other White/Asian students passed by without showing identification. I saw Asian students ridiculed publicly by faculty because of their accents/English language skills. It was very awkward.

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I do remember an incident while I was attending Eastman that was upsetting to the Black students who were there at the time, including me. One year, the school received some white students from [State] or possibly some other state that had a very small to non-existent population of Black residents. As

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### Appendix F-1: Black Alumni Survey (*Continued*)

such, these students had not encountered Black people face to face. Their reaction was hostile, and they vandalized a car that belonged to a Black Eastman student with human feces and left a note on it demanding that the Black student(s) go home, using a racial term beginning with the letter N. This event was kept quiet, and swept under the rug so that the student body at large and possibly the faculty would not find out about it. These offending students were sent home. I felt that the event should not have been covered up, and it would have been a good time to have meetings to discuss what problems might have existed, and how they might be addressed concerning racism, and inappropriate reactions to encountering students of different ethnic backgrounds. No conversations were ever held, nothing was ever written about it, and no apologies were extended of any kind. Life as usual continued at Eastman, to our surprise. This was insulting to us, and belittling. Thankfully, no other incidents of this nature occurred to any of the Black students while I was there.

**...this guard had immediately assumed a crime in the Annex meant that the first Black man he saw in the building must be the perpetrator.**

**— *ESM Alum, mid 1990s***

necessary to question me. I was unfazed, my friend became extremely irate and incensed that this guard had immediately assumed a crime in the Annex meant that the first Black man he saw in the building must be the perpetrator.

There was an incident with the main lobby security on one occasion. Along with another ESM student, we entered the building and headed for the stairwell nearest Kilbourn Hall. As soon as we had entered the stairwell, the security guard ran through the door and accosted me yelling why was I in the building. Initially, I was too stunned to reply but my colleague quickly spoke and said that I was also an ESM student. I asked the guard why he was suddenly questioning me, and he replied that there had been a burglary in the Annex building, and he thought it

Equity and a sense of belonging were routinely a struggle for Blacks at Eastman. I formed (along with interested students) and served as president of the Eastman Black Student Association precisely because we needed this safe space. We were small in number although we represented a considerable majority of Eastman students of African descent. We were not only

**Equity and a sense of belonging were routinely a struggle for Blacks at Eastman.**

**— *ESM Alum, mid 1980s***

there to promote awareness but to celebrate and fortify each other in this environment. My [year] yearbook has us pictured on page [page] with 13 members (10 men and 3 women). This year had the largest group that I recall during my time. Memorable activities include an associated gospel choir performing regularly at supportive community venues and in the main hall (the gospel choir is pictured on page 105 of the [year] yearbook with 9 members; 6 men and 3 women). We also planned an awareness of Black History Month with events on and off campus and hosted various speakers to share

### Appendix F-1: Black Alumni Survey (*Continued*)

their lived experiences with us including vocalists Seth McCoy and William Warfield, jazz artists Roland Hanna and Ron Carter among others. Oh the stories they would tell! The [year] year also featured Wynton Marsalis with the Eastman Jazz Ensemble with our encouragement. Ray Wright even asked me to accompany him to the airport and assist Wynton during his visit. I was also introduced at some point to Ed Thigpen (drummer) by dinner invite from professor [Name] Thigpen became a dear mentor, friend, a surrogate father at times.

The following involves a disturbing incident when returning to the dorms one evening. The incident followed a jazz club gig with friends [REDACTED]

[Name] owned a car (a Volvo) and I helped him to transport drums and equipment. When we arrived at the dorms we parked outside beneath a window. As we began to enter the dorm there were shouts such as "move your @#%\$ car." I couldn't recognize who yelled since they hid from view. To make this a brief story, [Name] and I returned to his car once we arranged the equipment drop off location. We then discovered human urine and feces throughout the hood and exterior of his car. The smell was intense and there was a note, obviously for me, covered in fecal matter that I can never erase from my mind. It read "Coons, Niggers, Spear Chuckers Go Home." They obviously assumed this was my car. [Name], a huge baseball fan (Mets), always carried a baseball bat in his car and we set off to find the perpetrators. We came upon the nightwatch dorm policeman during our search who suggested that we simply wipe up the car and drop the matter. I refused to touch this filth and [Name] also. The policeman then cleaned the car off himself without a report of the incident! I kept the defecation laced note in order to alert [Dean]. I appeared at his office first thing the next morning. After investigation [Dean] was able to identify two boys guilty of the acts. They were not to be expelled and, after suggesting we meet in person as a remedy, I refused to meet with them to hear an "apology." I thought it was better not to know their identity since I had to live with them in the community.

**I never revealed this to my parents and loved ones since they care so much it would not only anger them but break their hearts.**

**— ESM Alum, mid 1980's**

Although [Dean], the school chaplain, as well as many fellow students and faculty offered supportive encouragement this was not always the case. I recall, after word got out, being surrounded by many that questioned this story and the authenticity, "why were there no pictures, no news broadcast, no police report?" Others asked or insinuated "What did you do to start this?" "You must have provoked this since there was no punishment." For this reason perhaps I had kept this story to myself for years, thinking no one wants to hear this nor cares. Conversely, I never revealed this to my parents and loved ones since they care so much it would not only anger them but break their hearts. Because of the insistence of others that share this lived experience, I am however encouraged to write this narrative now. It is my hope now that this information is helpful to your commission.

Appendix F-1: Black Alumni Survey (*Continued*)

**Not one test, listening exam,  
or reading sample included  
Black composers...**

**— ESM Alum, 2010s**

During the piano literature sequence, the teacher of the course (Professor) did not provide ANY MENTION of TOPICS covering the contributions of Black Composers or Composers of African descent. Not one test, listening exam, or reading sample included Black composers... Because of the Eastman Bubble and the "idolization" of the esteemed piano faculty - students (including myself) refrained from approaching piano professors about

including composers of African, Latino or Asian descent into the piano curriculum.

THANKFULLY, my private piano teacher, [professor], was super encouraging of my endeavor to include [composer] into my Master's Degree recital! I'm grateful to him... As a result, I was able to reduce the negative voices regarding the lack of instruction on Black composers in my other courses.

Internal racism was a huge issue for my social environment in the Eastman piano program. I, a Black man, needed to assimilate into the Asian dominant piano program. A lot of my piano peers idolize the piano professors to a degree where "piano professors could do no wrong" in pedagogy and professional practice... There was no consideration or room for opportunity to discuss the lack of diversity in the piano program... As a result, social discomfort ensued and resulted in my social isolation.

As an African-American, I experienced racism on a daily basis in the areas closest to Eastman. For example, when walking to and from school, even when dressed in concert attire and carrying my trombone, white patrons would usually cross the street as we approached from opposite directions. They would cross back over after we passed.

I have vivid memories of walking to and from Eastman and someone yelling "Nigger" out of their car window as they drove by. This happened twice, once near the intersection of East Avenue and Gibbs St. and once near the garage behind Eastman. Although I grew up in South Georgia and I spent most of my life in the south, one might think that this would be a common experience; however, the first time that this happened to me was just outside of Eastman in 2002.

**I have vivid memories of walking to  
and from Eastman and someone  
yelling "Nigger" out of their car  
window as they drove by.**

**— ESM Alum, Early 2000s**

Once inside of Eastman, the guards inside the main entrance seemed to ask for my ID more often than they did of my white friends. There was a brief period around 2003 or so when check-in was required at the front desk upon entering the main building. I remember several occasions when the students who were stationed at the entrance would only ask for my ID, even though I entered the building with a group of 2-3 other peers who were white.

I am not sure

### Appendix F-1: Black Alumni Survey (*Continued*)

Absolutely. While I had incredible experiences at Eastman, my time there was also littered with instances of prejudice and subtle racism. For example, I was once humiliated in a [REDACTED] class by a Professor in front of peers. The professor was really eager to fail me. It never felt like what I did was good enough. I became so terrified of x [REDACTED] that every time I spoke around [REDACTED], especially in class, I stuttered which is so unlike me if you know me. I spoke with the school about the experience and was told that not much could be done because [REDACTED] was an emeritus professor. There was a note put in my file, but I never heard anything again. While [REDACTED] never overtly said anything "racist" to me, my treatment was remarkably different from my colleagues and peers. I almost left Eastman because of this experience. I am thankful I didn't.

**Reflecting on your experiences, which individual and/or institutional factors played a contributing role?**

I am thankful that my voice teacher, [Professor], was extremely supportive of me and encouraged me to sing music that I was yearning to perform, but was afraid to do so, such as John Musto's settings of Langston Hughes poems.

See above. There certainly wasn't any conversation back then about promoting Black voices. I believe there was one other Black composer when I attended the school. I did appreciate the atmosphere of the composition department, however. [Professor], especially after the election of Trump, made good humor of his [Nation] heritage as it related to the political climate.

[Multiple professors] were great teachers and encouraged me to achieve success in my endeavors.

Many of the faculty were amazing mentors but in general there was a coldness and not just temperature at Eastman. Outside of the applied studios I didn't see much interaction with students from the academic faculty. Was never invited to office hours to talk about grades on assignments. Many times I felt the grading was harsh but was given no help other than the red pen. I feel that I learned the most outside of the classroom, with TA's and peers.

**Many of the faculty were amazing mentors but in general there was a coldness and not just temperature at Eastman.**

**— *ESM Alum, Early 2000s***

While I was at ESM you could count the Black and Latino students on two hands. I came from a Black community and all of a sudden, I was thrown in with people who had never really seen too many Black people, if at all. The culture shock was apparent for both sides.

On a positive note, working with [Professor] to create the outreach program for music in Rochester City Schools helped to make me the music educator and music education business owner that I am today. Having the opportunity to do equity work in music education framed how I teach and is framing my focus as I work on my Ph.D.

I do not want to name specific names at this point, but I can say a mix between faculty, lead graduate admissions administrators

I had arrived to Eastman from [an HBCU] which is an all-female HBCU so there was a bit of culture shock coming to Eastman where there were 20 Black people in the school the entire time I was there (yes I

### Appendix F-1: Black Alumni Survey (*Continued*)

counted). That was a big factor in my adjustment however, I am open and made friends easily. I also had to adjust to the rigor of the musical education and find the confidence to do my art despite my racial solitude. I feel like that could've been easier if I had had more Black role models and mentors that I could see doing the craft while I was there.

My language teachers were most positive and supportive, specifically [Professor] and [Professor]. I also developed wonderful friendships with faculty and students, which survive to this day.

It was a mindset that we were interchangeable.

Naturally the student body had the most direct effect on me. In general, my colleagues were always very respectful in professional settings and allowed me to have every opportunity without backlash or friction due to anything relating to my race.

**Being mentored by people who will never have or understand certain experiences that we do only contributes to a cycle of isolation for Black students.**

**— *ESM Alum, Late 2010s***

The fact that there are so few Black faculty members plays a huge contributing role. Being mentored by people who will never have or understand certain experiences that we do only contributes to a cycle of isolation for Black students. It also leaves Black students vulnerable to both implicit and explicit bias. Also, the programming at Eastman is very discriminatory. I've only played one piece by a Black composer during my 2 years and several concert cycles. In Philharmonia, nothing by a Black composer was programmed.

As I said, [Conductor] was scary to ALL of us. Having foreign grandparents, I often translated what he said to other terrified students (and maybe this was part of his extra attention to me?).

I'm not sure I understand this question - you mean a contributing role in my feeling slighted and ignored? [Professor] was the person in charge of casting for the operas. He was a director, so I always felt that he saw me as Black first and a singer second.

My studio teacher, the LINKS scholarship committee, Gateways, [Professor], and many of my fellow students were very encouraging

First of all, I blame myself for not walking into this situation "eyes wide open." Like many, I was given "the talk" as an adolescent. Among the many cautions that were instilled, some that were the most frustrating and unfair were, "be careful about whom you trust," and "always work and produce at 120% capacity, but expect to receive only 60% credit for your work." This is why I made the resolve to work harder in the above narrative. Maybe 9 hours of practice and studying for the rest of the time wasn't enough. My life would be very different now, had I not gone into music, and I believe that it would have been a better one; I wish ESM had been honest with me, and had not needed me for the color of my skin.

After the vandalism incident with the tubist I found myself wishing very hateful things on the [Dean]. You have to realize that the Black students held him in the same esteem as Blacks hold former President Obama in today. And how could he just turn his back on us in the manner he did. But I was able to talk this out and work through it with the help of another student [Name] (who by the way was the Black

### Appendix F-1: Black Alumni Survey (*Continued*)

student in the car). [Name] was an inspiration both as a fellow trumpeter and as a person. Without his guidance and friendship my experiences at Eastman would have probably turned out differently.

#### **Black skin equaled criminal behavior.**

**— *ESM Alum, Early 2000s***

people. The thread was that for each group Black skin equaled criminal behavior.

I think the individual student cliques were showing poor character and the staff members that profiled me were making judgements based on faulty generalizations about Black

The Eastman Dean of Students, [Name], Dean of Students, was kind. She arranged for me to audition before Dr. [Name] for admission. Faculty who gave encouragement included Dr. [Name], Dr. [Name], Dr. [Name], Dr. [Name], Professor [Name], Dr. [Name], Dr. [Name], Professor [Name] and Professor [Name]. To this day, I am grateful to them.

I do think that the few Black students that were present at Eastman when I was a student were all really nice people, and we all got along with each other. Perhaps that says something positive about the selection process outside of everyone's talent in music

The Dean's Office handled the situation that I described, and made the decision not to expose it to the Eastman student body at large.

Personal biases, students coming to the school from rural or less diverse areas ( I am from NYC)

Far too many people to recognize: [professor], [administrator], all of the fellow students at the time, all of the studio teachers that I worked with as an Accompanying major (which was practically every performance professor).

Piano Audition repertoire requirements are dominated by the white European composers and there is no explicit recommendation to present works by composers of African Descent.

**Do you have any recommendations for how Eastman could change in the future that you would like the Commission to consider as it develops its list of proposals?**

I think we need more Black faculty at Eastman across the departments and a stronger Black alumni network. Students need to feel that there are role models and that there is a place for them in the music world, whether in performance or in academia.

**...more Black faculty at Eastman across the departments and a stronger Black alumni network.**

**— *ESM Alum, Late 1990s***

If you want to be more inclusive you must find a way to make this institution and the education it offers more financially accessible. Offer minority scholarships to graduate students as well as undergraduate students.

No...teaching in a neutral yet inclusive manner is the best approach, in my opinion. I believe that going out of the way to show a sense of inclusion is almost more problematic. Having faculty and staff who understand just how multicultural our field is and who speak broadly to students will be most successful.

### Appendix F-1: Black Alumni Survey (*Continued*)

During my [redacted]-year music career, I hosted the [region] auditions for the Eastman School of Music at [high school] and most recently at [community college].

I would like to see an aggressive effort to recruit African American students. This effort has the overarching challenge that public school (K-12) education has woefully failed to educate students in the basics of reading, writing and math. This has a detrimental effect on other studies such as music education and arts education.

**I would like to see an aggressive effort to recruit African American students.**

**— ESM Alum, 1970s**

I would really like the Commission to consider the following ideas as it develops its list of proposals to the Eastman School dean.

First of all, Eastman School of Music has a reputation as a leader in music education that produces musicians, scholars and teachers of the first order. As an Eastman graduate, I do not want Eastman to join as a follower in this current climate. The George Floyd killing must be condemned in the strongest possible way. However, this incident has ignited so-called “Black Lives Matter” campaign, and a drum beat of the specious “Social Justice” cult throughout portions of the United States. Eastman should not follow the current “mob” in its pursuit of rhetorical proposals.

I would strongly encourage the Commission to consider some of the solutions articulated by African American scholar Professor Thomas Sowell in his book “Discrimination and Disparities” and his “Charter Schools and Their Enemies.” Other African American scholars that I recommend you consider are Dr. Walter E. Williams and Shelby Steele. The premise that somehow the history of American slavery has a correlation to the success or failure of African Americans’ achievement today is fallacious. One need only read the aforementioned authors’ works and you will find no empirical evidence to support the “social justice” dogma.

A thoughtful review of African American History / African American Music History will bring enlightenment to this project. Drs. Sowell, Williams and Steele provide concrete solutions that would benefit Eastman. Also Robert Woodson of the Woodson Center has been providing effective programs throughout the country to assist in African American progress. Look him up!

Hire talented Black faculty, engage in the community, mentor youth in poor neighborhoods, scholarships for minority students, teach American music, retire the conservatory canon based method.

**Feature Black and Latino composers and compositions.**

**— ESM Alum, Late 1990s**

Explore the cultures and backgrounds of minorities for all to see. Feature Black and Latino composers and compositions. Bring children from the urban areas to ESM and have them make connections with the Black and Latino ESM students so they have a connection to something

familiar. There really is a reason why all the Black kids sit together in the lunchroom. We did at ESM. We all knew each other and formed a tight bond over the years.

### Appendix F-1: Black Alumni Survey (*Continued*)

Jazz and R&B vocal pedagogy classes; History of Black Music History courses. For example, "History of Racial and Cultural Hierarchy in Music and Music Education." (I'd like to teach this history course online. I'm a PhD in School Improvement student right now, so it would be awesome to teach an online elective if you all are open to my creating and teaching this online course!) [REDACTED]

XXXXXXXXXXXXXXXXXXXX

Yes, just be aware of ESM lack of diversity, the privilege or even bias from faculty appointments on down to student population. I think a most obvious example within the jazz studies department, I believe most if not all jazz staff attended the ESM school, and all are white. There is bias there. I am not sure if ESM realizes it or not.

How much recruiting does Eastman perform each year? Increase recruiting at high schools with high minority numbers.

It would be great if Eastman could tap into more projects that Black people are doing and more Black artists in the world to present to its students in order to let them know that we exist and are out here forging a path in the musical world beyond what is popular. There are so many projects and people creating and doing meaningful work in vocal performance, jazz, chamber music, literature, everything! I would love for Eastman to really tap into that more so that all of the students (but most importantly Black students) have access to a multitude of varying stories and therefore know they have options and examples beyond the foreground.

I have no specific recommendations for changes in the institution. My tenure at ESM was [REDACTED] years ago. and I dare say the institution is much changed since that time. That is certainly to be expected. So, I can't say that I know what changes would seem to be necessary.

I think Eastman needs a commitment to hiring and maintaining Black faculty, programming works by Black composers, bringing in guest artists and ensembles, and supporting Black students with grants and scholarships during their time there.

Eastman needs to be A LOT more intentional about expanding its networks of recruitment and getting more students AND faculty of color. It is still a very white institution, especially in terms of the faculty. The institution just isn't doing enough, and this has ALWAYS been the problem since I was a student there now almost 20 years ago. When I have mentioned the lack of diversity in the student body to people in positions of

**The institution just isn't doing enough, and this has ALWAYS been the problem since I was a student there now almost 20 years ago.**

**— ESM Alum, Early 2000s**

power, one of the responses was "well, we don't want to bring down the standard of the institution" - which is insulting, as though there aren't PLENTY of minority students who are WELL QUALIFIED to attend Eastman. Whenever the issue of diversity at Eastman comes up, those in high leadership positions get really defensive and act as though they have exhausted ALL of the options - which can't possibly be true. Those in positions of leadership need to study diligently the diversity strategies of other institutions to see how they have done it and perhaps use that as a rubric for how they should go about it. I also think that Eastman needs to require the faculty to go through intense diversity training.

### Appendix F-1: Black Alumni Survey (*Continued*)

If this is already implemented, then it needs to be expanded significantly, especially in regard to understanding microaggressions. A lot of the Eastman faculty, ESPECIALLY the older performance faculty, are just simply CLUELESS when it comes to racial sensitivity and knowing how to talk and relate to individuals from diverse socioeconomic backgrounds. And their high-minded dispositions as "Eastman professors" cause them to ignore what needs to be addressed head on because they believe that they don't need that kind of training. But they most certainly do.

**Ethnicity should never be forgotten. It should be celebrated. It should be included. It should be embraced...**

**— ESM Alum, 1980s**

[Dean's] philosophy was to "forget I'm Black and never forget I'm Black" meaning, don't dwell on color but think enough so that nothing inappropriate is said. That philosophy is dead wrong. Ethnicity should never be forgotten. It should be celebrated. It should be included. It should be embraced, celebrated, and given CREDIT. Eastman and this country in general need to find a creative way to do that. Concerts and operas including Black classical composers

and performers on a regular basis not just Black History Month that include discussions on race before and after the performances with more than an historical lecture but engaging in real discussions on a regular basis. Nothing will change without true communication and accountability.

Integrate more compositions of Black composers (jazz and classical) throughout the entire curriculum of the school. Music History, Theory, Piano class, everything. It needs to be as represented as any other demographic in order for the Black to be seen. That could also be said for composers of Asian descent and other underrepresented races.

- 1) Hire Black people full-time.
- 2) Listen to students when they tell you that something being done by faculty members / staff / administration makes them uncomfortable - stop automatically taking sides with faculty members. They are not always right.
- 3) Please do not make a habit of asking people to recount possible traumatic experiences."

Not really. It's been too long since I've been there, so I don't know what the culture is like there now.

Diversify the faculty and staff on all levels. Allow Black and Brown students to see themselves in every facet of the institution. Train all who interact with Black and Brown students on Black hair, Black makeup, Black culture so other Black and Brown students are not taught the notion that White is the standard.

Hire Black professors to teach White students Jazz music.

I would have appreciated if my teacher had collaborated with me to create a culturally appropriate senior recital rather than giving me music that she thought represented me and/or the audience. Maybe there could be cultural training for teachers?

I don't think ESM needs to create any more programs that benefit students of color. To do that reinforces the misconception that there is a discrepancy in competence between us and our white counterparts. Continue to accept, support and promote the African American students who meet the ESM standard of excellence (there are many; I just happen to not be one of them), and please give the

**Appendix F-1: Black Alumni Survey (Continued)**


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"quota-makers" the dignity to find their successful path. I have been able to carve out a life for myself in music; it is not at all what I was expecting, and I probably would not be in the music field had I been given the truth of what I could have expected. I believe others saw it, but used me to show how ESM is "color blind." There is no such thing.

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More diversity hires

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It appears that the underlying motivation for the Eastman Action Commission for Racial Justice project is to address alleged "White Guilt" under the fallacious "Social Justice" doctrine. The Commission and society should realize that "equal opportunity" in all facets of human endeavor does not guarantee "equal outcomes."

The Eastman Action Commission for Racial Justice should consider the following by Dr. Walter E. Williams:

"A Minority View

WALTER WILLIAMS: Insults to Black history (column)

BY WALTER WILLIAMS, Special to The Daily Home

Jun 24, 2020

[Because of its length, this article can be found here:

[https://www.annistonstar.com/the\\_daily\\_home/free/walter-williams-insults-to-Black-history-column/article\\_a7b5e33c-b667-11ea-9c75-33a77b79566d.html](https://www.annistonstar.com/the_daily_home/free/walter-williams-insults-to-Black-history-column/article_a7b5e33c-b667-11ea-9c75-33a77b79566d.html)

Walter E. Williams is a professor of economics at George Mason University.

The Eastman Commission should consider the views presented by Dr. Williams. The status-quo of the specious fifty to sixty year "social justice" movement should be abandoned due to its utter failure. I have forwarded via separate e-mail to Lee Koonce Dr. Walter E. Williams "Proclamation of Amnesty and Pardon." Additionally, the Commission is encouraged to read the works of Dr. Thomas Sowell – "Discrimination and Disparities" and "Charter Schools and Their Enemies" published by Basic Books – New York.

I concur with these African American scholars.

We will need to support "school choice" in our K-12 system of schools. True competition in a free market system will provide African American parents the opportunity to send their children to a school of their choice. The monopoly of the current K – 12 public school educational system traps children in failing schools. The National Education Association (NEA) and American Federation of Teachers (AFT) have contributed to maintenance of this monopoly. One of the many important factors that will contribute to African American success is access to an excellent K – 12 education. As a Music Educator for more than 43 years, I have experienced firsthand the decline in basic educational knowledge of students entering my Los Angeles City College classes.

I suggest Eastman initiate new recruitment strategies working with selected school districts throughout the country to promote music education. This project requires additional discussion.

Thank you.

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Consider starting an ongoing series of presentations and facilitated discussions about social justice issues to influence, and more importantly, help develop the viewpoints of Eastman's undergrad and grad students. Give them a chance to participate in facilitated small group discussions about: Systemic Racism, Implicit and Explicit Bias, White and Black Privilege, Fragility, Micro-Aggressions, Victim blaming, Victim mentality, and the role of performer as citizen. I would even recommend a presentation

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### Appendix F-1: Black Alumni Survey (*Continued*)

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on how other major institutions in the Classical and Jazz worlds are responding to or affecting social justice.

The most important thing here for me is that students must have the chance to reflect on and discuss what they think and why and they need be exposed to the 35,000 foot historical perspective on Social justice issues.

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Send some Eastman representatives to the Music Departments of the historically Black colleges. These schools graduate many talented students each year who could be excellent music students in Eastman's graduate degree programs.

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I think all the Black students at Eastman came from the U.S. when I was there. Not sure if there is also an international aspect to recruiting talented Black students from outside of the U.S.

**...openness and transparency is key when dealing with racism. It is not healthy to pretend that it doesn't exist, nor to cover it up...**

**— ESM Alum, 1980s**

I think that openness and transparency is key when dealing with racism. It is not healthy to pretend that it doesn't exist, nor to cover it up if events, large or small, should occur. Openness is needed on the part of the person who feels that they have been a victim of racism or discrimination, and it is also needed from the offending party if a healthy, productive dialogue is to be established to root out the source of this evil, and move on to a safer environment where all students

and faculty can feel respected and appreciated for who they are as human beings, regardless of race, color, or creed. It is certain that in these times, a dialogue does need to be established.

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Eastman needs to have Black people on their conducting faculty. As these men begin to retire, it is imperative to break down the Eurocentric image of a white man being the heir of the great traditions of music.

More Black faculty members need to be hired. African American Vernacular English (AAVE) should be mentioned and studied in English diction classes for the Voice Department. Eastman should do an audit of repertoire, theory, and history syllabi and make changes accordingly. Eastman must regularly bring in Black artists for masterclasses, recitals, and lectures.

Eastman should apply serious funding to the budget of the Gateways Festival: making it an annual festival with events throughout the year; expanded funding for the purpose of making recordings of works by Black composers and to include singers and choirs.

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I have been away from the ESM for some years now so I can't speak to the changes that have already occurred, however, I do think it worthwhile to recommend increased programming of works by persons of color amongst solo and chamber ensemble performances, in particular. I programmed works on my chamber music recitals, but I can't recall many other colleagues doing the same. It would be terrific to see this amazing repertoire programmed more consistently by ESM students as a rule, and not the exception. Perhaps enhanced curriculum possibilities (if they don't already exist) for those interested in an in-depth musicological survey of literature from the African diaspora.

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### Appendix F-1: Black Alumni Survey (*Continued*)

Actively recruit and engage with the Black piano community. Connect with urban schools (e.g. middle and high schools) and create ways to "close the opportunity gap." The COG needs to strongly be considered between prestigious AMERICAN music schools and AMERICAN arts high schools.

Create a one - two-week summer piano festival at Eastman which is designed to recruit promising pianists from public arts high schools around the country. Include a reasonable presence of piano faculty and piano alumni to instruct and inspire.

Several of the instances mentioned above are outside of Eastman's control. However, increasing the diversity at Eastman could go a long way in helping to reduce instances of implicit bias, such as the experience that I mentioned in the music history course. One issue that I am experiencing at my institution is a lack of diversity among faculty. More specifically, the Black population is underrepresented among the faculty at my institution, although student numbers are better. This is a problem that we are serious in addressing. Eastman should look to greatly expand the representation of African-Americans among its faculty. When there are more Black people among the faculty, an increase in Black students will likely follow, and the appearance of a Black person in and around Eastman will not be cause for alarm or skepticism as to their belonging.

better integration of music by composers of African descent in the curriculum

My husband worked for the [company] in Rochester. Because of this connection, I had the opportunity to really build close relationships with the downtown Rochester community. Without this connection, I would have never had a chance to know so many wonderful communities and families. It became very apparent to me that the Eastman School has absolutely little to no connection to the community around it. This fact hurt me deeply when I was a student. Eastman is an incredible institution, but it needs to do a much better job at providing opportunities for students and faculty to connect with the community around it.

