

**PROCEEDINGS**  
**The 99th Annual Meeting**  
**2023**

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# CONTENTS

<b>Preface</b> .....	v
<b>KEYNOTE ADDRESS</b>	
<b>Forgiveness, Not Permission</b>	
<i>Omar Thomas</i> .....	1
<b>THE PLENARY SESSIONS</b>	
Minutes of the Plenary Sessions	
<i>Mary Ellen Poole</i> .....	13
Greeting from the European Association of Conservatoires (AEC)	
<i>Stefan Gies</i> .....	18
Report of the President	
<i>Michael D. Wilder</i> .....	20
Written Report of the Executive Director	
<i>Karen P. Moynahan</i> .....	24
Oral Report of the Executive Director	
<i>Karen P. Moynahan</i> .....	36
Report of the Committee on Ethics	
<i>Wes C. Moore</i> .....	40
<b>Reports of the Regions</b> .....	43
<b>Actions of the Accrediting Commissions</b> .....	63
<b>NASM Officers, Board, Commissions, Committees, and Staff</b> .....	68

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## **PREFACE**

The Ninety-Ninth Annual Meeting of the National Association of Schools of Music was held November 17–21, 2023, at the Westin Kierland Resort in Scottsdale, Arizona. This volume is the official record of reports given and business transacted at the two plenary sessions.

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## KEYNOTE ADDRESS

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### FORGIVENESS, NOT PERMISSION

OMAR THOMAS

Good morning, everyone. What an incredible honor it is to have been asked to address you today. This request comes with a level of trust and respect that I do not take for granted. I imagine there are some in the audience who heard me speak just a few weeks ago at the CMS Conference in Miami. Forgive me if I repeat a few points, as I believe they're still as important today as they were just a few weeks ago. For those of you with whom I've had the pleasure of standing before previously, you know that it's important to me to acknowledge that I am 100% a product of public-school music education. I salute those of you in the audience who have ever answered the call to teach music at the grade school level. I stand here as a testament to your tireless work and dedication. In this moment, and if you'll indulge me, I would like to take a moment to recognize my high school band director, Mr. Lloyd H. Ross, who passed away just 11 days ago.

Mr. Ross read my first attempts at composition with both the Newark High School wind and jazz ensembles. I had written a David Holsinger knock-off called "Accolades" (it was the 90s, mind you) that I still have to this day. He recognized and nurtured my leadership potential, placing me on podiums on both the football field and on the concert stage. He never kicked me out of the band room, where I found safety and refuge from hostile high school hallways, though he was well within his right to put me out. He laid the bricks along my path, and paved the way to my life's passion, calling, meaning, and purpose. I know every one of us in this room had a Lloyd Ross, and even were and still are a Lloyd Ross. You all are actively paving the path to students' life's passion, calling, meaning, and purpose – either via one-on-one interaction and instruction, or in a more macro fashion, shaping their curricular paths and institutional culture in ways that optimize their potential for success. Know that however your work manifests, it matters.

I'd like to take a moment to tell you all a bit about someone else - my friend, Wendel Patrick. I met Wendel during my time on faculty at The Peabody Institute in Baltimore. Born Kevin Gift, Wendel majored in music and political science at Emory University, and continued on to earn his M.M. in Piano Performance at Northwestern University. He is an accomplished and celebrated professor, composer, producer, beatmaker, pianist, sonic architect, photographer, and videographer. He is equally at home on stage behind turntables as he is on stage performing a Mozart concerto. Wendel is the co-founder of the Baltimore Boom Bap Society, which performs monthly improvised hip hop shows with hand-picked musicians and emcees. The group's collaborative performance with the Baltimore Symphony Orchestra of Stravinsky's "L'Histoire du Soldat" was named "Best Mesmerizing Performance of 2016" by Baltimore Magazine. His photography has been exhibited in several galleries, including the Baltimore Museum of Art and the Ralph Arnold Gallery in Chicago. Wendel was a member of the faculty at Loyola University from 2003 to 2013, teaching piano, introduction to music theory, music history, and electronic music production. In 2019, he was the Loyola Department of Fine and Performing Arts Guest Artist-in-Residence. In 2022, he was named Renaissance Man of the Year at the Baltimore Crown Awards. Wendel currently serves as an Associate Professor in the Department of Music Engineering and Technology at The Peabody Institute where he teaches "Hip Hop Music

Production: History and Practice,” the first course of its kind to be taught at a major traditional music conservatory anywhere in the country. He is currently a visiting non-resident Fellow at Harvard University’s Hutchins Center for African and African American Research.

For me, Wendel represents the now. He is the moment, and the future of what is possible for students who matriculate at our institutions. When reading his bio, I am overcome by two emotions: awe and curiosity. While I believe the former to be self-explanatory, the latter would benefit from some extrapolation. The curiosity comes when I attempt to reconcile all the facets that contribute to his artist citizenship: concert pianist, beatboxing, production, turntables, composer, professor, photographer, videographer. When I lay out all these talents before me, I’m left pondering a bit of an uncomfortable question: did Wendel come across his talents and skill sets because of his academic music training, or in spite of it?

I believe a Wendel Patrick to be more of an exception than he should be. His skill sets and the multifaceted career he has been able to build for himself are current, contemporary, exemplary, relevant, and representative of a musical understanding that bridges and combines musical and cultural languages that exist both within and outside of the walls of music academia. How can we ensure that our institutional culture and curriculums help to cultivate this level of artistic and cultural fluency? I will be exploring that question deeper into our time together.

So often, many of us faculty operate as if what we are here to impart upon our students is the most important piece of their educational experience, when in actuality everyone’s expertise and contributions are necessary in creating and nurturing artists and musical citizens such as Wendel. The piano professor is just as important as the theory professor, is just as important as the composition professor, is just as important as the history professor, is just as important as the jazz professor, is just as important as the piano tuners, who are just as important as our facilities managers, who are just as important as our registrar coordinator (and on and on...) in creating polyglot artists. We must think bigger about the possibilities of the multitudes of points at which we can intersect, and we must create a culture of collaboration that finds and fosters these points of intersection! This requires us to all be on the same page, and to accept and stand in the fact that our jobs are not about us.

Two weeks ago, we were fortunate enough at UT to welcome two-time Academy Award-nominated, 14-time GRAMMY Award-nominated (15 as of 9 days ago), 5-time GRAMMY Award-winning trumpeter, composer, educator, activist, and artist citizen Terence Blanchard to our campus. Every moment our students and community were blessed to share with him included gems and pearls of wisdom. One such pearl is particularly relevant in the context of our discussion today; Terence mentioned that artists are never done.

Yes, “artists are never done” is what I call a Hallmark card statement. It is a reduction of the sum of the experiences of many that end up becoming condensed to a concise sentence of seemingly-generic wisdom, if that wisdom is received without experiencing the life journey that ultimately leads one to that same truth. However, there is something both liberating and affirming in hearing one of the greats arrive at a conclusion upon which we ourselves have also arrived, in the same way it’s oddly reassuring to hear someone at the top of their field admit that they still suffer from imposter syndrome when faced with a new project.

“Artists are never done.” I find this statement to be fairly non-controversial. The musical and sociocultural landscape continues to bloom, to stretch, to redefine itself. I think about the truth of the tireless pursuit of art and artistic growth every single day in the context of myself as an artist and artist citizen, and in the context of my students, also as artists and artist citizens. Where I



believe we run into a bit of an issue is that to be “never done” implies always striving - working our way to new discoveries - which also implies a good degree of failure, which in turn implies a release from fear. Someone once told me if you can't point to a pile of bad art, then you're not doing the work. If we agree that artists should continue to grow and learn as music evolves, are we creating a safe space for our music community to continue to grow and learn? Are we even cognizant of the roadblocks and pitfalls that are in place in our institutions, which prevent healthy failure due to fearlessly trying a new way of teaching a class, creating a new, unconventional ensemble, performing repertoire that's learned in a nontraditional manner, exploring new musical languages, or omitting a few “staples of the canon” in order to make space for newer, still relevant-yet-overlooked works, or newer, alive composers or genres?

To address these questions, we must plainly state some truths from our chest. We ask ourselves, “what drives the fear from faculty of not wanting to change anything and what drives the fear of not wanting to give anything up?” Well, I believe the answer is that the fear is not in change; the fear is in loss. The fear is in what must be given up. The fear is in losing the aspects of music study that held meaning to the faculty member along the path of their own music educational experience. To remove certain works and certain composers from the curriculum feels like robbing their students of crucial information that will make them competitive in the market - the “market” pertaining to both postgraduate admissions candidate pools and professional work. The fear is also in loss of one's status as the expert and authority in their chosen field. What I find most fascinating about this fear is that it manifests by completely missing the point of what it is we are here to do in music academia: that point being that it's not about us. It's not about our greatness and it's not about our prowess and it's not about our status and it's not about our authority. Real harm has been done to our students, to our institutions, and to our field by those who have chosen to center themselves rather than center their students. They've erected roadblocks, they've caused pain, they've sown mistrust, and they've dropped anchor on progress all in the name of self-preservation. Ultimately, teaching is about rendering ourselves completely useless – taking our students as far as we can, offering them as much as we can, leaving them inspired to continue their individual work, and our collective work.

The fear is in the belief that the “quality” of programs will suffer if we implement too many changes. It's high time we have an honest conversation about through whose cultural lens we rate and judge ideas of “quality.” Who is not accounted for in those fears is a musician like a Wendell Patrick, who represents the musical market and landscape as it exists now, and as it is trending in the future. Those fears are rooted in a musical landscape that has existed, from which we have shifted. This current musical landscape makes space for musicians whose interests and talents fit between set genres and cement them, creating new sounds and identities - new ways to reimagine musical lineage and creative ways to contribute to their longevity. And, if there persists an overwhelming fear of the “quality” (there's that word again...) of programs suffering due to change, it is time to reassess what are our institutional goals and metrics for success. If your metrics for success mirror or rhyme with the metrics that existed 30 years ago, 20 years ago, 10 years ago, not only is your field of vision concerning the current musical landscape and music career possibilities detrimentally narrowed, but also, you've already missed the boat on what kinds of conversations and opportunities are being created and explored in this new reality. Do our current metrics allow the space for growth and evolution? Do they create space for us to take the necessary fearless leaps towards new ideas? Or do they keep us locked in the safety and familiarity of routine?

Another Terence Blanchard gem: “the best way to honor the past is to add to it.” This sentiment is particularly important in the context of our conversations around fear and self-imposed stagnation. What Terence is reminding us of is that change does not mean replacement. Making

changes to our institutional ways of operation and to our institutional offerings does not mean a complete dissolution of the past. It means being brave enough and creative enough to reimagine what a symphony orchestra or wind ensemble or choir can be moving forward. How they can sound moving forward. What they look like moving forward. How they perform music moving forward. How they are in conversation with the community beyond the walls of our institutions moving forward. How we decenter these musical traditions and make space for our students to interact with and build upon these traditions moving forward. I say every time about my piece “Come Sunday” which brings the music of the Black church to the wind ensemble stage that nothing is novel about those notes and rhythms and harmonies that I wrote. What *is* novel is the space and the stages and the venues those notes, rhythms, and harmonies occupy. Black music has almost entirely been forgotten on concert stages, and oddly overrepresented in the “spirituals” genre of choral works. There is at the same time an underrepresentation of Black music and an overrepresentation of Black pain on concert stages. After writing my own Black trauma piece, I felt it necessary to write music that was rooted in Black joy, Black triumph, and Black celebration. And *that* is rethinking the concert stage. And *that* is reimagining concert ensembles for today and tomorrow. There are some styles from which I pull - and my students are finding the same issue - where notation reveals itself to be painfully finite. Notation has historically been presented in music academia as being made of steel, but as space is being made to tell more and different stories, it is being revealed that notation is actually made from drywall - as sturdy as it is penetrable.

One of my graduate composition students at UT, Mino Dixon, has composed a work entitled “The Songs of Shim Cheong” which will be performed at the Midwest Clinic in Chicago. This piece is rooted in traditional Korean music - in his own words as a reclamation of what Korean music is and a sort of pushback against “Arirang” as the full representation of traditional Korean music. He himself is Korean, and yet still needed to do quite a bit of research on traditional Korean music, as Korea has been colonized several times by Japan, a large portion of their traditional music having been erased. It’s a multi-movement work based on a Korean folk tale, and each movement is inspired by a different type of traditional music. I’ve worked with him on this piece, and we’ve had to get quite creative regarding our notation to accurately signal to the musicians what types of sounds and tunings are required in order to “pronounce the music correctly.” There are also moments that require a tone and a type of intonation that would not constitute a “good sound” as we understand it in our current music academic spaces (where the idea of a “good sound” is used to speak to playing very specific styles from very specific musical traditions of music on very specific stages), yet it is *integral* to the accurate performance of this work. *That* is rethinking the concert stage. And *that* is reimagining concert ensembles for today and tomorrow.

Dr. Chuck Dotas, my undergraduate mentor and dear friend to this day, is the Director of Jazz Studies at James Madison University, and has been in that role for over two decades. Before he was at JMU, he taught in a similar role at McGill University in Montreal. Chuck taught the wind ensemble a piece by ear. How did he do it? First, he picked a piece that he felt would be possible to learn by ear. In this case it was Matt Darriau’s arrangement of a Senegalese folk song – the last track of the *Orange Then Blue* album of the same name. The first step was to give the musicians the recording ahead of time to listen to and to make a part of themselves. Besides the flute trio which begins the arrangement, since the piece is built in rhythmic hockets, he taught each section their hocket with his trumpet. For the flute trio (which he decided to arrange also for oboe and bassoon), he made individual cassette tapes for each of those sections and gave it to them ahead of time so they had time to learn it. They rehearsed, built an orchestration, and performed it at the concert.

This wasn't the first time Chuck had taught a wind ensemble a piece by ear, and every time he would have students thank him for opening up their musicianship, and for teaching them a skill set that they will be able to apply to their music making and music communication moving forward. *That* is rethinking the concert stage. And *that* is reimagining concert ensembles for today and tomorrow.

Now, there's no denying that from the educator's standpoint, that's a good bit of work. But that is *the work*. *That* is rethinking the concert stage. And *that* is reimagining concert ensembles for today and tomorrow. At the end of the day, our large ensemble offerings are classes. We should be measuring our success in these ensembles not only by the standing ovations and the curtain calls after the final note, but also by the skills our students develop in creating communal music. And here's what I think we miss in these large ensemble settings: communal music is community music. Many communities. Not just the community that's been cultivated on the stages of our concert halls inside our academic music spaces.

What can we do as leaders of these institutions to inspire our faculty to think creatively and currently about how to use their specialties to connect our students to the world outside of our music schools? It's time to stop talking only to one another, and time to be in conversation with the rest of the musical world - the world in which our students will enter and hopefully be the leaders and drivers of creative conversation.

Teaching second-semester theory at Peabody, which focuses on chromatic 4-part realizations – if I was teaching first-inversion secondary triads resolving up stepwise in the bass to diatonic chords (very specific, I know), I'll use the intro of “How Beautiful are the Feet” from Handel's “Messiah” alongside the intro to the title track of Toni Braxton's 2010 album “Pulse,” which uses the same device. Teaching jazz harmony at UT, we look at the “Ode to Joy” from Beethoven's 9<sup>th</sup>, in comparison to the reharmonization created by Mervyn Warren of “Take 6” that was performed by Lauryn Hill in the climactic scene from the 1993 runaway hit “Sister Act 2” starring Whoopi Goldberg as a nun, as a current, relatable, and memorable example of how to take jazz harmony and use it to reharmonize. Beethoven and Lauryn Hill and “Take 6” in the same lecture on the same piece. Nothing was given up for that lecture to happen. What did Terence say? “The best way to honor the past is to build on it.”

You want to quell your faculty's fears about having to “give something up”? You tell them what Terence said: “The best way to honor the past is to build on it.” He didn't say to dissolve it. He didn't say to eradicate it. He didn't say to forget it. He said to *build* on it. Empower your faculty to think creatively about ways to *build upon* the lessons and the musical experiences that hold value for them. Wendel Patrick shows us that there is and there must exist space for old and new. The dexterity of his fingers as he brings to life a Mozart concerto coexisting with the same proficiency as when he plays an 808 drum machine is the point! Building upon the past is the future. Adding to what has already been done is the way forward.

Another difficult truth with which to wrestle: much of what we do in academia is habit. “Why are things this way? Because that's the way they've been.” That's called generational trauma. The most detrimental aspect of habit is that it is comfortable. It is easy. It is familiar. It is predictable. And it is the antithesis of growth. How do we motivate our community to get comfortable with the discomfort that comes with change...with trying new things? Though this is a large task, I encourage you to give it a try: get to know your faculty's interests, passions, and skill sets beyond the title that appears on their office door or desk nameplate. And then I invite you to create a space where your faculty can pitch a “passion project” course that has been in their heart for some

time. I was fortunate enough to have been given that space at UT, and from that was born my graduate seminar, “The Post-Genre Era.”

Am I an expert in genre? Not even close. However, I am an artist citizen who both exists and operates in a reality where my own music is at times difficult to neatly classify. I am also on faculty with someone who *is* an expert in genre...and you better believe that I reached out! I recognized that cleanly placing music into genre categories has become increasingly difficult as our world becomes smaller due to technological advances, and I knew that our students had the same questions I did regarding the implications this will have on our artistry. In a way, I selfishly created the course so that I could also learn more about what it means to create art in a “post-genre landscape.” I explained to my students on the first day that I am in no way an authority on this topic, but that I will put in front of them people who are...and that’s exactly what I did. This being a pandemic course that was piloted in the spring semester of 2021 and Zoom being our primary mode of “connection,” putting specialists in front of my students was an easier task. In that way, you can argue this course was bred by necessity. I also let my students know that, since I am no expert in this topic, we will discover our answers together.

