

PROCEEDINGS
The 100th Annual Meeting
2024

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

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KEYNOTE ADDRESS: EVOLVING POPULATIONS

HARMONIZING NEW VOICES: EMBRACING DIVERSITY IN MUSIC EDUCATION AND COMMUNITY ENGAGEMENT

STANFORD THOMPSON

"The breadth of music in schools and communities continues to grow as we involve expanding populations of students, teachers, and community members. As we welcome new voices, assumptions, values, and traditions, our increasingly diverse population offers rich opportunities, along with the need to consider new pedagogies, perspectives, and resources."

Good morning, and thank you all for being here today. It is truly an honor to stand before you as we reflect on a topic that holds immense significance not only for me but for the entire field of music education. Today, as we celebrate the 100th anniversary of NASM, we are not just commemorating a century of accomplishments but also setting our sights on the next 100 years—a future that we all have a role in shaping.

Acknowledging NASM's Legacy

For a century, NASM has been a compass guiding music schools across the country, cultivating excellence and preserving the integrity of music education for hundreds of thousands of students. NASM continues to uphold rigorous standards, providing a strong foundation that supports music educators and students nationwide. Each of you here, along with your colleagues back home, plays an indispensable role in this work, and for that, I extend my deepest gratitude.

Your dedication to advancing music education reflects the highest aspirations of our field. The generations of students who have walked through your classrooms and rehearsal halls carry forward the knowledge, artistry, and discipline that define what it means to be a musician. That legacy is remarkable. And as we celebrate this milestone, it is also a moment to ask: **How can we ensure that this legacy remains relevant, inclusive, and transformative in the century to come?**

My Musical Journey

I am extremely fortunate to have grown up in a home where music was the lifeblood of our family. My mother, a high school orchestra teacher, and my father, a middle school band teacher, dedicated their lives to nurturing young musicians. Most afternoons, their classrooms were filled with the sounds of afterschool rehearsals, and our home became an extension of this environment—alive with the comings and goings of their private students.

My father was born in the early 40s and grew up in Jackson, Mississippi. There were key people and events in his life that eventually led him to the band room he taught in for over 25 years. His cousin brought home a saxophone from a house she regularly cleaned that ignited his love for jazz and the blues as a kid. Although he never received any formal music education, he learned what he could from local musicians in clubs and from what he heard on the radio. As a young man, he decided to serve our country by enlisting in the Marines and fought in the Vietnam War. His pledge to complete his formal musical training was added to his desire to survive his time in the conflict and when he returned physically intact, a VA staffer went above and beyond to get him a seat in the music department at Norfolk State University and set up to use his GI benefits.

He worked hard and caught up with his young peers and, after completing his bachelors degree in Virginia, he earned a spot in Eugene Rousseau's studio at Indiana University where he earned his Masters in performance and education. He's shared so many stories with me of times of being excluded and denied musical opportunities because that's just how things were back then, but the instances where people stepped in to include him would always encourage him to keep moving forward. His time at IU would be just that.

On the other hand, my mother was born in the mid 50s and grew up here on the Southside of Chicago. My grandmother brought my mom and aunt to Ravinia in the summer of 1965 to hear Andre Watts perform with the Chicago Symphony Orchestra for the first time. Seeing a young Black soloist left an indelible impression on my mom; it inspired her to work hard as a flutist with hopes that she could accomplish such musical mastery someday. Three years later, she was one of seven students to integrate the Chicago Public Schools where she and her family had to endure tremendous amounts of ridicule and pressure to stay out of the Mount Greenwood community. Despite all of the challenges and lack of support she faced, she still aspired to pursue music as a profession and began the familiar trek of applying to colleges and set out for in-person auditions. She was told at her first college audition that she should consider doing something else besides music because she was so far behind the competition. If you imagine hearing this news, what would you do? For my mom, she decided to return back home to where she would be included and earned her Bachelors of Music from the Sherwood Conservatory at that time when they were granting college degrees. She did see the writing on the wall throughout her undergraduate studies and decided she wanted to add professional skills to her toolbox that would someday compliment her musical studies. It was through the Consortium for Graduate Study in Management program—whose mission is to enhance diversity and inclusion by striving to reduce the underrepresentation of African Americans, Hispanic Americans, and Native Americans in global business education and leadership—that took her to Indiana University's Kelley School of Business where she also played in one of the bands in the School of Music.