**Is there anything else you would like to add, comment, share, or suggest for the Commission to consider?**

I am currently [professor] at [University]. I have been working in Diversity, Equity, and Inclusion for more than 20 years and currently serve on [University's] Presidential Anti-Racist Task Force. I would be happy to contribute my expertise to the Eastman community.

**I recall being recruited for a photo shoot for the Summer at Eastman poster. The students seemed to be strategically picked to demonstrate a false sense of diversity.**

**— *ESM Alum, 2010s***

unnoticed for two years but for a moment I was seen, for the convenience of the institution(?), and then faded back into the crowd.

This goes without saying, but as you consider your action during this time be sensitive to tokenism. The students are smart — they'll know. I recall being recruited for a photo shoot for the Summer at Eastman poster. The students seemed to be strategically picked to demonstrate a false sense of diversity. (I believe the spread was a South African man, an Asian woman, a white women, and myself — ethnically ambiguous perhaps, but ethnic nonetheless...). I walked those halls seemingly

### Appendix F-1: Black Alumni Survey (*Continued*)

Lastly, I worked at the dining center during my time at Eastman. This was the only time I got to interact with other Black people, and it made me sad that the only time most students got to see or be around Black people were when they were in positions of service. Those people welcomed me with open arms, keen on my heritage, and admired me. I admired and appreciated them as well."

**I worked at the dining center during my time at Eastman. This was the only time I got to interact with other Black people...**

**— ESM Alum, 2010s**

In the classical realm, present a course that explores not only composers and performers of color (past and present), but a deeper dive into the cultural experience in the 17th-19th centuries regarding exposure for people of different ethnic backgrounds to the music scene in Europe.

Rather than just educating students on the music of various cultures (world music, jazz, Asian rim, etc.) create a discussion on if/how these cultures crossed paths and if there was broad acceptance of various cultures (and their performers/composers) into another genre.

I would like the Commission to truly consider ways Eastman can expand its outreach.

I think that being mentored by a Black faculty member would have been huge for me. Can't understand why it's taken 100 years for Eastman to start to address these systemic problems in their school. ESM is supposed to be the leader and it's coming in last place behind its peer institutions.

Thank you for realizing this need. I provided my contact information. You may use my story if it is presented anonymously.

Not at this time.

Yes, I'm not sure if this survey is just for alumni, but there are current students at ESM such as [Name], who would love to have a voice on this. Additionally, I think it would be great to include local leaders who have worked with ESM in the past like [Name], who should be involved in this commission. Also during my short time in the jazz studies program, I believe people like [Name] and [Name] were one of the few people who could empathize with me and I think would be great allies for this. I wish I got more time with them when discussing my issues.

Thank you for conducting this survey.

Despite the racial issues that I did encounter at Eastman, my experience at the school overall was still a positive one. I appreciate the effort that Eastman is taking to grow as an institution and remain at the forefront of conservatory education.

I don't believe I was mistreated, and I do not believe that I experienced racism while I was a student at ESM (aside from playing 1st chair once a year for the MLK concerts...forgot about that!). However, I do believe that I couldn't have been given the support I needed for the career in performance I wanted because I didn't meet the ESM standard. So I was one of those "limbo" students. We are of all colors, but we can pay our tuition (unfortunately, I had to take out massive loans which I am still paying back). We are accepted to the program to fill quotas (racial and otherwise), maintain faculty salaries, and keep the overall operations budget in the Black (as it were...).

Appendix F-1: Black Alumni Survey (*Continued*)

**Please consider Blackness as something that is a part of normality. It is the most significant part of the American cultural experience and permeates everything on this soil.**

**— ESM Alum, Early 2000s**

Please consider Blackness as something that is a part of normality. It is the most significant part of the American cultural experience and permeates everything on this soil. It is not something to be highlighted simply because it has not been. It is something to be celebrated, respected, honored and acknowledged regularly with presence and vision. I am so happy to help Eastman in any way that I can as a proud graduate!

My experience as a student at Eastman was positive throughout my tenure there. Without the strong, supportive help of my teachers, I would not have had the international performance and teaching career I later enjoyed.

I also remember a reference to chocolate cake made by a faculty member after I finished singing an aria.

Unfortunately, because of my experience, if I had to do everything all over again, Eastman most certainly would not be the school that I would choose. I am intentional about sharing my experiences with other prospective students of color, just so that they will know what to look out for when attending Eastman and so that they are not blindsided in the way that I was.

**I am intentional about sharing my experiences with other prospective students of color, just so that they will know what to look out for when attending Eastman and so that they are not blindsided in the way that I was.**

**— ESM Alum, Early 2000s**

No

It's been nearly XX years (so maybe my memory has been smoothed over), but I had a wonderful experience at Eastman with very supportive teachers and colleagues. Were there jerks? Absolutely! But I never felt specifically persecuted about race. Admittedly, I felt there was a lot of intolerance and persecution of LGBTQ students (from other students...nothing institutionally in my experience) at that time.

Despite the negative experiences I wrote about I did get a great education at Eastman and the contacts I made have benefitted me my entire career.

Offer more scholarships to talented Black students.

Appendix F-1: Black Alumni Survey (*Continued*)

**Giving people a chance to honestly discuss the life factors that led to their current viewpoints in a controlled/respectful environment opens them up to be positively influenced far more than sending down a new set of stringent policies that only end up encouraging and even rewarding members for hiding unfavorable beliefs and behavior.**

**— ESM Alum, Early 2000s**

During my time so far as an active duty member of the US Military I've had the opportunity to see several Institutional responses to social justice up close. If I were to give you the "take away" from those experiences it would be that Institutional policies and common leadership talking points like "Diversity & Inclusion" or "Respect for All!" have limited influence because they ignore

the experiences of the institution's members. Giving people a chance to honestly discuss the life factors that led to their current viewpoints in a controlled/respectful environment opens them up to be positively influenced far more than sending down a new set of stringent policies that only end up encouraging and even rewarding members for hiding unfavorable beliefs and behavior.

Although I had applied to a number of conservatories, Peabody did stick out because the Dean had contacted me directly prior to my decision in his efforts to recruit me. I was overwhelmed at the time. I am not sure if Eastman's recruitment process is also that personal, but it is something I never forgot about Peabody

Some students may feel that a dialogue is too open of a forum to really express their experiences, so perhaps a chat, blog, message board, or some other written platform, under the veil of anonymity would be wise.

I think current Eastman faculty, staff, and administration should take mandatory DEI training. Each discipline should be challenged to make changes over the next season that support the mission of this commission.

Having graduated from [University] and [Music School] (where I actively participate in alumni events and serve on the Board of Visual and Performing Arts at [redacted]) I think Eastman needs to do a better job with connecting and cultivating alumni. There is a bit of tokenism by always leaning toward [name] (who is fabulous). She brings a great perspective but, I think there are a wealth of perspectives out there that need to be heard.

The ESM experience is unique and though it is difficult to specify what particular quality makes this so I can only say that the creation of this kind of commission is what one would come to expect from ESM. Bravo to the ESM leadership.

Regularly invite notable pianists of color to present at Eastman.

I really believe [name] was a wonderful mentor and advocate to me and it is most probable that he contributed to my positive experience of Eastman. He may have shielded me from experiences as a Black student who had arrived in the US and had not experienced institutionalized racism

I might suggest these things to help move things at Eastman forward:

**Appendix F-1: Black Alumni Survey (Continued)**

- 
- Require students to perform at least one work by a woman, person of color, member of the LGBTQ+ community, etc. each year.
  - Establish a fund for students so that they can commission works by composers who are women, people of color, members of the LGBTQ+ community, etc.
  - Host concerts that feature works by minority (women, people of color, members of the LGBTQ+ community, etc.) composers or minority musicians.
  - Commission, as a school, large ensemble works by minority composers.
  - In music history class, talk about the history of music by people of color and women in this country. American music isn't just Copland and Jazz. It's hundreds of years of negro spirituals, Native American folk music, Mexican folk music, etc. We do a great job talking about Jazz and Bernstein however, there's more to American music than that.
  - Encourage campus police officers to attend studio classes or recitals. They should see what we do, and we should see them there to support us.
  - Provide events for students to learn about campus police and the training that they possess. I'm afraid that many students just think that our police are essentially mall cops with guns and would be shocked to learn that the qualifications to be a campus police officer are far higher than those required to be in RPD!
  - As a part of the theory curriculum, encourage students to compose pieces (as we already have to do as a part of theory) that utilizes tunes or songs from childhood or your own culture. We all had to compose a string quartet freshman year. It would have been so much more interesting to hear people compose works that were inspired by the traditional melodies of China or Russia or Mexico (just a few of the places that my colleagues came from). I would love to hear an Asian folk tune reimagined as a jazz standard!!
  - Create one or a few undergraduate level ethnomusicology classes so that everyone has the opportunity to learn about the music of our fellow beings on earth and not just those who belong to the western tradition.
  - Curate a list of works in Sibley that are by minority composers so that people who are looking for such works can see what the school has at a glance.
  - Encourage the school to fund high-level recording of works that are by minority composers that have not yet been recorded.
  - Continue to offer classes such as the ones taught by Professor ██████████ in the Humanities Department! I can't stress this enough; they are so important to all of us in the arts world.
  - Continue to foster a relationship between the school and the community.
-



## Appendix F-2: Current Black Students Survey Results

**I have blocked away many  
“microaggressions” for  
my own sanity.**

**— Current Student**

The Current Black Students Survey was sent to 26 currently enrolled students at the Eastman School of Music who, at some point in their Eastman careers, self-identified as Black, African American, or of African descent.

Of the 26 surveys sent out, we received 10 completed surveys, representing many degree programs.

There are some differences in opinion, but overwhelmingly Black students agreed that race played a role in their educational experience at Eastman. Whether feeling tokenized, experiencing microaggressions, or being asked to speak on behalf of their entire race, Black students expressed feeling both isolated and spotlighted from the moment they walked onto Eastman’s campus. Rather than having an equitable educational experience, one student described studying at Eastman as “be[ing] used for the color of my skin.” From curriculum to ensemble programming to the school’s environment, it is immediately apparent that there are many necessary changes to improve the experience for Black students at Eastman.

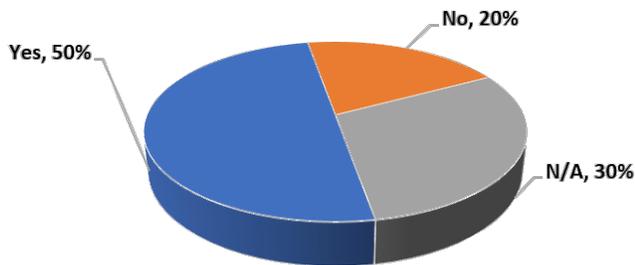
**Note:** *All names of students, faculty, and staff have been removed from the narratives below. Minor grammatical and spelling errors were corrected. Otherwise, the narratives appear exactly as they were submitted.*

	Number	Percent
Total Black (self-identified) Students in Database:	26	N/A
Total surveys sent:	26	N/A
Total surveys completed and returned:	10	38%

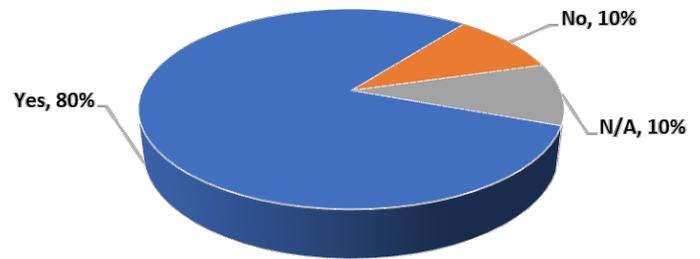
*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester’s Research Subjects Review Board (RSRB).*

Appendix F-2: Current Black Students Survey Results (Continued)

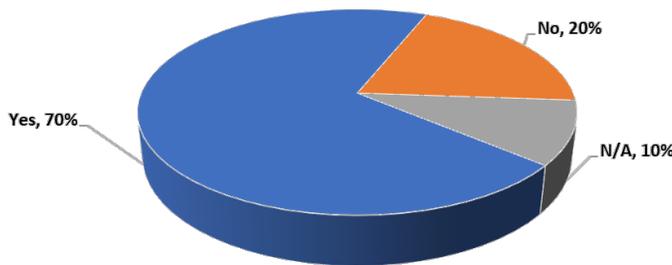
Current Student Survey | Would You Be Open to a Follow-up Conversation with the Commission?



Current Student Survey | Would You Be Willing to Be Contacted by the Black Student Union?



Current Student Survey | Would You Be Willing to Participate in a Mentoring Program or Other Activities with Black Alumni?



Do you believe that race is playing a part in your Eastman experience? If so, how? (You might think of interactions with faculty, administration, and other students; your experiences in classes, lessons, and performance ensembles; and any other sites and relationships that might feel pertinent).

- No

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- Yes. My voice teacher has asked me race relation questions in terms of the music field.

---

- Since I haven't started at Eastman yet, I don't know enough to say whether race will affect my experience or not.

---

- For sure. I think institutionally Black students are disenfranchised from being able to pursue music at a young age because of redlining and housing discrimination which in part played into the current housing affairs of most Black communities, factors into how they accrue property tax, and therefore factors into the funding of public schools. I think that tokenization as well as a sort of blanketed pan-multiculturalism also plays into Eastman quite a bit, sort of like almost as if for the administration, BIPOC are interchangeable with one another.

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- Of course, race plays some part, but I should start by saying that I've never had any bad experiences at Eastman on the basis of race when it came to my professors, other students, or staff.

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## Appendix F-2: Current Black Students Survey Results (*Continued*)

Only thing I can think of is that at audition day I felt a bit uncomfortable, or out of place, being one of the only Black auditionees I came across that day. I know this might not be very significant but some sort of negatively intrinsic responsibility to exceed perfection or sense of imposter syndrome fell upon me at that moment. Simply being the only person of African American descent in the proximity can be isolating at times, especially in a classical music environment where it is supposedly not “the norm” for someone of my ethnic background to indulge in.

**Eastman's rigid whiteness (in curriculum as well as culture) has made me constantly aware of my otherness.**

Yes; race plays a role in everyone's experience at Eastman. For me, it mostly comes up around feelings of belonging/community. Eastman's rigid whiteness (in curriculum as well as culture) has made me constantly aware of my otherness. This is especially communicated to be by the institutional values of (white) tradition over humanity/world connection.

— *Current Student*

Yes. I feel that I am not treated to be as competent as my colleagues. I also notice a certain understanding and leniency towards peers that has not been my experience. This is from faculty. Staff are more empathetic in my experience.

Yes

Yes

**Are there relevant stories or incidents of race playing a part in your Eastman experience, either explicitly or implicitly, that you are willing to share? (Please feel free to share as much or as little as you would like.)**

Someone mistaking me for another Black student

Yes

No

A friend of mine who was Black was barred from entering Lowry because the officer “didn’t recognize him” and he had misplaced his ID. Members of the Friends of Eastman Opera have inquired to me about how much scholarship I’m on. I get assumed to know a myriad of spirituals even though I’m a [REDACTED] and never grew up singing them. Things of that nature.

I've been stopped by public safety officers on some occasions, all of which happened while I was around other groups of people. I'm grown and don't think about it, but my fear is for the young Black student who is accosted in this way and is discouraged from returning for subsequent semesters.

## Appendix F-2: Current Black Students Survey Results (*Continued*)

I think I have blocked away many "microaggressions" for my own sanity. As a sort of general story, it's been so defeating to try to do antiracist work at Eastman and mostly be ignored, then suddenly be asked to do that same work in a way that serves Eastman's name publicly (like joining this commission).

**It's been so defeating to try to do antiracist work at Eastman and mostly be ignored.**

**— Current Student**

I was required to attend a guest talk with other students. In this meeting I was singled out. In this meeting I was pressured to speak on behalf of my race. My opinion was only asked in order to support the guest's idea/belief. Also in this meeting, claims were made that there are no longer gender disparities within American orchestras and that Black people are privileged at this time. The guest was never challenged or offered alternative opinions, statements and beliefs. I talked with the guests, peers, and hosts afterwards. Responses after the meeting varied, but that didn't affect the meeting. Also after the meeting, I was directed to connect with certain people because they could use someone like me and it felt like I would receive some benefit, but I would be used for the color of my skin. I feel like this is an accurate feeling of my Eastman experience.

**Am I supposed to feel safe when there is someone with their hand on their gun while interrogating me?**

**— Current Student**

After moving to Rochester and being here for a couple of weeks I was able to find the space and services that I needed as a graduate student in a program with a significant amount of reading, writing, and studying. The quaint and small graduate student lounge was one of these resources I had become acquainted with using. Unfortunately, I grew accustomed to working myself hard and neglecting regular self-care, like sleep.

This is the setting for me falling asleep in the lounge and waking up 10 minutes after the building has closed. This wasn't a planned or happy nap. But I checked the time and immediately started to pack. Then one of the Eastman police guards walked in and told me about the time infraction. They stopped me and held me for 10-20 minutes. That doesn't seem like long, but it felt like a long time and I thought the worst... During this time they wrote down my information and did other typical police officer things that can scare civilians. This includes further disorienting me by shining their flashlight in my eyes, usually done to check intoxication and drug use. It also includes keeping a hand on & near their holstered gun. Halfway through this another officer came into the small lounge checking on things. These are some of the tactics I've noticed from cops to pressure and disorient. I have had talks with some friends and, fortunately, they have not had to go through this.

I now know all the police guards at Eastman, but this does not help with feelings of safety and security, especially when it easy for them to think that I am out of place/do not belong. Am I supposed to feel safe when there is someone with their hand on their gun while interrogating me? Well, they are doing their job and how they were trained. This does not match the school's and university's stance on cultivating an inclusive community. That is why there should not be a police presence on our campus. It amplifies the difference in an Eastman Experience for a person of color. I am not the only person who is against the police presence and hope that this is seriously considered. This is necessary if you "seek to create an experience that is musically, socially and intellectually diverse to foster a community of musicians of diverse backgrounds and origins."

Appendix F-2: Current Black Students Survey Results (*Continued*)

Reflecting on your experiences, both "positive" and "negative," as a person of color at Eastman, which individual and/or institutional factors are playing the greatest contributing role?

My professor

Representation

Presence of Black people, especially within the community, in these predominantly Eurocentric spaces. The audiences at events at Eastman are predominantly white, and almost never include people of color from within these communities. In all candor, it's almost laughable that on Orientation Day, the dean championed Eastman being the "cultural center" of the city, when Eastman continues to be one of the biggest gentrifiers in Rochester. When we say "cultural center," who is that for? And why are there never enough Black people in these audiences then for what should be proportional to the demographic of this city?

Curriculum; concert programming

The curriculum (both what I have had to teach as a TA and the process of getting my [REDACTED] being so fiercely dedicated to white cultures, priorities, and norms.

**The curriculum is "so fiercely dedicated to white cultures, priorities, and norms."**

**— Current Student**

I have not seen any people of color as faculty in my program. I have only met people with similar experience through the DEIA reading group.

Do you have any recommendations for how Eastman could change in the future that you would like the Commission to consider as it develops its list of proposals?

No

Featuring more Black composers in the curriculum (repertoire, concerts, music history courses etc.)

Not sure if this is something that Eastman offers, but I think it would be extremely beneficial to add a racial equity and inclusion workshop, which would spark conversation on implicit bias, microaggressions and inequity within the industry.

I've been called upon to share most of my input with members who already sit on the commission, so I feel as if my concerns are already represented for the most part.

Open up more of the "exclusive" programs to students of color, particularly in Rochester. As an example, Summer@Eastman welcomes students from across the U.S. each year, but there are no initiatives to have students from the city to participate in it or something similar. ECMS is a great opportunity for students in Rochester, but camp is a unique experience that could help bridge the divide between students who can afford the summer experience and those who can't.

## Appendix F-2: Current Black Students Survey Results (*Continued*)

Additionally, bringing in more minority students is great, and a well-needed change in most conservatories. But until curriculum and programming are reconsidered, then you'll just have a bunch of students who are allowed to participate in an enterprise that does not value their culture nor the contributions of people that look like them to this thing we call music.

**Eastman needs to explicitly stop relying on the volunteer labor of its marginalized community members to solve its whiteness problem.**

**— Current Student**

External recommendations for policies and culture changes can do a lot, but Eastman needs to explicitly stop relying on the volunteer labor of its marginalized community members to solve its whiteness problem. Eastman needs its deans to commit to antiracism and hold each other accountable for learning more and executing antiracist policies in all of their actions. I want to hear about a commitment like this, or I will never believe that Eastman is genuinely confronting its white supremacy

problem.

Hiring an agency or consultant for anti-racist training/professional development.

These suggestions are taken from an essay by Derrick Bell intended for Harvard Law to have 10% of their faculty and administration to be Black, Latino, or Native American. A modest commitment that sought to hire beyond tokenism.

1. Faculty vacancies can be fulfilled by Blacks that have their traditional qualifications or their equivalent.
2. If such persons cannot be found or recruited, funding equal to the salaried positions shall be devoted to fellowships and other support for students of color.

In the essay, these demands were the result of an event including all employees of color at Harvard. This note was found after the event was bombed. Here is an additional quote from Bell: "Who can doubt that so great a disaster and the concomitant threat of widespread racial disorders would motivate concerted action to memorialize its victims." I hope this committee is able to enact meaningful action.

Anti-racist professional development for the administration. Eastman's current system is not conducive to listening to students and faculty of color. The professional development would, hopefully, require the administration to re-examine how they govern and who they listen to. My colleagues have expressed their experiences in having to speak truth to power and they are continuously met with courteously empty responses.

**Is there anything else you would like to add, comment, share, or suggest for the Commission to consider?**

I would love for there to be a racial competency training for staff.

Creating a network/affinity group for teachers and staff.

Recruitment of BIPOC students, staff, and faculty by providing financial support.

Creating mutually beneficial partnerships within the city.

Creating, assisting, and supporting affinity groups to help recruits feel welcomed.



### Appendix F-3a: Eastman Collegiate Faculty

A part of the Eastman Action Commission for Racial Justice's work this summer was to learn from the Eastman faculty. We aimed to better understand the activities, both individually and collectively, that have been happening relative to engaging with race at the School. During the one-week timeframe when survey responses were collected from 23 July to 30 July 2020, 44 faculty members responded, who represented 13 departments within Eastman. These individuals represent over seven decades of engagement at Eastman, including some that began as students prior to their faculty appointments. Their responses generated over 56 pages of thoughts, insights, and recommendations for this Commission to consider.

Overall, the survey responses demonstrated extremes among faculty. While surveys typically elicit responses from those who are most passionate about their views, the subject of this survey is of extreme importance, with areas around our country citing racism as a national and public health crisis. The extremes exemplified in the responses provide overwhelming evidence that Eastman does not have a unified vision or understanding for how to provide the best education to its students. For example, there are some faculty who support our efforts of breaking down institutionalized racism at our school as a way to create learning environments free of racism, while there are other faculty who say "stop wasting time on this and get to seeking out the best qualified young players and teachers." There are faculty who see the need for and desire more anti-racist learning and training, expressing thoughts such as "I do not believe Eastman has been a welcoming place for students, faculty, and staff of color, nor for serious thinking about race generally," while there are other faculty who express views of the need to focus just on the music, commenting "It bothers me to have to address something I don't see; I see a person; that is my association. Their race or gender contribute to the totality, but their soul has no color or gender" and "let talent prevail." Furthermore, there are faculty who desire to be allies in this work, expressing views such as "I realize that there is so much more that needs to be done to understand my role in the complacency of systemic racism. My belief in social justice, inclusion, and being an antiracist needs more direct action," while there are other faculty members who share their experiences and beliefs of never seeing or experiencing any racism at Eastman, stating views such as "I had an African-American student; he was such an important part of my Studio. His race NEVER was an issue."

Below we have shared the Likert scale responses to our 13 primary survey questions. For the first 11 questions, inquiring about teaching, performing, and engaging with African American, African, and/or African diasporic audiences and music, faculty again highlight the extreme differences of opinion about supporting this work. The answers of "always" and "often," responding positively to engaging with these topics, are never more than 20% and are often significantly less. The answers of "rarely" and "never," by contrast, are never less than 20% and are usually considerably more. The faculty also holds split views for question 12, considering whether Eastman is free from racial bias and racial discrimination. Roughly one quarter of the respondents are neutral on this topic, while another quarter agree that yes, Eastman is free from racial bias and racial discrimination. However, just over half of the faculty respondents disagree, saying that Eastman is not free from racial bias and racial discrimination. The final question asks faculty about their comfort level in leading conversations about racial and ethnic identity with students. Exactly half of the respondents agree that yes, they are comfortable leading these discussions. More information should be sought from faculty to better understand these views. However, from this initial survey, the

**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**

amount of faculty engaged with racial and ethnic work on a regular basis is in direct contrast to the amount of faculty who are comfortable leading conversations about racial and ethnic identity with students.

From the narrative responses contributed to other survey questions, it is evident that even for those faculty members who do actively engage with these topics and work with students in these areas, it is an individual effort and is not something that is department wide. Often, though not always, these efforts take the form of a single class discussion or workshop, and rarely are they a significant portion of the class. This also holds true with community engagement work at Eastman, the University of Rochester, in Rochester, and elsewhere. Additionally, less than one-third of the survey respondents have advised or coached students on music from African American, African, and/or African diasporic backgrounds. When asked to name the composers of any such works performed, programmed, or taught, only a few recurring names were brought up. The commissioning of new work from Black or African American composers has also been minimal. One point of agreement throughout the survey, however, was that faculty kept stating the absolute necessity for more scholarship funding and support for Black students to attend Eastman.

In summary, the faculty survey demonstrates the extreme juxtaposition of major issues present in our lives today. We have learned that Eastman faculty have extremely different views on what racism means, and different levels of understanding about what systemic racism is. Faculty are split on the solution of how to address either, with one half believing a solution should come from changing our personnel to include more Black students, faculty, and administrative staff, and the other half believing that the solution should come from changing Eastman's curriculum. On the one side, faculty state "I am not aware of any discrimination at the school, nor have I witnessed or heard of any" and "Perhaps I am naïve, but I always thought being a part of the Eastman Community meant you were a qualified highly skilled musician, whether as a student or an instructor. Period."; while the other side states "I am aware that the lack of racial diversity at Eastman unfortunately has allowed me to avoid engaging with questions of race as fully and as vigorously as I might" and "We need to do much more to acknowledge the general cluelessness (at best) and hostility (at worst) in how people – and this institution – address and/or deal with issues of systemic racism at Eastman and in the rest of society." Finally, when considered alongside the Eastman Black Student and Black Alumni surveys, this Eastman Faculty survey illuminates another even more important and extreme dichotomy: the dichotomy between the faculty perceptions of our School and the lived experiences of our Black students and Black alumni.

*Note: All names of students, faculty, and staff have been removed from the narratives below. Certain identifying information, such as titles of courses taught, have been removed to protect the identities of the writers. Additionally, minor grammatical and spelling errors have been corrected. Otherwise, the narratives appear exactly as they were submitted.*

*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester's Research Subjects Review Board (RSRB).*

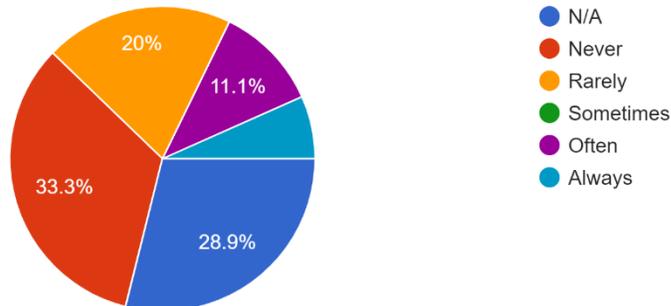
Appendix F-3a: Eastman Collegiate Faculty (Continued)

Please think back over your time at Eastman and answer the following questions about your classes, your performances, and your community engagement activities at Eastman.

**1. Classes and Lessons**

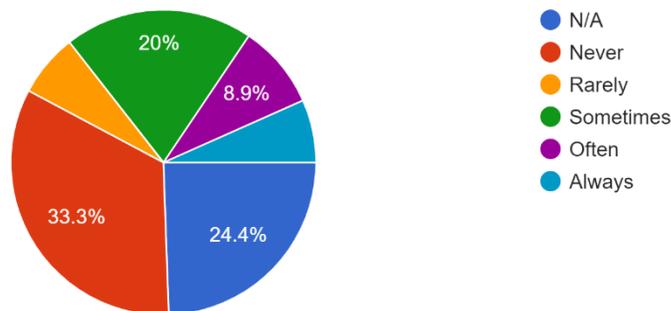
How often, if ever, have you taught classes on African American, African, and/or African diasporic music, history, literature, and/or culture?