An aside: I think there is power in the fearlessness that comes with being able to say “I don’t know. Let’s learn this together.” There is reward in the vulnerability that comes in your students watching you fumble and recover. There are lessons to be gleaned for both you and them, and there is a grace that comes in our willingness to be imperfectly human in full view...if your academic culture provides space for that.

What resulted from this curiosity around genre was a rich, illuminating, and transformational class rooted in open discussion, words of wisdom from topic experts, and healthy grappling with challenging articles. My course was bookended by a deceptively simple question: “What kind of music do you do?” It was a question no one was able to answer on the first day of class, myself included. Their assignment on the final day of class, however, was to re-introduce themselves to the group by stating their name, and having spent a semester 1) defining frameworks through which we could discuss genre, 2) understanding the sociocultural, political, and economic implications of genre, 3) its implications for music academia and academic music study, and 4) in relating post-genre ideas to our own artistic pursuits, saying from their chest exactly what kind of music they do.

The course feedback was overwhelmingly positive, with more than one student mentioning that it was the best and most meaningful course they had ever taken. I’m grateful to UT for providing me an opportunity to possibly fail loudly. Fortunately, I was able to build my parachute on the way down. I challenge you all, if you haven’t already, to get a sense of your faculty’s passion projects, and to also provide them the opportunity, the safety, and the insulation to fail loudly – to build their parachutes on the way down.

Well, we must address another factor that inhibits cultivating a fearless faculty: metrics. Data measurements. Though your faculty may *want* to relate to their students, and though they may *want* to curate their students’ individual experiences, and though they may *want* to employ nontraditional materials and techniques into their curriculums, our metrics may not create space for that level of nuance. It's one size fits most. By this metric, you were successful. By this metric, you were unsuccessful. Are there ways to insulate your faculty who ask forgiveness, not permission, from potential institutional wrist slaps for implementing innovative ideas into their curriculum and teaching styles that either can’t be quantified or for whom the metrics aren’t suited to accurately measure the scope of their efforts?

How do we create a culture that supports the freedom to fail? It's day one of the fall semester. Your school of music community convenes in your auditorium or your concert hall at your "welcome back" reception. You prepare to give an address. You know what I've always wanted to hear from the dean or the director at one of those events? That it's okay to fail if the reason for your failure is that you tried, loudly. Encourage your community to fail, and to fail because they tried loudly. "Trying loudly" means that our community members took full advantage of the fertile environment that is our institutions...attempting new styles, new musical languages, new ways of communicating through art, new ways of seeing and shaping musical and cultural conversations, new ways to organize and deliver their lectures, new ways of harnessing the power of the concert hall, new ways of exploring what it means to prepare for a life as a working artist citizen, new ways of preparing our students to be artist-citizens of tomorrow...and, if we believe in the changes that must take place in our institutions in the coming weeks, months, and years, we must be in agreement that they can only ever be achieved if we all try loudly. By welcoming this type of failure, we're inviting a level of humanity into our institutions while greenlighting bold thought and innovative ideas. And there *will* be failure *precisely because* we tried loudly. And we will learn from those failures and use them to grow, as there is no greater teacher than failure. "If you can't point to a pile of bad art, then you're not doing the work."

You've heard me say the word "community" quite a bit. I do so deliberately, because the freedom to fail from reaching should not only be extended to the students.

The fear that is felt by our new students coming into our communities for the first time and facing competition amongst their peers and questions regarding their own preparedness, validity, and longevity is real. The fear that is felt by our well-matriculated students who are facing questions of career path and viability in an increasingly unforgiving socioeconomic landscape...that fear is real. The fear that is felt by our faculty members who retreat to safety and familiarity because it's what has worked in the past and has kept them within the bounds of the imposed metrics that guarantee their career longevity...that fear is real. The fear you all face as administrators - where "the buck stops" - the front-facing representatives of the institution; the pressure you face from a community of faculty, staff, and students whom you oversee, the pressure you face from provosts and boards and bureaucracies, the pressure you face from surrounding communities...that fear is real.

The common denominator here is fear. A culture of fear keeps us from evolving, from leaning in and letting go, and from taking the bold action we all need to transform. This brings me back to what I shared regarding day one of the semester, when your music community convenes in a shared space to hear your words, which will set the tone for the year ahead. *That* is your opportunity. *That* is the chance to say to everyone that we will try new things *together*. And we will fail *together*. And we will succeed *together*. And we will grow *together*. And we will support one another, and we will figure this out *together*. And then you create space to be in active and ongoing conversation with your community members as you all collectively craft a bold vision for the direction of your institution.

Some of the richest, most impactful, and most impressive music we have in our society comes out of Black churches. It is a poorly kept secret. The keys player is doing the thing, laying it down with all the runs and hip substitutions and reharmonizations. The drummer is setting the entire congregation alight with their driving grooves and deep pocket. And the singers! Three- and four-part harmonies materialize out of a shared spirit and ring across the sanctuary. And then there's the tambourine - played by literally everyone. It's some of the most impressive syncopated, polyrhythmic, soul-stirring percussion playing you can imagine. And somehow just about everyone seems to own one. Most of these musicians (and when I use that term, I'm including the

congregation) haven't had a formal music lesson a day in their lives, but make no mistake, they've received an entire education in music-making.

There are several "nonformal" outlets, such as churches or folk music gatherings, or other culturally-specific social and ceremonial settings, where high-level music making takes place, and there is something profoundly important about the ways music information is transmitted in these settings. I think about this often in the context of our institutions, and I often wonder about the roadblocks people encounter who have come to music via these avenues if they decide to matriculate at our schools of music. Do our entrance requirements make space for musicians who have not followed a path of formal music learning to the doors of our institutions and should they be accepted? Are our curriculum, lesson, and ensemble offerings designed to accommodate these different methods of music making, especially if the students in question do not come from a tradition of reading music?

De-emphasizing the importance of notated music in our institutions would be quite the paradigm shift, and yet a great number of the world's most successful musicians don't read music. Yes, there are many skills that a musician who has come to and developed their art nonformally can gain from a formal, institutionalized music education. There are also many skills that our institutional community can learn from musicians who have come to and developed their art nonformally.

If you were to ask the performers in your institutions - be they students or faculty - to perform solo for two minutes with no music (not counting the jazz majors or professors), and you provided the stipulation that they were not allowed to play something that already exists, that they previously memorized, or that they previously worked up, you may or may not be surprised that most of them would have no idea what to play. What's fascinating about that to me is that we would all call ourselves musical beings with music being both inside of us, and at the core of who we are. What we don't wrestle with enough in our institutions is the question of *whose* music is inside of us, and if we are giving our students skills that will allow them to communicate with other musicians who have not followed the formal music-learning model. Are we cultivating individual artists with flexible musical skill sets that will allow them to be adaptable in their musical careers, or are we creating soldiers who exist in specific ensembles playing specific music in specific venues - only able to demonstrate proficiency through the ideas of others and unable to express their own musical thoughts?

Do we teach our music students how to develop their musical being? Are our curriculums set up to teach how to do that? Do our institutions prioritize that? Or are music students being taught to only be vessels and mediums and interpreters of others' musical ideas? Are we making space for nonformally-trained musicians? What roadblocks have we erected that make their matriculation into our institutions decidedly difficult, if not altogether impossible?

There is much to be learned and much information to be shared between musicians who have studied formally and those who learned nonformally. How can we create an environment that catalyzes an exchange of ideas, techniques, and musical languages between formally and nonformally-trained musicians?

A "simple" question for everyone: who do you want at your institutions? Please don't answer that out loud, but also be honest with yourselves. Because how you answer that question will be the legacy of your institution. It will define how you approach recruitment, curriculum, degree offerings, ensemble offerings, mean socioeconomic status of your student body, delegation of resources, postgraduate career viability, community culture, and so much more.

Do only certain ensembles count towards degree credit? In doing so, you're sending a message to your community about whose music truly matters within the walls of your institution, and what music outside of the walls of your institution is erudite enough to warrant a place in your curriculum. You're saying: "it's playing in these types of ensembles that will matter for your long-term success." Or more specifically, "it's playing in these types of ensembles that will matter for your success as a student at this institution, long term success be damned."

Are all your strongest players reserved for your symphony orchestra, or your top wind ensemble exclusively? Those kinds of decisions and hoarding of resources ripple outward and affect the very culture and attitude of your institution. Those musicians who are a part of your most resourced ensembles may deem themselves the best of the best, though there may exist musicians who have come to and make their music in a different way, who are guided by different, broader metrics of success, who can communicate musically in a way that those formally-trained first chairs could never...but, chances are, those types of students are slimly represented in your institutions, if at all, depending on your institutional priorities.

Last week, I was in residence at Illinois State University for the 5<sup>th</sup> anniversary of my piece, "Come Sunday," which they commissioned and premiered. In preparation, their director, Dr. Tony Marinello, in conjunction with a former member of the wind ensemble, brought in a drummer and keyboardist from the City of Refuge church right there in Bloomington, Illinois. Tony shared with me that these two musicians expressed intimidation when viewing the score of the piece, as they don't come from institutions built on traditional notated music practices. Tony expressed to them clearly and in front of the entire group that they had the best ears in the room. Thus started a beautiful exchange of ideas and cultural knowledge, where the ISU wind symphony would play for them, and the church musicians would help with the interpretation and pronunciation of the phrases of the music. The session culminated in the church musicians performing for the wind ensemble (across the room from one another, mind you, due to where the piano was positioned on stage in relation to the drum set). I asked the students what they learned from this exchange, and several of them mentioned realizing the power in the ability to communicate with another musician in real time while creating music on the spot. The students also took note of how the church musicians communicated chord and section changes, as it was unlike anything we do in our traditionally-rooted institutions. I expressed to the wind ensemble that the slow movement is Bach on the bottom and the Blues melodically on top. It was my concurrent teaching of chromatic 4-part realizations at Peabody while writing this piece that sparked that revelation within me.

What did Terence Blanchard say? "The best way to honor the past is to build on it." He didn't say to dissolve it. He didn't say to eradicate it. He didn't say to forget it. He didn't say to luxuriate in it. He said to *build* on it. Tony turned his programming of "Come Sunday" into a true educational experience for his musicians, giving them the opportunity to learn from musicians who developed their artistry in a different way, and who's artistry is tied to culture and community. *That* is rethinking the concert stage. And *that* is reimagining concert ensembles for today and tomorrow. Nothing was given up, and everything was gained.

Are ensemble successes measured solely by length of standing ovations and number of curtain calls, completely neglecting whether students are developing skills in creating communal music, "community" music - the communities that exist outside of music institutions and not just the ones that the privileged few were lucky enough to have access to?

We were discussing recruitment in our most recent faculty meeting at UT a few weeks ago, and I'd love to take this opportunity to gleefully misquote one of my beloved colleagues, Dr. Bob Duke, Director of the Center for Human Learning, with this beautiful bomb he dropped on all of us: "We can be an institution that coattails greatness, or we can be an institution that cultivates potential." I've not been able to stop thinking about that quote.

Rather than accept the students who are a 96 and polishing them up to a 98, how about we accept some students who are a 72 with promise, get them to an 87, and in the process equip them with the skills, tools, inspiration, and curiosity to take themselves further.

Who do you want at your institutions?

Institutions who don't have a robust traditional classically-rooted large ensemble culture, perhaps due to enrollment numbers or their student body coming to music via nonformal paths, may actually be at an advantage in this conversation, because those institutions have to think beyond the model that has been codified and legitimized over a century of routine and habit.

One of the guest speakers I Zoomed in to speak to my "Post-Genre Era" graduate seminar was a former student of mine at Berklee College of Music named Adam Calus. I had Adam as a student in my "Intro to Music Education" course a little over a decade ago. Adam graduated to teach in the Boston Public School system, where he built music programs from nothing, accepting donations and fundraising to find drum sets, keyboards, guitars, and digital audio workstations for his students. As his student ethnic demographic was mostly Latino, he would, for example, come up with creative ways of simplifying a montuno to teach his students so that they would feel a personal connection to and ownership of the music. The students would rotate instruments, learning by ear (notation came later), and always making music in a communal way. Near the end of the school year, he would find venues around town for them to perform and shared with my seminar a video of his students performing on a Boston Harbor Cruise boat, both playing for and dancing with other cruise members. The students held a major stake in their own success and they were invested in their own learning. That is music education, holistically and in totality.

When you are unbridled from the expectation of wind ensemble and symphony orchestra as your anchor ensembles, you are free to consider the music that actually exists around you – the music that exists outside of the walls of music academia – the music that is a part of the stories and identities of your students, and you are able to build ensembles and curriculums around cultural understanding and social need. And make no mistake, not having a traditional classically-rooted large ensemble anchor does *not* speak to the musicianship (or lack thereof) of the musicians in your institutional community. If your institution is a 4-year program, what pathways and partnerships exist for ease of matriculation for your students from 2-year institutions, and once they arrive, what support systems are in place to see that they graduate having had a rich, meaningful, useful, and affirming experience?

Who do you want at your institutions? Realize that you answer that question without saying a word. You answer that question with your course offerings. You answer that question with your audition requirements. You answer that question with the styles of music with which you engage. You answer that question with how many different methods of learning and sharing music you offer. You answer that question with how you delegate your financial resources. Who do you want at your institutions? A more direct way to ask that question is: who are you as an institution? Who do you want to be as an institution? How do you define success as an institution?



These questions are massive. Easy to pose, difficult to implement. Admittedly, some more difficult than others. If only there were a body somewhere – a body who oversaw curricular requirements at the nation’s music institutions, and if only that body were somehow in the same room at the same time. What would be even better is if there was some kind of conference that this body could attend for a few days, where they were presented with innovative ideas and methods for how to move our institutions forward. Sounds like a pipe dream, I know. But, if such a serendipitous conversation should ever happen, what an incredible opportunity that would be...to be in conversation with one another, to discuss what has worked and what hasn’t. To share instances of creating the freedom to fail, to build the parachute on the way down. To be brave enough to make the kind of bold decisions that require asking for forgiveness and not permission. “This is the way it’s always been done” is the quickest way to an early grave. Institutional death. Artistic death. Creative death. Everyone in this room is still an artist, and it is by keeping our fingers on the pulse of the changes that are manifesting in the greater musical landscape that we will be able to steer our institutions towards the center of these shifts, so that we can both participate in and guide artistic conversations and their great implications for societal change. So that we can prepare our students to profess, compose, produce, research, improvise, beatmake, turntable, beat box, Tuvan throat sing, and whatever meaningful career exists at the nexus point of all those skills. The future lives in the in-between – in the building upon the past, not in the wallowing and luxuriating in it. The power to make the kind of change we all want exists right here, in this room. Be bold, be fearless, take the leap, and build the parachute on the way down.

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# THE PLENARY SESSIONS

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## MINUTES OF THE PLENARY SESSIONS

WESTIN KIERLAND RESORT  
SCOTTSDALE, ARIZONA

**First General Session**  
**Sunday, November 19, 2023**  
**8:45 a.m. – 10:45 a.m.**

**Call to Order:** President Wilder called the meeting to order at 8:51 a.m. and welcomed all attendees to NASM’s 99<sup>th</sup> Annual Meeting.

**Declaration of Quorum:** President Wilder declared that a quorum was present.

**Introduction of National Anthem and “America, The Beautiful”:** President Wilder introduced Laura M. Moore of the University of South Alabama to conduct the National Anthem and the first and third verses of “America, The Beautiful.” Trilla Lyerla of Baker University accompanied both.

**Welcome to Members and Guests:** President Wilder welcomed all guests to Scottsdale and recognized Honorary Members that were in attendance:

- Dan Dressen, Past President and Vice President of the Association; and Chair, Associate Chair, and Member of the Commission on Accreditation
- Daniel P. Sher, Past President and Vice President of the Association; Chair, Associate Chair, and Member of the Commission on Accreditation; Chair of the Nominating Committee
- Eric W. Unruh, Past Chair and Member of the Commission on Community College Accreditation; and Secretary of Region 3

**Recognition of Sister Organizations:** The attending representative was recognized.

Deborah Confredo, National President-Elect, National Association for Music Education (NAfME)

**Recognition of a Representative from the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen:** The attending representative was recognized.

Stefan Gies, Chief Executive, AEC

**Newcomer Welcome:** President Wilder welcomed those attending the NASM Annual Meeting for the first time and invited newcomers to seek information and assistance from Board members and NASM staff.

**Recognition of Retirees, New Representatives, and those on the Podium:** Music executives leaving their positions this year and those new in their positions were asked to stand to be

welcomed, recognized, and/or thanked. Representatives seated on the podium were introduced.

**Greetings from the European Association of Conservatoires:** Stefan Gies, Chief Executive Officer of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, was introduced and conveyed greetings and appreciation to NASM.

**Commission Reports:** Kevin J. Dobreff, Chair of the Commission on Community College Accreditation, and H. Keith Jackson, Chair of the Commission on Accreditation, reported on the 2023 actions of the Commissions.

The Commission on Community College Accreditation in November considered 15 institutions in total. It reviewed 13 accreditation-related applications and 2 administrative considerations regarding membership responsibilities; granted Associate Membership to 1 institution and renewal of Membership to 3 institutions; and reviewed 4 Progress Reports, 1 Substantive Change application, and 1 Plan Approval application.

In June, the Commission on Accreditation considered 197 institutions in total. It reviewed 138 accreditation-related applications and 57 administrative considerations regarding membership responsibilities; granted Membership to 4 institutions and renewal of Membership to 24 institutions; and reviewed 18 Progress Reports, 9 Substantive Change applications, 120 Plan Approval applications, and 49 Final Approval for Listing applications.