On the way to rehearsal one day she met my father. They married and set up shop in Atlanta where they had eight kids. The 7th child my parents made was perfect. This child was the strongest, best looking, and had the most potential. My mother had originally hoped that The Consortium would match her with the business school at Stanford University, so she thought it was appropriate to name this bundle of perfection that you see here today, *Stanford*. I like to believe that they gave up on having more kids after the eighth was born because the seventh was perfect, but maybe my mom was just too damn tired.

And then there were my seven siblings and me, all held to one inviolable rule: *You were only served dinner on the days you practiced*. That rule instilled in us a profound respect for the discipline and joy of making music. But it also taught us something deeper—that music is more than notes and rhythms; it is a way of life, a means of connecting with others, and a bridge to opportunities that might otherwise remain out of reach.

I took these lessons and the entrepreneurial spirit instilled in me by my mother and ran a web design company in middle school, established the *Atlanta Trumpet Festival* in partnership with Emory University in high school, founded a tuition-free summer camp in Reading, Pennsylvania while in college, teamed up with the *Kenya Urithi Education Fund* to develop a music program in Central Kenya immediately after my undergraduate studies, and then spent several months in Venezuela studying their music education and social development program *El Sistema* through the New England Conservatory's *Sistema Fellows Program*—all before I started my professional career as an advocate for those often overlooked and divested in our field.

Shaping Programs for a Changing World

These formative experiences have stayed with me throughout my career and continue to shape how I have looked at the challenges and obstacles that have been barriers for so many people. I

desperately want to be engaged through music. Over the past fifteen years, my work—from founding *Play On Philly* to leading *El Sistema USA* and now *Equity Arc*—has been rooted in a deep belief that music has transformative power, not only in individual lives but in communities as a whole. This belief has guided me to advocate for music programs that meet the evolving needs of students and society by integrating social impact, community engagement, and innovative practices.

Today’s music classrooms reflect a growing diversity of backgrounds, experiences, and traditions. This shift is not just an opportunity but a responsibility. When I started *Play On Philly*, I saw firsthand how a symphonic orchestra could become a platform for students to engage with their cultural heritage, develop executive functioning skills, and broaden their perspectives alongside peers who were from 59 different countries. By celebrating our students’ collective diversity through music, we created a curriculum that resonated deeply with them—a curriculum that didn’t just teach music but also fostered connection, curiosity, and confidence.

The results speak for themselves. Many of *Play On Philly*’s students have gone on to study music performance, education, therapy, and business at institutions such as Juilliard, Berklee, the Royal Conservatory, Peabody, and regional universities in and around Philadelphia. These outcomes reflect the potential of inclusive, community-driven programs to not only prepare students for advanced studies but also to empower them as engaged citizens. **How are you embracing our students and the lived experiences they are bringing to your institutions as they already know there is much more to learn and strive for than what they need to graduate from your institutions?**

The Power of Mentorship

While NASM’s standards have done an excellent job of shaping technically proficient musicians, today’s students need and want more. They need to be prepared for a world where adaptability, collaboration, and community engagement are just as critical as technical excellence. And they desire to be acknowledged, respected, and actively listened to by their professors, administrators, and peers, indicating that their opinions and experiences matter and are valued within the academic environment.

Too often, students are left without the time or resources to meaningfully explore these areas. While schools may offer community engagement or entrepreneurship courses, these opportunities are often underresourced rather than central to a musician’s education. We have to ask ourselves: **Are we setting aside the proper time to equip students with the tools they need to thrive—not just on the concert stage but also in and with the communities they will serve?** I’d like to share a couple of examples of the people who truly saw me for who I am and leave you with questions to think about:

My first trumpet teacher, Dr. Gordon Vernick, still is the Director of Jazz Studies at Georgia State University. Our lessons were sandwiched between a standing weekly department meeting he had and a big band rehearsal. As an 8 year old, I was much more observant and curious about his work than he thought. Even for a while I thought he was the Dean of the music school because it seemed like he was doing a lot more than just talking about the trumpet or jazz. I watched how he handled himself around the other faculty, staff, and students, being helpful yet firm, but always being inclusive to others’ ideas. Once when I asked him about it all, he simply said “jazz musicians must have ‘big ears,’ which means listening to others more than you’re listening to yourself.” On one hand, I was witnessing the empathy, respect, and trust he had for his colleagues and students and how that made him such an effective collaborator. And on the other hand, he embraced uncertainty and challenges, showing me that space can be made to take risks. In the eighth grade, after studying with him for five years, I finally worked up the nerve to ask him what it was like doing his job. We put our trumpets down and he took me to the music administrative building where he introduced me to all of the staff, explained how the school of music ran, and

revealed that he had another office that was bigger than my childhood bedroom. Watching him navigate those spaces and often sharing stories of the good, bad, and ugly of his various responsibilities on campus opened my eyes to the multiple dimensions that make up our collective work. **How do you model the balance of empathy, inclusion, and risk-taking in your leadership that inspires and includes the next generation of musicians and administrators?**