45 responses



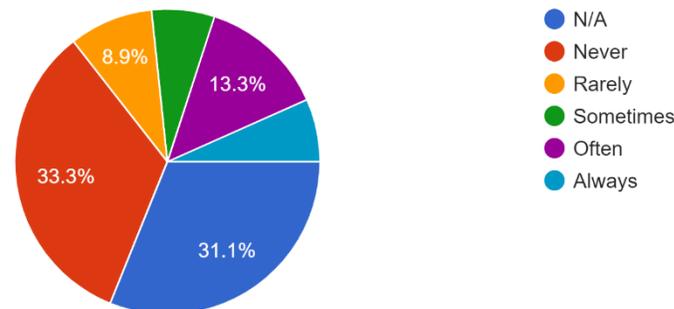
How often, if ever, have you taught classes that include significant content on musicians and/or composers of African descent?

45 responses



How often, if ever, have you taught classes that use approaches from critical race theory, or related intellectual perspectives as a way of looking at music, history, literature, and/or culture?

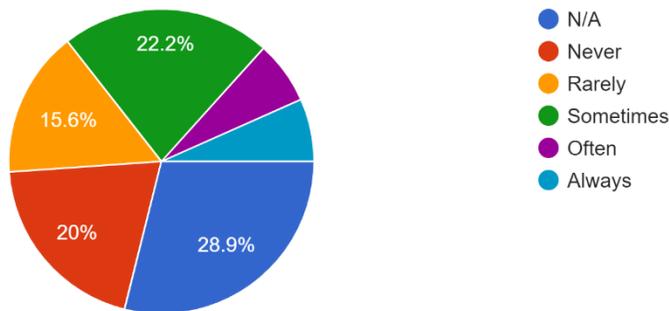
45 responses



Appendix F-3a: Eastman Collegiate Faculty (Continued)

How often, if ever, have you worked with your students at Eastman on their own individual performances of music by composers of African descent?

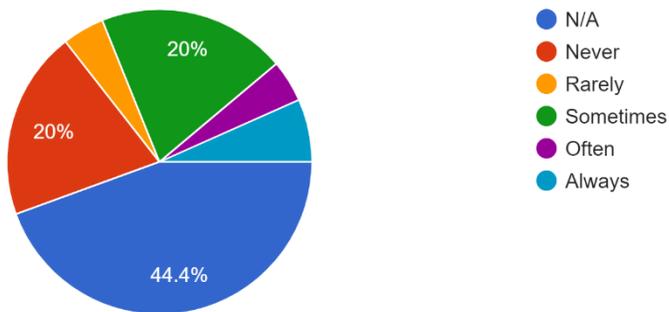
45 responses



**2. Ensembles and Performance Activities**

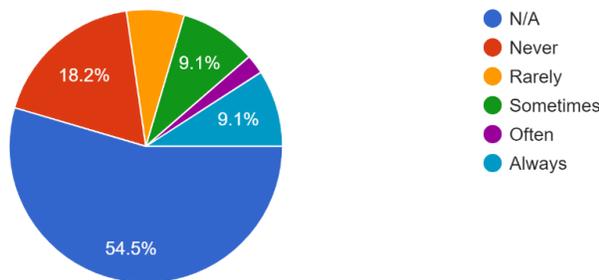
How often, if ever, have you conducted or programmed works by composers of African descent for large ensembles, chamber ensembles, solo recitals, or other student performances at Eastman?

45 responses



How often, if ever, have you conducted or performed works by composers of African descent in faculty concerts or solo recitals that you have given at Eastman?

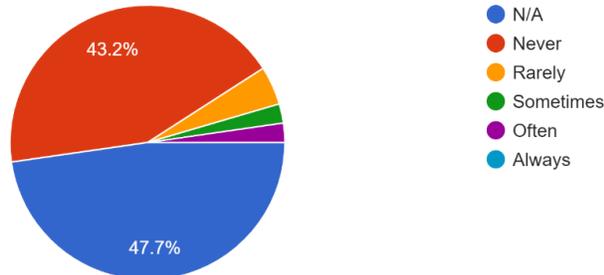
44 responses



**Appendix F-3a: Eastman Collegiate Faculty (Continued)**

How often, if ever, have you commissioned works by composers of African descent for any type of concert or recital performance at Eastman

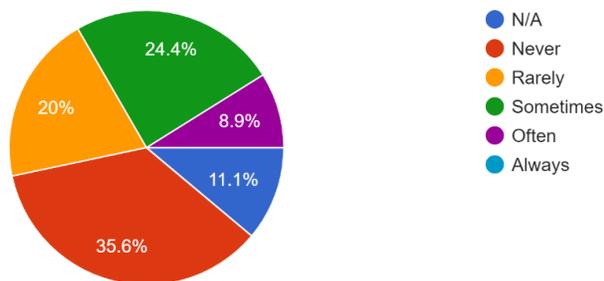
44 responses



**3. Community Engagement: Eastman, the University of Rochester, the City of Rochester, and Beyond**

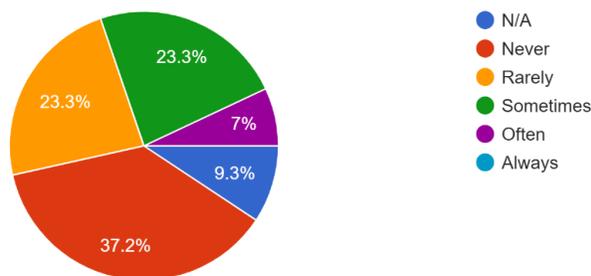
How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences at Eastman?

45 responses



How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences in the City of Rochester?

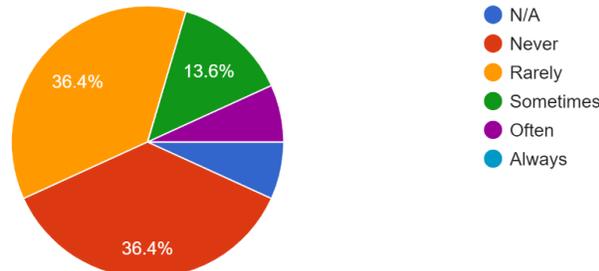
43 responses



Appendix F-3a: Eastman Collegiate Faculty (*Continued*)

How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences beyond the City of Rochester?

44 responses



**Is there anything else regarding topics of race, equity, inclusion, and/or belonging that you would like to tell the Commission about your time at Eastman from the moment of your arrival until now?**

I have become more aware in the last few months of the disparity in racial relations at Eastman. It has been very enlightening and very disappointing. The Jazz Department has recently been strongly criticized for being an "all white faculty" which I totally understand. I think it is imperative that we work towards having a tenured position for a Black scholar/performer/composer. I will say that I and all of my colleagues in the Jazz Department have and will continue to do our very best in teaching, performing, and sharing the music of African American Composers and Performers with the highest level of respect. I have had some disturbing experiences [...] in terms of Security Guards profiling many of our Black students, as well as some inappropriate comments from faculty and staff concerning race.

Under the auspices of Eastman's Diversity Committee, I have attempted to bring in three African American artists to play for and work with our students. In all three cases, those individuals were not comfortable coming in under those circumstances. They wanted to be recognized for their artistry and not as Black artists. I found other revenue streams to bring two of those artists to campus.

I have always tried to treat all students with the same respect. I realize that there is so much more that needs to be done (reflection) to understand my role in the complacency of systemic racism. My belief in Social Justice, inclusion, and being an antiracist needs more direct action.

[...] I intend to take a close look at potential ways we as a studio can engage the black community and additionally in working to program works by black composers.

It is very troubling to see how few students of African descent and other ethnicities have enrolled at Eastman.

**It is very troubling to see how few students of African descent and other ethnicities have enrolled at Eastman.**

**— Collegiate Faculty**

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**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**


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[...] I have had my share of belittlement. However, I've always felt respected by the people who work the closest to me and I have been extremely fortunate to have counted wonderful women mentors as part of my "cheerleading team." I see how essential these mentors have been in my life; I can also see how they are lacking for our students of color (it is definitely worse in classical music).

---

I do not believe Eastman has been a welcoming place for students, faculty, and staff of color, nor for serious thinking about race generally. I have heard faculty in committees state openly that there is no "race problem" in classical music and so we needn't spend our time worrying about it. I know I have long been oblivious, teaching in a "conservatory" tradition that did not question the canon, or at least did not think too hard about diversifying the curriculum because "the students need to know this stuff." My own thinking started to change when I was asked to take an Implicit Association Test on race and glimpsed something of the dark workings of my own mind. I do think attitudes are slowly changing, even at ESM, but concrete steps have been elusive.

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There is little support, either financially or administratively, for this work from the Eastman administration or the UR administration, although individual Eastman administrators have been enthusiastic. I and other [...] faculty have also been reprimanded by (a) [...] faculty [member] for stirring up trouble by talking about race.

---

**Perhaps I am naive, but I always thought being a part of the Eastman Community meant you were a qualified highly skilled musician, whether as a student or an instructor. Period.**

Perhaps I am naive, but I always thought being a part of the Eastman Community meant you were a qualified highly skilled musician, whether as a student or an instructor. Period.

**— Collegiate Faculty**

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I strongly feel that every minority student who has applied to [my] department at Eastman through the last 20 years, has received fair consideration for admission. By definition, the strength of the [...] department depends on applicants who have high levels of pre-college instruction and achievement. So the issue of inclusion must also include the word qualifications. I would love to see more African American students in the [...] department, but [...] in order for that to happen, there has to be strong training from a very young age. That is the place to invest our efforts.

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I have made it a point and a priority to recruit minority students since arriving. As much as they dream of coming here, they are often of lesser means and we cannot provide aid that makes it possible to attend.

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My perception is this: I am not the only one who does work like this in the classroom or in my scholarship. However, I also feel like it has not been particularly interesting or valued by the institution. I have never encountered hostility from the institution about the classes I teach, etc., but I also don't detect much interest in it either.

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I have been concerned about quality of life for our African-American students, virtually all of whom have almost dropped out of the program at one time or another. I would like to have more resources to

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**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**

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support them. I have also been concerned about our inability to do "targeted" hires to assist in diversifying our faculty. I wish we had some kind of special opportunity funds for such hires.

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I have always held myself to treating everyone the same way.

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This work is difficult and not rewarded by other faculty

**This work is difficult and not rewarded by other faculty.**

**— Collegiate Faculty**

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I've been performing, befriending, interacting with African Americans for so long that, frankly, I can't remember a time when I'm not. With the advent of social media, skype, texting, etc., it is very easy to stay in touch w/people all over the world. When Covid19 put us into quarantine, I started a Zoom session for [musicians across the country]. One of my friends [...] helped me get an email list so that I could reach more African American musicians. These [musicians] are a cross section of performers and teacher/performers. We meet every [week]. There are just over 30 [...] in the Zoom group. The sessions have been filled with mutual respect and love for Jazz Music and each other. We have had moments of silence for those lives lost from Covid, such as Ellis Marsalis, Mulgrew Miller, and others. Throughout the George Floyd tragedy, everyone wanted to keep meeting and sharing. These Zoom sessions have been filled with wonderful stories, information about Covid relief and new technology meant to deal with online teaching and performing, as well as personal stories from past performances and such.

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I am aware that the lack of racial diversity at Eastman unfortunately has allowed me to avoid engaging with questions of race as fully and as vigorously as I might.

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**Eastman also FEELS incredibly white (and male) in a way that is challenging; and, until now, there has been no mentorship for female faculty or faculty of color.**

Eastman also FEELS incredibly white (and male) in a way that is challenging; and, until now, there has been no mentorship for female faculty or faculty of color.

**— Collegiate Faculty**

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The two most effective ways to diversify classical music and jazz at Eastman are 1) make every effort to hire a diverse faculty 2) make a strong effort to attract quality students of color and support their attendance with far more generous scholarships than we have. Many of these students need room and board as well as tuition and get generous offers from other schools.

---

Ability was the important consideration

**Now please look ahead to the coming year and beyond:**

**What kinds of initiatives would you like to undertake with regards to the topics of race, equity, inclusion, and/or belonging in the future?**

**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**

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obviously...I need and wish to encourage repertoire by Black/Hispanic composers

---

I would like there to be a requirement for every Eastman student to complete a course on "Blues History and Performance," and "Jazz History and Performance," as well as some type of "introductions into improvisation."

---

It is my hope that we can increase the possibilities of the hiring of Black faculty throughout the Eastman School.

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It is my hope that we can increase the population of Black students at Eastman, and attaining that goal with major funding for scholarships to help anyone who has financial need.

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Programming works of diverse composers

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Recruit more proactively students from underrepresented cultural, ethnic, and racial minorities, including African American

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Engage in more open questions about [the] African American [presence] in Europe [...]. [Invite] Afro-[European]-American [experts] who [have] extensively worked on the topic with documentaries and successful hands-on curricular activities in the US.

---

[...] I intend to take a close look at potential ways we as a studio can engage the black community and additionally in working to program works by black composers.

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African Americans are sorely underrepresented in the [areas of the] music industry [in which I specialize]. There are a handful who are working [in these areas] so I hope to reach out to them to arrange a guest lecturer assignment.

---

I will continue to recruit students of color to come to Eastman to study with me.

---

Our students could take more steps to connect with Rochester community and African-American part of it particular

---

Whatever initiatives we undertake, I would like them to be school-wide, with vibrant engagement from performance as well as academic faculty. I can imagine speaker series, reading groups, pedagogical workshops, festivals, and commissioning of new compositions that are then performed by school ensembles.

---

Stop wasting time on this and get to seeking out the best qualified young players and teachers.

**Stop wasting time on this and get to seeking out the best qualified young players and teachers.**

**— Collegiate Faculty**

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Florence Price Symposium, Women in Music Festival 2022.

---

The School needs to hire more people--particularly faculty--of color. The time for excuses is over. [...] We need to make appointments of opportunity whenever possible and understand how the mantra of "excellence" has frequently been used to eliminate highly qualified applicants of color. It would be great to hear less about this amorphous "excellence" and more about "enrichment," "diversity," and

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### Appendix F-3a: Eastman Collegiate Faculty (*Continued*)

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"responsibility." Without impinging on anyone's intellectual or artistic freedom, I would like to see highlighted more concert programming and public engagement of racial issues (public scholarship).

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The opera area and voice department have had a direct dialogue with our Black students. Out of these discussions, we are starting a process to include initiatives discussed by our Black students. They include engaging composers, guests, and opera production support (make-up and wig artisans) for our Black students. We are also working through a proposal to help the Black Students' Union of Eastman develop a program promoting the music of People of Color in the local schools.

---

**I'd like to see more time set aside for education and discussion of systemic racism in the arts - music in particular. I'd like to believe that we are capable of that, and of creating positive action from those conversations.**

I'd like to see more time set aside for education and discussion of systemic racism in the arts - music in particular. I'd like to believe that we are capable of that, and of creating positive action from those conversations.

#### — Collegiate Faculty

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It would be nice to invite guests to perform more works written by African American composers at Eastman. Several years ago George Walker was in residence to hear a performance of all five of his piano sonatas. More events like that would be nice.

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speaker series, scholarly workshop series, the idea of a black history at Eastman (see below)

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Eastman Case Studies series has plans to publish profiles of African American arts organizations to understand their unique challenges.

---

Would [...] like to consult resources on including discussions of race in the conventional "western music" surveys.

---

I would like to organize a visit from Melissa White, an African American violinist and yoga instructor to give some classes at ESM and other guest classes from underrepresented communities

---

More financial support towards minority students, allowing for a marketing strategy that signals Eastman is possible for them.

---

Beginning collaboration with some inclusionary visions and planning.

---

I am currently re-thinking much of my curriculum. I teach several courses in which we deal with issues of race, class, or gender. I also teach several courses that are more traditionally "canonical," [...] I'm exploring how to avoid this kind of separation, such that I can incorporate more African and African-American voices into my more traditionally canonical classes. [...]

---

[...]. There is a lot of new work in my field [...] where people place figures in the western canon into conversation with African (including the diaspora), Indigenous, or non-European thinkers, including aspects of Buddhist, Taoist, or Confucian thought. I'd like to become more familiar with this part of my field.

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**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**

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I will commit to educating myself about and including music by non-white composers in my classes. I will support school-wide events on antiracism and attend them.

---

I [would like Eastman] to start a school-wide, yearly commissioning project to commission many works by many black composers, for all ensembles, chamber music groups, and solo works, across the entire school.

---

Program and commission more ethnic music

---

Jazz has always been a "melting pot" of culture, ideas, and inclusion.

---

I try to include work[s] by African American[s] [...] in every one of my courses, or in as many as possible. I would be eager to offer new courses entirely on [works by] African American[s] [...], although as a white person I would wish that we had a person of color on our faculty who could do so. [...]

---

I would welcome opportunities to collaborate with colleagues in other departments on, for instance, presentations on jazz poetry (poetry influenced by and sometimes performed with one or more jazz musicians); or Rita Dove's marvelous collection about the George Bridgetower/Beethoven collaboration, Sonata Mullatica, which offers a wonderful opportunity to engage with the lack of racial diversity in classical music, well timed for Beethoven's anniversary year. [...].

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[...]

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Have works written for the large ensembles by minority composers

---

**What kinds of support might you need or want to undertake such initiatives?**

I would definitely like to see more involvement and aid from the University of Rochester in terms of scholarships and classes geared for diverse awareness and having ALL Eastman students be more informed about Blues and Jazz History and their influences on American, Classical, Modern, and World Music

---

Financial support, to purchase resources and hire guests

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The administration could help connect the faculty at Eastman with its community engagement such as RocMusic, ECMS, as well as fund recruitment activities of faculty in relevant communities, locally and beyond

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Collaborative supportive financial support.

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Help from ECMS to connect ROCmusic and financial support for commissioning black composers.

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Student would need help to establish connection with Schools, Colleges, other organizations in Rochester

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Financial resources as well as release from other service duties

---

I will spend my energies on being the best person/teacher as I can.

---

[...] I need people above me to say that this is important for all the departments to PARTICIPATE in (some departments are more involved than others). If we leave it optional, many faculty and students will pass. Let's make it a not-to-be-missed event!!!

---

To make additional hires or start new initiatives of any kind, the administration will obviously need to allocate resources. Traditionally, ESM leadership has been loath to do this. I hope they can be made to

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**Appendix F-3a: Eastman Collegiate Faculty (Continued)**


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understand that we face here both a challenge and an opportunity. What if Eastman becomes the school of music known as much for its diversity and rich cultural experience as for its "excellence"? This is a chance to develop Eastman's long commitment to a rich education--creating the "thinking musician"--in a culturally engaged direction. Surely such an approach--loudly trumpeted--could attract a new range of donors and supporters for the institution. Instead of letting our finances limit what we can do, I believe we can do things that will expand our finances.

---

Financial support for these initiatives would be helpful.

---

Time that is carved out specifically for this training, making attendance so compelling that we don't need to make it mandatory, getting the faculty and higher administration on board that this is part of our identity and DNA of Eastman and UR.

---

Eastman needs to develop better scholarships, specifically designed to help under-represented minorities who apply and get accepted to this school.

---

course release, research monies

---

Financial support and support from administration to organize the event

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Workshop are always welcomed and valued.

---

Time, mostly. I don't want to be a dilettante, dabbling in theoretical debates I don't understand. It would take months just to become familiar with the main areas of study [...], and a lot longer to feel like I have the expertise to speak with any authority about it. I also need to figure out how to bring these issues to my students. [...]

---

All of the above take money -- in salaries and honoraria.

---

Significant funding for above-mentioned commissioning project in addition to active support and involvement from faculty and administration.

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Funding

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We need money. We are so cash strapped at this time, a time when we need to have guest speakers, artists, and collaborative performances.

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Generous financial support for diversity efforts and a Covid vaccine so that we may open up the campus in a meaningful way to prospective students and guests.

---

Just students

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**What kinds of initiatives do you think Eastman should undertake with regards to the topics of race, equity, inclusion, and/or belonging in the future?**

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invitations of people with range of experience in the repertoire

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[...] there is a crucial need for more action in terms of short, mid-range, and long-range goals that involve the betterment of our institution. These goals involve all of the categories in this survey, and must start with the painful awareness that we as an institution are behind. We have enormous amounts of work to do to change our reputation as a racist and dated school, to the true example of a nurturing and forward-thinking place of learning and growth.

---

Engage donors in establishing a fund to support recruitment of students from underrepresented cultural, ethnic, and racial minorities including African American

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**Appendix F-3a: Eastman Collegiate Faculty (Continued)**

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More diverse workshops and events along the line of the one-day diversity conference from spring 2020, open to all cultural groups present on campus.

---

All faculty should be REQUIRED to participate in continued learning around race, equity, and inclusion work on a YEARLY basis. This should be required for their continued reappointment and maintaining tenure. The world changes constantly, and it is our collective and individual responsibility to stay current with the changes so that we can adequately prepare students to be leaders in their future careers.

---

Find scholarship money so people of color can afford to come to Eastman.

---

An intentional approach to programming music by black composers. I also believe we should establish scholarships for black students for ESM, ECMS and our summer programs. Bring the black community to Eastman to see these concerts or rehearsals to engage the younger generation and providing them a vision for classical music. Our students can be a huge asset in setting examples, and it is also our responsibility to help provide our students with opportunities for awareness and engagement in this area!

---

MORE SCHOLARSHIP MONEY!!

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We should encourage the recruitment of excellent students of color and present role models in concerts as often as possible.

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Inviting guest artists that would provide an opportunity for performance and discussion, working directly with the students

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Include more music created by African-American composers

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More robust efforts to recruit \*and retain\* faculty and students of color. Efforts at both the macro and the micro level: we would benefit from high-profile initiatives to hold conferences, composer residencies, festivals, and commission new works, but it's also important for us to think about what happens with students day-to-day in their classes and performances. Workshops on addressing race, equity, inclusion in the classroom and the performance hall could be useful.

---

Encourage students to keep an open mind, and be willing to perform works not by the major European composers. [...] Maybe the criteria of recital repertoire can be expanded, so that in conjunction with historical periods, students must choose to perform works by women composers, African/African American composers, Latin American composers, etc.? Perhaps a student concert series and/or a performance requirement of non-canon works could be set up as part of the undergraduate degree requirement, so that students still have the freedom to present what they want to perform most on their senior recitals. There are plenty of musical works, resources, and discussions out there related to issues of race, equity, and inclusion, and the issue seems to be the lack of awareness. Students might not be aware of such resources being available, and as educators, that might be where we can step in and offer help.

---

Eastman needs to be a leader in training the next generation of Black music academics, performers, and performing arts leaders. There must be a way to recruit more faculty of color so that our students have inspiring and diverse role models. Concert programs, composers, guest soloists and conductors, must reflect diversity (race, gender, abilities). Curriculum, course subjects, and repertoire requirements might have to change too.

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Immediately, the initiative to give more scholarships and financial support to BIPOC students. Training for teachers to learn how to advocate for underrepresented students in the classroom environment.

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**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**

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I would love to continue participating in workshops and trainings on anti-racism, privilege, and more. There should also be specific workshops on integrating race into our syllabi and classroom conversations - these are hard, but important conversations to have.

---

Distribution and allocation of EDDI funds should be reformulated so that there is more money available for more ambitious initiatives, and to ensure that not one penny of those funds is wasted. Diversity Committee should be far more transparent in terms of its work, personnel, and selection processes - it could actually be a meaningful hub for diversity and equity work at Eastman.

---

A few years ago, ESM put up a diversity billboard in the back corner of Lowry Hall celebrating the accomplishments of our black students and faculty. Photos of black students are constantly put on our recruitment flyers and mailers, broadcast on our website and social media, and profiled in UR media. These examples perform a commitment to diversity. Nonetheless, black students and faculty often talk about feeling unwelcome, excluded, or unsafe. And many of us wonder why the robust history of black music making is not more represented on our stages. We need to tell a black history at ESM that would enable us to confront the wide gap between performative diversity and the lived experience of our community members. We need to think with James Baldwin: "History does not refer merely or even principally to the past. On the contrary, the great force of history comes from the fact that we carry it within itself, are unconsciously controlled by it in many ways, and history is literally present in all that we do" (1965).

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Hire black faculty members in the Jazz and Contemporary media department. Offer fellowships for black students. Lower price points for Eastman education.

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Provide scholarship money specifically for Students of African American descent

---

I have been impressed with the Gateways Festival and other activities sponsored by Eastman.

---

examples of other programs and universities who are successful in these approaches.

---

[...] I'd like very much if "music and social justice" could be included as a track in [a new Eastman] degree [program]. I would also like to see a broader conversation about how music performance can grapple with these issues more directly. [...]

---

The single most important initiative would be to make several hires of people of color. The second most important would be to find a way to educate the faculty (as well as students) about compositions by people of color, so that these can be integrated into our curriculum and concerts. The third would be to hire a keynote speaker (or several) of passion and musicianship for a school-wide event that raises awareness of antiracist thought, similar to the schoolwide event held for gender equity. Some suggestions: Philip Ewell (Hunter College, CUNY); another Eileen Hayes (CMS president). A fourth would be to integrate Gateways events across the school year, if possible, instead of isolating them at one time (when students aren't around).

---

[...] I am part of the ongoing discussions for initiatives that Eastman should undertake in the area of race, equity, and inclusion. There is an enormous amount of work to be done in this regard, and it will be a lifelong process. There are many areas (performance, academics, studio lessons, community engagement) that will need to greatly alter the ways of the past in order to address these issues of race, equity, and inclusion. I feel that we are at the right moment with the right people on the EACRJ to begin to make necessary, important, and significant changes.

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Strive for ethnic equity in all areas

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### Appendix F-3a: Eastman Collegiate Faculty (*Continued*)

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In [our department], we would like to start a [...] class to share the African American perspective w/our teachers and students, [and have discussed many ideas to include guests to come in, even online].

---

More vigorous recruitment of minority students, perhaps in collaboration with Sphinx and El Sistema US; participation in the annual Martin Luther King Day celebrations that take place in the Eastman Theater but that in the past seem to have hardly touched the culture of the school; more collaborations with other arts organizations in the community, especially those in the African American and Latino communities; more hiring of underrepresented minorities; more attention to pay equity, especially in areas of our staff in which persons of color are well represented; more thoughtful and vigorous inclusion of the Gateways Festival in the teaching and learning that go on at Eastman.

---

Find donors hopefully not already involved with Eastman to create meaningful scholarships for minority students. Then advertise these with Sphinx and other organizations. Add African-Americans and Latinx to the Board of Directors.

---

Students should be judged on ability

**Is there anything else regarding topics of race, equity, inclusion, and/or belonging at Eastman that you would like to tell the Commission at this time?**

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These are all areas to which I have sadly not paid enough attention.

---

I feel that an important and often overlooked point that may be holding back the school in its efforts to improve community diversity might be the institutional tendency to hire our own graduates, both in administration and faculty ranks. We talk about diversity often, but somehow this aspect of the school's hiring practices never comes under scrutiny. A cursory look at the school faculty list reveals that around 50% of faculty (tenured and otherwise) are graduates of Eastman. It is true that some of these faculty taught at other institutions between obtaining their Eastman degrees and coming back to teach here, thus bringing outside experience from other academic environments. However, many are hired soon after completing their Eastman degrees. This percentage is probably similar within the ranks of our administration. I am in no way meaning to imply that all these professors or administrators are undeserving of these appointments: I strongly feel that Eastman boasts a stellar faculty and administration. I am also sure that the search committees picked the best candidates in the applicant pools. But I do think it is worth considering whether, given the school's historical lack of diversity, this hiring habit might be contributing to perpetuate the situation of under representation. I am not against hiring our own graduates if we feel they are the best, but I would say that the statistics point to the existence of a cycle of institutional self-affirmation that we need to talk about so that we can make a better effort to recruit under-represented cultural, ethnic, or racial minorities.

---

The people who show up at events on these topics are the individuals who are involved in these conversations already. This is a smaller group of the entire school. The ENTIRE school should be required to participate and continue educating themselves. It is possible to do this, though it would take some adjustments - all solvable problems, especially if it is a requirement of each faculty member's yearly contract

---

It is a great opportunity for us as musicians to use our art and our passion for that art to make a difference. The arts and education together are a powerful combination that can be mobilized to make a significant impact.