In November, the Commission on Accreditation considered 161 institutions in total. It reviewed 149 accreditation-related applications and 12 administrative considerations regarding membership responsibilities; granted Associate Membership to 1 institution and renewal of Membership to 25 institutions; and reviewed 26 Progress Reports, 5 Substantive Change applications, 113 Plan Approval applications, and 47 Final Approval for Listing applications.

President Wilder then recognized representatives from newly accredited member institutions:

Associate Membership:

- Glendale Community College, Glendale AZ
- North Central College, Naperville IL

This information, as well as a summary of all Commission actions, will be made available on the NASM website. President Wilder expressed the Association's gratitude to the Commission Chairs and members, visiting evaluators, and those completing Self-Studies during the preceding year.

**Treasurer's Report:** Heather Landes, Treasurer, reported that the current fiscal position of the Association is stable, with net assets in the positive and no liabilities. Any accumulated surpluses realized have been used to fund reserves for the purpose of securing long-term financial stability. NASM continues its conservative approach and careful stewardship. This allows NASM to maintain low dues levels; enhance services such as the data management system (Salesforce) and HEADS; and support the work of Association. A strong system of checks and balances is in place.

**Motion** (Landes/Morgan): To approve the Treasurer's Report. **Motion passed unanimously.**

**Report of the Committee on Ethics:** Wes C. Moore, Committee Member, reported that there had been no complaints brought before the Committee during the last year. NASM representatives were respectfully reminded of their responsibilities to make their faculties and staff aware of the

Association's Code of Ethics particularly its provisions concerning faculty and student recruitment. Members were asked to review the Code's provisions and the complaint process found in the *Handbook*.

**Introduction and Remarks of the Executive Director:** Karen P. Moynahan recognized and thanked representatives from entities hosting social events and introduced National Office staff including those not in attendance. She provided announcements regarding the participatory nature of NASM; the status of the HEADS system redesign and migration to the new platform noting the necessity to change vendors; the status of the design and implementation of the Salesforce software; and USDE activities and anticipated initiatives of concern. She asked members to provide feedback on the meeting via the Annual Meeting app and/or the paper form found in Annual Meeting packet. She expressed appreciation to the members of the Commissions, elected and appointed officials, presenters, moderators, recorders, and attendees.

**Action on Proposed Handbook Changes:** Following review and approval by the Board of Directors to release the *Proposed Revisions* to the *Handbook* to the membership, the membership was offered in two successive comment periods the opportunity to review and offer feedback on the *Proposed Revisions*. The *Proposed Revisions* are informed by suggestions received from the membership as well as federal requirements related to new and amended regulations including substantial changes to Distance Learning standards.

**Motion** (Ananda Owens/Witte): To accept the proposed changes to the NASM *Handbook*. **Motion passed unanimously.**

**Report of the Nominating Committee:** Charles R. Young, Chair of the Nominating Committee, presented the report of the Nominating Committee, and reviewed the slate for the membership, introducing all candidates. He announced that voting would occur during the Second General Session.

**Keynote Address:** President Wilder introduced Omar Thomas, composer, arranger, and music educator. Professor Thomas delivered an inspiring keynote address entitled, "Forgiveness, Not Permission." A transcript of this address will be available on the NASM website.

**Conclusion:** President Wilder expressed appreciation, announced the next sessions, and confirmed that the body was in recess until 9:00 a.m. on Monday, November 20 at which time it would reconvene.

**Second General Session  
Monday, November 20, 2023  
9:00 a.m. – 10:00 a.m.**

**Call to Order:** President Wilder reconvened the meeting at 9:03 a.m. and reintroduced Executive Director Moynahan.

**Report of the Executive Director:** Executive Director Moynahan reiterated current concerns that threaten to divert NASM from its mission. There are no simple answers or formulae in a complex world. A toolbox consisting of critical thinking and strategic planning is needed. We are here to advance the cause of music as an art form with our collective expertise, to build a support system through consensus-designed standards but flexible frameworks, and to affirm that NASM is critical to the future of music.

Accreditation signifies a faith in consensus, the strength of the whole, responsibility, integrity, and ongoing improvement. Standards protect the integrity of the field while leaving room for individual differences and exploration. The collective work of the membership protects the autonomy of our institutions as well as our academic freedom. She thanked attendees for doing their part to advance the art form and the future of the discipline.

**Election of Officers:** President Wilder then asked Charles R. Young, Chair of the Nominating Committee, to come forward. Chair Young reintroduced the slate of candidates. Committee members and National Office staff members assisted in facilitating the election. He recognized members of the outgoing Nominating Committee and thanked them for their service.

**Appreciation to Officers Completing Terms:** President Wilder thanked those retiring from or leaving office.

**SECRETARY**  
Mary Ellen Poole

**NON-DEGREE-GRANTING MEMBER, BOARD OF DIRECTORS**  
Kirsten Morgan

**MEMBERS, BOARD OF DIRECTORS (REGIONAL CHAIRS)**  
Andrew Glendening, Region 4  
Susan D. Van Vorst, Region 5  
David Davies, Region 6

**CHAIR, COMMISSION ON COMMUNITY COLLEGE ACCREDITATION**  
Kevin J. Dobreff

**MEMBERS, COMMISSION ON ACCREDITATION**  
Trilla Lyerla (*on ballot for re-election*)  
Caterina Bristol (*on ballot for re-election*)  
Kristen Queen (*on ballot for re-election*)  
David E. Scott (*on ballot for re-election*)

**PUBLIC MEMBER, COMMISSION ON ACCREDITATION, COMMISSION ON COMMUNITY COLLEGE ACCREDITATION, AND BOARD OF DIRECTORS**  
Fran Tucker

**MEMBER, COMMITTEE ON ETHICS**  
Wes C. Moore

**NOMINATING COMMITTEE**  
Charles R. Young, *Chair*  
Lisa Beckley-Roberts  
Isrea L. Butler  
Bonnie Miksch  
Stanley C. Pelkey

**Report of the President:**

The past year was both positive and challenging. Life is not getting easier for individuals or nations; mental health and lives are at risk. Four publications speak to this:

- 2023 *Your Brain on Art*: Explores neuroscientific research using MRI and notes that the arts emerge as major conduits for neural plasticity.
- 2024 *Futures of Performance* (forthcoming): A collection of articles from various authors which speaks to the responsibilities of performing arts in higher education and includes data which projects substantial shifts in demographics.
- 2023 *Epidemic of Loneliness and Isolation*: A report from the Surgeon General which speaks to a major public health concern, specifically the high number of individuals experiencing loneliness, especially young adults. This report asserts the healing effects of social connection and community.
- 2023 *Generations*: This book outlines six generational groups and describes the full-blown mental health crisis among young people that not coincidentally parallels their adoption of technologies.

Music has the potential to make a positive difference in the lives of people. It is difficult to imagine a time when our art form has been more essential in connecting people. As Omar Thomas said yesterday, “what if there were such a body?” NASM’s early concerns were tactical and procedural; currently they are broader and include: advancing the art form, strengthening peer review, etc. The standards are best understood as an invitation to explore, create, and innovate rather than a demand for conformity. The process is a conversation. NASM’s positions are exemplified through the work of its accredited institutional members.

The work of music administrators is valuable and powerful, and the need for the resourcefulness of music administrators has never been higher. Appreciation was extended for the generosity of those who accomplish this work.

**New Business:** There was no new business to come before the Association.

**Adjournment:** President Wilder requested a motion to adjourn.

**Motion** (Day/Ananda Owens): To adjourn the meeting. **Motion passed unanimously.**

The meeting adjourned at 9:38 a.m.

Respectfully submitted,  
Mary Ellen Poole, Secretary

**GREETING FROM THE ASSOCIATION EUROPÉENNE DES  
CONSERVATOIRES, ACADÉMIES DE MUSIQUE ET MUSIKHOCHSCHULEN  
(AEC)**

STEFAN GIES  
*Chief Executive*

Dear Executive Director, Dear President, Dear Members of NASM:

Good morning!

It's a pleasure for me to bring you the warmest greetings from many, many dedicated friends from across the ocean: from our President, Deborah Kelleher, and from the entire AEC Council. Last but not least, I would like to send greetings on behalf of more than 300 higher music education institutions, from all across Europe and beyond, who are members of our association. And that means a lot, because the AEC represents almost all European institutions that are at all working in this field.

Our sister organizations, the National Association of Schools of Music and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, have devoted themselves to a shared task. Music is our mission and our passion, and our commitment is to ensure, to maintain, and to improve the quality of higher music education at its best.

Eight years ago, I had the honour and privilege of addressing you as one of my first official acts in my new office at the 2015 NASM Annual Meeting in Saint Louis. Since then, we could not only maintain, but also deepen, the close contact between our organizations, which already existed at that time and is characterized by regular mutual visits. Even the COVID crisis has only briefly interrupted this exchange.

My own term of office is now gradually coming to an end, and I am delighted to have the opportunity to thank you here today for many years of good and trusting cooperation. And in thanking Executive Director Karen Moynahan, President Michael Wilder, and Vice-President Tayloe Harding by name, I do so *pars pro toto* addressing NASM as a whole, i.e. you all, the many dedicated people who stand behind NASM.

It was only a week ago that I had the honour of welcoming Michael and Tayloe to the AEC Annual Congress in The Hague, Netherlands, and I am very grateful to them for coming all this way, because it is so incredibly important that we know about each other, that we know what we do, what worries us, what experiences we have in dealing with ever-changing challenges, and what answers we find to the pressing questions of our sector and beyond.

Eight years ago, we could not have imagined that we would soon be living in a world dominated by war again, that our democracies would be jeopardized by democratically-elected politicians, that AI would dominate our everyday lives, that we would have to cope with a tremendous climate crisis, and that people would seem to be losing the ability to listen to each other.

I have studied your Annual Meeting programme with great interest. It's really impressive to see both the programme's breadth and depth, to learn which topics you will be discussing, and to observe that you are addressing them all with the utmost professionalism. Most of the issues you



are addressing, and even many titles of the sessions, remind me of our own conferences. For instance:

- Diversity and Inclusion
- Curriculum planning
- Assessment and quality assurance
- How do we retain faculty and staff
- Effective advocacy

...to name just a few examples.

But it is also interesting to see that there might be a different understanding hidden behind identical terms and headings.

When you talk about advocacy, it seems mostly to be about money and fundraising, whereas in Europe this plays almost no role because art, culture, and education are state tasks and no government, regardless of political orientation, would question this.

When you talk about diversity and inclusiveness, aspects such as colour, race, and religion are at the top of the agenda, whereas in Europe it might rather be things like linguistic diversity and social belonging, because these are identity-forming factors for many Europeans.

In that sense, America and Europe might be different: but such differences are not bad. Quite the contrary: that is what makes - in a positive sense - the diversity of the world. When we realize that something is different, that always means that there exists an opportunity to learn. But this will only succeed if we recognize and acknowledge what is different. This requires respect and it requires humility. One of the most significant outcomes of such a learning process might be to strengthen our own identities, even if it's only by knowing better than before why we like and appreciate those things we are used to.

The bonds between our sister organizations are rooted in shared values and concerns and deepen through a constant exchange of views and joint projects. And, of course, the personal encounters that take place in this context are the glue that holds everything together. I am sure that we will be able to carry this forward into the future together.

I wish you a successful and productive meeting and look forward to accompanying you at the various meetings and networking events. I am sure that I will bring a wealth of experience, insight, and inspiration back to my colleagues at AEC.

Thank you - I wish you all a good time here in Scottsdale.

## REPORT OF THE PRESIDENT

MICHAEL D. WILDER  
*Wheaton College*

Gathering annually invites us to reflect on all that has happened in the world since we met a year ago in St. Louis – much of it quite wonderful and welcome, but we have also witnessed a nearly unrelenting set of challenging conditions and events in our broader world. And while it is true that our subject is music, so much of our work has ultimately to do with people – those who create music, who study it, those who champion it, and who offer music to others. And people have faced some nearly overwhelming challenges of late. Amidst disease, wars, disasters, violence, economic turmoil, political tensions, and so much more, life does not appear to be getting easier for individuals or for nations. Much in our world threatens our mental and physical health and well-being, even the very lives of many people are at risk. It is hard to imagine the conditions many are facing today.

In this mix of nearly endless opportunities, as well as these formidable challenges, and in just the few minutes I have for this report, what I would like to do is briefly touch on several themes, by highlighting four publications that have emerged since we last met. I will also share some thoughts about NASM, but first, let me mention the work of these four authors and its special relevance in music in higher education.

The first is a 2023 book you likely know. It is titled, “Your Brain on Art,”<sup>1</sup> and was written by Susan Magsamen and Ivy Ross. Resulting from neuroscience research that began in the mid-20<sup>th</sup>-century, as led by Marian Diamond and others, and fueled by the use of functional Magnetic Resonance Imaging in the 21<sup>st</sup>-century, our understanding of neurological development has advanced dramatically. These authors describe our knowledge of neurological malleability, which allows our brains to sort the millions of sensory signals we receive, while highlighting input which is viewed as pertinent or “salient.” Along the way, neurotransmitters are engaged, chemicals are released, neuro plasticity increases, and new synaptic connections are built. According to Ross and Magsamen, the “. . . arts and aesthetic experience emerge as major conduits for greater saliency. [The] arts and aesthetics quite literally rewire your brain.”<sup>2</sup> As the field of neuroaesthetics continues to develop, I find this information so compelling, as it reveals the profound wonder of the human brain and the power and relevance of the arts in neurological development, medicine, and in healing.

A 2024 book, titled “Futures of Performance,”<sup>3</sup> concludes with a chapter titled “The Performing Arts in the Next America.” In this chapter, written by our own Peter Witte, we read of shifting demographics in the U.S. and the increased diversity of our public schools. Witte’s data review, including extensive analysis of our own HEADS data, points out several substantial shifts, including those attached to race and ethnicity, socioeconomic conditions, and others. He encourages continued focus on the critical matters of access, resources, and development of artistry in the life of every student. Witte’s compelling and nuanced research includes reflection on cultural assumptions in teaching and learning and at the heart of the matter, he asserts, “the

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<sup>1</sup> Susan Magsamen and Ivy Ross, “Your Brain on Art,” Random House, (2023).

<sup>2</sup> Ibid, p. 13.

<sup>3</sup> Karen Schupp, “Futures of Performance: The Responsibilities of Performing Arts in Higher Education,” and Peter Witte, “The Performing Arts in the Next America,” Routledge, (2024).

performing arts and arts pedagogy have for far too long marginalized entire cultures, repertoires, and skills to celebrate those of a very specific few.”<sup>4</sup> The conditions described offer invitation and challenge, as we do all that is possible to invite every person to musical opportunity and flourishing. Witte adds, “Higher education’s job is to prepare these students for their future, a future that will be significantly different from our past.”<sup>5</sup>

The third publication was issued as an advisory this past May, titled, “Our Epidemic of Loneliness and Isolation,”<sup>6</sup> in which our Surgeon General warned the nation of “...a critical public health concern in light of mounting evidence that millions of Americans lack adequate social connection in one or more ways.” The report stated, “Recent surveys have found that approximately half of U.S. adults report experiencing loneliness, with some of the highest rates among young adults.” The report maintains that “...loneliness and isolation are more widespread than many of the other major health issues of our day, including smoking, diabetes, and obesity, and with comparable levels of risk to health and premature death.”<sup>7</sup> In this report, the Surgeon General ultimately points to the healing effects of social connection and the power of community, both conditions, as it turns out, that also serve as vital hallmarks of our music programs.

What has led to this increased isolation? What are the societal variables that surround our students and all of us in 2023? As we are increasingly “connected,” doesn’t it seem ironic that isolation and loneliness are on the rise? In her 2023 book, “Generations,” Jean Twenge analyzed data for more than 39 million people, while contrasting six generational groups. Among her observations, Dr. Twenge notes “...a full-blown mental health crisis among young people ...”<sup>8</sup> She states that “The very large and sudden changes in mental health and behavior between Millennials and Gen Z are likely not a coincidence: They arose from the fastest adoption of any technology in human history.”<sup>9</sup> Twenge suggests that “...the rise in these new technologies seemed the most likely culprit for the rise in teen depression, self-harm, and suicide.”<sup>10</sup> These concerns warrant careful consideration, even as we continue to celebrate and advance the rich expanse of technology in music and beyond.

Music has such potential amidst these matters just described – in our human neurological capacity, the increased diversity of our country’s public school student population, as well as the epidemic of loneliness and isolation before us, and the generational impact of technology on mental health. Consider these themes, along with such intense global challenges, and it is difficult to imagine a time when the importance of our work and our music offerings have been more critical. And music lies close to the heart of each of these matters. Not a “nice-to-have,” or an accessory, but essential in finding our way. Music – which is so often experiential, authentic, mind and heart-expanding, and so closely connected to our mental, physical, and emotional spirits, is also often highly relational, connecting people and their impulse to gather with others to create, to sing, to share and explore the depths of their culture and their deepest values. Amidst these many opportunities and formidable challenges, we have been given such a high honor – to be deeply involved in music, as it uniquely and powerfully enlivens and enables each human

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<sup>4</sup> Ibid, p. 357.

<sup>5</sup> Ibid, p. 340.

<sup>6</sup> Vivek H. Murthy, “Our Epidemic of Loneliness and Isolation: The U.S. Surgeon General’s Advisory on the Healing Effects of Social Connection and Community,” (2023).

<sup>7</sup> Ibid, p. 9.

<sup>8</sup> Jean M. Twenge, “Generations: The Real Differences Between Gen Z, Millennials, Gen X, Boomers, and Silents – and What They Mean for America’s Future,” Atria Books, (2023), p. 396.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid, p. 401.

spirit, ever fostering the expression of deepest joys and sorrows, along with healing, therapy, celebration, and lament.