Another example of mentorship and advocacy came during my time in the *Atlanta Youth Wind Symphony* under the direction of Dr. Scott Stewart, who continues to lead the ensemble today. While the suburbs and fancy private schools are known to have strong music programs, did you know that Atlanta is number one for having the top black high school marching bands in the country? I navigated the traditional world of wind ensemble on Monday nights at Emory while spending my first two years of high school filming and recording for the 21st Century Fox movie *Drumline* which used our school uniforms, instruments, scores, students and alumni. I had no problem feeling like I belonged in my school's music program—I was constantly validated and supported in many ways. However, it took someone special like Dr. Stewart to see and support me in ways that every other youth music program and summer camp failed to include me. He programmed music from all over the world, especially by living minority composers, where others didn't. He was thoughtful about engaging soloists and guest conductors that my peers and I needed to learn from. Those experiences were the only time I ever saw black men and women of all backgrounds on the podium in front of us in all of my youth and college training. Dr. Stewart came out to my high school to meaningfully engage with my band directors, work with our band, and ensure we had tickets to anything we wanted to hear that came through Emory University. It wasn't just local engagement though, Dr. Stewart was always supporting me and my siblings - whether it was to ensure my family could afford a trip to perform in Carnegie Hall or give my sister the keys to the percussion studio with 24/7 access to the building, he just found a way to make those things happen. When I approached him about hosting the *Atlanta Trumpet Festival*, he did more than offer time and space. He rolled up his sleeves, serving as a mentor and sponsor—taking me and my trumpet buddies through all the operations and logistics we would need to execute a flawless experience, and he opened doors to funding sources by connecting us to the *Coca-Cola Foundation* and he sat with us to explain *in detail* how we were going to navigate and circumvent the bureaucracy of Emory University. **How can you intentionally create opportunities for students to see themselves reflected in the leadership and community engagement of your music programs?** As the *Atlanta Trumpet Festival* just celebrated its 20th anniversary, your students just might create lasting communities that stick around well after they leave campus.

When I moved to Philadelphia to attend the Curtis Institute of Music, I was quickly described as the kid that would someday run the conservatory. I often spent time in those back hallways that Dr. Vernick and Dr. Stewart showed me as a kid. I had an understanding of how the school worked outside of my practice room and recital hall. I found welcoming and warm staff that were happy to show me the ropes through my various work study assignments in just about every department on campus. To me, it was exciting to see how the advancement staff developed relationships with donors that supported my musical learning through gifts of all sizes. I also learned a lot from supporting the student services and marketing teams, lending a hand with the artistic and operations teams, and seeing first hand how the business functions of the school kept the entire institution running on time. What stood out to me the most was the willingness of every staff leader to spend time with me explaining how everything worked in their department and being a resource for me as I started *Play On Philly*. My most impactful mentor was Mary Loiselle, the former Director of Community Engagement and Career Development Services at Curtis. She was the only person who took the time to get to know me on a personal level to match my values, interests, and skills to her advocacy with the faculty and Dean. They found opportunities and gave me the space and time to continue to develop my first nonprofit and launch the *Reading Summer Music Institute*, a tuition-free summer camp in Reading,

Pennsylvania. One of Curtis' donors and retired bank presidents in the Berks County region, Mr. John Connelly, took an interest in my story and knew I would connect well with the young people in Reading. Together with the local music educators and universities, we organized a two-week summer experience that dramatically increased participation from Black and Hispanic students who continued to learn music in high school and college, who then returned to their home communities to take over music teaching jobs in the school district, private teaching studios, and community music schools. **How can you create a culture within your institution where staff, faculty, and stakeholders collaborate to nurture students' unique values and aspirations, empowering them to drive meaningful change in their communities?**