---

I feel that economics plays a large role in the racial makeup of our school. I would like to see scholarship money that is designated for African American students.

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**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**


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I fully support all of the initiatives being undertaken to promote more diversity at Eastman and in classical music in general. [...] I would be concerned about any policies enacted which require the performance of works by composers of color in every concert, because [it might not be possible for students of every instrument in every time period to fulfill this requirement]. So I believe that each of us has to address this situation in different ways and we should be very wary of one size fits all approaches because they are not possible in some areas.

---

Thank you for the work that you are doing.

---

[...] I would love to see Eastman become more racially diverse (both faculty and students) and I would like Eastman students to have more exposure to African-American contributions to music. I am hopeful that Eastman's increasing willingness to embrace popular music (e.g. the proposal currently under consideration for a bachelor's degree in popular music) will help to bring about these changes.

---

So much to do... Thank you for all your work.

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Please try to find ways to make the administration accountable for responding substantively to your recommendations.

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Through contact with some of the commission members I am understanding more about the systemic racism of ESM. It would be a very good idea to fully expose the ESM's policies and history that has led to this institution's role in the form of racism. The faculty, staff, and students should understand this history (formally written the future educators and students at the school). By doing so, we can hold ourselves accountable to improve the environment for all underrepresented students and future faculty hires - as we move into the next 100 years.

---

hold admin accountable; require African American studies class for all jazz majors

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I have not spoken to the question of how Eastman can deal with the African-American members of our community. I don't have any good answers here. I know that there is a lot of hurt and a lot of anger about among students and alumni concerning their experiences here. At minimum, we need to do much more to acknowledge the general cluelessness (at best) and hostility (at worst) in how people--and this institution--address and/or deal with issues of systemic racism at Eastman and in the rest of the society.

---

Advocate for hires that diversify our faculty. Perhaps the Dean should require that one finalist (one interviewee) for every faculty position be a person who is not a white male, and we need to make strategic offers to land those hires.

---

As one of my greatest mentors said.... "Keep on Keepin' on!"

---

I enthusiastically welcome the commission's work. I think it is crucial that the country as a whole and Eastman in particular embrace this moment and the opportunity it affords to more honestly and fully embrace the fact that we are a nation of many cultures.

---

One thing I have learned from various outreach, special fellowships, and commissioning projects is that while big events, more programming, etc. may seem like meaningful ways to increase awareness, my African-American colleagues feel most valued and become the best role models when they become integral members of the community or organization and they are not singled out or thought of as "special" unless they want to highlight something in particular. Our minority population, both faculty and student, must become meaningful in numbers as well as talent.

---

Music should be the main consideration

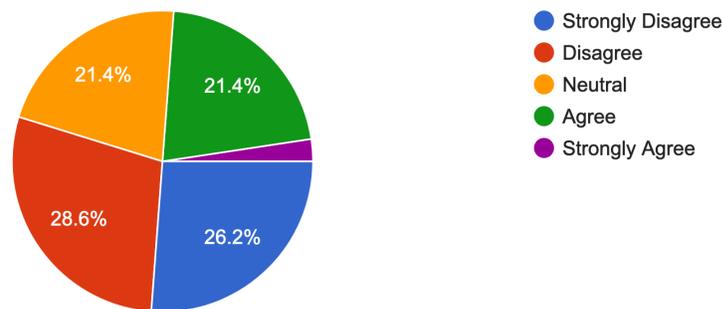
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Appendix F-3a: Eastman Collegiate Faculty (*Continued*)

As the Eastman School of Music works to become a truly inclusive and anti-racist institution, we know that it will require all of us working together. Please read the following statements, and consider some related questions here:

The Eastman School of Music is free from racial bias and from any form of racial discrimination

42 responses



Would you be willing to share some of the reasons for your answer?

Low percentage of diverse populations is due to their low percentage in pools of student applicants and applicants for faculty positions.

I don't feel there is a conscious effort to harbor an overtly racist agenda at Eastman. However, there must be some type of actual or perceived difficulty because we do not have a particularly high number of students even apply to the school.

This is not a fair question. It would be naive to say that any community is free of discrimination of some kind, including racial discrimination. There are probably members of the Eastman community who harbor racial biases. However, this does not mean that the Eastman community is racist as a community. For this to be true, there would have to be an overt, institutional or communal agreed-upon bias. A fairer statement could have been: "can you identify institutional practices or attitudes in the community that are guided by racial bias?" That is productive, in that it can give the commission on racial justice information about putting recommendations in place. A vague sense of perceptions cannot help.

I feel that we need to be careful when we consider this question about bias and look at it in terms of institutional policies and other factual data, such as proved cases of discrimination, witnessed accounts, and so on. I am concerned that to look at this discussion though the deconstruction of experience advanced by theories of power is fraught with potential unfairness to the community itself. Theories of social-power constructs are ideological, so they seek to serve particular views and to delegitimize opposing views by implying that they are tinged with bias. Conversation is not possible like that, and real community advancement is not possible.

So, in response to your statement I would say that statistics show that there is a real lack of diversity at Eastman. But I think it would be irresponsible to state that there is racial bias in the institution that is intentional or structural. There surely are attitudes and ideas that can and should be challenged when they preclude the advancement of justice, but this challenge needs to be conducted within factual data.

I want to add that in my experience, the institution has made efforts to combat discrimination. For example, when [a] complaint was made against Eastman administration and against the RPO [the] complaint was treated very seriously by the Eastman administration, as well as by the university

**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**


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administration, and the complainant was treated respectfully throughout the entire process in every interaction that I was informed about or witnessed. Protocols were strictly followed, and the complainant had access to every recourse of appeal, including personal interviews with members at the highest echelons of the university administration.

---

Lastly, I want to say that I have personally experienced discrimination in my interactions with some members of the Eastman community. This discrimination has not been racially motivated [...]. It had a different basis (ethnic and cultural), but it was no less real. However, this discrimination did not result in any obstacle to my advancement within the community or institution. I hold those community members who expressed their biases against me responsible for educating themselves, but I cannot see this as an argument to qualify the entire community as discriminatory.

---

I've never heard words of latent or overt prejudice from my colleagues or students. (However, when I was a student here in the early sixties, things were different.)

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I am aware of a few students who have potentially expressed discrimination

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This is based on my interaction with faculty and students.

---

I am not aware of any discrimination at school, nor have I witnessed or heard of any. Certainly in my own work, I have been a champion of students of color since my arrival [...].

---

I don't think any of us are free from bias. I think ESM has more of a clear problem/issue with sexism.

---

In my [...] years at Eastman NEVER have I witnessed any kind of racial discrimination

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I believe hostility to popular music is often racially grounded

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I think we're all susceptible to some racial bias, including myself. I don't sense that the problem is particularly acute at Eastman (compared to other music schools or colleges) but I don't really know.

---

Perhaps I am blind: I have yet to see or hear negative comments regarding a student's performance that were based on gender or race, but on performance.

---

Students have complained about the lack of role models and their feeling of being a token; they also complain about security guards' profiling. We have not been successful at recruiting many faculty members and administrators of color. Our concert repertoire (especially for large and small ensembles) is generally white and male. Departments in general tend to invite people they know as guest speakers, masterclass teachers (i.e. usually white), guest soloists, etc.

---

I would strongly disagree, but I do think music does bring a level of inclusion and acceptance that leads to a collaborative spirit between all students and faculty.

---

How can we have a jazz dept that is all non-Black and still consider that we are not racist? How can we have Environ. Svc. workers that are all primarily BIPOC and not consider ourselves racist? I don't see diversity in the gene pool of our school.

---

When there are SO few BIPOC individuals in a setting, it's quite suspect. Moreover, how can a school in a heavily African-American city, existing in the 21st century, have an entirely white upper administration? It sends strong signals about the school's priorities. While I haven't witnessed or experienced overt racism, there is an ongoing aversion to talking about it amongst the faculty.

---

More broadly, I have not found the culture at Eastman to really be one of "inclusion" - we make sure that black community members stay out by treating the building like a fortress, we play only Christmas

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**Appendix F-3a: Eastman Collegiate Faculty (Continued)**


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Carols at the "holiday" sing, we offer Christian prayers at the convocation for our nominally secular school, we program the music of white men, we choose not to believe students in their allegations of sexual harassment, etc., etc. In our actions, we uphold white patriarchal norms in almost every way.

---

As mentioned above, I don't think there is racial bias in [my] department, but my answer is neutral because I don't know the answer to the question as it involves other departments.

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Programming is not inclusive. Faculty is not diverse. Student body is not diverse. There is little administrative will to reverse the status quo.

---

In my studio I have not seen racial bias from my students on any basis.

---

accessibility

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No, not in this forum.

---

I can't agree, and I don't want to disagree! I think we are somewhere in the middle.

---

The Eastman School of Music has, it would seem in its entire history so far, cases or incidents, showing racial bias and discrimination. Reading the surveys from various students over the years has been enlightening and disheartening. We must do the necessary and vital work now to change this, and to make Eastman a model for equity, inclusion, and antiracism.

---

I have never seen an ethnic person or group treated unfairly.

---

It seems that European Classical Music is inherently non inclusive. It was mainly developed by the aristocracy and played for parties, concerts, and gatherings of wealthy Europeans.

---

Bias is systemic in the institutions which promote classical music and jazz. Even if we make every effort to change this, overcoming even unconscious bias takes much work, education, and in some cases, the passing of generations.

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Music

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I have never witnessed any discrimination in my 30 years of teaching

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**If you think there is room for Eastman to improve, would you share any recommendations you might have in this regard?**

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On a national level, we need to reach out to school age children of African American descent by immersing ourselves in their school music programs. These should be committed, long term residencies that faculty do across the US, serving students LONG BEFORE they are at an age where they would be applying/auditioning for college. For professional schools like ours, it's too late if we start caring about this issue when students are seniors in high school.

---

Real dialogue, as opposed to top down decisions and generic sensitivity training that is not based on the experience of the community (the injustice and discrimination problems that we identify as existing in our community)

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More inclusiveness

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More people of color among the faculty and students. More funds to help people of color attend the school. More emphasis on courses in ethnomusicology. Perhaps all freshmen should be obliged to take a course surveying music in other cultures throughout the world.

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**Appendix F-3a: Eastman Collegiate Faculty (*Continued*)**

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More education and engaging the black community

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Scholarships dedicated to African American students.

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I think it's important for the overwhelmingly white faculty and administration to do much more reading, learning, thinking, and especially listening about the ways that our school has failed to promote equity, inclusion, and justice. (I include myself in this.) For all forms of racial justice work, there needs to be resources (for students, for faculty, for initiatives), the commitment on the part of the administration as well as the faculty to follow through on the commission's recommendations, and real support for the people who are spearheading Eastman's efforts to change (this support could be manifested through course releases, release from other service assignments, additional funding, etc.).

---

Look for more qualified persons from a more disparate selection process.

---

Programing is not enough. We (myself included) need to become more active in having conversations about race. What's most important is to bring the BIPOC students into decision making and discussions on how best to address changes and initiatives. More mentoring between underrepresented professional artists and our students. More minority faculty members.

---

Diversity training for all new students annually; creating specific and accountable paths for handling discrimination as it arises; hiring more BIPOC staff and faculty; creating real investment in our current students' education that they know not only the broader repertoire of the African diaspora, but that they also know the experiences of their BIPOC peers.

---

The senior administration must step up as leaders and be pro-active in educating themselves about white supremacy, bias, micro/macro-aggressions, and more. Their intentions and commitments to doing this difficult work will set the tone at the school more broadly.

---

educate the administration

---

See above - invest in more events celebrating and honoring musicians.

---

More people of colour in the school and immediately in the administration, staff and student body

---

Getting the students here is the issue, not what goes on in the school.

---

There is always room to improve, but I'm probably not the right person to ask how to do so.

---

We need to educate ourselves about music by non-white, non-Europeans so that we can begin to teach and perform this music more. Perhaps we need to expand our Ethnomusicology program.

---

There is always room for improvement, but ESM is a good model moving forward.

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Perhaps performing more classical works by African American composers. Have African American guest speakers, conductors, guest artist performers?

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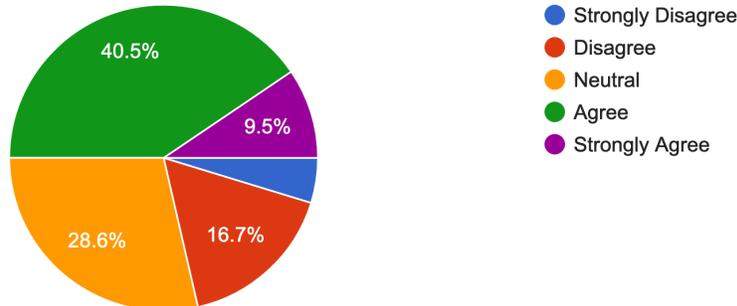
Eastman does a good job right now

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Appendix F-3a: Eastman Collegiate Faculty (Continued)

I am comfortable leading conversations about racial and ethnic identity with students.

42 responses



**Would you be willing to share some of the reasons for your answer?**

inclusion and understanding

The students become our representatives and beacons. They become our ambassadors and our hopes for betterment. We have to be strong in our commitment to what and how we teach but the students must have a good experience while they are at Eastman or we have lost them.

I have dealt with this in my own life, and talked about it often

Students have always welcomed discussions on cultural stereotypes and racism in my classes. [...]

I am in sympathy with recent political discussions and actions such as "Black Lives Matter" but I think I can remain helpful to guide discussions on such subjects in a peaceful and just manner.

I have a lot to learn but I am happy to help by leading discussions. I am no expert, but I have a desire to learn and change personally in my awareness and initiative in this area.

I always enjoy talking to and listening to our students.

I feel comfortable talking about these issues with the students.

my expertise is not in the area to facilitate a conversation with students but I have had many, many personal conversations with students over the years as a result of them feeling bullied or dealing with challenging issues in the profession regarding casting.

In all the years of my teaching at Eastman not one student of mine has ever demonstrated biased or unfair view[s] on race!!

I have begun leading conversations on racial and ethnic identity with my students at some point in virtually every course I teach and I think it is important to do so; but I'm not sure how to answer the question above since, as a white person, I don't necessarily think that the purpose of these discussions is for me to feel comfortable while engaging in them.

I'm not afraid of the topic but I don't feel I have any expertise on it.

If I can help, fine.

I don't feel well trained enough yet to lead a conversation. However, I am learning and listening to the conversations.

**Appendix F-3a: Eastman Collegiate Faculty (Continued)**

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I am white and have benefited from white privilege my entire life. Also, I have had no real training in how best to approach these issues. I always fear saying something in way that will hurt rather than help what I'm trying to accomplish. Still, I have been trying to do this, if in a limited way, and I hope to get better at it.

---

If it's about my role in white privilege, I can speak to how I fit into this. However, I should be listening or asking the questions, so I can continue to be aware of the issues and how best to bring the discussions into my art, teaching, and department.

---

I've never held a conversation that was solely focused on race as the core topic. I think gender equity and racial equity come up in my work naturally, and I lean into those areas when they arise. I trust that I could moderate a conversation on racial equity, but as a white person, wonder if that is the best way to start?

---

By "comfortable," I mean that I embrace this discomfort and try to make sure that these conversations are had. Nonetheless, they are always hard. And are even more difficult in predominantly white classes (such as undergraduate surveys) where there is little shared context for these topics, where there may only be 1-2 students of color (and I don't want to make them feel called out), and where the topic at hand [...] is seemingly not "about" race and ethnicity.

---

It would be easy to have a discussion. [...] The conversation would need to broaden to include more minorities.

---

I have done that with my studio.

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[...] The tricky part is that I'm pretty used to talking with other white people about issues of racism. The issues, the points of resistance, etc., are all pretty familiar to me. I'm considerably less used to talking about the same issues with a more diverse audience.

---

I've also participated in a couple of workshops here at Eastman that deal with these issues. These have made me much more aware of my own experiences and the limits of my understanding.

---

Because I am discovering readings that spark meaningful conversation.

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I grew up in a very racially diverse community and feel that I have a good perspective.

---

I have toured, lived, performed, and recorded in many situations which included differing forms of racial identity/combinations.

---

I hope that my students know that I support all of them in whatever ways they need, and am not afraid of difficult or sensitive topics. Often, we have such discussions in lessons if they are uncomfortable with a situation, and occasionally in studio class if they wish or if I feel I must speak out about something. [...] By no means, however, do I consider myself knowledgeable enough to lead to hold a large forum, or to really understand the African-American experience on a personal level.

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Honesty

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Not a good speaker for sure

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Appendix F-3a: Eastman Collegiate Faculty (*Continued*)

**What kinds of professional development opportunities, workshops, training sessions, or other forms of support would you find helpful as we all learn to address issues of racial and ethnic identity at Eastman together?**

It seems to me that the entire faculty and staff (including Security personnel) need to have some meetings/workshops/faculty development seminars to address what is going to be expected of them from this time forward. I am not recommending that teachers be told what to teach (other than to be markedly more inclusive with more diverse repertoire, Black composers in particular) but to make sure that the respect level is such that it leaves no room for systemic racism and/or discrimination.

Presentations by students, faculty, and especially staff discussing their perspectives.

Events and conferences open to all members of the Eastman communities in which we work with students on different forms of bias in everyday life.

Continued learning and access to workshops (recorded for later viewing if it conflicts with a teaching schedule - or create a weekly 'no schedule' time where the entire community is required to be on campus for programming for professional development), individuals, books and readings, and support / guidance for ways to incorporate these topics and guide conversations within the curriculum.

Small group meetings to open discussion, recommended books, guest lectures by leaders in the black community

We need more scholarship funds! Also, we need to bring in successful black musicians in as many fields of music as possible to hear from their perspective.

I believe that presentations at schools [...] would be very beneficial in Rochester. People generally only like what is familiar to them, so exposure to classical music is critically important.

I think the most important thing for me is to have people lead workshops that provide specifics... specific ideas to put into place. We are also dealing often with groups of our African American colleagues that differ greatly in terms of whether they think certain pieces of music can be programmed or sung by non-Black performers. It can get confusing.

I've wanted to participate in the reading groups but have not been able to make them work with my schedule. I'll keep trying. I think workshops on pedagogy could be useful, too.

Again, an increased focus on popular music (in all forms) will help in this regard.

The online Summer Brown Bag Series at UR would be a great model since it not only includes a presentation, but it also requires the participants to think about the material then reconvene to discuss the topics in smaller groups. I believe something like that designed for the specific classical music culture would be beneficial. Again, everyone would have to take the training (it cannot be left optional).

Implicit bias training; training in teaching race in the classroom; support for rethinking the syllabi of courses to incorporate new materials and critical approaches

Racial identity - understanding for our majority white population, what white privilege is, and how we can start to unlearn that and lean into new behaviors. More leadership training especially for our students of color. More opportunities for all of us to grapple with what racial identity is, how your own view impacts your community, how to start to make change.

**Appendix F-3a: Eastman Collegiate Faculty (Continued)**

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See previous answers. Anti-racism trainings; workshops on implicit bias and micro-aggressions; affinity groups for BIPOC; white allies groups; workshops on anti-racist pedagogy. I would even love to run informal anti-racist pedagogy check-ins - but I would want institutional support or recognition for this labor.

---

I think dealing with real people in teaching settings is always much more valuable than workshops and training sessions.

---

regular anti-racism workshops—not online training

---

I learned much from the discussion group on racism I attended in the fall. Reading *How to be an Anti-Racist* was helpful and a learning experience for me. [...] We just need to be able to recruit students that encompass more racial diversity. That come down to financial aid.

---

Ideally, I think the Eastman community needs to participate in workshops [...]. It would also be nice to have institutional support for developing new coursework on these issues, including the possibility of coordinating between classes and performances (e.g., connecting a class [...] to a Musicology course, or a performance, so that students don't perceive these different classes--and their performances--as entirely disconnected from one another)

---

I answered this partly, in a previous question. I felt that last year's gender equity day was very successful. I think we could design something like that for racial equity. We also need to cancel classes and bring in powerful speakers and performers. I would prefer that we not have workshops by "human resources" type people -- we need to listen to the voices of musicians and music scholars of color who can facilitate learning activities for students and faculty. Part of the reason we do not program and study music by people of color is that we don't know these works ourselves. We could use facilitators to help with that. I also think that Search Committees need to undergo some kind of training that is even stronger than what we do now, so that more people of color make it into the final rounds of our searches. We need guidance about how to seek out applicants and to make Eastman a welcoming place for such hires.

---

Everyone should be required to take EDI Training of some sort.

---

Hands on workshops or training sessions might be the most helpful. That's what my students have responded to the most in the past when I've had guest artists in of African American heritage.

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Let talent prevail.

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### Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants

At the Eastman School of Music, graduate students fulfill a number of pedagogical duties – teaching and assisting in core undergraduate courses, teaching secondary lessons, assisting in ensemble direction, and many others. For this reason, the Commission considered it essential to understand the views of Graduate Student Instructors (GSIs) and Teaching Assistants (TAs) regarding their role in promoting diversity, equity, and inclusion at Eastman.

**Some action needs to be taken to break the vicious cycle of students feeling that they don’t belong/can’t afford to be at Eastman.**

**— Current Graduate Student**

Over 100 graduate students work as GSIs or TAs each year. Individual department chairs sent the Graduate Student Instructor and Teaching Assistant Survey to every GSI and TA currently enrolled at Eastman working in their department. Thirty-six (36) responses, representing nearly every department, were received.

There are some differences in opinion, but it is overwhelmingly clear that Eastman GSIs and TAs want to promote equity and inclusion across the school, but do not feel that they have received adequate training from faculty supervisors and administrators to carry out these difficult conversations. Many also feel a tension between their dual identities as instructors of undergraduate students and as students themselves. There is a well-founded belief that those with institutional power, namely administration and senior faculty members, should be leading this charge and listening to graduate student concerns. GSIs and TAs are aware of their position as future leaders in music scholarship and pedagogy and want Eastman to help them, as one respondent wrote, “create a more equitable education system once we leave Eastman.”

*Note: All names of students, faculty, and staff have been removed from the narratives below. Certain identifying information, such as titles of courses taught, have been removed to protect the identities of the writers. Additionally, minor grammatical and spelling errors have been corrected. Otherwise, the narratives appear exactly as they were submitted.*

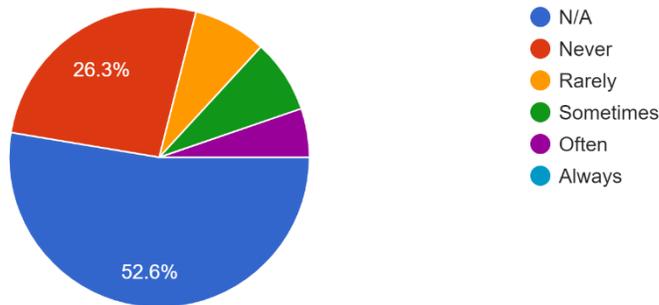
Departments (28 responses)				When arrived at ESM (24 Responses)		
Accompanying	1	Music Teaching and Learning	3	2012	1	2018 6
Composition	1	Music Theory	2	2013	2	2019 7
Conducting & Ensembles	3	Strings	3	2015	1	2020 1
Musicology	3	Voice	2	2016	3	N/A 4
Winds, Brass, Percussion	6			2017	3	
Multiple Departments	4					

*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester’s Research Subjects Review Board (RSRB).*

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (Continued)**

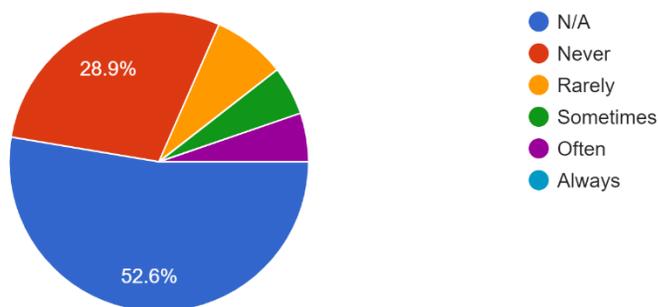
1.) Have you taught courses or sections of courses that include significant content on musicians and/or composers of African descent?

38 responses



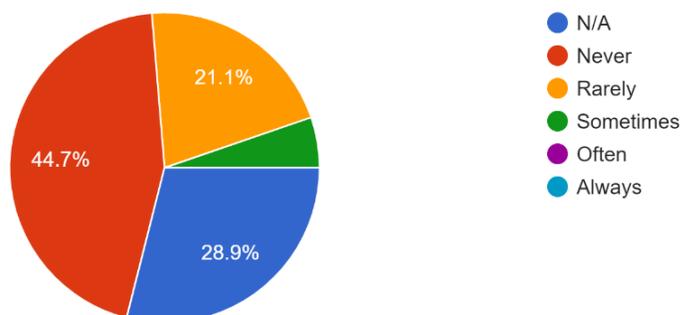
2.) Have you taught courses or sections of courses that use approaches from critical race theory, or related intellectual perspectives as a way of looking at music, history, literature, and/or culture

38 responses



3.) How often, if ever, have you worked with your students at Eastman on their own individual performances of music by composers of African de...ber music coaching, ensemble direction, etc.)?

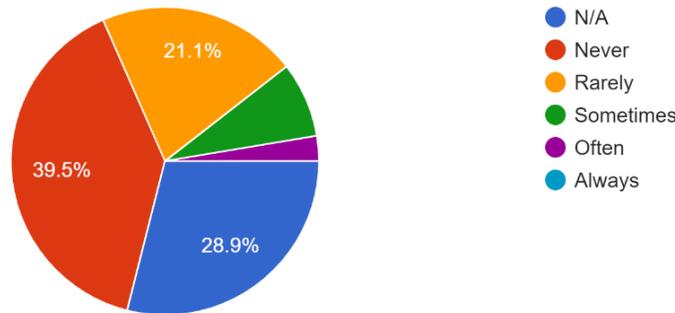
38 responses



**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (Continued)**

5.) How often, if ever, have you performed or conducted works by composers of African descent in solo/chamber recitals you have given at Eastman?

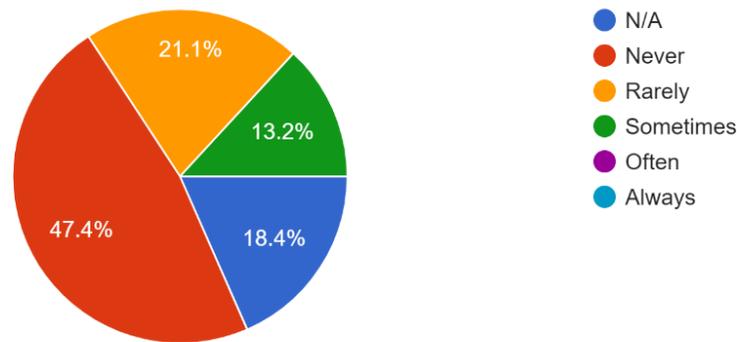
38 responses



**7.) How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences?**

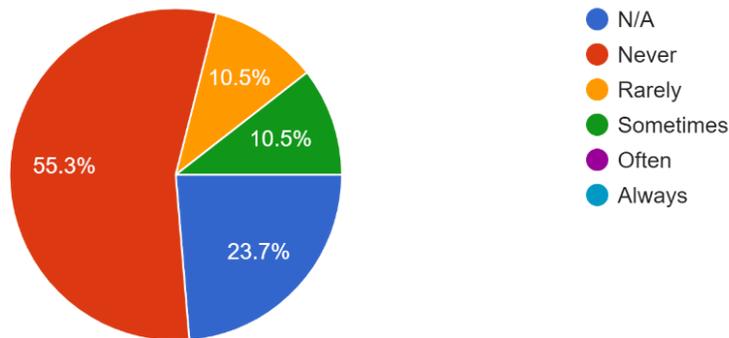
a.) At Eastman

38 responses



b.) At the University of Rochester?