And what about NASM? As our keynote mused yesterday, “What if there was a body?” What if we had a group that was committed to striving together in tackling the tough questions and challenges, in developing the very best music offerings possible? What about NASM? I suppose we begin this story in 1924, when a group gathered to consider what they might collectively agree upon as essential in music offerings in higher education. According to Carl Neumeyer, writing in 1954, early concerns in those first years “...included minimum entrance requirements, interpretation of music study in terms of units and semester hours, minimum standards of accomplishment for the granting of certificates and degrees, academic record keeping, classification of schools, scholarships, and other general problems and practices among institutions.”<sup>11</sup>

Let’s jump ahead 99 years and consider the succinct review of our abiding principles, just offered by our Executive Director. These principles guide our efforts to advance the cause of music, make most of our powerful collective expertise, sustain a support system of threshold standards, and rest on the strength of peer review. We were reminded earlier of our individual and institutional freedoms, while clarifying our independence from government or outside agencies in championing our music standards. And we have been assured that our NASM music standards belong to us and serve to guide us in creating and sustaining the strongest and most effective music offerings possible.

Some of you are new to NASM. You may have heard rumblings that our standards are rigid mandates and that NASM hopes to force member institutions into strict conformity. It is understandable that accreditation is sometimes misunderstood. While it is true that our standards include words like “must” and “shall” where we have collectively agreed that a given condition or context is essential to music-making in higher education, I think our standards are better understood as an invitation. Quite contrary to the notion of conformity, NASM actually celebrates the autonomy of each institution. Your school is invited to begin by considering its mission. Within your unique context and location and with the resources that are yours, you are then invited to consider how your institution addresses what we have agreed are essential threshold provisions for music creation, study, and performance.

Many of you have had the experience of engaging with an evaluator or consultant on your campus, or calling our staff at the National Office, in considering a given degree offering or an operational condition at your school. Your conversation will almost always begin with a question. The conversation might go something like this: “Let’s back up. What is it you’re trying to do? What is the goal or objective you are hoping to reach? How might the collective wisdom of this association, our *Handbook* and all its resources - how might these be helpful to you and those you lead in reaching your objective and serving your mission?” You will almost never hear – “This is how it must be done – how we have always done it,” because the process is about a conversation between your institution and the hundreds of other accredited schools and their leaders in seeking your best answers for your context.

You may have also heard someone ask, “Why doesn’t NASM take a stand – take a position?” This might be related to a broader cause, an event, or situation. Shouldn’t NASM offer broader statements which clarify the views of our organization? I might explain it this way: NASM takes a strong and creative position, but it is through each of its member institutions that it does so.

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<sup>11</sup> Carl Melvin Neumeyer, “A History of the National Association of Schools of Music,” (1954), pp. 62-63.

Within the framework of our shared standards, it is in your curricula, your new initiatives, the work of your faculty, students, and alumni, and through your thorough and compelling work, that NASM expresses its collective stance. Our strength is found in each of our schools, as they engage in rigorous self-study, peer review, the sharing of ideas, professional development, and other resources. We don't agree on everything – we're not supposed to. There are many aspects of the work of our institutions in music, which vary one school to the next, and we celebrate those differences. Starting with purposes, each school serves a distinct mission, operates in its unique locations, is built upon its institution's own history and values, and involves a unique population of students, faculty, alumni, and partners.

As I look around this room, I am so deeply thankful for this rich tapestry that is ours in this vital work. We join together in wrestling with what is most important, while freely sharing ideas and challenging one another in sharpening our skills and perspectives and knowledge. We encourage each other, embracing the abiding principles that are ours in advancing the cause of music, making most of our nearly endless collective expertise, sustaining a support system of threshold standards which encourage each institution's uniqueness, while continuing to harness the rich potential of our engagement with each other.

Through NASM, each of us also joins with hundreds of institutional members, as we fuel the rigor and integrity of our people, programs, and schools. The numbers of those we serve is staggering, with about 100,000 students currently pursuing music degrees in NASM institutions, and many more participating in our programs. NASM schools have also impacted the more than half a million living graduates, providing a truly remarkable force for the great good of music and musicians throughout the world. I am grateful for the ways that every one of these people having been shaped by our schools and the combined investments of our member institutions.

In closing, my hope is that every assurance of the value of your work might be yours. You are among the most dedicated, industrious, gifted, and creative people anywhere and you represent a powerful vanguard for music and music in higher education around the world. As we look forward to a wonderful centennial celebration next year in Chicago and to the next 100 years, I fully believe our very best is yet to be realized. The need for creativity and innovation and resourcefulness has never been higher. We must be ever more vigilant in our shared resolve to best serve music and musicians. We can do no less, my friends. The conditions and opportunities that surround us compel us to press on like never before. May every one of you have a sense of the essential and noble cause that is ours in bringing music opportunities to people – all of them – nearby and around the world. Thank you for your dedication, your endless resourcefulness, your openness to new ideas, your generous hearts, and your deep love of music and those who create it.

Thank you. Thank you very much.

## WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

The 2022–2023 academic year found the higher education community working to emerge from a period marked by unprecedented change and unexpected realities. Leaving behind aspects of the past, institutions were greeted by yet another casting of a “new normal”—one that required concerted efforts on the part of institutions to review, reconsider, and re-evaluate long-standing traditions associated with nearly every aspect of life as it pertains to music education and training. Although challenges were faced and in many cases remain in abundance today, the fortitude and spirit of the members of NASM have without question been unwavering—in short, they have served as a beacon of hope and possibility during these tumultuous times. Throughout these last many months, the members of NASM have remained true to their missions, unwavering in their commitment to educate to the highest level students enrolled in music study. NASM applauds the unflinching and enduring efforts of its members and appreciates the efforts of each and every individual involved in this noble pursuit. As we settle into the 2023–2024 academic year, one marking NASM’s 99<sup>th</sup> season of service and support to its members and to the field, efforts to support and advance music as a profession, as a critical and indispensable aspect of collegiate study, and as an integral part of our nation’s fiber which binds us together, remain a central focus. The effectiveness of NASM’s work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy pertaining to higher education and the arts, continues to be reviewed, discussed, improved, and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to broaden and evolve. The Association’s principal activities during the past year and issues of note are presented below.

### **Accreditation Standards and Procedures**

Much of the yearly work of NASM involves accreditation. This includes preparation for the meetings of the Commission on Accreditation and Commission on Community College Accreditation; scheduling accreditation visits; arranging consultations for member and potential member institutions; communicating with institutions preparing accreditation materials; receiving and reviewing accreditation materials; and reviewing and developing standards, guidelines, resources, and educational programs in support of the accreditation review process. All individuals involved in these activities—including institutional representatives, faculty and staff members, the members of the NASM Commissions, visiting evaluators, consultants, presenters, and National Office staff members—work to make this service a valuable component in the advancement of music programs in institutions of higher education, and music as a specific disciplinary field of study.

Maintaining its responsibility to review accreditation applications, the work of the Commissions has continued without pause during these last years, aided in large part by the dedication of the members of the NASM Commissions. The NASM Commissions continue to review applications for accreditation, renewal of accreditation, Responses, Progress Reports, Plan Approval and Final Approval for Listing applications, requests for Substantive Change, and the like. The work of the Commissions is significantly assisted by the work of the NASM corps of visiting evaluators. NASM continues to take steps to expand the breadth and depth of its pool of visiting evaluators. During this Annual Meeting, NASM will offer training sessions for new and experienced evaluators, and a briefing for the entire evaluator corps. NASM deeply appreciates the service of those assuming

this important role, and the assistance evaluative teams and consultants provide to applicant institutions. It is highly recommended that representatives from accredited institutional members consider participating in evaluator training. In addition to the assistance provided by evaluators to institutions and NASM, this service can be invaluable in the opportunities it presents to broaden the perspectives of music administrators.

The NASM *Handbook* includes all current national standards and guidelines for degree- and non-degree-granting institutions offering programs of study in music, as well as the Association's Constitution, Bylaws, Code of Ethics, and Rules of Practice and Procedure. NASM continually reviews the information in the *Handbook* and conducts annual as well as multi-year comprehensive reviews of the entire *Handbook*. Such reviews provide to NASM an opportunity to focus on all standards. Though the most recent comprehensive review process, begun in 2015, was concluded in 2019, the standards as a whole remain open for comment. NASM welcomes feedback at any time. Following its commitment to proactively review in detail all standards in the *Handbook* on a scheduled basis, the next comprehensive review process is slated to begin in 2026. An amended *Handbook* typically is released following the Annual Meeting. The NASM *Handbook 2023-24* is expected later this fall. It will include current standards and guidelines as approved by the appropriate NASM deliberative body. Institutions are asked to remain cognizant of NASM standards and guidelines, and to consult the *Handbook* regularly, whether preparing for an NASM comprehensive review, planning institutional initiatives, and/or designing new curricular programs.

A comprehensive review of the Association's *Procedures* documents was conducted during the 2022–2023 academic year. Due to the magnitude of this project, the new editions of these documents will be released just before the beginning of the 2024–2025 academic year. Institutions are asked to continue to use the current editions found on the NASM website.

All current accreditation-related documents, standards, and procedures are available for download from the Association's website located at <https://nasm.arts-accredit.org>. Institutions are reminded that the standards are set in a framework which allows for flexibility and creativity in approach. Should representatives wish to explore the depth, breadth, and latitude inherent in the standards, which can be invaluable when addressing local conditions and realities, contact with the NASM National Office staff is recommended.

The Association continues to encourage consideration of the use of the NASM review process and/or materials, particularly the national standards, in other review contexts. Consolidating reviews may assist institutions to conserve resources and realize economies of scale. Many institutions are finding efficiencies by combining required NASM comprehensive reviews with internal and/or other external reviews. The Association is willing to work with institutions and programs interested in exploring options in this regard and to assemble NASM reviews that are thorough, rigorous, efficient, and suitably dovetailed with other internal and external efforts.

The Association is cognizant of the many hours devoted by member and applicant institutions to research, study, consider, prepare, and present accreditation materials for review by the Commissions. NASM is deeply grateful for these efforts extended on behalf of the field of music and congratulates the institutions and their representatives for their many accomplishments and successes resulting from their work.

### **Annual Meeting**

The NASM Annual Meeting is an integral opportunity for individuals to connect, communicate,

and come together in community. The Annual Meeting offers the opportunity for music administrators to share and receive information which can broaden and hone understandings, particularly with regard to current and salient issues, and can assist administrators to address local and national realities. As well, the Annual Meeting serves as a venue which enables the Association to conduct its required business. NASM was pleased to return to its tradition of in-person assembly in 2022 and is equally delighted to gather in community on-site in 2023. NASM looks forward to connecting with past attendees and welcoming new registrants.

Annual Meeting content is driven largely by the feedback offered by member institutions and Annual Meeting attendees and is informed by current issues faced by administrators responsible for guiding and leading collegiate programs in music. NASM welcomes your thoughts, ideas, and suggestions, and stresses the important need for your feedback. NASM offers to all registrants an opportunity to provide comment through the use of the Annual Meeting app. In addition to the app, and subsequent to the Annual Meeting, NASM circulates a questionnaire to all members and Annual Meeting attendees requesting feedback. Please consider taking a moment to participate in these initiatives, and/or to merely communicate directly with the NASM staff.

### **Availability of Informative Materials**

NASM maintains a robust library of material focused on topics such as accreditation, professional development, policy analysis, and research. These materials are intended to assist accredited institutional members to navigate the constantly changing higher education landscape. A recent addition to the NASM library includes an extensive web-based resource entitled, *Leadership: Navigating Difficult Situations and Conditions* (see <https://nasm.arts-accredit.org/leadership/>). Offering a wealth of information, this site is divided into six sections: *Facts, Principles, Considerations: Important Reminders; Strategic Thinking—An Intellectual Endeavor: Developing an Abiding Approach; Informed Decision-Making: The Importance of Distillation and Synthesis; Frequently Asked Questions (FAQs); The Long View: The Place of Reasonableness; and Concluding Thoughts: Support and Appreciation*. This and many other published resources found on the NASM website assist music executives as they are called upon to articulate the benefits of and necessity for music study. Whether looking for rationales or assistance to develop talking points, NASM publications are a sterling source of support, assistance, and information. It is recommended that representatives of member institutions visit and review the site's content often and as needed, as well as the extensive list of publications available within the "Publications" section of the website (see <https://nasm.arts-accredit.org/publications/>).

### **Financial Planning**

Although the Association's Managed Assets account has not escaped the recent tumultuous movements of the market, the balance of funds in the account is growing at a slow and steady pace. The solid base now in place is intended to support NASM's work to advance its objectives and ensure its future, and therefore its ongoing contributions to its members and the fields.

### **Projects**

NASM participates in the Council of Arts Accrediting Associations (CAAA) with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. The NASM President (Michael D. Wilder) and Vice President (Tayloe Harding) are the music Trustees of the Council and represented NASM



during CAAA meetings, which in January 2023 were held in person in Arlington, VA. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K-12 level. Currently, there are 17 institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect precollegiate and higher education efforts. Peter T. Witte of the University of the Pacific is the music appointee to the ACCPAS Commission.

Just prior to the onset of the pandemic, NASM finalized, and anticipated launching in 2020, its new Annual Meeting app. This app was designed to provide to Annual Meeting attendees streamlined access to Annual Meeting, hotel, and venue information. NASM released the app for use during the 2022 Annual Meeting. The app is offered again to attendees in 2023. Noting the functionality of the app to provide Annual Meeting logistics

and information, subsequent to the 2023 meeting, NASM will sunset the provision of hard-copy Annual Meeting packets. For those who have chosen to use the app to navigate the 2023 Annual Meeting, NASM welcomes your feedback.

During the 2021–2022 academic year, the National Office staff, in partnership with an external third-party vendor, began work to design and implement an accreditation data management system that will enable institutions to submit accreditation materials electronically. Among other attributes, this new tool will enable NASM to sunset its requirement for hard-copy accreditation submissions. Work to complete this project is expected to continue at least through 2023. Launch and use of the new platform is expected at the earliest possible time. Further information outlining use of the system will be provided by the NASM staff once the new system is operational. Helpful and informative sessions regarding the operation of the system will be offered during future NASM Annual Meetings.

In addition to the initiatives outlined above regarding the Annual Meeting app and the electronic collection of accreditation information, NASM, in conjunction with NASAD, NASD, and NAST, has been working diligently for the past several years to upgrade the HEADS Data Services Project, moving it to a new platform. This upgrade entails refreshing the HEADS Data Survey instrument, sunsetting the well-known HEADS Data Summaries, and introducing navigable dashboards. The new platform is intended to feature modern aesthetics and is designed to be user-friendly and intuitive in approach. Users will find the data entry process similar in form and function to that previously in place (the Data Survey). However, the traditional Data Summaries and Special Reports features have been replaced as the primary source of data presentation by a user-driven ability to compare data points; customize reporting options; and create, view, and save visual presentations of data and data comparisons—features provided through the use of interactive dashboards. The new platform has been populated with five years of historical data, enabling users in the first year to review six-year trends. This perspective will increase each year as new data is added to the system. It is hoped that this tool will provide invaluable information and will serve to inform institutional decision-making considerations. The new HEADS Data Survey tool was launched in its second year on November 1, 2022. Completed Surveys were due January 31, 2023. Participation by member and non-member institutions in the Higher Education Arts Data Services (HEADS) Project during the 2022–2023 Survey period remained strong. At this time, delivery of data encompassing the 2022–2023 academic year has yet to be released. NASM hopes to make this latest year of data available at the earliest possible time. With regard to the past degree-granting HEADS Data Summaries, NASM has made available at no charge all of the HEADS Data Summaries compiled during the last several decades. This information may be

found on the Association’s website at the following address: <https://nasm.arts-accredit.org/services/heads/heads-data-summaries/>. For administrators interested in historical data as it relates to the disciplines of art and design, dance, and theatre, NASAD, NASD, and NAST offer on their respective websites, copies of discipline-specific historical HEADS Data Summaries at no charge. NASM extends deepest appreciation to its members for the patience each has offered as NASM works to finalize and launch successfully all aspects of the new platform. Should questions arise regarding the HEADS Data Survey, please feel free to contact Nora R. Hamme in the National Office ([nhamme@arts-accredit.org](mailto:nhamme@arts-accredit.org)). With regard to the HEADS Navigable Dashboards, please contact Angie Elkins ([aelkins@arts-accredit.org](mailto:aelkins@arts-accredit.org)).

## Policy

### Leadership of Congressional Education Committees

The 118th Congress convened in January 2023 and saw a return of Virginia Foxx (R-NC) to the position of Chair of the House Committee on Education and the Workforce; Ranking Member is Bobby Scott (D-VA). The Senate Committee on Health, Education, Labor, and Pensions (HELP) is chaired at this time by Bernie Sanders (I-VT); Bill Cassidy (R-LA) serves as the Ranking Member.

### Higher Education Act of 1965

The Association continues to follow and monitor carefully various federal and state initiatives and issues—one of particular import is the Higher Education Act (HEA). This Act was last reauthorized in August 2008 and expired December 31, 2013. Although in recent years there have been attempts to re-energize the reauthorization process, to date, reauthorization has yet to begin in earnest. Given other pressing initiatives before the U.S. House and Senate, action regarding reauthorization is not anticipated in the near term.

Lack of timely reauthorization (expected every fifth year) has resulted in substantial efforts to regulate and re-regulate the existing law (HEA). Although regulations are intended to clarify existing law, the re-regulation of various aspects of the law can and often does lead to re-interpretations of original and/or various rewritten regulations, the result of which requires institutions of higher education participating in Federal financial aid programs to remain abreast of and pay careful attention to federal activities in this regard. Information provided below outlines initiatives pertinent to higher education which have either been completed, are ongoing at this time, or are anticipated.