However, I purposely decided against enrolling in a traditional Master's program because I couldn't find a comprehensive program to support me in the type of impact I wanted to make in the world until I met Mark Churchill at the New England Conservatory. In 2009, he launched the *Sistema Fellows Program*, a tuition-free postgraduate certificate initiative. Its primary goal was to train musicians and music educators to develop and lead *El Sistema*-inspired programs in the United States. The program selected ten fellows each year who engaged in an intensive nine-month curriculum. This curriculum encompassed leadership development, presentation skills, nonprofit strategy, finance, resource development, evaluation and assessment, and educational pedagogy. The training combined classroom seminars at NEC with experiential work in the field—for me it was here in Chicago at the People's Music School. A notable component was a two month-long residency in Venezuela, allowing me and my colleagues to immerse ourselves in the original *El Sistema* environment. Unfortunately, the program only lasted five years, but the impact our programs are still having on over 25,000 lives each year is a remarkable legacy to leave on communities often overlooked for high-quality music education programs. To this day, I wish that so many of my peers could have participated in a program like this alongside our musical studies. **How can you reimagine music education programs to include comprehensive leadership and community engagement training, equipping musicians to create meaningful impact in communities they serve?**

Imagining a Holistic Model for Music Education

Imagine a new model for music education that emphasizes holistic development. Picture curricula that elevate skills like collaboration, empathy, and cultural understanding alongside musicianship. Imagine programs that place non-Western music traditions, community-driven performance, and social impact on equal footing with traditional studies. These changes could bridge the gap between music schools and the communities they serve, ensuring that students graduate as both skilled musicians and engaged citizens.

As our society and field evolves, so too must our pedagogical frameworks. Today's musicians must be entrepreneurial thinkers, able to create opportunities, fund their own projects, and navigate the rapidly changing technological landscape. Teaching students how to leverage tools like artificial intelligence, much as earlier generations taught themselves to harness the power of social media, could open doors we've yet to imagine.

Music as a Catalyst for Social Responsibility

But beyond technology and entrepreneurship lies an even greater calling: music as a catalyst for social responsibility. More and more students are asking how they can use their art to address issues like human rights, climate change, and cultural preservation. They see music not just as a career but as a platform for change. Is it our job to support them in this vision?

Programs like *Play On Philly* and *Equity Arc* have shown me what is possible when music education prioritizes equity and inclusion. These programs have used music to build resilience, foster belonging, and create opportunities for students who might otherwise be overlooked. If NASM were to integrate these values into its standards, it could inspire a new generation of musicians to lead with purpose.

A Call to Action

As leaders in music education, you have the power to shape the future of our field. By embracing standards that celebrate diversity, accessibility, and social impact, NASM can prepare students to navigate an ever-changing world with confidence and compassion. I urge you to consider setting bold new standards that prioritize community engagement, cultural awareness, and holistic education.

Reflect on your own journey, those who've believed in you, and the values that have guided your work. Then imagine how we can collectively support the next generation of students as they chart their paths—paths that may look very different from ours but are no less vital to the future of music.

Envisioning the Next Century

Imagine a music world shaped by NASM's vision—a world where every student has access to the transformative power of music education, where schools celebrate the rich traditions of every culture, and where students graduate as empowered citizens ready to make a difference. In this world, music education becomes a bridge—linking cultures, breaking barriers, and fostering understanding.

NASM has the power to lead us toward this future. By setting bold standards, actively advocating for and championing inclusion, equity, and excellence, it can ensure that music education remains a cornerstone of a more compassionate and connected society.

As we celebrate NASM's 100-year legacy, let us also embrace the opportunity to shape the next century with vision, courage, and purpose. Together, we can ensure that the music we nurture today resonates far beyond our classrooms, inspiring generations to come.

Thank you.

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

DEBORAH KELLEHER
President

President Michael Wilder, distinguished guests, dear colleagues and friends,

As the President of the European Association of Conservatoires (AEC) it is a true privilege to address this esteemed general assembly on such a historic occasion—the 100th anniversary of the National Association of Schools of Music.

Standing here, surrounded by the collective wisdom and experience in music education gathered in this room, I am reminded of the transformative power of our shared mission. Together, we nurture not only the musicians and the music educators of tomorrow but also the cultural foundation of our societies.