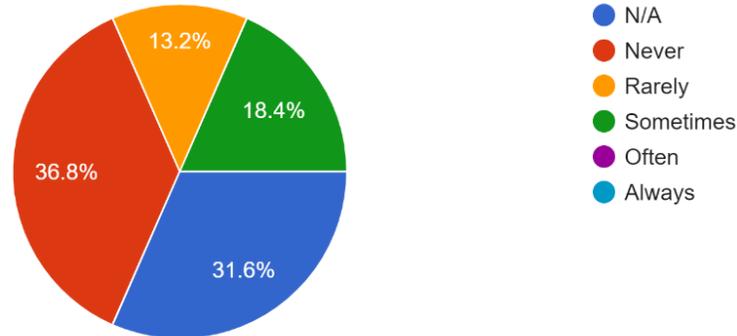
38 responses



Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (Continued)

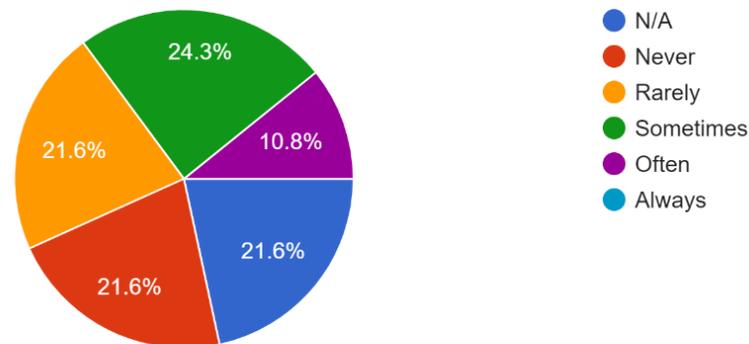
c.) In the City of Rochester?

38 responses



d.) Beyond the City of Rochester?

37 responses



**9.) Is there anything else regarding topics of race, equity, inclusion, and/or belonging that you would like to tell the Commission about your time at Eastman from the moment of your arrival until now?**

The disconnect I have often observed when my peers of color address the "lacking diversity" problem at Eastman is that they often don't have the tools to start addressing this problem even though they experience and acknowledge it every day. I would suggest a forum during orientation and even after orientation where students could learn about, engage with, and receive training around topics of race, equity, inclusion, and social justice.

I was quite disappointed (and also not really surprised) that ESM failed to recruit a scholar of color in one of their recent Musicology searches.

One of the only times I have seriously engaged with topics of race and equity while at Eastman was in a course on music in the 20th century, taught by [redacted]. Otherwise these topics have rarely if ever been brought up.

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**

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Not much diversity in faculty or student body

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I have been an active member of DEIA-SFA since its founding in 2018. We have worked to raise awareness of equity and inclusion issues at ESM, organized reading groups, lobbied to change the mission statement of ESM to include gender-neutral pronouns, and many other activities.

---

Despite my research in underrepresented composers, it is still hard to find pieces by black composers which meet certain instrumentation/personnel needs. It is much easier to find compositions for mixed chamber groups. In order to fully represent black composers in all instrumental ensembles, Eastman would need to create some type of grant program to commission underrepresented composers.

---

Just talking about committees, events, etc. does not seem to change the reality of classroom experience/institutional inequality experienced at Eastman. We need structural change.

---

There always can be more activities to connect people, more inclusion of African American composers, but mostly more dialogue to understand someone's experience and perspective.

---

As a Jew I've always found Holiday Sing and the big Christmas Tree to be incredibly unwelcoming and borderline hostile, but I think that's beside the point here.

---

Representation is one of the most important things in my opinion. Show that art music is not only for one group of people by bringing more diverse guests. (obviously not something that works during current times but moving forward). Ideally not just as part of a concert series but people who we are able to interact with in master classes and the like.

---

When I arrived at Eastman, I was surprised at the lack of African American, African, and/or African diasporic students and faculty. I was very glad that my Music Since the 1900s and Music in the 19th Century classes with [redacted] delved into questions of race and sex in our musical canon. With Rochester consisting (according to Google) of 38.5% Black and 36.5% White people, Eastman should definitely engage more with questions of race and explore repertoire outside of the mostly white canon to best serve the immediate community. Eastman is also a leader in the national and international community. I believe Eastman has a responsibility to tackle these questions through radical action.

---

**10.) What kind of initiatives would you like to undertake with regards to topics of race, equity, inclusion, and/or belonging in the future?**

I've made a commitment to perform music by more diverse composers as well as teach my students pieces by more diverse composers.

---

I mentioned in my previous response, an ongoing program or forum to help students engage with race, equity, inclusion, and social justice

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I would like to program and commission works by composers of color.

---

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**


---

The difficulty in penetrating these intricacies as an outsider is great, therefore uncertain what changes I would be able to bring about

---

Redesigning curriculums and performance requirements to more equitably represent music by composers of color. Work on initiatives like new editions, performances and recordings of music by composers of color.

---

I don't feel I know enough Horn music by non-white (men).

---

Increasing our amount of community engagement in the city of Rochester and surrounding areas. I feel that in order to improve the lack of diversity and equal opportunity in the world of classical music, we must make it more accessible to people of all backgrounds and means early on in their life. Working to increase educational opportunities and exposure to the arts for young people of the greater Rochester community will be crucial in improving the future of Eastman in this regard.

---

Though I feel under qualified to lead such initiatives, I will happily support and participate in any sort of initiative that focuses on race, equity and inclusion in music education.

---

Expanding outreach to local correctional facilities.

---

More representation of underrepresented composers in my own recitals.

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how to be more inclusive- how to make sure language is positive and inclusive

---

interchange presentation/seminar between students for folk music, foods, living style and so on of different cultures during the orientation week or some other proper time

---

I think leadership should be delegated to those who study racial issues more professionally

---

Composers are infamously white and male. Choosing composers who do not fit that description to play the music of and possibly bring here as composers would be great for a change.

---

It is important that individual students are involved in promoting a more equitable environment. However, these problems are structural and Eastman should not diminish the massive role that the administration plays in perpetuating this inequality. Faculty/administrators with more power than students can

-critically evaluate large ensemble concert programming

-have conversations about the value of assigning music by composers who are not firmly rooted in the canon in instrumental and voice lessons

-consider how the environment, as it stands, might not be comfortable for many prospective students and commit to making changes

---

I would like to see a breaking down of the "standard canon" for our instruments so that a much more wide scope of music is respected in performance, and folks are not chided for not knowing "standard"

---

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**

---

repertoire. I would like to know how I, being a white male, can contribute positively to these initiatives and be a better citizen to our greater community.

---

I would like to perform with Eastman colleagues in our local schools and find ways to involve Eastman percussion with Gateways Music Festival. I also would like to perform more repertoire written by Black composers. In my percussion methods class, I recognize that it is purely a practical class to prepare students to play snare drum, keyboards, and timpani, but I still want to spend some time on African drums and various percussive traditions related to African diasporic traditions and provide resources for further study.

I am interested in applying for an IML grant to start an Interactive Performance ensemble that would focus on performing to diverse audiences and engaging with current social justice issues much like the Ensemble Connect alumni of Decoda.

---

Most of the engagement I've had with music by BIPOC composers has been through the jazz department. I think the classical programs need to work on programming more of these works and incorporating this history into the music history curriculums. My Eastman undergrad music history classes essentially had "diversity day(s)" and lumped all female composers into one day or all of a non-white tradition in music into one day. It would be more effective to incorporate these topics and examples into the standard content where they are relevant. As is, the curriculum tokenizes diversity.

---

I'm open to all possibilities. I think it would be most effective to prioritize initiatives with economic/financial implications -- recruiting and offering scholarships for Black/POC students, recruiting and hiring Black/POC faculty members, and investing in music programs that help support local Black communities. Eastman seems largely isolated and divorced from its immediate surroundings in downtown Rochester. I'd welcome (and participate in) initiatives that meaningfully redress this "town and gown" divide, transforming Eastman into an institution that functions as an asset to all members of the Rochester community, rather than just for its most privileged members. I'd also like to see some revision of ESM's music history and music theory curriculum to include education on music outside the limited scope of European art music. Eastman graduates should be equipped with the tools to understand, analyze, and think critically about ALL music, not just music in the western art tradition.

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I have plans, as mentioned, for a program in the fall, that involves content related to George Floyd/BLM.

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Conducting full programs of music by composers of African descent, commissioning well-regarded composers of African descent

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I need to program music written by people of colour and educate the ensembles on the historical importance of the music.

---

I would love to be part of initiatives in which underrepresented composers, performers, and other artists are given a voice and a platform through Eastman!

---

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**


---

Broadening the work we perform with composers of African descent, female black composers. Also broadening it to members of the LGBTQ community.

**11.) What kind of support might you need or want to undertake such initiatives?**


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I'll be consulting my teacher and others in my department for resources

---

Support from Eastman faculty and administrative offices. I think the dean should also plan to be present at these forums to learn and to facilitate.

---

A commitment in revolutionizing curation, probably with students of African descent at the helm (since there are already very few to begin with)

---

Especially for recordings or editions, financial support over the summer is key.

---

Funding for our department to regularly send small groups of performers/teachers out into the community.

---

Money, faculty buy in (when I mentioned this to one member of the conducting faculty, he said that he did not want any ESM student entering a prison because they "would catch something.")

---

Grant support to commission composers would be helpful.

---

workshops/ dialogues

---

technical assistance and also some liaison assistants

---

Resources for repertoire, resources on language. Discussion of how white musicians can use the music of black composers in performance and teaching, and be authentic about the desire to be better.

---

I would need the support of *[redacted]* to do anything outside of Eastman with percussion instruments. I would need the support of the IML to start an Interactive Performance ensemble in terms of resources and counsel. I would like to attend as many events planned by Diversity at Eastman as possible to continue refining my own vision.

---

Connections to the composers, funding for commissions, players for ensembles

---

Support from administration, chairs of departments.

**12.) What kind of initiatives/support/guidance/training would you like Eastman to provide to assist you with the inclusion of topics of race in regard to your:****A.) Teaching/Pedagogical Activities?**

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**


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Database of music by composers of color and female composers to facilitate teaching students music that's as diverse as they are

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Fortified knowledge of repertoire

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Provide institutional support for resources related to expanding individual teacher's knowledge. This is best accomplished over the summer, so offer summer grants to teachers who are planning to diversify their syllabi.

---

Anti-racism workshops for all undergrad and grad students, required annually.

---

TRAINING!!! My department does approx. 4 hours of instructional training TOTAL. In the past, none of this had to do with issues of equity and inclusion.

---

Teacher training that doesn't end with graduate instructors or new faculty

---

how to be sure passive racism is not in my teaching

---

more choices of textbooks from different cultures/races

---

Diversify the curriculum so that we're not expected to exclusively teach principles that apply primarily to Western Art Music (which is, of course, a white tradition)

---

Access to repertoire, language to use/avoid

---

Training: I would like to learn about more repertoire written by BIPOC composers and become more familiar with percussion traditions considered to be ethnic and outside of the Western canon. Currently, I am still operating under the "myth of absence" of these diverse voices in classical music and want to do everything possible to expand my knowledge and the knowledge of my students.

---

I think a required course in music history pedagogy--one that would address anti-racist teaching strategies/syllabus design alongside other best practices for music history educators--would be extremely beneficial for musicology graduate students.

---

Include more BIPOC composers in theory and history curriculums! There are a lot of composers that are never mentioned but are brilliant musicians, that need to be taught!

---

All we ever had was a single session with the office of diversity upon our arrival to Eastman. This should be a MUCH longer session, or more sessions. We should be actively trained yearly as TAs.

---

### **B.) Performing Activities?**

Department emphasis on performing music by composers of color and female composers: not only in faculty encouraging their students to represent diversity in their recitals as well as in their own

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**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**


---

performances, but also in encouraging guest performers to feature music by lesser-known composers. This stems to the opera seasons as well: it's more important than ever that Eastman represents diversity in its programming. This means diversity not only in composers but also in content.

---

Know more about African Music

---

Fortified knowledge of history (I believe a keen awareness of history is cardinal in and predicative of one's curational and interpretational endeavor)

---

Program more music by BIPOC in ensembles, and find a way to encourage (or perhaps even require) students to perform (a) work(s) by BIPOC in their degree recital(s).

---

Commissioning grants.

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Celebrating canonical works while also embracing works that fall outside of the canon. Also consider the role that Eastman and Eastman students could play in commissioning new works

---

how to include more African American composers/ how/ where to look

---

Access to repertoire

---

Initiatives: I would like to continue to collaborate with guest artists of color in ensembles.

---

It would be helpful to have more resources regarding BIPOC-composed works. Once guests are allowed on campus again, residencies/visits from a wider diversity of composers would be very useful for introducing students to great pieces.

---

Also, putting aside funds to purchase more music by BIPOC composers to build up the diversity of the ensemble libraries catalog!

---

Guidance for programming

---

### C.) Research Activities?

Champion scholarship and works by non-white and non-male scholars. This is one of the most important things that Eastman can do as a school with a privileged and scholarly reputation - Eastman has the opportunity to lead the way for other schools of music.

---

how to be ever aware and increasingly sensitive to cultural differences to help guide my conversations with collaborators who come from different backgrounds

---

Both of the above

---

Offer support through summer funding and travel funding for editions of music by composers of color.

---

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**


---

Expanded resources at Sibley/UR. Travel grant money. Conference travel money (the \$400 limit is [redacted]—how can we be expected to go to international, or even national conferences on \$400?)

---

perhaps more critical race studies books could be in the Sibley collection, rather than over at Rush Rhees? From what I understand, applying critical race studies to music specifically is somewhat new so there simply aren't as many publications to read.

---

Support/Training: I would like to learn more about BIPOC composers and musicians as a core component of my musical curriculum.

**D.) Community Engagement Activities?**

Often, the community engagement activities are aimed only at UR students and/or undergraduates and end up excluding grad students at Eastman.

---

Support for REJI

---

More support from the school (financial, marketing of events through school social media platforms)

---

Policies that do not separate Eastman from the community (this came up frequently during discussions of arming guards at Eastman,) more actual participation with the community

---

As a student and Teaching Assistant, I would like to support Eastman's recruitment efforts in new pools of potential students more likely to consist of BIPOC students. This could mean visiting local high schools or participating in an online communications effort.

---

Bringing in more BIPOC guest performers and composers. Having them give concerts and lectures, while reaching out to the schools in the area and doing collaborations!

---

Guidance for programming

**E.) Other Areas?**

Guidance on creating a more equitable education system, once we leave Eastman. How do we successfully work with younger musicians so that the professional community is a true reflection of our country?

**13.) Is there anything else regarding topics of race, equity, inclusion, and/or belonging at Eastman you would like to tell the Commission at this time?**

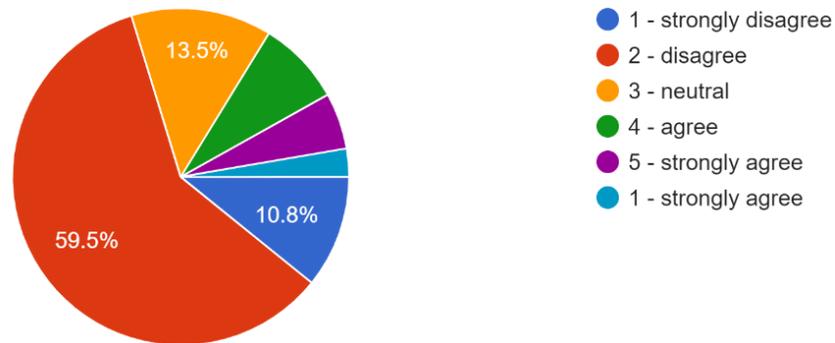
I feel that colorblindness is (inexplicably) admissible in the conservatory—perhaps because of our primarily hermeneutic commitment to predominantly white musical canon—and that makes us feeble in looking beyond the sheen of fixed economic order/disorder for more profound inquiries about the place of race in institutionalism

---

### Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)

This is tangential to the commission's work, but as it stands, grad students are paid vastly different amounts for doing the same work. Much of this disparity comes down to 1) test scores, and 2) being comfortable with negotiating upon entry to the program. Both of these issues negatively impact minority student recruitment. Eastman should move to a uniform graduate funding model.

14.) The Eastman School of Music is free from racial bias and any form of racial discrimination  
37 responses



#### Would you be willing to share some of the reasons for your answer?

The student body does not resemble a school "free from racial bias" in its makeup of students. Most people are white or Asian. Those who are neither of these things often feel excluded just by walking in the door.

It is so deeply ingrained in our society, and in western art music in particular, that some still exists even if not everyone witnesses or experiences it.

Howard Hanson was a racist, homophobe, and anti-Semite. Remove his name from the building immediately and include information about this history on the website.

I have heard students use racial slurs on various occasions.

I think stereotypes about Asian students, for example, are still very common at ESM, and the general attitude that classical music is more complicated than or otherwise superior than rap or pop or other popular genres is very prevalent here, and not entirely disconnected from historic attitudes about racial superiority or the European nationalisms that helped create the classical canon.

From a financial standpoint, the Eastman School is virtually impossible to attend without having come from a relatively wealthy background, which ultimately excludes large groups of potential students.

Clearly the systemic racism in society serves as a barrier just for access to the sorts of music lessons needed for one to be admitted to Eastman.

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (Continued)**

---

I have never seen any evidence of racial bias or discrimination at Eastman in my many years here. Despite how fashionable it is at the moment to fabricate discrimination and victimhood, race is not an issue at Eastman and to pretend that it is will only do harm to the quality of academic discourse and student life.

---

There are many things that I could say, but I'll pick one reason. Last year, Eastman instituted the ID check policy in such a way that racial profiling was inevitable. I was never ID-ed. Many of my non-white friends were. From the very moment that students enter the building, they are racialized.

---

This is a financially prohibitive school- should be a greater push to accept and fund students of a variety of backgrounds. ESM is not the most competitive school if it weeds out talented musicians who cannot pay the tuition.

---

The educational systems in place caters towards wealthy, and white, students. Faculty are generally recruited from major orchestras, which have their own systematic barriers that encourage a white demographic. Eastman alone has not created this system, but been a participant in it, rather than working towards a more equitable society.

---

While I have not experienced ESM discriminating in a direct way, the abysmal numbers of BIPOC students and faculty show that something is wrong in hiring practices and admission. While there may be an issue in candidate pools and auditionees, some action needs to be taken to break the vicious cycle of students feeling that they don't belong/can't afford to be at Eastman.

---

Students of color tend to be stopped by Public Safety when entering the building more often.

---

Just take a look at the programming from various concerts. It is clear that white men make up probably 99% of composers.

---

I am very oblivious to what people consider microaggressions or other aspects of modern day racism. The most blatant occurrence was that I have been mistaken for another performer on campus on numerous occasions.

---

The decision to continue to travel to China last year with the orchestra even though a few Korean students weren't able to get their visas approved was very public and pretty inconsiderate in my opinion. But I'm grateful for the initiatives Eastman SOM has taken recently in light of the BLM movement.

---

**If you think there is room for Eastman to improve, would you share any recommendations you might have in this regard?**

Establishment of scholarships and active recruitment.

---

More scholarship opportunities for less privileged students to attend this very expensive school.

---

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**

---

We have to have a different notion of structure on which Eastman operates

---

Hiring faculty, adjunct or otherwise, that are not just white men. I know there are many professors of color on campus, but they are in the minority.

---

Find ways to offer greater scholarships/accessibility for students of low-income backgrounds, and actively engage with young people of these demographics.

---

Offer presentations on what jokes are not appropriate no matter the circumstance.

---

Listen to this commission. Follow through on the suggestions, with transparency!!

---

Better representation in composers performed and faculty

---

Listen to what students have been saying for years

---

More flexibility in audition requirements, modifying or removing prescreening requirements. Recruiting and retaining a more diverse faculty, by taking broader view of the musical landscape, rather than a single reverence for American orchestras.

---

Listen to the students

---

I would recommend affirmative action in hiring and admission practices, directing recruitment practices towards more diverse applicant pools, and continuing (as Eastman already is in music history classes) to reckon with the racist and sexist history of the classical music canon.

---

Invite POC to speak on these topics, play music by POC, LGBTQ+, and female composers, research and study their influence on music, etc. In general reach beyond playing and studying music from white men because those are the "standards."

---

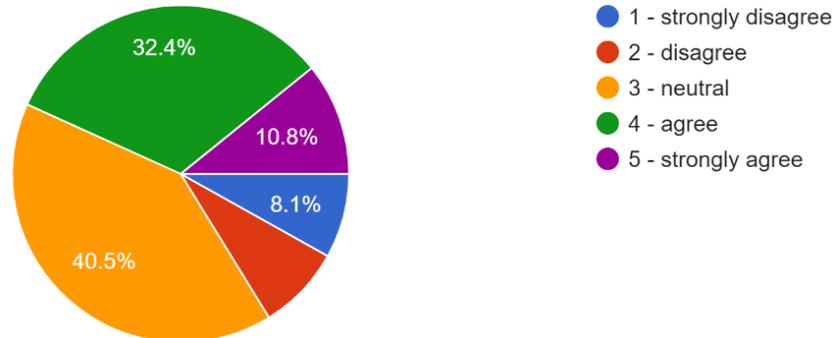
Hiring more Black faculty members.

---

### Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)

15.) I am comfortable leading conversations about racial and ethnic identity with students.

37 responses



#### Would you be willing to share some of the reasons for your answer?

Even though I am a person of color, there is still much nuance surrounding the topic of ethnicity that makes it a difficult topic to speak about. I find myself feeling offended at microaggression comments from peers, friends, family, faculty and in the moment am not always able to analyze why they are microaggressions. More engagement and training around understanding race and ethnicity is strongly encouraged at Eastman.

I'm a white man and would feel more comfortable letting lesser-heard voices leading these discussions.

My English it not exactly fluent but eloquence is prime in refinement of critical lens/taste

Being a white person, I don't feel it is my place to lead and inform others about BIPOC individuals. I would be more than happy to participate in conversation, but my voice may not be the most important in those conversations.

I feel comfortable talking about these subjects in general, but don't feel I'm educated on them enough to facilitate a conversation with students at this point.

First and foremost, I think it is VITALLY important that these conversations happen. I will certainly participate in such conversations. I feel very under qualified, and would like more training/experience prior to taking a leadership role.

I know I am far from perfect, but I lead these kinds of conversations frequently in my teaching. I would, however, love training to improve in this regard!

It is not appropriate for a Music Theory instructor to "lead conversations" about race or anything related. The only conversations appropriate for a theory TA to lead are music theory conversations.

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (Continued)**


---

Because it needs to be done.

---

I don't think I'm the best person to talk/ lead about race relations because my life experience is very different. But I'm interested in being a part of discussions to learn and grow.

---

It's a topic most white people find uncomfortable to discuss, as is taken for granted in most antiracism books.

---

I do not think it is my place to lead discussion on this topic, but I would be more than happy to participate in it.

---

I cannot fully empathize with those who have struggled and been disadvantaged. I have not lived those experiences, and feel unqualified to lead conversations in this regard. It feels inauthentic, and too much like the "white savior" trope.

---

As a white woman, I still feel that I have a lot to learn. I am very passionate about this topic, but I believe I still have a lot of reading to do and training in some capacity before I would feel comfortable.

---

Previous training at my former school and personal experience

---

I would be happy to facilitate these conversations, but I don't think that I should be the one to lead conversations since I'm white.

---

**16.) What kinds of professional development opportunities, workshops, training sessions, or other forms of support would you find helpful as we all learn to address issues of racial and ethnic identity at Eastman together?**

I don't think that issues of racial and ethnic identity are something that can be corrected by one workshop or online training course. The entire culture has to change.

---

Training for faculty, staff, TAs on how to best initiate or facilitate these kinds of discussions with students.

---

Presentations that teach empathy and self-awareness of how one's words are impactful, whether for good or ill.

---

I would like to see workshops that allow ACTUALLY diverse viewpoints - both traditionally liberal and traditionally conservative - to be engaged with, without fear of the sort of witch-hunt reprisals we've seen against JSS's very reasonable responses recently.

---

I think I answered that in my previous questions, but here's a list:

- Anti-racism workshops (required)
  - A required course on BIPOC music history
-

**Appendix F-3b: Eastman Graduate Student Instructors and Teaching Assistants (*Continued*)**

---

- A required session on racial and ethnic inclusivity in music education - including topics such as language use, teaching materials & concert programming.

Note that I used the word "required" an awful lot. I noticed at the beginning of the year, during the various "required" workshops to do with sex and gender-based harassment (similarly uncomfortable topic), next to no one showed up. Something needs to be done about this. At my previous institution, we were required to attend a small group discussion at least once in our first year as a student. We would be pestered via email until we went. There needs to be at least that level of organization and accountability at Eastman.

---

There is amazing music out there by all kind of people. Encouraging professors and students to intentionally broaden their search filter when it comes to finding music and musicians.

---

I would like training on using my privilege to help others, in an authentic and honest way.

---

I would like to learn more about ensembles and programs finding success in diversifying orchestras and schools and curriculums. I would like training to deal with students struggling with discrimination in a school environment and learn more about how to confidentially and correctly report discrimination. I would like more training in community engagement and best practices to successfully engage with populations who have been historically forgotten by classical music.

---

I think a school-wide day of workshops and lectures on racial and ethnic identity, similar to the Gender Equity in Music conference, could be helpful as a starting point.

---

I think all students and faculty, especially faculty, need to do workshops/trainings!

---

Mandatory training sessions on microaggressions, etc. Sensitivity training. Mandatory summer readings for all faculty/TAs with a discussion following.

---

Courses dedicated specifically to repertoire of composers of African descent.

---



## Appendix F-3c: Eastman Community Music School Faculty

### Time as Reported (TAR) and PT/FT Faculty

The Eastman Action Commission for Racial Justice surveyed a portion of the faculty of the Eastman Community Music School over the period of one week from 27 July to 3 August 2020.

Because any members of the Eastman faculty who teach both at the collegiate division and at ECMS had already received and completed the ESM Faculty survey, this ECMS survey went specifically to TAR faculty and PT/FT faculty.

Perhaps because of the summer timing of the survey, we received only 4 ECMS faculty responses out of a total TAR and PT/F faculty of at roughly 75. It is impossible to say whether these responses represent the ECMS faculty as a whole, or whether they show only the positions and experiences of the 4 faculty who took the time to respond.

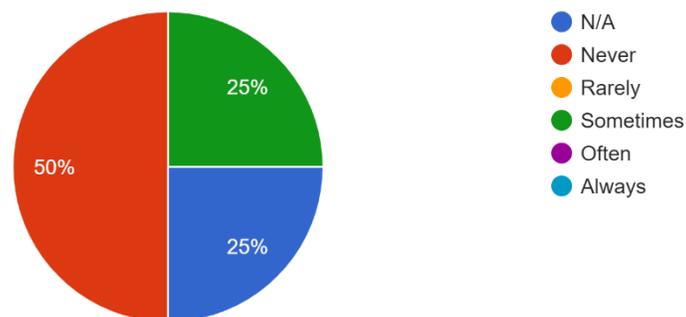
Because less than 6% of the faculty who received the survey completed responses, we include only the charts of their responses, without any of the written comments, for the historical record without making any attempt at systematic analysis here.

*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester's Research Subjects Review Board (RSRB).*

### 1. Classes and Lessons

a. How often, if ever, have you taught classes on African American, African, and/or African diasporic music, history, literature, and/or culture?

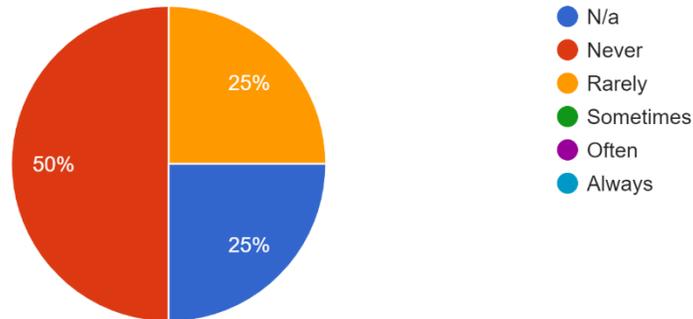
4 responses



**Appendix F-3c: Eastman Community Music School Faculty (Continued)**

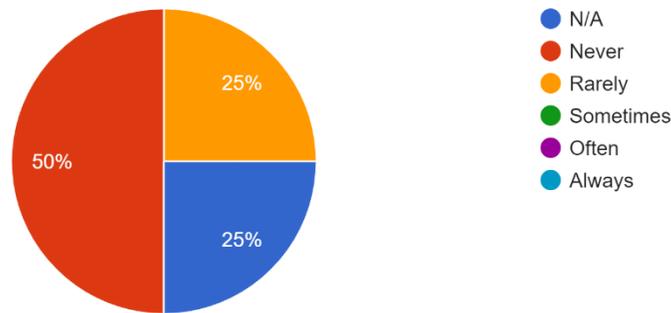
b. How often, if ever, have you taught classes that include significant content on musicians and/or composers of African descent?