### Department of Education

#### Final Regulations Released:

**Ability to Benefit** (published October 31, 2023/effective July 1, 2024)—With regard to students who do not have a high school diploma or its equivalent, amends regulations which are meant to articulate State-defined processes which address a student’s “ability to benefit” from an educational program, including how to document and verify whether an institution offers an eligible career pathway program.

**Administrative Capacity** (published October 31, 2023/effective July 1, 2024)—Amends regulations that are associated with the administrative capability that must be achieved by institutions participating in programs under title IV programs.

**Borrower Defense to Repayment** (published November 1, 2022/effective date

delayed)—Determines the acts or omissions of an institution of higher education a borrower may assert as a defense for repayment of a loan made under the FDL and FFEL Programs. On August 7, 2023, a federal court issued an injunction delaying the effective date of the latest regulations governing borrower defense to repayment and closed school loan discharge until at least November of 2023.

**Certification Procedures** (published October 31, 2023/effective July 1, 2024)—Reassessment of provisionally certified institutions that have significant consumer protection concerns by the end of their second year of receiving certification.

**Changes in Ownership and Control (CIO)** (published October 28, 2022/effective July 1, 2023)—Amends existing regulations pertaining to institution and program eligibility associated with changes in institutional ownership which result in a change in control.

**Determining the Eligibility of Faith-Based Entities to Participate in Federal Student Aid Programs** (published August 14, 2020/effective July 1, 2021)—Amends the current regulations regarding the eligibility of faith-based entities to participate in Federal Student Aid programs and the eligibility of students to obtain certain benefits under those programs.

**Distance Education and Innovation** (published September 2, 2020/amended September 3, 2020/effective July 1, 2021)—Amends the general eligibility, establishing eligibility, maintaining eligibility, and losing eligibility sections of the Institutional Eligibility regulations.

**Factors of Financial Responsibility** (published October 31, 2023/effective July 1, 2024)—Amends regulations which are meant to define the level of financial responsibility an institution must maintain in order to be eligible to participate in title IV programs.

**Federal Education Assistance Funds Received by Institutions of Higher Education (90/10)** (October 28, 2022/effective July 1, 2023)—Governs whether proprietary institutions meet federal regulation that require institutions to receive at least 10 percent of their revenue from sources other than federal education assistance funds.

**Financial Value Transparency\*** (published October 10, 2023/effective July 1, 2024)—Regulations which are meant to address transparency by providing information about financial costs and benefits to students at nearly all academic programs at postsecondary institutions that are eligible to participate in title IV of the HEA of 1965, as amended. These transparency measures apply to all programs in all sectors. Recall that under the heading of **Public Transparency for Low-Financial-Value Postsecondary Programs**, USDE released a request for feedback on how best to identify low-value postsecondary programs, how to calculate metrics that may be used to identify low-financial-value programs and inform technical considerations, and how best to publicly disseminate this information. (Comment period ended February 10, 2023.) (\*Related to Gainful Employment).

**Gainful Employment** (published October 10, 2023/effective July 1, 2024)—Amends regulations which are meant to ascertain whether post-secondary educational programs prepare students for gainful employment in recognized occupations, and the conditions under which institutions and programs remain eligible for student financial assistance programs under Title IV of the Higher Education Act. Gainful Employment regulations pertain to all programs at for-profit institutions and all non-degree programs at public and private non-profit institutions. It does not pertain to students in Puerto Rico and other American territories due to concerns regarding the reliability of available earnings data.

**Income Driven Repayment** (published July 10, 2023/effective July 1, 2024)—Streamlines and standardizes loan repayment regulations.

**Public Service Loan Forgiveness** (published November 1, 2022/effective July 1, 2023)—Enables borrowers to receive loan forgiveness after ten years of qualifying

payments on qualifying loans while engaging in public service.

**Recognition of Accrediting Agencies, Certain Student Assistance General Provisions, and Institution Eligibility** (published November 1, 2019/effective July 1, 2020/Amended October 20, 2022)—Defines the roles and responsibilities of accrediting agencies, States, and the Department in oversight of institutions participating in Federal Student Aid programs authorized under title IV of the HEA of 1965; modifies “substantive change” requirements; modifies the requirements for State authorization to clarify the responsibilities of institutions and States regarding students enrolled in distance education programs and students enrolled in programs that lead to licensure and certification.

Final Regulations Anticipated:

**Nondiscrimination on the Basis of Sex in Education Programs or Activities Receiving Federal Financial Assistance** (USDE/OCR, anticipated October 2023/delayed to 2024)—Will address issues pertaining to the prevention of discrimination on the basis of gender identity or sexual orientation and establishment of educational environments free from discrimination on the basis of sex, including sexual orientation and gender identity.

**Nondiscrimination on the Basis of Sex in Education Programs or Activities Receiving Federal Financial Assistance: Sex-Related Eligibility criteria for Male and Female Athletic Teams** (USDE/OCR, anticipated October 2023/delayed to 2024)—Will address issues related to a recipient’s adoption or application of sex-related criteria that would limit or deny a student’s eligibility to participate on a male or female athletic team consistent with their gender identity.

NPRM (Notice of Proposed Rulemaking):

**Defining and Delimiting the Exemptions for Executive, Administrative, Professional, Outside Sales, and Computer Employees** (DOL/WHHD, August 30, 2023)—Proposal to update and revise the regulations issued under section 13(a)(1) of the Fair Labor Standards Act implementing the exemption from minimum wage and overtime pay for executive, administrative, and professional employees. **“White Collar Exemptions”** (comment period expires November 7, 2023)—Proposal of a new rule that would significantly raise the minimum salary for employees to qualify for the so-called “white-collar exemptions” (administrative, executive, and professional employees, among other classifications) to the overtime requirements of the Fair Labor Standards Act (FLSA). The white-collar exemptions allow employees that meet certain duty requirements to be exempt from the overtime rules of the FLSA, which generally require employees working in the United States to be paid time-and-one-half of their regular rate of pay for all hours worked over 40 in a work week. This rule would raise the minimum salary threshold for the white-collar exemption from \$684 to \$1,059 per week, and from approximately \$35,568 to \$55,068 per year. In addition, the proposed rule increases the salary threshold for the so-called “highly compensated employee” exemption from \$107,432 to \$143,988.

**H-1B Specialty Occupation Program** (DHS/USCIS, October 20, 2023)—Intention to amend the H-1B specialty occupation worker program.

**Student Loan Debt Relief** (DOE, June 30, 2023)—Amend existing regulations to open a new pathway to student debt relief (see Issue Paper: Student Loan Debt Relief, USDE NPR, Session 1).

Notice of Intent to Commence Negotiated Rulemaking:

**Accreditation and Related Issues** (Fall 2023)—Amend existing regulations associated with the Secretary’s recognition of accrediting agencies and accreditation procedures as a component of institutional eligibility for participation in federal student financial aid programs.

**Cash Management** (Fall 2023)—Amend existing regulations associated with cash management to ensure that students have and maintain timely access to student aid disbursed by their institutions.

**Distance Education** (Fall 2023)—Amend the definition of “distance education”.

**Improving Use of Deferments and Forbearances** (Fall 2023)—Amend existing regulations associated with requirements which address the issuance of forbearances and deferments, particularly in relation to income-driven repayment.

**Institutional Quality and Accountability** (Anticipated)

**Modification, Waiver, or Compromise of Federal Student Loans** (USDE Fact Sheet, June 30, 2023) (Fall 2023)—As a result of the Supreme Court decision to rule the Debt Relief Plan unconstitutional, an intention to 1) open alternative paths to debt relief, and 2) devise a new repayment plan (SAVE).

**State Authorization** (Fall 2023)—Amend existing regulations associated with State Authorization as a component of institutional eligibility for participation in federal student financial aid programs.

**Third-Party Servicers and Related Issues** (Fall 2023)—Amend existing regulations related to existing guidance for third-party services, reporting requirements, financial or other compliance requirements, and past performance requirements as a component of ongoing institutional eligibility for participation in federal student aid programs. Regulations are not intended to apply to international programs.

**Title IV** (Fall 2023)—Amend existing regulations associated with the return of unearned Title IV Higher Education Act program funds, opportunities to protect students and taxpayers, and the easing of administrative burdens placed on institutions of higher education.

Guidance from the Department of Education Issued in the Form of “Dear Colleague” Letters and Other. Of Note: “Dear Colleague” letters offer guidance provided by the staff of the United States Department of Education (USDE) regarding both current Higher Education law and regulation.

- Fact Sheet: Regulations on Accountability, Transparency and Financial Value for Postsecondary Students (USDE/OPE, October 31, 2023)
- Dear Colleague Letter: U.S. Supreme Court decision regarding race in admissions (USDE/DOJ, August 14, 2023)
- Questions and Answers Regarding the Supreme Court’s Decision in *Students for Fair Admission, Inc. v. Harvard College and University of North Carolina* (USDE/DOJ, August 14, 2023)
- Guidance for Ensuring Complaint Procedures for Accrediting Agencies are Fair, Timely, and Equitable (USDE/OPE, August 7, 2023)
- (GEN-23-10) **Implementation and Policy Guidance of Pre-Dispute Arbitration Agreement Provisions** (July 3, 2023)
- (GEN-23-09) **Accreditation and Eligibility Requirements for Distance Education**

- (May 18, 2023)
- (GEN-23-08) **Update to Third-Party Servicer Guidance in GEN-23-03** (February 28, 2023)
- (GEN-23-03) **Requirements and Responsibilities for Third-Party Servicers and Institutions** (February 15, 2023; Updated February 16, 2023; Updated May 16, 2023)
- (GEN-23-02) **2023-2024 Federal Pell Grant Payment and Disbursement Schedules** (January 28, 2023)
- (GEN-22-70) **Updated Guidance and Procedures for Change in Ownership** (September 15, 2022)
- (GEN-22-13) **Federal Student Aid Eligibility for Borrowers with Defaulted Loans** (August 17, 2022)
- Memorandum: Changes of Ownership (USDE/OPE, February 2, 2023)
- (GEN-22-11) **Procedures for Institutions Seeking Approval of a Request to Change or Add Accrediting Agencies** (July 19, 2022; Updated September 26, 2022)
- (GEN-22-10) **Guidance for Institutions Seeking to Change or Add Accrediting Agencies** (July 19, 2022)

Other Initiatives:

Carnegie Foundation for the Advancement of Teaching/American Council on Education (ACE)

**Changes to the Long-Standing Carnegie Classifications** (anticipated 2025)

Department of Homeland Security

**Deferred Action for Childhood Arrivals (DACA)**—On September 13, 2023, the U.S. District Court for the Southern District of Texas issued a decision finding the *Deferred Action for Childhood Arrivals (DACA) Final Rule* unlawful and expanding the original July 16, 2021 injunction and order of vacatur to cover the Final Rule. On August 24, 2022, the Department of Homeland Security (DHS) announced the availability of the final rule pertaining to DACA. In general, the final rule codifies existing policies and includes limited amendments intended to preserve and fortify DACA. The final rule was to be effective October 31, 2022. However, on October 5, 2022, the U.S. Court of Appeals for the Fifth Circuit issued a decision on the DACA policy, partially affirming the District Court’s July 2021 decision declaring the 2012 DACA policy unlawful. The Court of Appeals preserved the partial stay issued by the District Court in July 2021 and remanded the case back to the District Court for further consideration of the new DHS DACA regulation published on August 30, 2022.

NACIQI (Advisory Body to the Secretary of Education)

**Areas Recommended for USDE Review, Consideration, Re-regulation** (Winter 2023)—Speaks to issues such as institution and accreditor complaint policies; outcomes/student achievement standards; public input into the recognition process; changes to the recruitment of public members.

States

**Florida**—Senate Bill 7044 (passed May 2022) requires all public educational institutions in the state to change their postsecondary institutional accreditor (Federal gatekeeper) during each review cycle.

**North Carolina**—HB 8 (passed October 2023) requires all public educational institutions in the state to change their postsecondary institutional accreditor (Federal gatekeeper) during each review cycle.

#### Supreme Court

**Debt Relief Plan**—On August 24, 2022, the White House announced its Debt Relief Plan. Subsequently, on November 10, 2022, a federal district court judge in the state of Texas ruled the Debt Relief Plan unlawful. Oral arguments as they pertain to two lawsuits were heard beginning February 28, 2023. On June 30, 2023 the Supreme Court ruled the Debt Relief Plan unconstitutional.

**Race in Admissions**—With regard to its consideration of two cases pertaining to race in admissions, on June 29, 2023, the Supreme Court ruled the practice of race-conscious admissions to be unconstitutional.

#### The White House

**The SAVE Plan** (June 2023)—An income-driven repayment (IDR) plan that calculates payments based on a borrower’s income and family size – not their loan balance – and forgives remaining balances after a certain number of years.

NASM will continue to monitor these conversations, providing salient information to its members as it may become available.

There is no doubt that the federal landscape associated with higher education has changed dramatically during these last years and will continue to change. Members and colleagues should remain abreast of unfolding activities, study federal writings, and offer feedback pertaining to federal requests and proposed regulation applicable to issues which may affect collegiate study and the education and training of students enrolled in music programs as deemed appropriate by the institution. Concerted effort is needed to ensure that neither law nor the regulation that follows restricts postsecondary institutions from designing and implementing effective programs of study. Protecting and maintaining institutional autonomy and freedoms vital to the success of our educational system, as well as our pursuit of creative and innovative undertakings, remains paramount.

It is of note that, in addition to regular communications, NASM publishes advisories that describe regulations associated with the 2008 reauthorization of the HEA. These *Advisories on Federal Issues* may be found within the “Publications” section of the NASM website and are intended to provide helpful summary information. Review is recommended.

In addition to policy areas mentioned above, the Association remains concerned about implications of tax policy, intellectual property rights, the preponderance of data collection absent useful purpose and associated issues of privacy and confidentiality, copyright and public domain, the disparity in educational opportunity at the K-12 level, and the pace of cultural changes enabled by technological advances and their impact. Many contextual issues that affect NASM institutions grow out of large social forces that can be understood, but not influenced significantly. Economic cycles and downturns have a profound effect, but no single person or entity controls them. NASM continues to monitor policy discussions regarding deductions for

charitable contributions on federal income tax returns. Increasing personal philanthropy is a critically important element in future support for education and the arts, particularly in fluctuating economic times. As well, NASM keeps a watchful eye on proposals that would bring increased federal involvement in the activities of and control over non-profit organizations and philanthropies.

NASM will continue to monitor ongoing events, actively engage in the conversations that address such issues, assist to provide detailed and thorough information, and keep the membership informed as issues and initiatives progress.

### **National Office**

The NASM National Office is located in Reston, a Virginia suburb of Washington, D.C., and a stop on Metro's Silver Line. The office is about eight miles east of Dulles International Airport, and approximately 20 miles from downtown Washington. As a result of the pandemic, the NASM National Office staff has been working both in-person and remotely since March 17, 2020. Should your travels bring you to the area, please feel free to schedule an appointment with a staff member, or merely stop by for a visit.

The primary purpose of the National Office is to operate the Association under rules and policies established by the membership, the Board of Directors, the Commission on Accreditation, and Commission on Community College Accreditation. Its strength rests in its peer governance operations and its peer review efforts. The work of the Association is carried out by many volunteers—elected officials, evaluators, and meeting participants—all willing to donate their valuable time and expertise, all holding and exhibiting unwavering commitment to the field. Although the availability of each member's time becomes ever more precious, NASM continues to seek volunteers and enlist their assistance in the work of the Association. Such acts of support and volunteerism in NASM are a testament to the extraordinary spirit and dedication of its members. The work of our visiting evaluators and members of the Commissions is an exemplary expression of our collective commitment to our field and faith in its future.

This outstanding corps of volunteers is joined by a dedicated and capable National Office staff: Stephen Cannistraci, Jane Creagan, Angie K Elkins, Nora R. Hamme, Jenny Rebecca G. Kuhlmann, Tracy L. Maraney, Stacy A. McMahon, Justin Medlen, Lisa A. Ostrich, and Ann B. Stutes. To support the work of accredited institutional members, the work of the staff and the services provided to accredited institutional members have grown over the years. Staff is focused on carrying out the daily work of the Association, developing new practices, creating new and refining established systems, assisting institutions seeking accreditation for the first time, and consulting with institutions seeking renewal of Membership. The staff is diligent in its efforts to assist and serve institutions, and to carry out the responsibilities of NASM effectively.

As a staff, we are able to see on a daily basis the great foundational strength of NASM. Fundamental to this foundation is wisdom about the need to remain informed, communicate, and work together to continue to build music in higher education as a whole, as well as in each member and applicant institution. NASM has realized great success in maintaining its focus on issues of importance to institutions and the field, and in working to address these issues. It promotes collegial connections and centers its work on concepts, conditions, and resources necessary for competence and creativity. This foundation, now strongly in place, will serve NASM well as it faces changing and challenging times ahead.

The staff joins me in expressing appreciation for the support, cooperation, assistance, and kindness extended by the NASM membership. It is an honor and a privilege to have the



opportunity to serve NASM, its member institutions, and its constituencies. We hope you will always feel free to contact the staff whenever you think we may provide assistance. We look forward to continuing our efforts together.

Please accept our heartfelt appreciation and best wishes as you advance the work of music in higher education.

Respectfully submitted,

Karen P. Moynahan  
Executive Director

## ORAL REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

### **“Abiding Principles”**

It is clear these days that concerns flood in from many directions. Activities of the federal government and various states, the aftermath of the pandemic, student enrollment projections, and the availability of support, to name only a few, not only divert our attention from our central purpose, but consume time—our most precious commodity. These activities place additional pressures on our already maxed-to-capacity physical, intellectual, and emotional capabilities. Our society is growing more and more complex with each passing day. The world is spinning at a breakneck pace. We must now run hard if we are to remain in the race. I am reminded of James Thurber’s observation that we are travelling “too fast for a world that is round.”