I come to you fresh from the AEC’s recent Congress, held at the Conservatorio di Milano, one of Europe’s most storied institutions. This conservatory has fostered some of history’s greatest composers, including Giacomo Puccini, Pietro Mascagni, and Luciano Berio—an enduring testament to the power of higher music education to shape artistic legacies.

The Congress centred on a theme that resonates deeply with today’s world: Inclusion, Innovation, and Interdisciplinarity—from Education to Employment and Society. These ideas sparked thought-provoking conversations and provided a lens through which we explored the challenges and opportunities facing our field. One of the pivotal outcomes of the Congress was the approval of a new strategy for the AEC. This strategy aspires to position us as a leader in convening collective wisdom, identifying emerging trends, advocating for our sector, and fostering public discourse on the vital role of music and music education as an indispensable part of being human.

The rapid pace of external change compels us to ask urgent questions: If our ultimate goal is to contribute to a better world, how can higher music education create a decisive and meaningful impact? And how should this reshape our mission and values? These questions are not just theoretical—they are calls to action. Finding the answers will require courage and a willingness to embrace bold decisions, all with the aim of equipping our students to lead in an increasingly complex world.

At the same time, the AEC is experiencing significant growth. Our membership is expanding, our events are attracting record attendance, and we have been honoured to receive Creative Europe funding for the years ahead. These milestones are worth celebrating, but they also bring heightened expectations—expectations that we, as an organisation, are determined to meet.

To do so, we have embraced new objectives that prioritise trend scouting, communication for change, and alliance-building. At the heart of these goals lies our commitment to creating an international platform where collaboration thrives—where institutions, educators, and students can learn from one another and grow together.

Throughout its long history, NASM has been a source of inspiration for the AEC. Your steadfast dedication to the next generation of artists has not only enriched American culture but has also

served as a beacon for music educators worldwide. Your example reminds us all of the profound responsibility we bear—to guide our students toward not just musical excellence, but also the capacity to lead, to innovate, and to inspire.

As we celebrate this remarkable milestone, I am filled with gratitude for the friendship and collaboration between NASM and AEC. This partnership reflects a shared belief in the transformative power of music education and a commitment to nurturing the artists who will shape a brighter, more harmonious future.

On behalf of the AEC, I offer my heartfelt congratulations on this centennial celebration. May NASM continue to thrive as a leader in our field, inspiring generations to come. Together, we are building a legacy that transcends borders, unites cultures, and underscores the indispensable role of music in the world today and for the coming 100 years.

REPORT OF THE PRESIDENT

MICHAEL D. WILDER
Wheaton College

And now for my President's report.

I've chosen this year to take a somewhat unique approach to this report. You see, you can take a bit of risk because in just over 24 hours, I will be your Past President. This morning, I would simply like to share three items with you: a thank you note, a brief tribute, and a letter. The thank you note is written to you, the tribute is to the piano teacher of my children, and the letter is one that I have composed to the President of NASM in 2124. First, the thank you note.

This note of thanks is written to you—to each of you in this room today and to every person who has joined with colleagues in the National Association of Schools of Music since 1924. Why did you choose to engage with those in NASM, as have so many others before you? I realize that you may have more a sense that someone else volunteered you or that maybe you just took a wrong turn somewhere along the way. But I would guess that you chose first to invest in music and musicians at your institution and then you found your way to this organization, many of you recently. Maybe some of you were even surprised to discover all that NASM would offer in gathering those in this room as we strive together to contribute to our mutual cause—a most honorable cause—that of music and those who create it.

You know, there is much at stake and so much to be gained in the contributions that you offer to this association and to its members. On behalf of all who benefit from your involvement, I write to thank you and to thank the many who have gone before us now for 100 years—as we serve those in our institutions and as we join in serving each other in the broad array of our collective offerings.

We join Kenneth McPherson Bradley when, in 1924, he became our first NASM president. As we join with President Bradley and that group of seven individuals who first met to consider what would become NASM, we continue to build on their vision that resulted in the ever-evolving standards of our association, in the development of new music curricula in our music schools, in the encouragement of our professional development, and in expanding our institutions' resources and opportunities. Thank you for joining this group of institutions and their leaders in our shared commitment to programs that respond to not only the needs of those who are currently enrolled and serving in our institutions, but to the tens of thousands of our music graduates as they engage nearby and around the world in music teaching, service, research, music therapy, performance, music industry, ministry, recording, and so much more. For this, I thank you—each of you.