4 responses



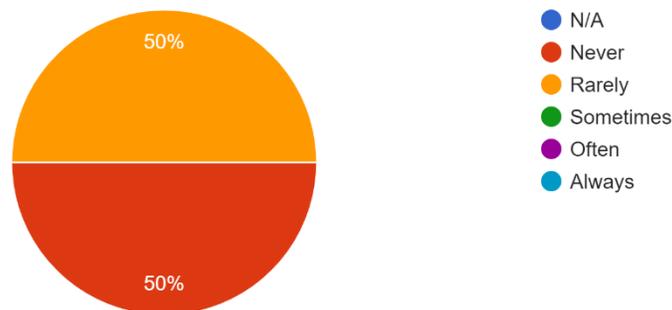
c. How often, if ever, have you taught classes that use approaches from critical race theory, or related intellectual perspectives as a way of looking at music, history, literature, and/or culture?

4 responses



d. How often, if ever, have you worked with your students at Eastman on their own individual performances of music by composers of African descent?

4 responses

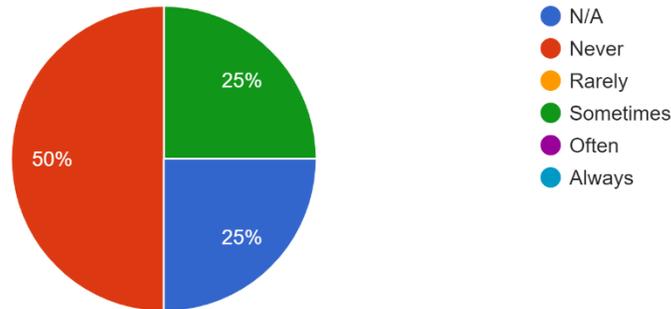


**Appendix F-3c: Eastman Community Music School Faculty (Continued)**

**2. Ensembles and Performance Activities**

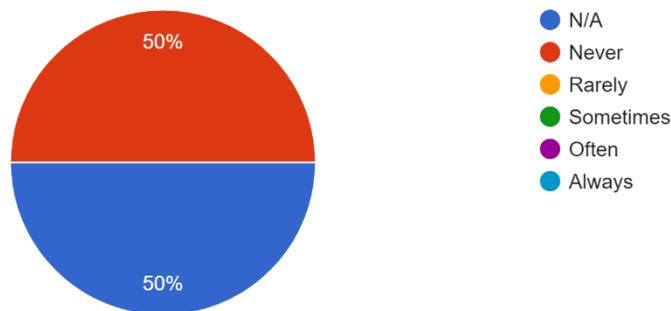
a. How often, if ever, have you conducted or programmed works by composers of African descent for large ensembles, chamber ensembles, solo recitals, or other student performances at Eastman?

4 responses



b. How often, if ever, have you conducted or performed works by composers of African descent in faculty concerts or solo recitals that you have given at Eastman?

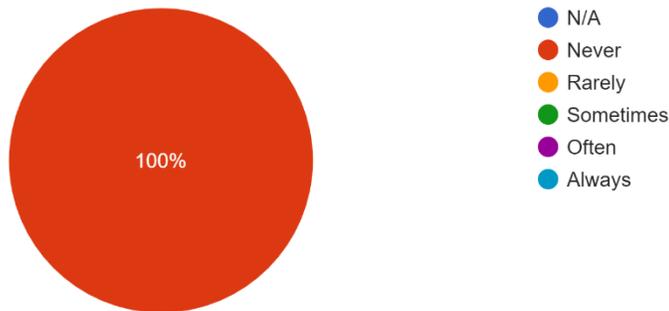
4 responses



**Appendix F-3c: Eastman Community Music School Faculty (Continued)**

c. How often, if ever, have you commissioned works by composers of African descent for any type of concert or recital performance at Eastman?

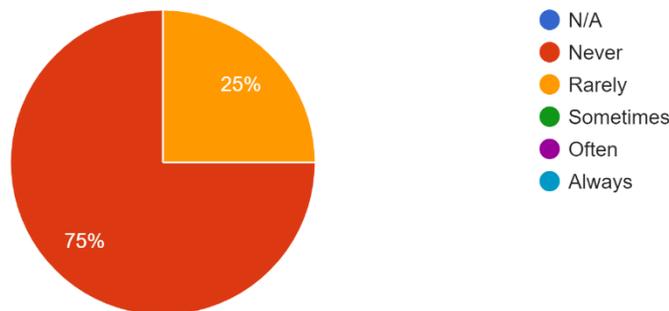
4 responses



**3. Community Engagement, the University of Rochester, the City of Rochester, and Beyond.**

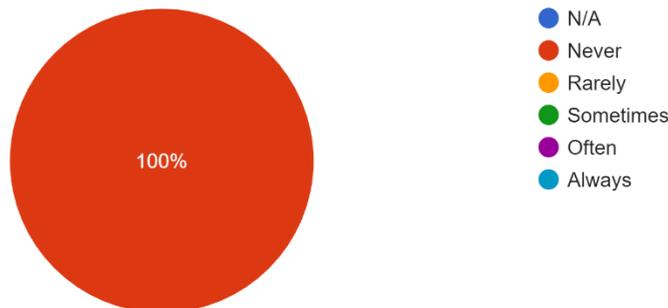
a. How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences at Eastman?

4 responses



b. How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences at the University of Rochester?

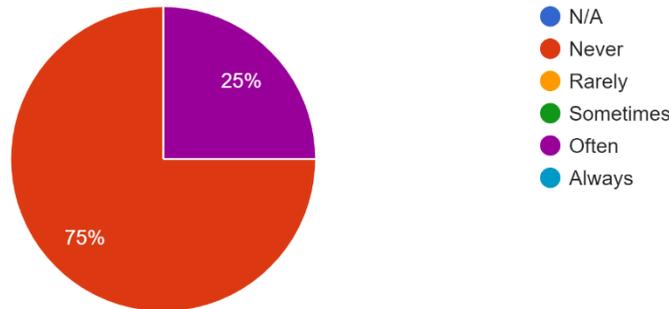
4 responses



**Appendix F-3c: Eastman Community Music School Faculty (Continued)**

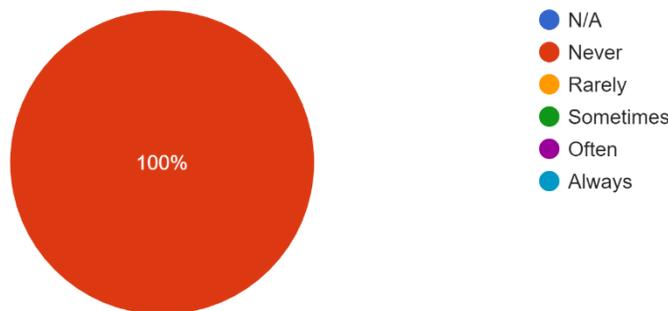
c. How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences in the City of Rochester?

4 responses



d. How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences beyond the City of Rochester?

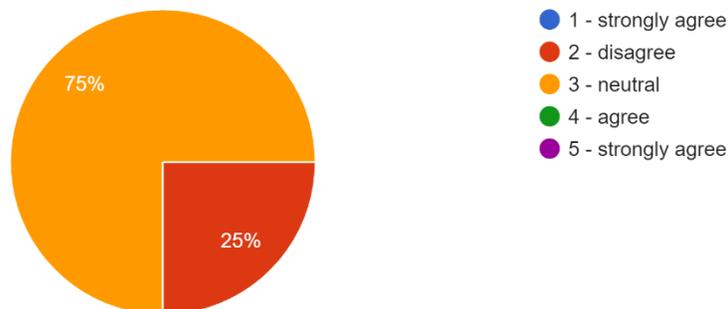
4 responses



4. **As the Eastman School of Music works to become a truly inclusive and anti-racist institution, we know that it will require all of us working together. Please read the following statements, and consider some related questions here:**

10. The Eastman School of Music is free from racial bias and from any form of racial discrimination

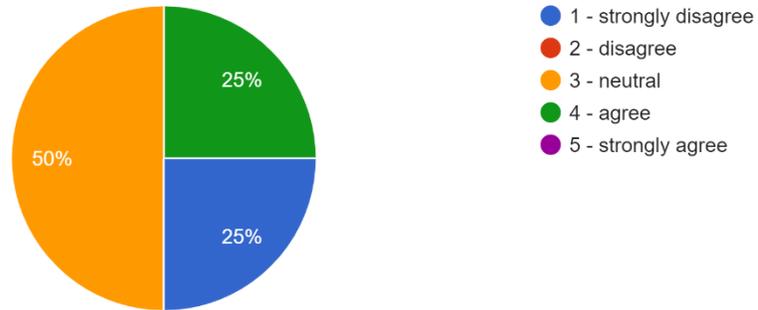
4 responses



**Appendix F-3c: Eastman Community Music School Faculty (*Continued*)**

11. I am comfortable leading conversations about racial and ethnic identity with students:

4 responses





### Appendix F-3d: Eastman Community Music School Interns

A certain number of ESM graduate students teach at the Eastman Community Music School as ECMS Interns.

The Eastman Action Commission for Racial Justice surveyed these ECMS Interns over the same one-week period from 27 July to 3 August 2020.

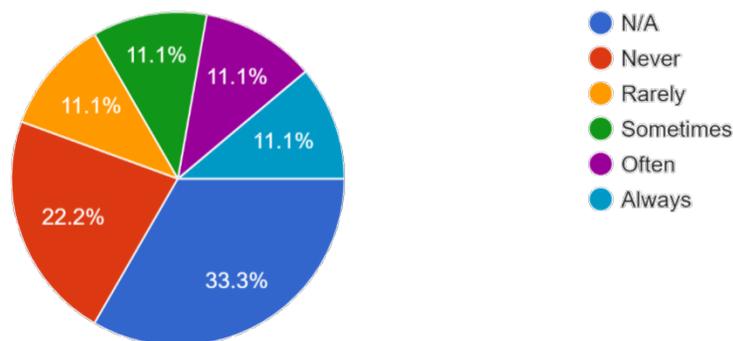
We received 9 responses from at least 5 different departments of the ECMS. Again, however, this represents a small fraction of the roughly 45 ECMS Interns who teach at the Eastman Community Music School.

Because just 20% of the ECMS Interns who received the survey completed responses, we include the charts of their responses for the historical record without making any attempt at systematic analysis here.

*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester’s Research Subjects Review Board (RSRB).*

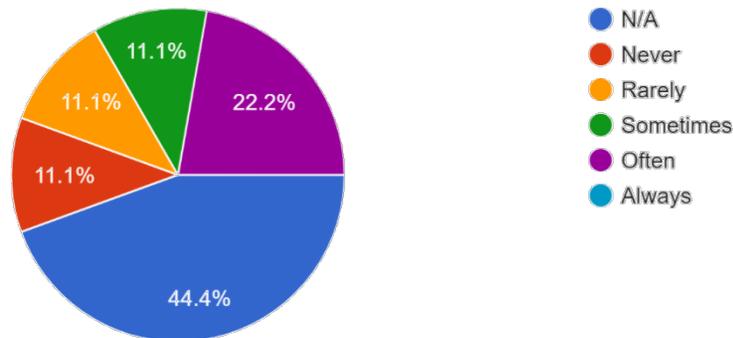
1.) Have you taught courses or sections of courses that include significant content on musician: and/or composers of African descent?

9 responses

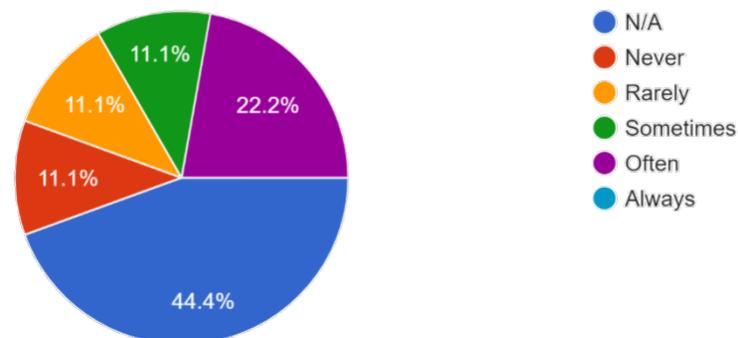


Appendix F-3-d: Eastman Community Music School Interns (Continued)

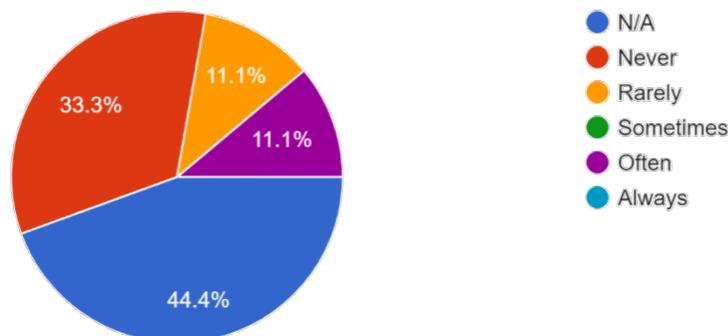
2.) Have you taught courses or sections of courses that use approaches from critical race theory or related intellectual perspectives as a way of looking at music, history, literature, and/or culture?  
9 responses



3.) How often, if ever, have you worked with your students at Eastman on their own individual performances of music by composers of African descent (e.g., solo music coaching, ensemble direction, etc.)?  
9 responses



5.) How often, if ever, have you performed or conducted works by composers of African descent in solo/chamber recitals you have given at Eastman?  
9 responses

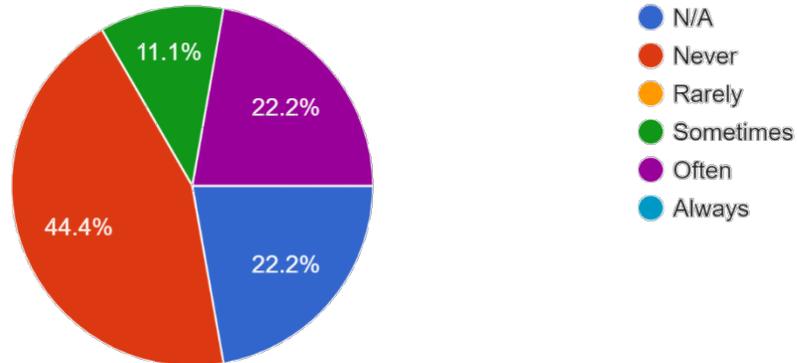


7.) How often, if ever, have you participated in community engagement activities with African American, African, and/or African diasporic audiences?

Appendix F-3-d: Eastman Community Music School Interns (Continued)

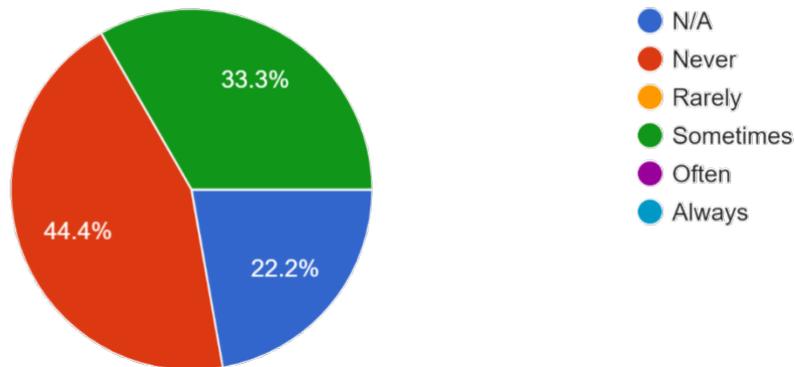
a.) At Eastman

9 responses



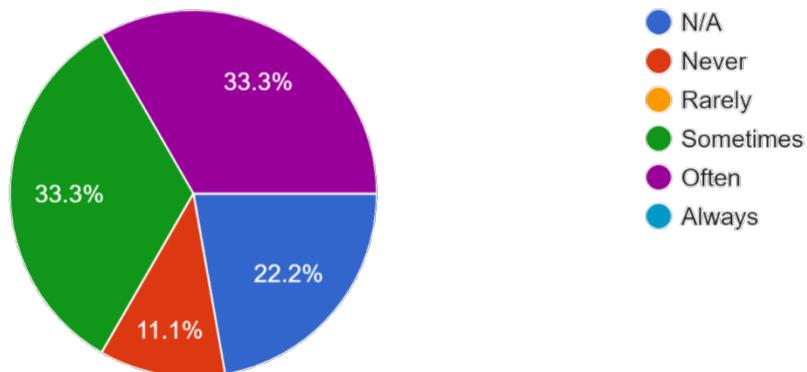
b.) At the University of Rochester?

9 responses



c.) In the City of Rochester?

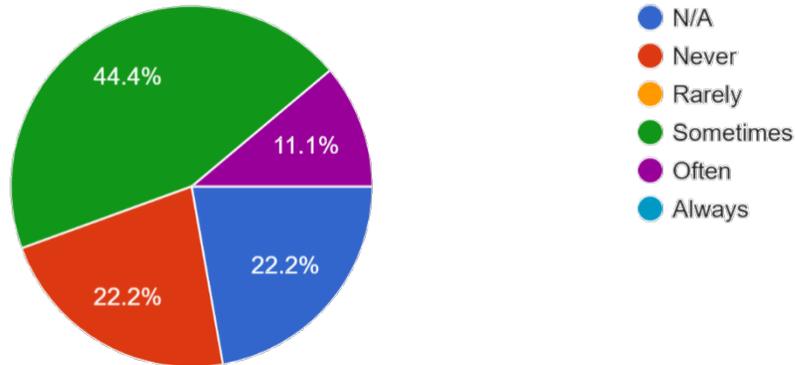
9 responses



Appendix F-3-d: Eastman Community Music School Interns (Continued)

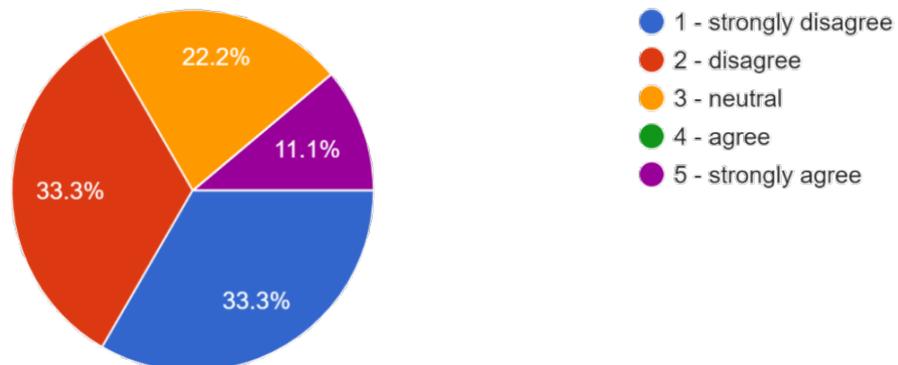
d.) Beyond the City of Rochester?

9 responses



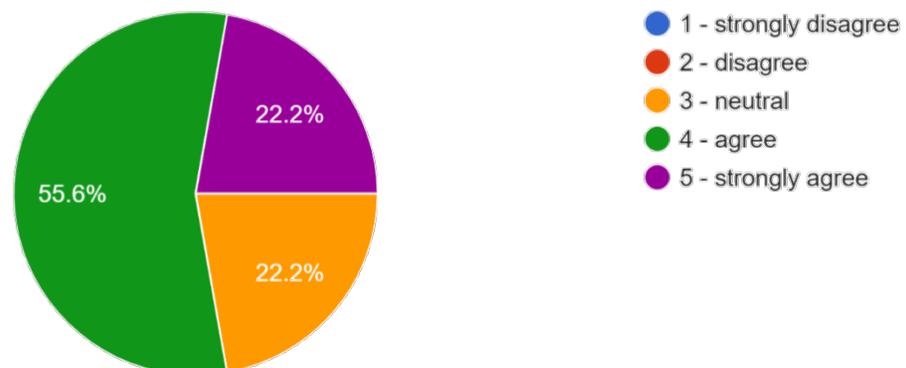
14.) The Eastman School of Music is free from racial bias and any form of racial discrimi

9 responses



15.) I am comfortable leading conversations about racial and ethnic identity with stude

9 responses





## Appendix F-4: Staff (Administrative, Professional and Environmental Services)

The Eastman Action Commission for Racial Justice conducted a survey for administrative, professional and environmental services staff between Monday, September 14, and Monday, September 21, 2020.

- Forty-one (41) responses were received from approximately 130 total staff.
- Surveys were provided electronically and on paper to accommodate staff who might not have access to computers on a regular basis.
- Due to union regulations, one employee group was unable to participate in the survey.

**I would like Eastman to become not only a sanctuary for people of color, but also a model for other music schools around the country to emulate.**

**— Staff**

### Summary Overview

In general, the survey respondents support the creation of a more diverse community at Eastman and a community where everyone feels a sense of belonging. There are, however, a few who hold ideas that are inaccurate. For instance, they have “heard” that all new hires must be non-white and non-male or that they believe the School is required to hire a candidate who may be less qualified in order to fill a “diversity quota.” It will be important to address these and other misconceptions in the course of the School’s efforts toward anti-racism.

Many of the survey respondents commented on the lack of diversity among the staff and in other parts of the school and are, in general, supportive of creating a more diverse environment.

Many of the respondents seek personal and institution-wide professional guidance in dealing with issues of race, ethnicity and inclusion. Additionally, many are open to the idea of facilitated conversations on diversity, equity, inclusion, belonging and racial justice.

Some staff also note the other challenges the school faces in its efforts toward inclusion, including power dynamics based on academic credentials and staff vs. faculty. Additionally, several expressed concerns about the disconnect between Eastman and the city of Rochester, which is predominantly Black and Latinx.

*Note: All names of students, faculty, and staff have been removed from the narratives below. Certain identifying information, such as titles of courses taught, have been removed to protect the identities of the writers. Additionally, minor grammatical and spelling errors have been corrected. Otherwise, the narratives appear exactly as they were submitted.*

*This project was undertaken as a Quality Improvement (QI) initiative and, as such, did not require approval of the University of Rochester’s Research Subjects Review Board (RSRB).*

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

Do you believe that race has played or is playing a part in your Eastman experience? If so, how? (You might think of interactions with faculty, administration, students and other staff; your experiences in your daily work interactions or more general experiences on the Eastman campus or with Eastman as an institution; and any other sites and relationships that might feel pertinent).

No

No, I don't believe race has played a role in my experience

No

No

I do not.

No

Student population is very diverse racially. (positive)

Not negatively that I have experienced. I do enjoy working with people from many different races and ethnicities. I like hearing people's life stories, and feel that we all have things to contribute to both Eastman and each other's lives.

I have not personally witnessed any race-based incidents in my workplace, or in the school at large. Over the years Sibley's student assistant workers have been of diverse background, and to the best of my knowledge students of color have been treated with respect by both fellow-students and staff. I have heard stories chiefly second-hand, though.

I believe so, yes, in the way that it usually does in any office setting, and in life in general. I haven't yet had a markedly negative experience, but I'm aware of the fact that most of my coworkers are white like me, and that the staff I interact with who are nonwhite are mostly in hourly, temporary, or otherwise less well-compensated or prestigious positions.

No. There is diversity in my office and dept and a supportive environment.

No

No, other than being an older white woman and thus not really standing out

Not race but ethnicity did.

---

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

**Black and brown students should not shoulder the responsibility or be regularly asked to provide answers for what needs to happen.**

— *Staff*

I believe that many students have experienced the impact of inequality as a result of the color of their skin and socioeconomic status. I have heard reports from students that there is an imbalance of power between these groups and that it often includes shame, honor, and rank-ism. Rank-ism is further influenced by both skin color and socioeconomic status. In many of my interactions, faculty are not willing to participate in student development outside of the classroom, which compounds the feelings students have of them as authorities. With that being said, I am also concerned that the work of changing culture is often

placed on the persons who are already burdened with the demands of just being a student. Black and brown students should not shoulder the responsibility or be regularly asked to provide answers for what needs to happen. I believe that several students have experienced some positive experiences from some instructors, fellow students, and staff members. My office has worked to incorporate diversity and identity development into its program. We do this through the orientation program, ongoing programming models that require diversity, inclusion, ability, and difference, as well as, hiring practices that emphasize the importance of different perspectives. I have attempted to create a class similar to CAS351 at Eastman, but found roadblocks to doing so. A class for leaders about these topics would be helpful for supporting student leaders in clubs like Black Students Union, Spectrum LGBTQA, and Chinese Students Association. We currently provide diversity sessions in both RA training and Club and Organization training. I will be honest when I say, I've been frustrated that faculty do not even know what our department does other than manage the dorm.

---

I'm white, so there isn't anything negative I can say about my personal situation in regard to race. But on the flipside, I don't know if I'm treated better by anyone because of that, and I have almost no minority colleagues to ask.

---

I have had both very positive and also negative experiences with staff members of a different race from my own.

---

I am white. Most of the faculty and staff I interact with at Eastman are white. Additionally, most of the students I see are white (or Asian international students). I haven't witnessed instances of racial prejudice at Eastman, and I appreciate the concerted efforts to draw more awareness to the role of race in the Eastman experience (particularly considering our place within the larger Rochester community). I especially value changes that show that the administration is responding to the community's concerns, such as the change to ID procedures (i.e., requiring everyone to display their ID) to prevent profiling. I think efforts like this--not only large but small changes that positively affect minorities' experience at the school and reduce microaggressions--are valuable. I think the administration should continue to listen and remain receptive to such changes.

---

Yes and no. I would say my race has benefited me in that I look like the major of people who work in my department/suite.

---

I'll be honest, it makes me a bit uncomfortable that the majority of black/minority employees at Eastman are the janitorial staff and kitchen workers.

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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Yes. Thinking about race while doing my work has opened my mind to new possibilities, expanded my circle of thinking and allowed for acceptance of other people and cultures that I may not have been open to before.

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Yes. In dealing with social media there is an awareness of sensitivity and thoughtfulness that must be addressed in all forms.

---

Not really, everyone is inclusive and respectful. I do enjoy hearing Mandarin being spoken by foreign students.

---

Yes, I believe race is playing a part in my Eastman experience. This is a complex issue, but I'll be brief and frank for the survey's sake and thus less "quotable" for any report that may be published. Not only does my race (██████████) make up who I am, but also where I came from and grew up - from ██████████ which is a racially diverse community where White people are in the minority. Sometimes I feel in a majority because of the percentage of population of Asian students and faculty, but other times I feel like that is another way race plays a part (i.e. "Asians are good musicians," therefore it is more acceptable/makes sense that they play a larger role in the Eastman community.) I don't feel or have specific grievances about my race in relation to ESM community interaction (or at least notice them as uncommon). Because I work specifically in the ██████████ Department, there is a larger issue of programming that is systemically and inherently racist, given the "casting pool" that Eastman admits (and prospective students who apply and accept). It is much more common for me to see student degree recitals where they perform works by Chinese/Asian composers (of course, the composers are unseen and their work "lives on," so to speak), but it has never been the case where we program or perform an opera by a "minority composer." As a department, we are trying to work on this (programming issue). But until we admit more students of color, the casting pool remains largely white and thus easier to squeeze out the minority.

---

Yes, I do. With the somewhat diverse workforce at Eastman and the need to communicate with people in different areas as well as students at the school I encounter people of races different to my own regularly. This requires communication with others who have very different cultural experiences from my own. These are generally positive experiences with Eastman if occasionally awkward. Likewise, my experience has included a lot of recent thought and questioning into how we handle these parts of the experience as individuals and a school.

---

I don't recall that race has impacted any interactions I have had here at ESM.

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On campus; no. Community interaction; yes.

---

For the most part no but I have had some experiences with faculty that have been let's say not so warm. Where I was treated as "the help" rather than a person who was there doing his job that is an integral part of the Eastman patron experience.

---

I think race has played a part in my experience at Eastman in the way that my co-workers are mostly white, except for housekeeping. I'm privileged to have a career in this field, but I see that BIPOC are underrepresented in my field, and at Eastman as a whole.

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

This is tricky to me. I am [REDACTED] but was adopted when six months old and raised by white people. I admit that while I am [REDACTED], I have not experienced much discrimination in my lifetime. That said, I am not sure that it is playing a part in my Eastman experience.