The accelerated pace of life, the stack of tasks in the queue, the uptick in risks, and the “noise” levels continue to increase. We are assailed with the need to make decision after decision. A “simple answer” problem would be a relief. But alas, too often there is no single answer; there is no prescribed methodology that will work in all cases. What faces us today is far too complex to be unpacked and addressed by “the simple” or “the singular”. We know that we must be extremely skeptical about any idea that seeks a result based on a one-size-fits-all formula or formulaic construction. In music, and indeed in all the arts, professionals work to solve each problem and to address each challenge in terms of what that challenge actually is. Music administrators today need a toolbox brimming with capabilities to develop well-considered, problem-specific approaches that enable sophisticated maneuvering through the sea of challenges—whatever they might be; whenever they might arise.

Without question, the skills in this toolbox include critical thinking and strategic planning. However, such approaches pursued with best intentions may result in hollow and therefore possibly, ineffective results unless there is in-depth understanding and application of underlying, well-established, enduring, and guiding principles. It therefore behooves us to recall, remember, and revisit often our abiding principles—principles which have served the field well throughout these many decades. We must not forget these principles. Given the multitude of diversions that arise, we must be vigilant to remind ourselves to remember not to forget. Using our tools, we must build ahead and anew on our strong foundation.

So let us take a moment to recall and revisit some of these principles.

First, let’s remember why we are here.

- We are here to nurture and advance a national initiative that for nearly 100 years has worked tirelessly to advance the cause of music as an artform and an indispensable aspect of human life.
- We are here to reaffirm that individuals and institutions are the sources of work, production, and creativity in the field of music and that there exists within this community an individual and collective base of expertise, the depth and breadth of which continues to serve as the engine which advances this artform.

- We are here to build and operate a support system for the content-based work of the field—a support system that engages unique institutions and individuals in creating, updating, and establishing by consensus standards that represent common agreement on what is essential to effective fulfillment of various common educational purposes and student goals, and to recognize that by virtue of their commonality, these standards become frameworks within which institutional uniqueness can and does flourish freely.
- We are here to join with others in engaging certain issues and necessities best and most effectively addressed in common, remembering that NASM works with and for a set of unique institutions that choose to be members, but it also articulates the work in music and educational interests of those institutions to the world at large, including to administrations, governments, music and non-music organizations, legislative and regulatory bodies, and the accreditation and regulatory community in higher education; and
- We are here to affirm that NASM and the work of its member institutions are critical aspects of the future of music education and training.

Second, let's remember what NASM accredited institutional membership signifies.

- Accredited institutional membership signifies a national declaration of our belief in and support for the tenets upon which NASM was founded and the principles which guide its daily operations—a declaration that is over 620 voices strong and growing.
- Accredited institutional membership signifies a willingness to extend our efforts beyond that which advances our own initiatives, and to embrace and advance the work of others in the field for the benefit and future of the enterprise; an understanding that the health and well-being of the field is our responsibility and therefore, that our local, regional, and national efforts matter and are critical to the long-term success of the discipline.
- Accredited institutional membership signifies an institution's interest in conducting a comprehensive peer-review operation that presents an occasion for long-range institutional and program planning, for an honest assessment of strengths and weaknesses, and for setting specific goals for long-term improvement; and demonstrates that an institution has willingly and voluntarily initiated a peer-review process specifically intended to assist it to consider the effectiveness of its efforts and initiatives and in planning its future contributions.
- Accredited institutional membership signifies a clear and unequivocal support for national standards which serve to advance the knowledge and skills base of those enrolled in the study of music.
- Accredited institutional membership signifies an indication that an institution not only currently meets national standards, but by indication of information provided, has the ability to continue to meet applicable standards throughout the period of accreditation, and that once accredited, the institution intends to conduct ongoing conversations which focus on fostering improvement; and
- Accredited institutional membership signifies an immediate indication of the integrity

and rigor of curricular programs in music as adjudged by those holding expertise in the field and against well-established national standards.

Third, let's remember the role and benefit of the national standards.

- These standards protect the content and integrity of the field in the larger world of higher education. The value of joining together to define content and supporting operational necessities to protect the integrity of the field is incalculable. No one knows when this protection will be needed, either locally or nationally. No amount of naysaying about accreditation can nullify this critically important opportunity and responsibility for music units and institutions. This is one reason why schools in so many professions beyond the arts join together in specialized accreditation efforts. They understand the external impact of consensus-based, content-centered standards developed and controlled by knowledgeable professionals in their respective fields. Experience tells them that leaving this responsibility to governments, or to others without content or operational knowledge would produce conditions fraught with perpetual risk and raise the stakes for justifications regarding necessities or increase exponentially the risk of politicization.
- These standards define fundamental content, results, and basic support requirements for advanced study in various aspects of music. In addition to their academic uses, these statements produce an authoritative basis for communications and negotiations with colleagues in associated and other fields, arts-related organizations, governments, and private entities. Among other things, the standards are forces for protecting essentials and the integrity of specific degrees, as well as means for articulating clear curricular requirements and therefore the level of rigor expected of students enrolled in various aspects of post-secondary music study.
- These standards provide maximum room for institutional differences and innovations in content, curricula, and program operation; and flexibilities and options to institutions as they contemplate and implement operational protocols and curricular content; and
- These standards provide a voice and reference for music and music study in policy and legislative forums, particularly those dealing with higher education operations, curricula, and accreditation; and with other aspects of the music field—the outcome of which often leads to minimized federal intrusion into the work of music units or institutions. As well, they lay a strong and clear foundation for enhanced local autonomy, a condition necessary to ensure effective academic decision-making in local settings.

Considering the principles and understandings articulated above, a roadmap for the future becomes more defined as we:

- Recall that the discipline and its future must remain at the center of our consideration and focus. Music study and its future comprise our *raison d'être*. A singular focus on any short-term initiative at the expense of the whole can reduce efforts and preclude outcomes necessary to ensure the relevance of our field in the long-term, including the preparation of our students to succeed in any future environment.
- Continue to establish and nurture conditions which promote intellectual curiosity and exploration across a wide range of possibilities; which seek out, listen to, and consider a diverse array of ideas, thoughts, and suggestions; and which welcome ideas that may

challenge the status quo, while at the same time, may lead to possibilities that might not otherwise have been considered.

- Continue pursuits to develop, strengthen, and expand the education and training provided to music students; and to educate and train students to the highest levels possible all the while understanding that expertise in music comes in various forms and presentations, and that permissions to create, explore, and innovate must be granted and protected.
- Recall that protecting individual and institutional freedoms to make and realize specific education and professional decisions remains imperative and that we must continue the work necessary to secure and maintain the freedoms and independence required. Institutions, programs, and individuals in music must remain able to chart paths under principles of autonomy sufficient to work at the substance of their field on their terms, rather than on the terms of those without knowledge of the discipline.
- Recall that NASM is an organization of accredited institutional members, each represented by a music administrator each institution designates; that NASM is your organization; and that it is strongest when you participate, engage, and accept responsibilities NASM affords to advance the discipline and when you refuse to relinquish the field and the decisions that will inform its future to those who do not possess the expertise necessary to protect, defend, advocate for, and advance the discipline of music in all its multiple areas and forms.

Although your work through NASM has been ongoing for nearly ten decades, in many senses, we have just begun. We must continue. Before us isn't a sprint, it's a marathon. Please continue to do your part during your tenure to support and use NASM to advance music as an art form, and to prepare the next generation to take the reins and to assume the responsibility for the future of the discipline. As you proceed, please take awfully good care of yourselves. You and your work are indispensable to two great connected causes: music and NASM.

Thank you for all that you have done and all that you will continue do. We extend all best wishes to you as you continue the academic year.

Thank you.

## REPORT OF THE COMMITTEE ON ETHICS

WES C. MOORE, *Member*

Thank you, Mister President.

No formal complaints were brought before the Committee on Ethics during the 2022-2023 academic year. The Executive Director has responded to inquiries regarding the Code of Ethics in accordance with the Rules of Practice and Procedure.

NASM representatives are respectfully reminded of their responsibilities to review, remain abreast of, and honor the provisions of the Association's Code of Ethics—the purpose of which is to encourage orderly process and equitable proceedings. In addition, representatives are asked to ensure that their faculty and staff members are cognizant of the Code and its provisions. The Code's provisions work for the benefit of everyone involved.

Please note that the Code's provisions, along with the complaint process outlined in Part II of the NASM Rules of Practice and Procedure, may be found in the current edition of the NASM *Handbook*.

Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

Thank you for your continuing attention to the requirements of the Code of Ethics, and the spirit of collegiality it is intended to ensure.

### **Supplemental Remarks: Report of the Committee on Ethics**

In addition to this formal report, I would like to take a moment to revisit with attendees two ideas concerning the nature of our Code of Ethics.

First, the Code represents a common agreement. It is our Code, collectively and institutionally. As institutional representatives, we have voted to accept its provisions, and honor and abide by the principles it seeks to uphold.

Second, the Code's purpose is to encourage orderly process and equitable proceedings. Its provisions work for the benefit of everyone involved. However, it is effective only to the extent that each of us works with the Code, and each of us ensures that all involved with our music units work with the Code as well.

In addition, I would like to take this opportunity to provide historical information regarding changes made to the Code by vote of the membership in December of 2020.

As you may recall, due to concerns held by the U.S. Department of Justice (DOJ) as they pertain to the alleged violation of Section 1. of the [Sherman Antitrust Act](#) (see 15 U.S.C. § 1) by the National Association for College Admission Counseling (NACAC) given changes made to its *Code of Ethics and Professional Practices* in 2017, DOJ in December of 2019 filed a

complaint against NACAC (see [Federal Register](#) dated January 10, 2020). Complaint [proceedings](#) resulted in the issuance by DOJ of a [Final Judgment](#) against NACAC in April of 2020. The complaint outlines “prohibited conduct;” specifically, that there shall be no attempt on the part of NACAC to “establish, attempt to establish, maintain, or enforce any ‘Early Decision Incentives Rule,’ ‘Transfer Student Recruiting Rule,’ or ‘First-Year Undergraduate Recruiting Rule’”—terms defined specifically in the text of the Final Judgment (see pp. 2–4).

These proceedings and their outcome were monitored by NASM and resulted in the necessity for NASM to consider modifications to its Code of Ethics. After careful review and consideration of the provisions of the Final Judgment, and subsequent to consideration of proposed revisions to its *Handbook* by the NASM membership as directed by NASM procedures, the membership in December of 2020 took action to [amend](#) its *Handbook*, which included the modification of some of the language present in its Code of Ethics.

Again, it is important to remember that the NASM Code of Ethics is an integral part of the overall agreement of accredited member institutions to work together for the good of students, institutions, and the field. With respect to the admission, award of aid, and transfer of students, the Code of Ethics has a balancing function. It supports healthy competition and thorough exploration of educational possibilities. It provides frameworks for mobility, indicates equitable practices, and sustains the concept of mutual commitments between institutions and students. This balancing function works locally and nationally because hundreds of individual institutions follow the Code’s basic protocols established by the vote of the entire membership.

Much to our collective disappointment, the DOJ Final Judgment voided many of these traditional provisions and balances for higher education as a whole, indicating, for example, that commitments associated with deadlines were impermissible. The Final Judgment is based on a narrow definition of consumer interest.

Fortunately, NASM’s Code of Ethics has been and remains based on a set of principles on which the Final Judgment has no effect. The NASM text and DOJ Final Judgment leave institutions responsible, as they always have been, for conducting student recruitment and awarding aid mindful of various factors that need to be addressed if the process is to work well for each institution and for all institutions, for each student and for all students.

Institutions making decisions as they relate to student recruitment, financial aid, and transfer students are asked to consider the following:

- The NASM *Handbook 2022-23* includes all current and in force standards and guidelines, including those pertaining to the ethical practices of institutions offering collegiate study in music. Institutions are asked to remain cognizant of and abide by the standards and guidelines outlined in the *Handbook*. For those new to NASM and the national standards, the text removed from Code in the *Handbook* may be found in archived copies of the *Handbook* available on the NASM website.
- The DOJ Final Judgment provides a sense of the tenor of the DOJ as indicated by the Final Judgment’s provisions. It is recommended that institutions making or planning to make changes to existing procedures and protocols as they relate to student recruitment review and become familiar with the provisions of the Final Judgment. Institutions planning to make changes may wish to seek the advice of counsel.

- Although certain specific activities are now prohibited as outlined in the DOJ Final Judgment, it is important to remember that 1) a hallmark of the work of NASM accredited institutional members is the continuing and unwavering regard held for ethical practices that are fair, applied equitably, and continue to serve and protect both institutions and students, and the field, and 2) abiding principles inherent in the work of NASM may be freely exercised absent the presence of articulated requirements.

NASM extends appreciation to its accredited institutional members and those active in the field of music for their abiding commitment to principles which uphold long-standing approaches and practices as they relate to student recruitment which support and advance, in productive and collegial ways, the education and training of musicians. It is highly recommended that music administrators share this information with those in their institutions holding responsibility for administering the music admission process.

If you have questions or concerns about the Code of Ethics—its provisions and/or compliance with its provisions—please take the first step and call our Executive Director. Let us continue to work together in the spirit of cooperation and mutual support indigenous to our art form. The Committee on Ethics and I appreciate your thoughtful consideration of these ideas and reminders.

Thank you.



## REPORTS OF THE REGIONS

**Meetings of the Regions were held on Sunday, November 19, 2023  
from 8:00 a.m.–8:30 a.m. and  
Monday, November 20 from 3:15 p.m.–4:30 p.m.**

### REGION 1

#### **Region 1 Introductions and Announcements Sunday, November 19, 2023; 8:00-8:30am**

Gary Cobb, Pepperdine University, Vice Chair  
Notes submitted by Joel Haney (Secretary), California State University Bakersfield,  
Secretary

- 1) Gary Cobb announced elections for 1-year terms for Region 1 Chair and Vice Chair. Terms begin Wednesday, November 22, 2024 and extend through next annual meeting. Regular elections will be held at that meeting.

Nominations can be made until 2pm today, with an email sent to Gary Cobb. Fred Cohen will send out a Google form for voting, to be finished by 8pm today so results can be announced at Monday's business meeting.

#### Chair responsibilities

- Sit on NASM Board of Directors, which meets three times at annual meeting.
- Prepare for annual meeting, either by planning for regional session or (as happened this year) for association-wide sessions, based on feedback from membership.
- Communicate with regional membership.

#### Vice Chair responsibilities

- Assist and step in for Chair when needed.
- Assist with Region 1 session planning.

- 2) Member introductions

- 3) Discussion

- NASM workshops held during pandemic were helpful – health & safety information, emerging guidelines for music units.
- Some state legislatures are pushing for bachelor's degrees of less than 120 credits (i.e., 90 credits), to speed degree completion. Does NASM have lobbying power with state legislatures? That would be good, as legislatures make decisions affecting curriculum.
- It's nice that NASM is trying new things this meeting – following up on concerns from last year's meeting (vs. traditional regional sessions). E.g., this

afternoon's session about curricular change (which demonstrates NASM's flexibility).

- Region 1 is strong in its diversity, which tends to encourage curricular diversity.
- Perhaps NASM Handbook standards could be configured in an app for easy reference by curricular area.

### **Region 1 Business Meeting**

**Monday, November 20, 2023; 3:15-4:30pm**

Gary Cobb, Pepperdine University, Vice Chair

Notes submitted by Joel Haney (Secretary), California State University, Bakersfield

#### **I Election results**

- Chair – Dustin D. Seifert (Eastern New Mexico University)
- Vice Chair – Kimberly H. Councill (University of Utah)
- These are one-year terms. Elections for Chair, Vice-Chair, and Secretary (three-year terms) will occur at next annual meeting.

#### **II Discussion**

Suggestions for NASM:

- Help align accreditation process with those of other accrediting bodies (i.e., regional accrediting body). Some institutions accept NASM review for internal program review procedures.
- Break major 10-year review into smaller more frequent reviews.
- Record and archive more workshop-type presentations on accreditation process, enabling viewing by an institution's entire accreditation committee.

Comments on this year's meeting:

- Pre-meeting workshops are helpful for interpreting handbook language and accreditation procedures.
- There were schedule conflicts between interesting sessions; perhaps repeat sessions so more can attend.
- Redundant accreditation-oriented sessions – more notification of redundancy would help attendees budget their time.

Ideas for future meetings:

- More interactive presentations for full group (vs. breakout groups).
- More sessions oriented specifically toward community colleges.
- Session about changes in GE created by state legislation.
- More sessions that revisit or give updates on topics from previous year's meeting.
- More directly music-oriented sessions, with examples, demonstrations, musical activities, like 2022 Region 1 session on DEI in music theory instruction; i.e., curricular innovations in music history.

- Sessions that move beyond the theoretical to practical applications and solutions; what has worked for people at their institutions. Concrete case studies describing curricular innovation, creative problem-solving, adapting to changing landscape of music professions.
- Sessions offering concrete strategies for engaging with campus administration to advocate for various issues and create change.
- Lightning talks – 15-minute “success stories” on various topics from specific institutions.
- Constituent meetings by degree type, institution type, etc. Interactive discussion sessions on degree- or institution-specific topics.

Other items:

- Create Google Group for email communication within Region 1. Cyrus Ginwala (San Francisco State University) offered to implement. A listserv for all of NASM could be helpful, perhaps with forums organized around specific topics.
- California State University campuses will meet with NASM leadership about modifying “Music Education” degree titles to include “Pre-Certification” (acknowledging separate post-baccalaureate teaching credential requirement).
- We’ll know about next year’s annual meeting format after NASM leadership meets in January, including whether regions will organize presentational sessions.
- We thanked Gary Cobb for 37 years of service to Region 1.