Speaking for all of us, I also offer a sincere word of thanks to each presenter and moderator at this annual meeting. Thank you to the elected representatives of NASM past and present, including our regional officers and the members of our Board of Directors. Heartfelt thanks to every evaluator and to our Commissions on Accreditation as they review every curricular offering and operational condition in our member institutions.

Thank you for the leadership of those who serve and have served on our Executive

Committee and for your treasured friendships these many years. By the way, each person I have mentioned serves as a volunteer, each of them hoping to contribute directly to the thriving of your institution and music in higher education. A very special thank you to our three keynote speakers as they have challenged us with such compelling questions and insights. And a heartfelt word of appreciation, on behalf of all of us, to our beloved NASM staff and our remarkable Executive Director, a team that works as tirelessly as any I know. Without the investments of all those I have mentioned, and every person in this room, we simply could not carry on this vital work so effectively... and certainly would not do so with such impact. You are each a gift to the people of our schools and to this association as it celebrates the initiatives, the creativity, and the accomplishments of each of our member institutions.

And speaking of the broad range and the countless people who are attached to this association, I hope you will allow me a few minutes to share a more personal story of just one of those individuals. I would like to offer a tribute to the piano teacher of my children. I share with you a few details of her life, in part because her story is unique, but also because it offers a good example of our combined strength when we consider the stories of so many who are woven into our rich NASM history.

The piano teacher of my children, Miss E. Marie Burdette, was born in 1901, well before the founding of NASM. She graduated from a small college in the Midwest—a school that was accredited by NASM in 1929. Regular engagement with NASM would influence that music school's offerings in many ways in the next years and Miss Burdette would teach at that school for several decades, continuing then to teach privately for many more years.

Miss Burdette began teaching our oldest child in the mid-80s, and as our 11 children came along, she would add them to her studio just as soon as we would allow it. Before retiring, she taught piano to all of our children but the youngest, who was only two at the time and not quite ready to begin. In those days we lived just a few blocks from her home, and we would devote Wednesday mornings to piano lessons with Miss Burdette. She didn't watch the clock too closely, so each child would just wait for the next oldest sibling to return home before being tagged for their lesson.

Still teaching when she was 102 years old, the Governor honored Miss Burdette as the oldest working woman in our state. She loved teaching, she loved music and music-makers, and she was devoted through and through as she invested in the lives of our children and so many others. Studying with someone who has lived a century brought special opportunities in Miss Burdette's direct knowledge of such a range of history. Think of it—she witnessed ragtime to hip-hop, two world wars, the depression, space travel, the emergence of antibiotics and x-rays, electric typewriters, cell phones, laptops, and so much more.

She might not want me to tell you this, but in all those years of teaching our children, Miss Burdette never accepted a dime from us as payment. Some years after her passing (at 104 years of age!) that small college started a Hall of Fame in Performing Arts. Among the privileges of my life was being asked to accept the honor—for Miss Burdette—of her induction into that Hall of Fame.

You have your own versions of Miss Burdette, don't you? Those who cultivated music in you. And amidst your faculty and alumni are so many who similarly invest sacrificially in developing the musical potential in others. For each of these generous teachers, we are so truly grateful, aren't we? Thank you to each of them. Thank you to every teacher in this

room. Thank you, Miss Burdette.

The last portion of my report is a letter I have written to the President of the National Association of Schools of Music in 2124. You know, I suppose it is unlikely that any of us here this morning will actually attend that 2124 annual meeting. So let us think together about what we might want to pass along to those who assemble 100 years from now for the Bicentennial Annual Meeting.

To the NASM president in 2124:

On behalf of those assembled here in Chicago this November morning in 2024, we offer you our collective deep conviction that music is among the most powerful and most engaging of human endeavors. In 2124, we are confident that you know much more about music and how it works—it's astonishing potential and why it is so compelling.

You have, no doubt, witnessed breakthroughs in the facilitation of music learning and creating and teaching music. It is hard for us to even imagine the exponential number of new melodies and harmonies that have been created since 2024, along with so many new instruments and ways of producing sound, of recording it, and of sharing music with others. And at the same time, I am confident that you are nearly as far away as we are from fully understanding the mystery and the miracle of music. I would guess that you stand with us in awe of music's boundless capacity to inspire, challenge, celebrate, proclaim, comfort, teach, heal, connect, distract, elevate, and calm us.