Yes, I believe race has played a part in my Eastman experience on many levels: personally, professionally, institutionally and through implicit biases that I have observed during my time at Eastman. These experiences have impacted my perception of inclusion, representation and opportunity for people of color at Eastman on all levels (employee demographics, curriculum, student & faculty demographics, the selection of invited speakers and artists, involvement with the local community surrounding the Eastman campus), and left me questioning who is included in the phrase “For the enrichment of community life” which is so proudly engraved on the facade of the Eastman Theatre.

No

I think so - Eastman is a very white place - I think there is a very good distribution based on gender, and we do have quite a few Asian-American professors, but it seems almost all of the black people who work here are service workers.

The only thing I want to point out is that racism can go both ways. Instead of being discriminated against, race can play a part in hiring decisions where the candidate is the race the committee is hoping to hire “for diversity reasons,” but the candidate doesn’t have the skills for the position, or isn’t as skilled as the competing “non-diversity” candidate. The school should not be forced to hire a “diversity” candidate of lesser skill simply because of skin color. This is as wrong as refusing to hire someone based on skin color. Eastman should hire based solely on who the most qualified candidate for the position is, with race playing no part in the decision.

**Eastman should hire based solely on who the most qualified candidate for the position is, with race playing no part in the decision.**

**— Staff**

No

I don't believe so.

This question is difficult for me. My heritage is important to me, but it is only one facet of who I am as a person. I think race is an extremely important aspect of identity, and I am sure that it has shaped my experience at Eastman, but it has not done so in a way that I am aware of (positively or negatively). I've been fortunate and have never experienced outright racial discrimination while at Eastman. There have been many unpleasant situations that I've encountered based on other aspects of my identity, but (perhaps surprisingly) not my race. Of course, when I interact with people, I never assume that my race is a determining factor in the outcome of the interaction (whether positive or negative).

I don't think race has played any part at Eastman

No

Appendix F-4: Administrative, Professional and Environmental Services Staff (*Continued*)

Are there relevant stories or incidents of how race has played a part in your Eastman experience, either explicitly or implicitly, that you are willing to share? (Please feel free to share as much or as little as you would like.)

No

No

Only one. Many years ago we had a student worker who was a poor performer (as a worker, not necessarily as a musician). She was often late or missed shifts, and was eventually let go. She accused us of firing her because [of her race], even though her work transgressions were well documented.

No

None that I can think of

No

Nothing significant

I have had some conversations with another employee who has felt discriminated against.

When the issue of arming campus security officers was being addressed, I listened to statements given by students of color about being profiled and falsely suspected of wrongdoing by uniformed authorities both at ESM and UR campuses, and therefore feeling that weaponizing UR security would pose a major threat. I feel their anxieties are real and justified, borne out by the rampant and racially-targeted abuse of police power we have seen escalating around the country and this city over recent years.

I don't have anything to add here that wasn't addressed in my answer to the previous question.

No.

No

No

In 22 years as a [REDACTED] instructor I have had 1 African American student.

**I know that students have reported other students for stealing and even kicked another student out of their ensemble because of "fit." In both incidents, the student was black.**

— *Staff*

I have heard the stories of some students of color who have had difficulty with their peers, as well as their instructors. I know that students have reported other students for stealing and even kicked another student out of their ensemble because of "fit." In both incidents, the student was black. I've shared my frustration that tour guides, ushers, and other student workers often only represent affluent white students who live off campus. I've attempted to hire more student workers with federal work study and are diverse in all of the positions at the [REDACTED].

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**


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Perhaps by giving students leadership experiences here, they will have more human capital/experience and bring this to their next work experiences.

---

Eastman is a school that focuses on western classical music from predominantly white composers. There are undertones of systemic racism here. Even though electives are offered from other musical cultures, i.e. Gamelan, they are not part of the core program. The student is still funneled into European classical music.

---

Not really, everyone seems to be treated equally and I have not seen otherwise.

---

Discussions about visiting/guest artists coming to Eastman and the non-English language barrier that comes with that. During the Scholar Strike, I took the Intro to Language and Sound Systems class, which centered on linguistics and dialects, and how we need to acknowledge not only our own vernacular/dialect, but also others' and how to not use it against them. For instance, if a Korean or Japanese person applies for a faculty position, it shouldn't be considered "extra work" to translate or to accommodate their application materials (i.e. portfolio) during that process, because that could leave the non-English speaker at a disadvantage at a secretarial level, not necessarily on a talent or qualification level. And I'm not talking specifically English vs. Non-English, but rather just a different vernacular, especially for people who are ESL.

---

As the facilitator of a community arts initiative [REDACTED], some artists of color in Rochester refused to speak to me because I was not a person of color and because I work for the University. This led to a series of meetings in which some artists called me a white supremacist by virtue of working for the university, being in a position of leadership, being white, and being male. All in all, a very unsettling series of events in what has otherwise been a very rewarding initiative.

---

The experience I see is one of a more white experience than an inclusive one. There is little or no reaching out into the Rochester community (which is predominantly black and Hispanic). An example of how one sided the experience is....go to the library and ask for music by African American classical composers and you will find very little. I went looking for piano works by female African American composers and there was "1" collection and that was it.

---

The hiring process hasn't been the most transparent to me. When a staff position gets posted, we often already have a candidate in mind. We don't hire very often because employees tend to keep their jobs for the long-term. I haven't seen a clear career path for some positions in the school, though I'm hopeful this can be helped by the new HR initiative to update employee titles and job descriptions.

**The hiring process hasn't been the most transparent to me. When a staff position gets posted, we often already have a candidate in mind.**

**— Staff**

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None

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Not at this time.

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**


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none

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Working with the William Warfield Scholarship Fund, I saw first-hand a disconnect between the School and the local African-American community - the Fund was one of only a few bridges between the two.

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No

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I have lived 3 decades of my life in 3 different countries and among 3 completely different cultures/races and have learned to see people the way they are irrespective of their gender, language and color of their skin.

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No

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No

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**Is there anything else regarding topics of race, equity, inclusion, and/or belonging that you would like to tell the Commission about your time at Eastman from the moment of your arrival until now?**

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There is also a matter of class. To attend Eastman, one needs to have years of lessons along the way, not an inexpensive proposition. To increase diversity at Eastman, we need to improve access to music education at an early age.

---

I haven't seen or heard anything of note when it comes to these topics

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No

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Yes, the fact that the housekeeping staff is mostly people of color.

---

None that I can think of

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No

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N/A

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Again, my experience has been positive in all aspects. I cannot speak for others, but my time at Eastman has been very good.

---

I would like Eastman to become not only a sanctuary for people of color, but also a model for other music schools around the country to emulate. To achieve this, diversity should be prioritized in a) hiring practices at all levels; b) student admission policies; c) course content; d) library acquisitions of books, scores and audio/visual media; e) outreach to the cities' more challenged neighborhoods.

---

I've been encouraged that the staff I work with seem to be sensitive to issues of race, class, and other elements of identity that can be subject to marginalization and stigmatization.

---

As an admissions office we have struggled with how to enroll applicants of color without sufficient scholarship funding to back up our recruitment efforts.

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No

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**


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I am sad that we did not use the outreach opportunities to deepen the connections with the community at the times when we had an opportunity. We dismantled Music for All, the most unique program after 25 years and instead of being proactive and leaders we are now reacting and following.

---

I've heard reports that a faculty member has requested that students sit at his feet and call him maestro, that a student purchase an instrument that was outside of their ability, that a student felt he could not be gay because his instructor was religious, and that several students in a studio became vegan because their instructor was. This is disturbing to me, as it reflects a power-dynamic that is unhealthy. I can only imagine how students of color perceive their place.

---

Without looking at numbers: I feel like the number of PoCs here doesn't line up quite right with the surrounding geographic area. And to take that perceived inequality one step further: if one looked at percentage of PoC that make up a department, the percentage of PoCs in housekeeping will outnumber any other department by a significant amount.

---

Eastman provided me with the opportunity to be exposed to a large number of individuals of a different race than my own. I feel that I benefited greatly through this experience.

---

There was a 4-part diversity, equity and inclusion workshop (led by [REDACTED] and [REDACTED]) that I attended a year or so back and it was very eye-opening. It was really nice to have some dedicated time to discuss these topics, brain-storm solutions, and hear about the different experiences people have at Eastman. There were a lot of different groups present (faculty, students, PhD students, a couple staff members) and many diverse experiences to draw from too. I wish there was more of this.

---

In regard to inclusion and belonging: Most of the time, the feedback that we hear from alumni is that the Eastman community is like a family. That is true in some cases, but definitely not all. The arrogance of some faculty members transfers to the students and I find it to be extremely toxic for the progressive culture of classical music. I think Eastman is like a family, however one full of unhealthy relationships with its teachers, staff, and music. Particularly, I am referring to the older generations of teachers who are "set in their ways." [REDACTED], [REDACTED], [REDACTED]... These teachers, while proficient musicians, are disconnected from the world around them. They use fear and control as learning tools. It's extremely unhealthy and tarnishes the reputation that Eastman has.

**I'd like to see scheduled times where the entire community is able to participate in town halls... It's scary to speak out too much...but it's important to hold the community to a set of values.**

**— Staff**

I feel like what occurs in the Office of Equity and Inclusion, and in trainings like Anti-Bias and Anti-Harassment, is often a very different feeling from what occurs in person. I'd like to see scheduled times where the entire community is able to participate in town halls, as well as continued employee training and continued education. It's scary to speak out too much because this is our livelihood, but it's important to hold the community to a set of values.

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**


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The environment has evolved over the years, and for the better. While there certainly is room for improvement, things are not as Caucasian centric as they used to be.

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I have not personally experienced a negative experience; I would say due to my privilege, but I've encountered many stories shared through social media.

---

The discussions with public safety and the students/staff/faculty were eye opening and I think should be done more often.

---

Not at this moment. But if I recall anything, who can I contact?

---

As before, I cannot recall race as a factor in my working life here.

---

I think the answer to the question covers it.

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No.

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Eastman has a constituency of strong supporters of equity, inclusion and heterogeneity among its staff, students, faculty and administration. This is not a matter of the few taking issue with the majority; nor is this an issue that Eastman alone currently faces. The very incidents that sparked the creation of this commission demonstrate the critical need nationwide to examine the way our society perceives, acknowledges and treats its own members.

---

No

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I think we need to really think about how to integrate our professional staff and well as our faculty!

---

I wish Eastman would make space for people of all colors across all parts of the school, at all levels of employment and leadership--I have noticed since I started here that most of the people of color working on campus are concentrated in custodial/maintenance positions or other "behind the scenes" jobs, not public-facing positions. Eastman has very few non-white instructors/professors, managers, or administrators.

---

I can't imagine this was done deliberately (and perhaps a lot of people currently working were hired at a time when diversity was not top of mind), but it doesn't present the best image of Eastman. We can be more inclusive than this!

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No

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I find Eastman community very friendly even though there is not much diversity.

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No

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No

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**Are there initiatives that you would like to undertake with regards to the topics of race, equity, inclusion, and/or belonging in the future?**

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With the help of this commission as well as BSU I would love to share more on Eastman's social media about these efforts.

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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None

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No

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No

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No

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N/A

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Not at this time.

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As a [REDACTED], I would encourage use of the materials in Sibley's collection pertaining to musics of people of color. Though in my opinion not quite adequate in comparison to items reflecting the Western European music traditions (a common trait in the vast majority of academic music institutions), it is imperative to strive toward greater balance, and I will continue to recommend new purchases to reflect that goal.

---

I help to coordinate scheduling and training for my department's office staff, including student workers. I'd like very much to spend more time developing opportunities for staff development that address these topics.

---

Less hostile/one-sided environment re: political beliefs

---

I would love to see several full ride scholarships made available to assist our efforts to enroll a more racially diverse class.

---

On my own part, I would like to be more sensitive and aware of those who feel excluded or different

---

Send each collegiate student to RCSD to play in groups, help, and be a role model. Send ECMS teachers to RCSD to perform and teach. Create concerts in Rochester communities of color.

---

I currently have developed a strategic plan for the office of [REDACTED], which includes direction for race, equality, inclusion, and belonging in several sections. I've worked to develop core competencies into our resource guides, area handbooks, and purposeful/meaningful experiences in our programming model. Please review NODA and ACUHO-I core competencies for examples of initiatives that my office has worked toward.

---

I don't believe I should have a say here.

---

More meaningful training

---

I would be happy to be involved in new initiatives.

---

I do believe there would be benefit to inclusion as it's addressed to social media and the website presence. Reaching out specifically to BSU, etc. has not had the desired effect that I have heard students are hoping for regarding representation, etc.

---

Sure, but I can't think of a specific initiative at the moment. I would like to be involved somehow; I am open to initiatives. (I actually now have an idea for an initiative - see below response)

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

Cross-departmental mixing might go a long way to helping our community feel a bit more bonded. Especially among staff who are pretty visibly divided between facilities and housekeeping work and office-oriented work. Perhaps more purposeful introductions of staff who will be working close to one another would be helpful.

I think the Communications Office would be willing to help in creating any resources - written, online or video - on any of those topics, in the context of our regular workload of course.

I try to make these topics part of all actions and decisions at the IML.

I would like to be part of a group that does outreach into the surrounding community to bring more people of color into our halls to experience what we have to offer. I can't help but feel somewhere out there is a Mozart who just needs to be exposed to this experience.

My neighborhood has red-lining language in the property deeds. We'd like to look into striking the racist language from the deeds.

We have someone of the Office of Diversity, Equity, and Inclusion do a presentation for our TAs and DAs during orientation. As [REDACTED] was let go from the University and my e-mails to DEI went unanswered, we were unable to provide that this year.

Not at this time.

No

Perhaps a day, much like the Gender day last spring, with speakers, small group sessions, performances?

No

I will support any initiative that will be taken to improve the workplace experiences of minority groups

I would love to get involved, but as of right now, I don't have much confidence in the group that is supposed to be focused on Diversity (the Diversity committee). I would love to see more open dialogue, more voluntary trainings/workshops, more focus on the importance of \*celebrating\* diversity in all aspects of the school.

**We are a world-famous music school, we should also be famous for listening/conversing and mostly paying attention...**

Combining staff/faculty/students for forums; it is important to hear everyone's voice, and actually "listen" to it. We are a world-famous music school, we should also be famous for listening/conversing and mostly paying attention to what some might be feeling or thinking about this subject.

**— Staff**

No

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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No

**What kinds of support might you need or want to undertake such initiatives?**

I need students and staff to send in photos, events, stories etc.

None

None that I can think of.

NA

N/A

NA

Well, the most obvious need area is finance, which I understand is difficult to obtain during this time. But I would look for people who might be possible donors of materials we do not already have.

I'm sure some amount of material support would be helpful. I don't have a lot of experience developing such activities on my own, so some training opportunities for myself would likely be very advantageous.

Scholarship funds specifically set aside to offer to racially diverse qualified applicants.

Knowing what is appropriate and what is an over-the-top "white guilt" attitude

Legal, academic, logistical, and financial support.

- I would like to offer a course like [REDACTED] for student leaders (class topics like power and privilege, why race, class, and gender still matter, and unpacking the invisible knapsack of white privilege [REDACTED])

- A budget for student development activities - I would like to incorporate more identity development programming with guest speakers on topics of diversity, inclusion, and difficult conversations about these topics.

- It would be helpful if faculty participated in orientation events like studio dinners, student activities events like Club Eastman and Safe Zone training, and residential life programming like Food for Thought. We have regularly tried to incorporate more diverse experiences for students and if we had support from faculty, students would also have participant buy-in.

In-person sessions conducted by experts

Having a budget is key. Everything takes money. Even a small event needs a little funding. I know my manager would be supportive, but I don't know where the money to make this happen would be coming from...

Participation.

Hard to explain. Not necessarily "status" or "a voice," but rather a platform where I can voice my opinions without fear. That's hard when you come from a place where you're told not to ruffle any

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

feathers. I just need support from a lot of colleagues, that I feel respected in this workplace. Not that I feel disrespect, but there is a level of inherent respect-tiers in academia. Academia is not an equal ground. We inherently value those with PhDs/DMA's, faculty over staff, those with a Master's degree or a Bachelor's degree (me). And then there is the idea of tenure, which is also problematic. Basically, the support I need at this school is equity and inclusion irrespective of academic history as well as racial background.

Administrative and faculty support and especially feedback.

Just for someone to say okay [REDACTED] show us your plan and go for it. Eastman needs a face and literally a physical presence if change is to occur.

We would need legal support to direct us in how to go about changing the deeds.

n/a

n/a

I think this all needs financial support as well as institutional buy-in.

N/A

I'm not sure I personally am qualified to make some of these changes happen, but I would certainly attend and actively participate in dialogue/trainings/workshops. In my own department, I have had these kinds of difficult conversations, and I think the most important thing is providing a safe place where people can be honest. If the Diversity committee or the EACRJ ever needs volunteers to help plan/coordinate small events or workshops, I would love to volunteer.

n/a

**What kinds of initiatives do you think Eastman should undertake with regards to the topics of race, equity, inclusion, and/or belonging in the future?**

I think what Eastman is doing now with this commission is a great start because it shows Eastman is listening to those affected

Eastman is actively working on this.

Continued training modules

N/A

I have no expertise in this area, but I would be willing to be a part of initiatives that are undertaken.

Though I am not in favor of "public shaming" of individuals in general, I do believe in restorative justice for anyone who has proven to violate principles of respect and dignity to those of race/gender/religion other than their own, which at the very least would include greater dialogue, volunteer work in challenged parts of the city, and other "teachable opportunities."

Similar to the book study that was done a while back

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

I believe these initiatives start with the individual. I don't believe institutions "forcing" or "putting in place" initiatives is the way to go. This, while the intentions are good, also alienates people. For many, it is just seen as propaganda and a "feel good moment" for the institution just so they can say "look at us."

**I don't believe institutions "forcing" or "putting in place" initiatives is the way to go.**

**— Staff**

I think that at this institution in particular it would be useful to facilitate mentorship opportunities, for staff as well as for students. Supporting connections with people from marginalized communities that have found success in this environment that can speak directly to the lived experiences of people with similar backgrounds.

I think if one draws too much attention to a group or gives them special treatment, the issue becomes worse. People should be chosen based on merit and not on factors outside their control. Departments should learn to value and celebrate all backgrounds. My department has several religious and political affiliations, and different ethnic and socio-economic backgrounds. We can talk about them and ask questions appropriately, and everyone shows respect. I'd say my dept already has a feeling of belonging.

See question 1 part III

- Every course should have a statement on their syllabus about available resources
- Faculty and Staff should complete a training on race, class, culture, gender, and sexuality. These identities intersect and reinforce one another. One cannot talk about race without examining its implications on class and vice versa.
- Could we ask admissions to include an application question which addresses the importance of race, class, gender, and sexuality? Could we ask writing instructors to explore this topic in the classroom? Could we hold faculty and staff in-services about these topics and/or ask groups to meet and discuss them? Could we ask student employers to focus on student employment needs?
- We hosted a conference on Gender Equity. I'd like to see a conference on other identities on rotation. Race - BLM would be a good one for the next conference.
- Faculty involvement in advising clubs and organizations should be encouraged, especially for music fraternities, diversity clubs like BSU and Spectrum, and social interests like men against sexual assault. All of these activities show students it is good to be involved, develop interests, and gain leadership experiences that are transferable to their future (ex. being the president of BSU now gives a student skills that they can utilize in an orchestra)

Explore more deeply strategies for establishing a more diverse faculty and staff.

I constantly feel like I have SO MUCH to learn. I would love to see more learning opportunities around these topics available to staff. Options that are not 'Path Training', more like book clubs, workshops,

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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classes, and interactive experiences that help us grow. I would definitely take advantage of these were they to be offered.

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Community outreach. Particularly connecting to the segregated areas of the city. Even today, despite efforts from programs such as Pathways, it is not enough.

---

Admissions/Financial Aid initiative to provide minority/poor students with better financial assistance so we attract more people who otherwise would not be able to.

More effort should be put towards assisting and attracting students who are financially struggling. This helps us be more inclusive, equitable, and great for struggling minority students.

We also should invest more in our own city by getting classical music more accessible to inner city students who otherwise would have less exposure than suburban schools. Gateways is a great program that I feel should be expanded or have similar programs be supported by the school.

ECMS would be a great area that can offer classes on different cultures for younger students.

---

Using the unique backgrounds of the diverse faculty and staff to support their own ideas. For instance, I come from [REDACTED] where there is a huge culture of [REDACTED] music (and I'm not talking about [REDACTED] guitar), but rather vocals and [REDACTED] singing and chants. The [REDACTED] language is very vowel based, and could easily be taught in tandem with Italian, since the vowels are similar. However, there is already a dominance in Italian music over [REDACTED]. We could help preserve the dying culture of [REDACTED] and it's more "American" (albeit colonial American) for an American institution to have a fellow state's culture in its best interest. Basically, I would like to start or be on an initiative where we teach/preserve the [REDACTED] language and history. We teach Gregorian chants, but there are [REDACTED] chants - and they still ceremoniously perform [REDACTED] chants, so it is relevant and alive. Full disclosure: I do not speak [REDACTED], but we should hire someone who can.

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I think that efforts at maximally inclusive communications might be a good place to set some priority. Even this survey communicated over email may not be something that is readily available to all of our staff depending upon their work status and habits.

---

Interviews with current students and alumni of as wide an age range as possible on their experiences here, historical topics (even if uncomfortable to face), regular updates from faculty and administration on how these topics are being addressed and discussed. I would be very interested in hearing about the experiences of students here.

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I support the concept of the appointment of a sr. leadership level director of diversity, equity, inclusion.

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More interaction both performance wise and people to people wise in the surrounding community.

---

I think dedicating time and resources to these topics is a good start. This will allow the space for a system to be created to move Eastman's actions to be in line with our values, and to perpetuate change. And require and enable all employees to participate. And schedule time and resources in leadership's schedule so that they are regularly involved in aligning actions to values.

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I think that these are important topics and I've noticed that various programs and initiatives are offered on the River Campus, but it is difficult to get there. Nothing specific, sadly.

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

I would love to see more heterogeneity among Eastman staff, students, faculty and administration members. I also think the Eastman community could benefit from more conversations about race, equity, inclusion and belonging in order to abate a very strong "us/them" or "outsider" mentality that I have witnessed demonstrated by some members of the Eastman School. Rather than an online training module, which I don't find to be an effective tool for training in an ideological subject, I think a professional outside agency should be employed to assess the needs of the school and provide an interactive plan for implementation.

not sure

I think there needs to really be a push to more fully integrate the faculty and professional staff.

- Allowing employees to take off work for religious holidays that may not be officially observed by the University
- Offering on-site daycare
- Make sure that equal pay policies are applied even in the interview process
- Availability of non-gendered restrooms
- Extending the option for flexible work hours

Open communication and very often, especially with this topic which has been and is even more now extremely important. Inclusion is of the essence

There are SO many potential initiatives. Expand Gateways so there are events throughout the year, not just over the summer. Actively seek more diverse guest artists. Establish a diversity-based concert series (Holocaust remembrance concert, Gateways concerts, partner with Musicology department, Gamelan ensemble, etc.). Encourage large ensembles to branch out from the 'normal' repertoire. Provide more voluntary trainings/workshops not just for staff, but also students and faculty. Increase the Diversity Committee/EACRJ's presence within the Eastman community. Encourage conversations within and between staff, faculty, and students by providing safe spaces for difficult dialogue. Have a regularly updated collection of resources for people with equity/inclusion-based concerns, further learning on these topics, etc.!!!

**Is there anything else regarding topics of race, equity, inclusion, and/or belonging at Eastman that you would like to tell the Commission at this time?**

No, but I am committed to helping make Eastman even more of an inclusive, welcoming, and representative place for all in any way I can

No

No

No

No

N/A

No

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

At the risk of being redundant, I will just reiterate what I said earlier: This is a perfect moment for the school to become a model of tolerance for other schools to emulate, if we work to self-reflect, listen rather than pontificate, and absorb an anti-racist purpose into our mission.

Not at this time.

No

No

Don't try to fix problem at the higher education level, start at the kindergarten and build young musicians and audiences before popular culture and iconography completely overwhelms their senses.

**I'm not certain that you asked the right persons about initiatives already underway. ... the fact that my office was left out of any review was disappointing.**

**— Staff**

Thank you for your work. That being said, I'm not certain that you asked the right persons about initiatives already underway. I'd be interested to see the report to confirm, but the fact that my office ([REDACTED]) was left out of any review was disappointing. During the review process did anyone ask about the first generation program, "we're better than that" campaign, or communal principles/vision and values statements? All of which have diversity/equity statements. I'm not certain, but I would be concerned if no one asked about orientation and retention plans. Was anyone from the Burgett Intercultural Center consulted

about diversity, peer review, or was anyone from the human development on program evaluation (Warner School) asked about these topics for insight? Last, I'd like to know if the students selected represent the student body? (ex. 2/3 of undergrad students live on campus, 25% international, and >5% black)

While there may be implicit bias, I think the Eastman Community is genuinely interested in improving equity and inclusion.

I'm sure that it has already been pointed out that an all-white jazz faculty is currently teaching a black American art form. This is not to speak on the qualifications or demean the faculty, who, in my experience, have been wonderful supporters. It feeds the all-white narrative and contributes toward racial inequality at Eastman.

We need to review how we bring in students who otherwise would not be able to have the opportunity. This is a roadblock for minorities who would struggle financially as offers are more likely to go to financially secure families (I am not too sure if this is accurate, but I thought I've heard this before).

Not at this time, but thank you for even asking.

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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I think it is important to make discussion of all these topics a regular part of Eastman's "face" to the rest of the world (academic and otherwise).

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I think I covered my main points

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I have heard, whether true or rumor, that when recruiting to fill an open position we must hire a candidate who is not Caucasian and/or male. But what if a white male is truly the most qualified for the position in terms of education and experience? Do we hire an under-qualified person just so we're meeting some sort of unofficial quota? Would that not diminish the quality of our institution?

**Do we hire an under-qualified person just so we're meeting some sort of unofficial quota?**

**— Staff**

---

I think regular short meetings with all employees would help create a sense of community. Faculty have these meetings scheduled out far into the future, so it's part of the system to have a back and forth between leadership and faculty. Staff is beginning to do so, and I believe a commission for racial justice should have the same sort of dedicated time and resources. But there's an issue of accessibility because not everyone has an email address or appropriate technology. Thank you for the work the commission is doing!

---

Not at this time.

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No

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No

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I really like the culture and people here at Eastman

---

As a person of color (who is not black), I sincerely hope that the Commission recognizes that increasing visibility for the Black community within Eastman does NOT automatically mean that Eastman is a truly inclusive place. It is simply the first, much-needed step. Inclusivity means that no group feels marginalized, unwelcome, or left out. I understand that it is difficult and possibly overwhelming to take on such a broad goal, but it needs to happen. It will be important to emphasize the fact that we as a community are learning together. Ultimately though, a significant culture shift needs to happen, and every single person will have to take some responsibility for it, from the lowest-paid workers all the way up to Jamal.

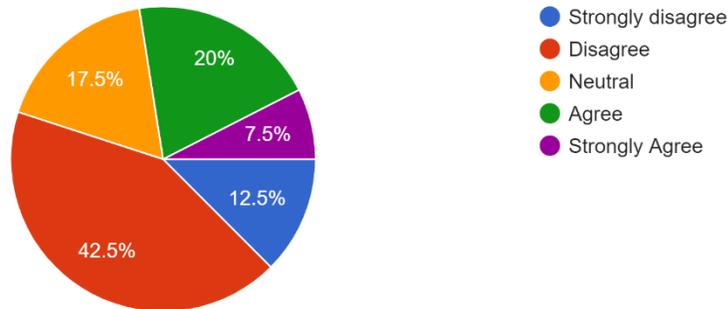
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No

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

The Eastman School of Music is free from racial bias and from any form of racial discrimination.  
40 responses



**If you think there is room for Eastman to improve, would you share any recommendations you might have in this regard?**

As I mentioned before I think a key factor in starting to improve is to listen to those who have and are affected. From there we can learn, discuss change, and make necessary changes.

This is something Eastman is working on.

There is always room for improvement.

Continued training and vigilance

N/A

The priorities I suggested in a prior question- a) diversity-based hiring practices; b) diversity-based student admission; c) diversity-based curriculum; d) diversity-based library collection-building, dovetail nicely into this question.

Treat everyone equally and don't either punish or pander to someone because of their race or ethnicity.

I believe we are all challenged at this moment in time to be open to and deeply reconsider the implicit bias we unknowingly have and that many times we are not aware of.