## REGION 2

Chair: Linda Kline (Boise State University)

Vice-Chair: Benjamin Brody (Whitworth University)

Secretary: Patrick Murphy (University of Portland)

New Chair election for 24-25 and 25-26. Unanimous consent from regional representatives.

Chair: Benjamin Brody (Whitworth University)

Vice Chair: Eric Alexander (Boise State University)

Announcement: Reach out to NASM if there are ideas for sessions, keynotes, etc.

### Adjunct pay for private lessons

Protocols vary widely across the region

Generally in the \$55-75 per hour range

Some schools spend course fees on equipment, others to pay the adjuncts

Possibility of .5 FTE which triggers benefits in WA; Boise State pays benefits even for a single lesson

### Assessment

Some are doing large-scale annual reviews for regional accreditation agency

Some only use NASM for reviews

Some have 3-year reviews

Some just assess a single learning outcome annually  
Some do yearly of assessments of all outcomes

#### Registrar/Advising

Some need paper forms for lesson registrations  
Students can change majors without any approvals at certain universities, leading to issues of accountability and proper advising.  
Not all schools have in-department advising. Intricacies are lost due to advisors not understanding curriculum.

#### Ensembles

Often seem to run the department. Is this healthy?  
Why do students come? Often because they enjoyed ensembles in HS.

#### Solo opportunities

Montage concerts  
Studio recitals  
Once a month “Honors Recitals” in late afternoon/evening  
Convocations that emphasize solo work (through audition) and also talking about important topics (community, health, DEI, etc.)

#### Ideas for Future

Set up Zoom meetings for dialog. First will be in late January (Friday late afternoons)  
Some type of Google doc or something to ask/answer questions and bring up topics that are of interest to schools.

## **REGION 3**

### **Region 3 Introductions and Announcements Sunday, November 19, 2023; 8:00-8:30am**

Introduction from Eric Honour

Introduction of new people to the Region or NASM

No formal agenda at the meeting this morning.

The question was raised if there were any topics that we might discuss at tomorrow’s meeting which generated the following list:

- AI and how it relates to our music units
- Nationwide decline in music education enrollments
- Board is interested in increased conversation within the Regions (then ideas ‘bubble up’ to head office)
- Board also is interested in ideas for the 100<sup>th</sup> meeting next year in Chicago

Last year we talked about how, during Covid, we kept in touch by having periodic Zoom meetings. We will try to make that happen again this year. We will aim to have rotating days and no pressure to attend, but all are welcome.

We have a Region listserv: information was given for how to join which starts by sending John Miller an email.

Brief update from Board about HEADs –

- We are moving to a new updated version which we hope will be a great improvement for us all.
- The vendor has been a block to getting a number of improvements made but we are moving to a new vendor and this will hopefully be finalized soon.
- An initial exploration of the interface suggests that it will be user-friendly and helpful in creating data reports

Any other ideas for the group:

Some ‘vignettes’ at this year’s meeting that are challenging the narrative that NASM ‘won’t let us do that’ and these should be of great value to us as we think ‘outside the box’ in order to create new and innovating curricula.

Adjourned – 8:19am

**Monday, November 20<sup>th</sup>, 2023**

**3:15pm Meeting**

Eric offered brief overview and we did introductions around the room.

Reiteration from earlier: we have a listserv for the Region and we encourage you to sign up if you are not receiving emails. It’s a great way to keep in touch and ask questions about anything.

Q1: What has left an impression on you?

- The keynote that was reminiscent of the keynote offered in Dallas a few years ago.
- Michael Wilder’s report as a President which was insightful and thoughtful.
- Equally Karen Moynahan’s report and her thoughts were important to our ongoing conversation.
- The theme of this year regarding how we rethink our curricular choices and the freedom we should feel within the NASM Standard
- The changing of the narrative around ‘NASM won’t let us do that’ and the offering of a counternarrative to that view.
- It feels like we are at a tipping point both because it’s the right thing to do but also that we have to change.
- The use of generative AI to create an opera libretto.

- The comment in the diversity session that ‘perception is reality’ – how do we balance and project what we aspire to be versus what we currently are?
  - General agreement that we need to continue to put out a clear aspirational message.
  - Missouri has just asked all public institutions to report all classes with a diversity perspective and if they are required for graduation.
  - South Dakota just ended the ‘required’ course in D&I.
  - Are we practicing what we preach when we start the meeting with the National Anthem and America the Beautiful?

Q2: What have you heard at this meeting that is concerning?

- AI – the pros and cons, and how do we come to grips with this and use it as a positive
  - Can it really be used to write email?
  - What about using it for a Self-Study?
  - There were examples of ways it could be used to generate new ideas for an old course.
  - Used as an assistant to aid in first drafts – which was helpful.
  - Used it also to write a profile based on an interview – awful.
  - Used to create marketing language – helpful.
  - Google AM – will compose music, so where is that heading?

Q3: The difference between students today than even just a few (five to ten) years ago (much more ‘handholding’ is needed) so the question is what will happen to these students when they get out?

- Perhaps we have to change how we teach and, for example, teach them how to do homework while we also teach them content.
- General agreement that resiliency is not the same as it was in the past, and how ‘life is hard’. Which leads to some leaving the field because of the amount of work that a regular job demands.
- Some are finding that more and more are having to be taught how to practice, but once they get those skills they seem to do well.
  - Time scheduling.
  - Understanding how to break the music down.
  - How to approach music.
  - Giving them a baseline is also needed.
  - This raises the question – is this for evermore or is this just while we deal with ‘covid kids?’
  - Our focus in 2020 was ‘let’s just help them get through’ but that may have created certain behaviors in students (deadlines aren’t really deadlines, you don’t really have to be there – camera off – relaxed attendance etc.) Did we create a monster?
  - There has also been damage to the pipeline (middle school band is hurting from elementary, high school from middle etc.)

- We don't know how long it will last, but we can still help them develop 'adulting' skills but without cutting content?

Q4: What constitutes higher education – if students are not at the same place as they were, do we 'dumb down' the curriculum or adapt in other ways?

- We should be careful not to dumb down but as was also proposed, find ways to teach them 'adulting' while maintaining standards.
- We must maintain standards.
- Interesting article in Chronicle between logistical rigor versus intellectual rigor.
- Studio teaching has forced some need to discover efficiency in the practice room so they can navigate the sheer amount of material they have access to these days.
- Students seem to have a different lens from ours – we have to be careful because testing in grade school encouraged teachers to take on the responsibility for 'learning' and not allowing kids to figure it out for themselves.
- Has any of this impacted faculty? Are we seeing similar traits in faculty (turning things in on time, less involved, attendance at faculty meetings etc.)? Some answered yes.
- Seeing fewer faculty in hallways and turning cameras off during Zoom faculty meetings.
- The idea that we as faculty are overwhelmed, so we opt out of things that have any sense of 'optional-ness' to them – student recitals for example.
- So then are the students starting to compartmentalize the same way faculty are?
- There seems to be a trend of those who completely check out for a period that they get overwhelmed and when they reengage – no sense of self-preservation anymore
  - Point made that many say 'I am protecting myself by checking out.'

Q5: How do we deal with our own workload? Many institutions are now 'doing more with less' how do we deal with that?

- Some are trying to figure out what pressures are we putting on ourselves and what are actual expectations of us? Do we really need to be all things to all people? What do we do well and how can we lean into that?
- Do we also create 'sparkly' new programs to attract students but without the proper resources to make it work and so we end up just taking on more.
- This conversation spills over into Theatre especially if we deal with joint programs.
- There almost seems to be a hidden fear that a line is going away, so many take on extra to keep their job, so how do we ease that pressure.
- Not only is there the pressure of the extra ensemble, but then we can also overload our students too with too many ensembles.
- From a faculty perspective there is a financial pressure as well since pay is low, so there is a pressure to work multiple jobs.

- Many of us put our identity into our jobs which can lead to a hero/heroine narrative that leads to us externalizing the fault of taking on too much.
- There seems to be a lot of over overlap between what the students are facing and what we are facing – can we work for the good of the ‘community’ rather than ‘helping the students’ or ‘helping the faculty’.
- We need to communicate to faculty (especially new faculty) that this is not a ‘forty-hour-a-week’ job – we get the job done but we can’t be inhumane about it.
- We also as leaders have to get everyone involved and not rely only on those who are naturally willing to work hard and pitch in.
- We as leaders can also help to model good practices (no email on weekends for example).

Q.6: There is a large teacher shortage and large decline in music education enrollment. How are things in education programs right now and how do we reverse the situation?

- Some find students don’t mind taking the music education courses, but they don’t want to get into the pure education department courses.
- Are there ways we can retain them in the music unit even if they decide against music education?
- We need to be sure there are not redundancies between our music education courses and our education courses.
- There are some in public schools who don’t get music education but might want to be musicians and ultimately music teachers.
- We need to work to find ways that we can get the 65-80% of students who are interested in ‘doing music’ but not interested in doing it in traditional ways like band/orchestra/choir.
- Some innovative courses in high school around this too/some dual credit in this too – so if this is how kids are making music, then we need to be ready for this.
- One of the big challenges inherent in the ‘outside of the traditional model’ is workload and expertise.
- Maybe the issue is how we train our educators – but then how do we fit this into the music education curricula we offer.
- Can we develop ‘new’ music education degree programs that better equip the teachers of tomorrow.

Final announcements

- We have a listserv that should have at least every music executive in the Region on it.
  - This allows for communication throughout the year.
  - We won’t abuse this – there are not many emails each year.
  - John Miller will also send out some updates for us to make.
- We like this new format of having ‘regional’ discussions.
- If you have suggestions or ideas for the 100<sup>th</sup> annual meeting – please do reach out to the Region leadership.



- We will also send out a series of monthly Zoom meetings where we can continue this sort of ongoing conversation.

Respectfully Submitted  
Eric Honour  
Scott Sandberg  
Ian Coleman

## **REGION 4**

### **NASM Region 4 Business Meeting. November 20, 2023**

There were 25 members present for the Region 4 business meeting. Following the approval of the minutes from the 2022 meeting, elections were held for all positions. Nathan Kreuger of the nominating committee conducted the elections.

The following members were elected:

Chair, Andrew Glendening, Northern Illinois University  
Vice Chair, Jennifer Cunningham, Kirkwood Community College  
Secretary, Kathryn Ananda-Owens, St. Olaf College.

The Region thanked outgoing officers Rebecca Ryan, North Park University and Robert Groneman, Normandale Community College.

A robust discussion of the Annual Meeting schedule and future issues followed. There was universal support for the new regional meeting schedule. Concerns included a lack of programming relative to understanding change at community colleges and more time (particularly sessions other than presentation) for women executives. There was a general sense that more time for networking and discussion between sessions would be helpful. The members were also interested in having live music at the next meeting and the possibility of having meeting time for affinity groups, either by people or topics.

A motion was made and approved to request that efforts continue to revise the HEADS reporting to include more options for reporting gender than the current binary ones.

Submitted by Andrew Glendening, Northern Illinois University

## REGION 5

**November 20, 2023 at 3:15 PM**  
**Scottsdale, AZ**

**CALL TO ORDER** the annual meeting of the NASM Region 5 membership.

- **Susan Van Vorst**, Chair, Dean, Conservatory of Music, Baldwin Wallace University
- **Dr. William Mathis**, Vice Chair, Dean, College of Musical Arts, Bowling Green State University
- **Dr. Carol Dusdieker**, Secretary, Director, School of Music & Theatre, Heidelberg University (not present due to illness) **Dr. Barbara Witham McCargar**, Aquinas College, served as secretary for this meeting.

**Susan called the meeting to order at 3:15 PM.**

**First Order of Business: ELECTION for the next three-year Term of Region 5 Officers.**

**Nominating Committee: Tom Zugger, David Murray, and Barbara Witham McCargar.**

**Slate of Officers for the 2023-2026 term:**

CHAIR        Dr. William Mathis  
                  Dean, College of Musical Arts  
                  Bowling Green State University

VICE CHAIR Dr. Thomas W. Zugger  
                  Dean & Professor of Music  
                  Capital University  
                  Conservatory of Music

SECRETARY Dr. Rebecca Sorley  
                  Chair, Professor of Music  
                  University of Indianapolis

**Motion to Approve** - Jenny Cruse, Central State University

**Second** - Kevin Dobreff, Grand Rapids Community College

**General Discussion:**

*Member:* Is it possible to offer the NASM Annual Meeting online?

*Susan:* This has been explored by the NASM Staff. It is, however, cost-prohibitive (\$250K). Perhaps the Keynote Address could be online. That also would take some research but is worth exploring. Registration fees have not increased in years.

Member: There are other associations which hold national meetings; however, the NASM meeting is very important. Networking is so valuable. Other conferences are wonderful, too, but I find this one very valuable.

Susan: How many are meeting with the senior administrator mentors on Tuesday? (A couple hands go up.)

Member: Tuesday is a challenging day, as it is the final day of the conference. Many are leaving today, and flight schedules preclude the opportunity to take advantage of this offering. Could the opportunities to have meetings be embedded throughout the other days of the conference?

Susan: Offering opportunities throughout the year, too, would be an idea worthy of exploration.

Member: Perhaps new NASM members could be paired with experienced volunteer mentors; perhaps they could also meet virtually monthly for a year.

Member: This venue (Westin Kierland) is quite cost prohibitive; there are no other hotel options and travel from the airport is also costly. This could explain why so many attendees have already left or are leaving later today (Monday).

Susan: NASM has had venue contracts to fulfill, deposits were paid, and/or contracts signed, for the next couple of years.

Reminder regarding upcoming venues for the Annual meeting: Chicago (2024), Hilton Orlando Bonnet Creek (2025), St. Louis (2026), TBD (2027), Bonnet Creek (2028).

Susan: Do you have any ideas for next year in Chicago: topics or keynote presenters?

Members:

- Cultural Appropriation of music from various cultures (MSU faculty member from the NATS Regional meeting was an excellent presenter on this topic- Barbara McCargar to send presenter's name).
- Non-standard degree plans (e.g., more online, asynchronous, certificates).
- Presentation similar to that about innovative curricular programs at this year's conference--with another set of presenters next year. This was very well received.
- How Music Units deal with state initiatives; navigating politics or being mandated as to how many degrees can be offered, etc.
- Generational profiles of contemporary student cohorts. Could we have a presentation on the new pre-professional and professional generational age brackets for students? The young teen (class of 2029) is very different from the student in college now; young people have more technological skills and their curiosity and inventiveness is far beyond that of current faculty and staff.
- Futurist Bryan Alexander [Bryan Alexander | Futurist, educator, speaker, writer.](#)
- Hot-button issues should regularly be presented: turnover, fundraising, and others.
- Do you remember 5-6 years ago, there was a session on difficult conversations? The room wasn't big enough. Do it again.
- Bring some students to the NASM meeting to talk to us. How can we bring student voice into the conference?

Feedback from Susan's survey to the Region 5 membership (22 replied):

- Primary Challenge Currently: 32% budgetary challenges and reduction in personnel or other resources; 27% enrollment; 18% student mental health issues
- Remaining 23% responded "All of the Above."
- Other responses:
  - Students themselves have changed; workload; student responsibilities.
  - NASM Self-Study; Scholarships and Stipends; Recruitment budget; unanticipated set-backs exacerbated by administration.

Member: Hard to work on curricular changes because of not knowing where we are going.

Member: Diversity is the headline of where we are going.

Member: New hires are coming in with a lot of different ideas and varied backgrounds. This is a challenge (entering the current music unit with traditionally minded faculty) that can affect faculty retention.

Member: The college/university staff is almost all in their 20s with a different view of priorities. They talk a lot about what they need.

Member: We have facilities staff who just quit after two years. This is a recurring problem.

Member: Regarding the coming demographic (chart from Peter Witte and Abra Bush session), it will take some deep reinvention (as Omar Thomas suggested) to be something broader and more inclusive. Declining numbers cause us to rethink the large ensemble; who are the non-music majors on our campus [who play instruments or have an interest in being part of a group in the music unit], and how could we grow those ensemble numbers?

Member: And why does everything in our music units revolve around large ensembles?

Member: The Pandemic was an accelerator to the demographic shifts and challenges that we now have.

Member: I had a challenging situation with a faculty hire who only lasted two years. Desired to do Zoom rather than do onsite teaching.

Kevin Tutt, Grand Valley State University: - offered to host a summer gathering for Region 5. Invite a guest speaker. Asked incoming Chair Bill Mathis about inviting the membership.

Bill Mathis: Ohio Assoc. of Music Schools meets in February. Setting up an agenda for a Region 5 event would be necessary. And a quorum would need to be interested.

*Bill Mathis:* Post-pandemic, over the last five years, student resilience is faltering. When the going gets tough, students often just quit. They may, however, stay in their ensembles. Do we change our standards due to students arriving with less preparation?

*Member:* The epidemic of loneliness impacts all age brackets, not just youth.

*Member:* Suggest placing a Keurig coffee maker in the student lounge; encourage faculty to offer office hours in the lounge once per week. It's hard to think of a generation of students for whom the current world is more challenging. Music is geared toward building resilience!

*Member:* Do not lower standards but replace or change how students are taught and met. For example: Ask students to write a Rap, something that they would not have done unless asked.

*Tom Zugger:* Appreciated Omar Thomas's comments about failure because some students have never experienced it. Failure is necessary. Instead of reducing rigor, raise it and provide support. Previously, there was the helicopter parent, and now the term is a lawnmower parent (creating a smooth path for their student).

*Member:* Initiated dean's (MSU) lunches across two-hours, twice per semester, for students to spend the time that they are available for lunch and interaction with administration and faculty.