Most of us, including myself, are still very aware of people who are not of our ethnic identity. Over time, I hope that this will lessen.

n/a

There is always room for improvement. I recommend we ask ourselves a few questions: Do people shape society/community or does society/community shape people? What drives the behavior at Eastman? What are the limits of our ability to overcome oppression and inequality? What is the measure of progress?

I recommend education on these subjects for everyone and adopting policies to change how we lead

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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this community. Ask each department (staff and faculty) to complete an audit - self-reflection and an honest inventory to how we are either helping or hindering a mission to be more inclusive and diverse is a start. Have it peer-reviewed.

I highly recommend not reacting, but responding with a thoughtful and gradual plan. Change begins at the edges and we should be deliberate with each and every change.

---

In part because we border sections of the city that are not the best areas, I feel that the community sometimes views individuals of another race as threatening. Understanding this bias would be a starting point.

---

I think there's room for everyone to improve. I don't have any recommendations myself, but I hope that as a community we will continue to listen to minority voices and respect their experiences. I appreciate that the commission has created a platform for these important discussions.

---

This is a really tough battle, because so many things need to change.

Support the Black Lives Matter movement. Put a string quartet in the middle of the protests. Make a statement that Eastman is against police brutality. Don't wait in the ivory tower for this to "blow over."

Faculty: A more diverse faculty will attract a more diverse student group.

Bottom-up Education: This starts at the Pre-K level. The system must support all students throughout their musical journey.

Social Media: The communications department is under-resourced and staffed with the wrong experts. There is not an ounce of effort put forth toward establishing a digital marketing department. We need a department of experts who are focused on attracting the right students and proper image. This is particularly necessary for ECMS. This speaks volumes about the university leadership's priorities.

Messaging is everything.

Scholarships: We need to eliminate the need for students to worry about finances. This is urgent. It will allow a greater range of students to submit applications. Not just middle-class white families. If you ask the faculty how they intend for students to support themselves after graduation, many give non-answers, or answers that feed into the system of academia.

---

Continued bias training across staff and faculty.

---

We first need to have a racially diverse administration. If everything we do at the school comes through an entirely White administration, then we are already inherently protecting a White community and not necessarily a diverse community. Modeling starts at the top. If any of the Deans don't want to change, then we should find a Dean who takes action and wants to change. (Starting an initiative is not necessarily an active step toward change, but rather an investigatory/survey about it.)

---

Get out into the community and really meet the people of the community so you can get to know them, and they can get to know you. My gripe is that often times when it comes to diversity and racial justice people tend to identify a group they feel has been disenfranchised and focus on that group rather than all groups. Kind of bring to the table the haves and the have nots and have a conversation.

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Let's review the hiring process, I bet there's some way to get more candidates aware of openings. Most staff are over scheduled as it is, so hiring is usually a rushed activity. It feels like the hires were in the

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

right place at the right time. We could have a mentoring program in place, or clearer career path and training/continuing education opportunities.

I'd like to see Eastman more actively recruit people of color for staff employment in departments other than Housekeeping, Facilities and Dining Services. The school may not be aware of this as an entity, but these employee demographics send a very strong message. The same goes for the student population, faculty, administration: From a non-white perspective, or even that of a visitor, it looks like "color-blindness" in the very worst way. I've often wondered if Eastman's Powers-that-Be see what I see when I walk through the campus buildings, or if they are completely oblivious to this disparity.

I think we need to start teaching courses that focus on African-American music and culture.

Already have

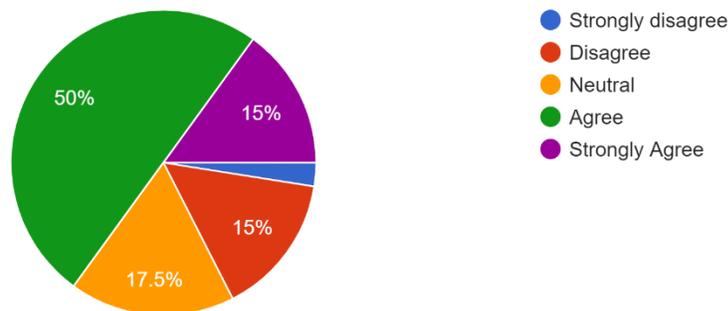
I'm not sure that I agree that Eastman is free from racial bias, but even if it is, that is not enough. Being free from racial bias does NOT mean Eastman is actively anti-racist. Many times in the past, Eastman has been afraid to take the bold step or proactively speak out about sensitive matters. It is not enough to speak up and take a stance after something tragic happens. Being anti-racist requires constant effort, especially when there is no external motivating factor, or when the Rochester community/Eastman community is demanding it. As a leader among peer institutions, as a member of the University of Rochester, as a member of the Rochester community, we should be leading the charge in anti-racist sentiments, conversations, and actions. We should not be following in the footsteps of every other artistic organization, repeating the same phrases that every other music school says. We cannot claim to be a leader if we are not truly leading in the aspects that matter the most.

**We cannot claim to be a leader if we are not truly leading in the aspects that matter the most.**

**— Staff**

I am comfortable having conversations about racial and ethnic identity with members of the Eastman community.

40 responses



Appendix F-4: Administrative, Professional and Environmental Services Staff (*Continued*)

## Would you be willing to share some of the reasons for your answer?

Although I am not someone who is personally affected by racism, I feel very strongly about the BLM movement. I believe no one should have to feel uncomfortable or unsafe because of their race or ethnicity.

This is something everyone must be made aware of

Racism continues to be a real and present societal problem, and must be exposed and confronted where it exists. It also can remain hidden from oneself, requiring introspection to locate and improve on.

N/A

**I know that the USA in general has never really come to terms with its original sin, and that the privileges I have as a white male have led to de facto unconscious racism within my own self.**

I know that the USA in general has never really come to terms with its original sin, and that the privileges I have as a white male have led to de facto unconscious racism within my own self. In addition to reading works addressing racial issues, my education will be continuous. I welcome talking about race, and especially learning from a non-white perspective. Communication is the most effective means of bridging divides and fostering connection and mutual respect.

**— Staff**

I don't want to stir up debate. That could turn into conversations that are not workplace appropriate.

A few times I have felt pre-judged and demeaned in settings where racial and ethnic equality issues were being discussed on the ESM campus. I believe we need to tread carefully and work hard to be kind and respectful of each other as we navigate these discussions.

I want to express my regret and frustration at the way ethnic minorities are and have been treated but that may not be helpful to those who are part of minority groups.

Yes

It is a conversation that desperately needs to take place.

I feel like the faculty and administration have demonstrated commitment to anti-racism with many of their actions, including facilitating various discussions and initiatives. I feel like I can trust them to treat conversations about racial and ethnic identity with care and respect.

I feel that I can have honest dialogue about race with anyone.

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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While it is not comfortable to talk about, it is necessary. I also worry about speaking out and feeling judged.

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If you can't discuss it, you can't address concerns or make improvements.

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This is a topic that you have to walk a fine line with. However, being truly inclusive and anti-racist does not make it okay to openly put others down, specifically people of Caucasian or Asian decent or different sexes. In fact it shows a shift of exclusivity and hostility that should not be accepted.

---

It's hurtful that some feel it is okay to openly put Caucasian males down while in a working environment right in front of me without knowing my life story. That is not being "anti-racist," it's racist and does not move Eastman to be inclusive.

---

I would feel more comfortable if there was a third-party moderator or facilitator who could help negotiate potential conflicts stemming from conversations about racial/ethnic identity. This costs money, sure, but what is the price and value of racism vs. anti-racism?

---

Conversations about racial and ethnic identity can be very judgmental and people are often at very different stages in their learning about anti-racism, which is rarely something that we have the tools to communicate, especially when entering a conversation. It is also really easy for a person to be set up as some sort of ambassador speaking for their minority group or race in the minds of the present majority. This is something that tends to be assumed easily, but is not always embraced by the person who might be a reluctant or downright uncomfortable ambassador. This often makes conversations uncomfortable for me.

---

I think the only way to find out people's experiences and opinions is to talk to them, even if it is painful.

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I welcome opportunities to learn more about these issues, especially in recognizing my own biases.

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I will share them with anyone who is willing to ask me about them.

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I feel comfortable talking about racial and ethnic identity. I know I'll come from a place of respect.

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I think it is essential that the Eastman community begins to engage in conversations about racial and ethnic identity. Yes, these conversations will likely be awkward and uncomfortable at the start, which is OK- social change by its very nature is disruptive, and does not begin easily. But we won't reach a point of comfortable discussion if a conversation is never initiated. Without this important step, I feel that a climate of fear, mistrust, lack of empathy and institutional racism will continue to prevail at Eastman.

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n/a

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I feel like I would feel comfortable attending sessions or working in groups to achieve some of these goals.

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The times we are living in emphasize the reason for this.

---

Even though they may be difficult, these conversations are absolutely worth having.

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**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

**What kinds of professional development opportunities, workshops, training sessions, or other forms of support would you find helpful as we address issues of racial and ethnic identity at Eastman together?**

I think for faculty and staff, training sessions are a great way to get everyone educated on certain topics. I also think perhaps having a conference similar to the gender equity one we held but addressing these issues could be a great way to get everyone involved in these discussions.

None

All of the above

the kind where the message isn't so biased one way or the other.

All of this starts in the home.

Continued modules, similar to ones administered in the past.

N/A

As a white person, experiences of people of different races that have felt discrimination to help me better understand.

I would welcome informal and open discussions among a cross-section of faculty, students and staff, on a regular or semi-regular basis-- possibly a book discussion or other get-togethers to address anti-racist ideas and topics.

I have a lot of professional experience in academic institutions, but this is my first time at a music school. I think I would get a lot out of something that addresses the history and current status of these issues in this particular setting.

Perhaps book studies or discussion groups with a mix of ethnicities

How to bridge the divide between popular culture and prevalent musical styles we are experienced with.

I regularly turn to NODA, ACUHO-I, NEACUHO, ACPA, and NASPA for my professional development workshops, conferences, and support. I'm sure that there are larger organizations that can assist with careful insight and a strategic implementation of professional development at Eastman.

In-person training as mentioned earlier.

Inclusion and representation training would be useful.

I can't think of anything at the moment.

I like the book club discussions, but a full book often feels like a big commitment. Perhaps we could focus on excerpts, essays, or even performative arts like poetry or plays to channel some of these conversations? Workshops and training sessions would also be welcome. I find that I really enjoy a

**Appendix F-4: Administrative, Professional and Environmental Services Staff (Continued)**

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focus on personal storytelling in order to address issues of identity because of how well it keeps the human and the personal at top of mind.

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I don't know of any specific ones, but would be interested in all of those (and in publicizing them).

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I appreciate the opportunity for one on one conversations, readings, podcasts, but not larger group sessions which quickly can become overly emotional and ineffective.

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Workshops in empathy and compassion. Often times people feel knowing, and understanding another's situation is empathy. Nothing could be further from the truth. To really get to a culture of Justice and Diversity one must be able to see through not only their eyes but the eyes of everyone else at the table

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I think having dedicated time for these professional development opportunities will help to ensure all can participate. I'd like to see training on how to be anti-racist.

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See previous answers.

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I think a professional outside agency should be employed to assess the needs of the school and provide an interactive plan for implementation. While I believe that there would be enthusiasm and willingness from Eastman community members to assist in this endeavor, the impetus, direction and oversight of such an undertaking should be managed by an agent specifically dedicated to this vocation.

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not sure

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Workshops, seminars, small group meetings, actionable items!

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Definitely training sessions, and not just to fill out a form, but to actually practice what the training is about; acceptance and tolerance is of the utmost importance.

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Any/all opportunities. Thus far, I haven't heard of any trainings or workshops that Eastman offers beyond the required ones. The required trainings are not always inspiring and do not always encourage active, thoughtful dialogue. Any thoughtfully designed training or workshop will be beneficial, because something is better than nothing in this case.

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## Appendix G: Commission Communications

### Appendix G-1: Open Letter from Dean Rossi to the Eastman Community, 1 June 2020

From: Rossi, Jamal <jrossi@esm.rochester.edu>  
Sent: Monday, June 1, 2020 10:01 AM  
To: ESM Community <esmcommunity@esm.rochester.edu>  
Subject: Message from Dean Rossi

Dear Members of the Eastman Community,

In my weekly messages to the community, I am privileged to share notes of accomplishments, positivity, and joy. I write today, not to celebrate accomplishments, but to acknowledge that members of our community are hurting—deeply. The senseless death of George Floyd in Minneapolis is heartbreaking and appalling. The outrage and anger expressed throughout the country is not because of an isolated incident. It is the reoccurrence of injustice that has been experienced throughout our entire lives, without changes for the better, that has ignited this fury.

It has been said that the only thing necessary for the triumph of evil is for good people to do nothing. As a community, we must stand up to wrongdoing, we must speak along with those whose voices have been disregarded, and we must be part of the solution that brings true equality, equity, and justice to all people. The Eastman School of Music, along with the University of Rochester, stands against hatred, bigotry, and discrimination of any kind. Our school is committed to be a safe community for all of our students—regardless of background, ethnicity, and race. We will work in partnership with the University Office of Equity and Inclusion to educate and empower each other so that we can work to end this vicious cycle of racism and intolerance, which have no room in our society.

Dear friends, our community is hurting. While we have been socially distanced for months, now is the time to reach out to your friends and colleagues. Comfort those in need of comfort. Share your own pain if you need to share. Care for those who need care—both within and beyond the Eastman community. Even recognizing that miles and continents currently stand between us, university resources exist to support you however we can. These include:

- You can write to me personally at [jrossi@esm.rochester.edu](mailto:jrossi@esm.rochester.edu) to share your reflections, concerns, and suggestions;
- The Office of Equity and Inclusion can connect you to appropriate resources;
- Students can contact the University Counseling Center and the CARE Resource Center;
- Employees can access services and support through the Employee Assistance Program.

I send to you all my sincere hope for peace and strength in light of the most recent events, and safety and health in the midst of our ongoing pandemic. Be assured that you are not alone, and that your school stands with you.

Yours in solidarity,

Jamal Rossi

Jamal J. Rossi

Joan and Martin Messinger Dean

Eastman School of Music

[jrossi@esm.rochester.edu](mailto:jrossi@esm.rochester.edu)

585.274.1010

Eastman School of Music | University of Rochester | 26 Gibbs Street | Rochester, NY 14604

## Appendix G-2: Eastman Action Commission for Racial Justice – Formal Charge

Only four days before his assassination, Martin Luther King, Jr. said, “The time is always right to do what is right.” In response of the death of George Floyd and the world-wide protests of the last two weeks, the time is now for Eastman to take bold and decisive actions that do more than demonstrate our commitment to diversity, equity, inclusion, and access—our actions must also provide clear evidence of our stance against racism, bigotry, and discrimination. A principle that should guide our actions is offered by scholar Ibram X. Kendi, as shared by recently by an Eastman student: “It is not enough to not be racist; we must be anti-racist.” Eastman stands in solidarity with people and institutions throughout the world who are committed to breaking the systems that create and maintain racism, oppressions, bigotry, and inequity.

### Charge:

The Eastman Action Commission for Racial Justice is charged with developing, considering and prioritizing potential actions, and presenting a prioritized list of initiatives Eastman should undertake a.) immediately, b.) in the short-term (Fall 2020 semester), and c.) in the long-term. These initiatives must be:

- Meaningful to the Eastman Community
- Actionable
- Achievable
- Measurable
- Sustainable

All elements of Eastman’s operations should be considered, including but not limited to:

- Curriculum
- Concert and Event Programing
- Student and Residential Affairs
- Community Engagement
- Messaging and Communication
- Personnel

The commission should feel free to reach out to Eastman students, faculty, and staff, and to take advantage of existing committee structures and departments such as the Eastman Diversity Committee, the Black Students Union at Eastman (BSUE), the Eastman Department Chairs committee, the University of Rochester Office of Equity and Inclusion, and others to accomplish the work.

**Deliverable:**

Written report that includes:

1. Inventory of existing programs and initiatives that have been developed over many years in support of diversity, equity, inclusion, and access. (e.g. Eastman Pathways (ECMS); ROCmusic; The Gateways Music Festival in association with Eastman School of Music; etc.)
2. An assessment of Eastman's racial justice climate, and where there is room for improvement.
3. A prioritized list of initiatives Eastman should undertake
  - a.) immediately,
  - b.) in the short-term (Fall 2020 semester), and
  - c.) in the long-term.

**Deadline:**

Friday, 17 July 2020.

The intent is to have actions in place at the outset of the Fall 2020 semester.

### **Appendix G-3: Eastman Action Commission for Racial Justice – Public Announcement, 15 June 2020**

From: Rossi, Jamal <jrossi@esm.rochester.edu>  
Sent: Monday, June 15, 2020 11:17 AM  
To: ESM Community <esmcommunity@esm.rochester.edu>  
Subject: Eastman Action Commission for Racial Justice

Dear Members of the Eastman Community,

The events of the past few weeks are serving as the impetus for society to engage in systemic and transformational change on behalf of racial justice. While Eastman has been very committed to issues of diversity, equity and access, as demonstrated by initiatives like the Eastman Pathways Program, the co-founding of the ROCmusic Collaborative, and our partnership with the Gateways Music Festival, we can and must do better.

I am announcing the formation of the Eastman Action Commission for Racial Justice. This 20-person commission of students, staff, faculty, alumni, and community members has been charged with developing a prioritized list of action items Eastman must undertake. I am pleased that Jean Pedersen, Associate Professor of Humanities at Eastman, and Lee Koonce, President & Artistic Director of Gateways Music Festival and Senior Advisor to the Dean, have agreed to co-chair this commission. The names of the Commission members appear below.

In my charge to the Commission, I stated, “The time is now for Eastman to take bold and decisive actions that do more than demonstrate our commitment to diversity, equity, inclusion, and access—our actions must also provide clear evidence of our stance against racism, bigotry, and discrimination.” The Commission’s recommended initiatives must be meaningful to the Eastman Community, actionable, achievable, measurable, and sustainable. The group will be considering all elements of our school including, but not limited to: the curriculum, concert and event programming, admissions, increasing the diversity of our community, student and residential life, and community engagement.

The timeline for this work will be relatively short. I have asked for the recommendations to be prioritized into three phases of implementation – immediately, at the start of the fall semester, and over the long-term. I thank the co-chairs and members of the commission for their willingness to take on this important and vital initiative, and I will share a summary of the Commission’s work upon completion.

Eastman’s commitment to the enrichment of community life is steadfast. As artists and educators, it is our responsibility to create and model the world as we desire it to be within our own community—free of racism, discrimination and oppression. Tangible change will occur as a result of meaningful actions. I look forward to receiving and implementing the recommendations from this commission, which will emanate from and represent the entire Eastman community.

Sincerely yours,

Jamal Rossi

Jamal J. Rossi  
Joan and Martin Messenger Dean

Eastman School of Music  
jrossi@esm.rochester.edu  
585.274.1010

## Members

Lee Koonce, '96E (MM), President & Artistic Director of Gateways Music Festival in association with Eastman School of Music; Senior Advisor to the Dean (co-chair)

Jean Pedersen, Associate Professor of History, Eastman; Associate Professor of History, AS&E (co-chair)

Julia Bullock, '09E, Soprano

Isrea Butler, '04E; '06E (MM), Chair, Music Department, North Carolina Central University

Christina Crispin, '04E (MM), Associate Director of Admissions

Anaar Desai-Stephens, Assistant Professor of Ethnomusicology

Brianna Garçon, Junior, Horn

Armand Hall, Executive & Artistic Director of ROCmusic Collaborative

Dalanie Harris, Senior, Double Bass

Clay Jenkins, Professor of Jazz Studies & Contemporary Media

Tim Long, '92E (MM), Associate Professor of Opera; Music Director, Eastman Opera Theatre

Brad Lubman, Associate Professor of Conducting & Ensembles; Director, Eastman Musica Nova

Trevor Nelson, Ph.D. student, Musicology

Dallas Oestara, Composition and Humanities Department Assistant, (commission support)

Rachel Roberts, '03E, Associate Professor of Music Leadership; Graduate Degree

Program Director, Institute for Music Leadership

Herb Smith, '91E, Rochester Philharmonic Orchestra; Instructor, Eastman Community Music School

George Taylor, Professor of Viola

Travon Walker, Senior, Baritone

Thomas Warfield, Senior Lecturer, National Technical Institute for the Deaf, Department for Performing Arts, Rochester Institute of Technology

André Washington, '10E, Associate, Global Finance Group, Chicago

**Appendix G-4: Interim Update from Commission Co-Chairs (July 28, 2020)****SPECIAL UPDATE**

Sent on behalf of the  
**Eastman Action Commission for Racial Justice**

Dear Members of the Eastman Community,

Thank you for the many messages of interest, support, and encouragement that you have shared with us at the [Eastman Action Commission for Racial Justice](#) since we began our work in June.

Now that we have been meeting for just over a month, we would like to give all of you a brief update of where we are in our progress towards the final report and recommendations which will be shared with Dean Rossi and with all of you.

In accordance with the racial justice imperatives that have come out of the Black Lives Matter movement at this moment in time, we have focused much of our attention on working to improve the Black experience at Eastman. At the same time, however, we also recognize that there are many additional questions of racial justice to address before we can truly say that the Eastman School of Music is equally inclusive and respectful of all people.

We hope that our work on this Commission will be just the beginning of the more extensive and expansive work that will make the Eastman School of Music a better place for all of its faculty, staff, students, community partners, and Rochester neighbors. To accomplish our task, we have established five Work Groups to study the School and make proposals in the following areas:

- Academics
- Community Engagement and Partnerships
- Environment and Culture
- People (faculty, staff, and students)
- Performance Activities and Ensembles

Our over-arching goal is to move the Eastman School of Music toward a culture of anti-racism. Some of the many topics we are considering include land recognition; anti-racism and anti-bias workshops for Eastman faculty, staff, and students; admission and support of Black students; recruitment and retention of Black faculty; commissioning of works and acquisition of scores by composers of African descent; acknowledgment and celebration of singular achievements by Black Eastman alumni; new ways of working with Black students in the Rochester City Schools; and new ways of supporting Black-owned businesses in the Rochester community. And much, much more.

We are keenly aware that our progress toward a culture of anti-racism at Eastman is a multi-year and multi-level journey. Some of our recommendations will focus on steps we can take now, while others will require further systematic implementation over time.

The [twenty members of our commission](#) include Eastman faculty, staff, students, and alumni, as well as members of the greater Rochester community. We have received over thirty-five pages of email suggestions from Eastman faculty, staff, and students; we have consulted with representatives of many different sections of the Eastman School of Music and the University of Rochester; and we are currently soliciting additional input from Black Eastman alumni, from current Black Eastman students, and from the entire Eastman faculty. We will augment our report with input from the entire Eastman staff once the school year has started.

We had originally hoped to report our findings by mid-July, but we still have a great deal of work to do before we can produce a report that lives up to our own high expectations of breadth and depth, a report that truly serves to help move the School to a new place where everyone will feel welcomed and included. We are currently planning to submit our report and our recommendations to the Dean in August.

After presenting our findings and associated proposals to the Dean, we will share them with the Eastman community through one or more Town Meetings with Eastman faculty, staff, and students in the fall.

If you have any questions about the work of the Commission in the meantime, we would be very happy to hear from you.

Sincerely yours,

**Lee Koonce**, '96E (MM), co-chair  
*President & Artistic Director, Gateways Music Festival*  
*Senior Advisor to the Dean, Eastman School of Music*  
[lkoonce@esm.rochester.edu](mailto:lkoonce@esm.rochester.edu)

**Jean Pedersen**, co-chair  
*Associate Professor, History, Eastman School of Music and*  
*Arts, Science & Engineering, University of Rochester*  
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## Appendix G-5: Interim Update from Commission Co-Chairs (July 31, 2020)

Dear Staff Members of the Eastman School of Music,

Thank you so much for the expressions of interest, support, and encouragement that you have shared with us at the Eastman Action Commission for Racial Justice since we began our work in June.

Many of you have helped us in concrete and specific ways with some of the initiatives we have already undertaken, and we are very grateful to you for all the work you have done to help us distribute faculty surveys, build library resources, and undertake many other projects as well.

If you have had a chance to read our latest update, which came out over email on Tuesday, 28 July, then you will know that the first installment of our report to Dean Rossi is due in August. We hope you noticed that our update included the notice that “We will augment our report with input from the entire Eastman staff once the school year has started.” We are sure you have many questions about what that process will look like, and we would like to answer as many of them as we can think of here. If you have other questions, please just write and let us know!

First, why are we waiting until the fall to reach out to the members of the Eastman staff in our discussions, our surveys, and our interviews? We are seeking to show equal respect to the situations of those who are still on their regular work schedule, those who are on partial furlough, and those who are on full furlough this summer. We are very much looking forward to the end of furloughs, and we are eager for the opportunity this fall to communicate with all staff members at once.

Second, how do we plan to engage with the staff once the fall begins? We plan to spend just as much time working with staff in the fall as we have spent working with students and faculty over the summer. Some of these initiatives will include a survey of the entire staff, interviews with Black staff members, and one or more town hall meetings with ESM staff.

Third, how will we incorporate staff voices into our report in a meaningful way? The report that we file in August will highlight the fact that our report remains incomplete until we can work with the entire staff of the Eastman School of Music. We will start the staff portion of our report shortly after the start of the fall semester. We will present the staff section to Dean Rossi sometime before the start of the spring semester. This will enable all of us to consider the whole report together before an annual review at the end of the spring semester.

Fourth, what can staff members do if they have ideas that they want to share, or questions they want to ask before the fall semester starts? We would be happy to hear your comments, your questions, and your suggestions whenever you would like to send them!

Best wishes to each and all of you, and thank you so much again for all your contributions to the Eastman School of Music and the ongoing work of the Eastman Action Commission for Racial Justice,

Lee Koonce, '96E (MM), co-chair  
President & Artistic Director, Gateways Music Festival  
Senior Advisor to the Dean, Eastman School of Music  
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## Appendix G-6: Interim Update from Commission Co-Chairs (August 21, 2020)

Dear Members of the Eastman Community:

As we get ready to start the new 2020-2021 school year, we would like to give you the latest update on the work of the Eastman Action Commission for Racial Justice.

The experience of this 20-member Commission, whose work began in June, has been very profound and very moving, and we have been encouraged by the overwhelming commitment of our Eastman community to ensure that the School is a place where everyone feels a sense of inclusion and belonging.

There is one important matter that we would like to clarify prior to our brief update below:

The official tasks of the Eastman Action Commission for Racial Justice have been the study of the Eastman School of Music with regards to questions of racial diversity and equality, the delivery of a report on the current state of the School in these matters, and the presentation of recommendations for the improvement of the School in these areas. The official work of the current Commission will thus come to an end when its report is formally delivered, and two associated public forums are held.

One of the most important recommendations the Commission will make, however, is a recommendation for the creation of an ongoing body to monitor and guide the School's progress towards racial justice, diversity, equity, inclusion and belonging.

With that in mind, we would like to tell you all what our Commission has accomplished so far, and what we expect to be working on between now and when we will complete our work with the filing of our final report:

- Tasks Completed:
  - o Conducted, collected and analyzed surveys of Black alumni, current Black students and collegiate and community music school faculty resulting in almost 150 individual responses.
  - o Collected and examined more than 40 messages from concerned students, faculty and alumni about racial justice and diversity at Eastman.
  - o Held more than 85 hours of meetings with the Full Commission, smaller Work Groups, individual faculty and administrative staff and one focus group between June 15 and August 7.
  - o Delivered a preliminary Commission report with approximately 200 recommendations to Dean Rossi on August 10th.
- Tasks Remaining:
  - o Conduct, collect and analyze surveys of Eastman's administrative, professional, environmental services, dining center and public safety staff. (We were unable to survey staff during our initial summer meeting period due to summer schedules, furloughs and lay-offs due to the pandemic.)
  - o Deliver final report to the Dean and the Eastman community by September 30, 2020.

- o Hold an Eastman Community Town Meeting and a Black Alumni Forum to discuss report and recommendations after they become available in Fall 2020.

Thank you for your continued support and patience as we work on the final pieces of the Commission's important work. We look forward to sharing the report and recommendations with you in the fall and beginning the work toward greater diversity, equity, inclusion and belonging at the Eastman School of Music.

Please feel free to reach out to either or both of us should you have any questions or require any additional information about the work of the Eastman Action Commission for Racial Justice.

Jean and Lee

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