**Book Recommendations:**

1. Music Studies and Its Moment of Truth: Leading Change through America's Black Music Roots; CMS Emerging Fields in Music; Edward Sarath; Routledge 2024.
2. Assimilation v. Integration in Music Education: Leading Change toward Greater Equity; Christopher Jenkins; Routledge 2024.

The meeting of Region 5 adjourned at 4:30 PM.

Respectfully submitted,  
Barbara Witham McCargar

## REGION 6

### Business Meeting, November 20, 2023

David Davies, Chair

Welcome

- Primary business is to hold elections for officers.
  - Nominations for all 3 of the positions:
    - Chair—Margaret Thiele
    - Vice Chair—Milton Ruben Laufer and Jacqueline Leary-Warsaw
    - Secretary—James M. Day
  - Nominees were asked to introduce themselves and say a little bit about what they've been doing.
  - Ballots were distributed and votes were collected.
  - Results:
    - New Chair—Margaret Thiele (Five Towns College)
    - Vice Chair—Milton Ruben Laufer (Syracuse University)
    - Secretary—James M. Day (Gettysburg College)

Next is conversation about next year's region session and develop a list of possible topics.

- Suggestions for topics for region:
  - Establishing closer ties between community colleges and 4-year institutions.
  - Conversation around setting and evaluating applied levels—moving away from repertoire-based lessons.
  - Size and Scope of programming what are schools thinking—should large ensembles be driving admissions or studio-based—based on the kind of institution.
  - Demographic changes—how we might be changing programs—large ensembles.
  - How are we considering the diverse population.
  - Find innovative ways to teach and update the theory curriculum beyond the traditional.
  - Building out community relations—not just serving the community, build relations with potential students—what do our colleagues do to build community relations—city, state, federal.
  - Population is changing—0 credit fundamentals, non-auditioned programs, bringing in non-traditional courses—conversations around these topics.
  - More ideas for degrees and programs that are non-auditioned.
  - The health of the Music Executive and faculty.
  - What's the value proposition for the applicant pool of a music degree in a non-auditioned degree.

- How do we address DEI and HSI/MSI when we don't have skills on the faculty to navigate and don't have the resources to hire.
- Suggestions for topics/issues for larger meeting:
  - Have some kind of music at the meeting.
  - Graduate students at meeting to offer younger and student perspective.

Minutes Recorded by Mary-Jo Grenfell

## **REGION 7**

**Sunday, November 19, 2023**  
**8:00 – 8:30 a.m.**

Chair, Linda Apple Monson, George Mason University  
 Vice Chair – Mary Hellman, Chowan University (*not present*)  
 Secretary – Karen S. Veloz, Florida International University

Attendance: Robust attendance, approximately 50 people attended from universities across Florida, Georgia, North Carolina, Puerto Rico, South Carolina, & Virginia

### **Fundraising/Money – Concerns:**

- Lack of funding for School of Music operational needs, fundraising, school facilities, music touring student ensembles. Two NASM representatives from their institutions raised the concern about funding for facility repairs.
- Donor funds were an area of concern and lack of funding opportunities from the School of Music sides.
- Data Analytics were of concern when university presidents change; institutional history is compromised by new administration.
- Quote was delivered during the discussion: “Music is not expensive, music is inefficient. Science & Football are expensive.”

### **Helpful topics to share from the institution for shared group:**

- None were really brought up at this time, however, one institution said a positive note in their institution was that the President, Provost and Chief of Staff are all three (3) instrumentalists, and they are considering an analysis to increase music scholarships like athletics scholarships. Although their institution does not have football, they do have a varied athletic program.

### **Enrollment:**

- Fighting to keep upper division enrollment numbers.
- Florida political climate creates a significant decrease (almost 25% in graduate enrollment in one institution) in graduate enrollment, only positive side to be able to increase enrollment is that some universities are offering more out of state tuition waivers.

- One comment was that post-Covid there is a huge learning loss, need to provide remediation skills, and there is an increase in student absences with no commitment to class attendance.
- Enrollment shifted from music education has decreased, however private institution and music worship degree is increasing,
- Enrollment is up 30-40% because university lowered standards for entrance to university.
- Music enrollment is increasing. However, college enrollment is decreasing as a whole & junior colleges in their state are eliminating music courses. Therefore transfers are different due to junior colleges eliminating music courses (i.e., must start in Theory I and not in Theory III)

#### **Financial Aid Issues Post-Covid:**

- One institution stated there is 70% online course work in general for university and therefore possible opportunity for music courses to use other facilities/classes for classes in order to increase facility for music courses.
- One institution states moderate rebound, as Musical Theatre tracks & degrees are surging and there is a robust growth in students in Musical Theatre programs. This institution representative stated there are two (2) generations that did not love music due to covid and/or did not experience live music due to covid.
- One institution stated that there is a possible drop in music education students because in their state there is a drop in music teacher (K-12) salaries, possible high burnout rate of teachers, programs are cut in K-12, however in their institution they do have marching band program in area high schools, but most orchestra and choir programs in K-12 have been eliminated.
- One institution said music education program was moved to College of Education as they needed the numbers, but still expecting oversight from music school/department, but music department is not receiving FTEs.

#### **Helpful Post-Covid Suggestions or Occurrences:**

- Retain, Sustain and build music program now that people want live music again,
- From Meredith College: Three years ago – lack of social skills and study skills so in their school they have implemented the following and retention has gone up:
  - Freshman Music Boot Camp
  - Remedial Music Theory
  - Set Up Lessons
  - Injury Prevention Workshops
  - Activity Based Recruitment
  - Murder Mystery
- Burden of time was a big issue in one institution, so they have varied concert times now allowing for students to have some nights off (i.e., offering concert times during the daytime for university audience and varied audiences)
- Music education learning communities as a cohort; peer mentoring ,theory tutoring



### **Centennial for NASM Meeting Suggested Topics:**

- Discussed that in the past there have been reflective and futuristic/progressive keynote speakers and request was made for stellar keynote speakers for NASM Centennial Meeting
- Rhiannon Giddens
- Suggested a performing group (as in years past like Room Full of Teeth); many would like to see more music/performing at the conference.
- Sphinx Virtuosi
- Eric Whitacre
- Jason Max Ferdinand
- Suggestion of non-traditional ensembles but an exciting new ensemble (could not provide suggestions of a specific one), but possibly move into 21<sup>st</sup> century with more progressive group
- Amani Winds Quintet
- Araki Duo
- Eric Booth
- Jacob Liu
- Bobby McFerrin
- Timpani performers

Before closure, discussed that topics for this year have included building opportunities in the creative sector, adapting to today's students, Generative A.I., and Degree Curriculum Programs for today's students. This year NASM has a lot less presentation-style format and interactive discussions, so NASM can find ways to respond to institution's needs and collaborate on solutions and/or guidance.

Mark Lochstampfor is retired but would like to find ways to contribute to Region 7.

## **REGION 8**

### **Region 8 Business Meeting Agenda**

Monday, November 20, 2023, 3:15 – 4:30 p.m.

Welcome

Minutes Review: Region 8 Business Meeting - Sunday, November 20, 2022, St. Louis, Missouri

Motion to accept: B. Green

Second: P. Evans

Motion to accept previous minutes passes unanimously.

Introduction of officers

Laura Moore, University of South Alabama, *chair*

Jeremy Lane, Belmont University, *vice-chair*

Introduction of Region 8 members in attendance – 39 members in attendance at meeting.

Discussion of topics for future meetings [depends on conference format going forward]

- Resources & best practices for hiring diverse faculty
- 1<sup>st</sup> orientation classes for music majors
- Curricular support for PRAXIS exams in music education
- Music education competencies for future music teachers
- Positive uses of AI & policies to govern use of AI
- History of NASM and development since founding in 1930
- Equity in music testing requirements
- Music performances at NASM annual meeting

Nomination and election for Region 8 – Secretary, 2-year term

Nominations:

- Jennifer Snodgrass, Lipscomb University
- Lisa Beckley-Roberts, Jackson State University
- Motion to close nomination: ??; second: S. Daniels
- Vote: Lisa Beckley-Roberts elected secretary

Topics of concern to Region 8 members

- Increase in student population diagnosed on autism spectrum & need for accommodations; faculty understanding and implementation; support network provided by schools; how to deal with students on autism spectrum & feedback
- Concert etiquette & changes in expectations; how to communicate to students & faculty; other strategies to assist in ‘re-education’ after COVID

Announcement of future meetings

2024 November, Hilton – Chicago, IL

Other announcements

Adjournment

Minutes submitted by J. Lane

## REGION 9

**Monday, November 20<sup>th</sup>, 2023 – 3:15 pm**

Jeff Bright, Chair Region 9 called the meeting to order.

Held elections for vice-chair to fill the vacant seat for the next two years. Three candidates were put into nomination for the position. They were:

- Eric Branscome – Music Department Head, Texas A & M Commerce
- Thomas Keck – Director, Division of Music, Southern Methodist University
- Stephen Plate – Music Department Chair, University of Central Arkansas

Each state was given the opportunity to present a report. No state organization had any information to report at this time.

The membership then discussed the need to remain more connected throughout the year. The membership believes the best way to stay in touch is through an email listserve. It was also mentioned that virtual meetings might be possible when a particular topic of interest warranted a more robust discussion. During this dialog, a concern was expressed about the need for each state to have arts advocates due to the unique legislative agenda in each state. It was also expressed that it would be helpful for people undertaking the self-study process to be able to connect with others at the same stage of the process.

The conversation then turned to the present conference and planning for the centennial conference in Chicago in 2024.

- The members expressed that they enjoyed the more interactive sessions at this conference, especially the inclusive school roundtables.
- There is a desire for more interactive programming, including case studies.
- There were also comments about the formal nature of the room set-up. Members would prefer the rooms to be set up in a circle or some other configuration more suited to facilitating dialogue among the participants.
- Members also mentioned they liked being in groups with other music executives from schools of similar size and focus since they tend to deal with similar issues.
- Finally, there was some desire to find a time for the regions to meet other than late Monday afternoon.

After reflecting on the current conference, the conversation evolved toward future conferences, primarily next year's conference in Chicago.

- The consensus was that the conference's focus should be on the future of NASM but that it would also be appropriate to reflect on the organization's accomplishments over the last 100 years.
- Suggestions for a keynote speaker included -

Michael Hall, Viola - [http://michaelhallviola.com/About\\_Me.html](http://michaelhallviola.com/About_Me.html)

Jane Chu, National Endowment for the Arts - <https://www.arts.gov/about/what-is-the-nea/jane-chu-2014-18>

Patricia Shehan Campbell, University of Washington Emeritus -  
<https://music.washington.edu/people/patricia-shehan-campbell>

Courtney Bryan, Tulane University

<https://liberalarts.tulane.edu/music/people/courtney-bryan>

Miguel Cardona, Secretary of Education

<https://www2.ed.gov/news/staff/bios/cardona.html>

- Members also expressed an interest in more live music at our future conferences.
- One suggestion for next year's conference was Ensemble Dal Niente -  
<https://www.dalniente.com/>
- There was also an interest in bringing in local musical talent from the Chicago area.
- Members suggested inviting other organizations, like the College Music Society, to partner with us for our centennial celebration.
- Suggested topics for future sessions include:
  - Artificial Intelligence
  - Diversity, Equity, and Inclusion
  - Community College effect on Enrollment and Transfers
  - Innovative approaches to Curriculum
- There was also an interest in providing scheduled times for intentional discussions among members.

The meeting was then adjourned.

Respectfully submitted, Jeff Bright.

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## ACTIONS OF THE ACCREDITING COMMISSIONS

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### NEW MEMBERS

Subsequent to action by the Commission on Community College Accreditation and the Commission on Accreditation at their meetings in June and November 2023, NASM is pleased to welcome the following institutions as new Members or Associate Members:

**Glendale Community College**  
**North Central College**

### REPORT OF THE COMMISSION ON COMMUNITY COLLEGE ACCREDITATION

**KEVIN J. DOBREFF, CHAIR**

Action was deferred on 1 (one) institution applying for Associate Membership.

After positive action by the Commission on Community/Junior College Accreditation, the following institution was granted Associate Membership:

**Glendale Community College**

Action was deferred on 2 (two) institutions applying for Membership.

After positive action by the Commission on Community College Accreditation, the following institutions were granted renewal of Membership:

**Broward College**  
**Illinois Central College**  
**Northwest College**

Action was deferred on one (1) institution applying for renewal of Membership.

Progress reports were accepted from two (2) institutions and acknowledged from two (2) institutions recently granted renewal of Membership.

One (1) application was approved for Substantive Change.

One (1) program was granted Plan Approval.

Two (2) institutions were notified regarding failure to submit the 2022-23 HEADS Data Survey.

## REPORT OF THE COMMISSION ON ACCREDITATION

H. KEITH JACKSON, CHAIR  
DANIEL GOBLE, ASSOCIATE CHAIR

### June 2023

Action was deferred on two (2) institutions applying for Associate Membership.

Progress Reports were accepted from one (1) institution recently granted Associate Membership.

After positive action by the Commission on Accreditation, the following member institutions were granted Membership:

**Florida Gulf Coast University**  
**Liberty University**  
**University of North Carolina at Charlotte**  
**University of Texas Permian Basin**

Action was deferred on three (3) institutions applying for Membership.

After positive action by the Commission on Accreditation, the following institutions were granted renewal of Membership:

**Alverno College**  
**Augustana College, Rock Island**  
**Butler University**  
**Georgia Southern University**  
**Howard University**  
**Linfield University**  
**Lynn University Conservatory of Music**  
**Mount Vernon Nazarene University**  
**Musicians Institute**  
**New Orleans Baptist Theological Seminary**  
**South Dakota State University**  
**Texas Lutheran University**  
**Union University**  
**University of Connecticut**  
**University of Missouri – Kansas City**  
**University of Mount Union**  
**University of North Dakota**  
**University of Texas at Tyler**  
**University of the Incarnate Word**  
**Wartburg College**  
**Webster University**  
**William Carey University**  
**William Jewell College**  
**Wright State University**

Action was deferred on forty-six (46) institutions applying for renewal of Membership.

Progress Reports were accepted from eleven (11) institutions and acknowledged from three (3) institutions recently granted renewal of Membership.

Five (5) applications were approved for Substantive Change.

Action was deferred on four (4) applications for Substantive Change.

Fifty-one (51) programs were granted Plan Approval.

Action was deferred on sixty-nine (69) programs submitted for Plan Approval.

Progress Reports were accepted from two (2) institutions concerning programs recently granted Plan Approval.

Thirty-nine (39) programs were granted Final Approval for Listing.

Action was deferred on ten (10) programs submitted for Final Approval for Listing.

Progress Reports were accepted from one (1) institution concerning programs recently granted Final Approval for Listing.

One (1) institution was notified regarding failure to submit the 2022-23 Accreditation Audit.

Twenty (20) institutions were notified regarding failure to submit the 2022-23 HEADS Data Survey.

One (1) institution was notified regarding failure to submit the 2021-2022 HEADS Data Survey.

Three (3) institution were notified regarding failure to pay outstanding invoices from 2022-2023.

Eight (8) institutions were granted second-year postponements for re-evaluation.

Four (4) institutions were granted a third-year postponement for re-evaluation.

Twelve (12) institutions were notified regarding successful review of the Supplemental Annual Report.

### **November 2023**

Action was deferred on one (1) institution applying for Associate Membership.

After positive action by the Commission on Accreditation, the following institution was granted Associate Membership:

#### **North Central College**

Progress Reports were accepted from one (1) institution recently granted Associate Membership.

Progress Reports were accepted from one (1) institution recently granted Membership.

After positive action by the Commission on Accreditation, the following institutions were granted renewal of Membership:

**Black Hills State University**  
**Buffalo State, State University of New York**  
**Campbellsville University**  
**Capital University**  
**The Catholic University of America**  
**Elizabethtown College**  
**Furman University**  
**Jackson State University**  
**Keene State College**  
**Mercer University**  
**Minot State University**  
**Northeastern State University**  
**Oklahoma City University**  
**Pittsburg State University**  
**Seton Hill University**  
**Southern Illinois University Edwardsville**  
**University of Florida**  
**University of Hawaii at Manoa**  
**University of Iowa**  
**University of Kansas**  
**University of Mary Hardin-Baylor**  
**University of Missouri – Columbia**  
**University of Mobile**  
**University of North Texas**  
**Viterbo University**  
**Wayne State University**  
**Weber State University**

Action was deferred on forty-four (44) institutions applying for renewal of Membership.

Progress Reports were accepted from twenty-two (22) institutions and acknowledged from one (1) institution recently granted renewal of Membership.

Three (3) applications were approved for Substantive Change.

Action was deferred on two (2) applications for Substantive Change.

Eighty-seven (87) programs were granted Plan Approval.

Action was deferred on twenty-nine (29) programs submitted for Plan Approval.

Progress Reports were accepted from nine (9) institutions concerning programs recently granted Plan Approval.

Thirty-eight (38) programs were granted Final Approval for Listing.

Action was deferred on nine (9) programs submitted for Final Approval for Listing.



Progress Reports were accepted from three (3) institutions concerning programs recently granted Final Approval for Listing.

Two (2) programs were granted Basic Listing.

One (1) institution was notified regarding failure to submit the 2022-23 Accreditation Audit.

Five (5) institutions were notified regarding failure to submit the 2022-23 HEADS Data Survey.

One (1) institution was notified regarding failure to pay outstanding invoices from 2022-2023.

Two (2) institutions were notified regarding past due for submission of the Notice of Intention to Apply form.

Three (3) institutions were granted second-year postponements for re-evaluation.

Eight (8) institutions (Ashland University, Curtis Institute of Music, Illinois Wesleyan University, Louisiana Christian University, Mansfield University, Rider University, University of Arkansas Little Rock, Xavier University) withdrew from Membership during the 2022-23 academic year.

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