Speaking today from this diverse and influential group of hundreds of institutions, we share with you our conviction that every person has a powerful voice to speak in and through music. That every musical voice matters. And that if we are to understand and engage humans, we must fully embrace their musicalness and do all that we can to unleash and empower it.

And yet, we quickly acknowledge that we sometimes encounter obstacles and competing priorities that can marginalize music in educational and other settings. This may result in music resources and opportunities that are diminished or even inaccessible for whole groups of people in 2124, just as they are at times in 2024. We must continue to champion the cause and the vital place of music in the fabric of each of our institutions, in our broader culture, and in the life of every person—that each one would be assured of opportunity and be welcomed into the nurturing of their own musical development.

I write to you with confidence that the National Association of Schools of Music in 2124 continues in this vital work, as it brings together institutions and their leaders to encourage each other in the cause of music in higher education, while continuing in maintaining vital music standards, the professional development that equips our music leaders, and in hosting a national forum for consideration of all things musical. I have no doubt that this work is every bit as much needed in 2124 as it is for us today.

We are confident that those who have come after us have continued to find many improvements and to correct what we didn't get right or get finished. You, no doubt, live in a world that we could have never imagined in 2024. So much has surely changed for you in matters of transportation, fuel, food, communication, medicine, technology, community engagement, world diplomacy, energy, and so, so many more important aspects of life. We recognize that we hand you a world with plenty of challenges and with countless unanswered

questions.

And yet, we are a hope-filled people. Dare we dream that, in 2124, barriers to musical engagement have been reduced or some even eradicated, and where music resources might be more widely available? We even hope that you might live in a time that is more peace-filled, welcoming, and encouraging. We cheer you on as we invest today in that which we deeply hope will aid you in your significant work in music and the people who make it.

To those meeting in 2124, congratulations on the occasion of the 200th anniversary of NASM. Standing between these two centuries, as I am here this morning, one hand reaching back to our founders in 1924 and the other to you in 2124, I am deeply hopeful that music continues to rise, while celebrating and bolstering human flourishing in every corner of our world.

And now, back to you—my friends assembled here this November 2024 morning in this Chicago ballroom. On the 100th anniversary of the founding of the National Association of Schools of Music, maybe we each pause to offer a word of thanks, maybe a tribute to those who invested musically in our lives and in our schools, and maybe we take a moment, as we dare to dream of tomorrow—looking ahead to all that has yet to be realized, and seizing today that which each of us might contribute to this noble cause. May each of you find encouragement, fresh ideas, inspiration, new challenges, collaborative engagement, and warm friendship in this association and in our shared commitments.

Let us celebrate life, as we honor the voices of the nearly countless people in our world, as they speak truth—musically, as they share of life's joys and challenges—through music, and as they enable each person to discover and fully cultivate who they are—as music-makers and as humans. May our voices—our very lives—continue to proclaim that which matters most to each of us, and may music continue to powerfully serve as a mighty and precious gift to every person, to each of our schools and communities, and to our world.

Thank you.

WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

As we leave 2023-2024 behind, we are in many ways relieved to watch aspects disappear in the rear-view mirror. However, we know that as the dust settles, ongoing and pervasive challenges will remain, and further, that they will be joined by those now out of plain sight. These conditions place on music units and institutions, their administrators, and faculty and staff members burdens and pressures that must be realized, managed, and resolved. This condition has become all too familiar, but as well, so has the ability of music administrators to come together to consider issues, explore options, and develop perspectives that enable them to advance their work in music. The result of these collective efforts cannot be underestimated or forgotten. Although challenges remain in abundance today, the fortitude and spirit of the members of NASM have without question been unwavering—in short, they have served as beacons of hope and possibility. In the face of challenges, 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 2024-2025 academic year, 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 of NASM. The effectiveness of NASM's work in various areas, including accreditation, professional development, research, and policy analysis 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 the 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, conducting the meetings of the Commissions, and reviewing and developing standards and guidelines that articulate the rigors of music study as well as expectations for those enrolled. The individuals involved in these activities—institutional representatives, music administrators, faculty and staff members, the members of the NASM Commissions, visiting evaluators, consultants, Annual Meeting presenters/moderators/recorders—work tirelessly to support each other and the efforts of NASM, and in doing so through these efforts, whether wittingly or not, assume a large role in advancing the cause of music as an essential and invaluable aspect of human life.

Maintaining its responsibility to review accreditation applications, the important work of the Commission on Accreditation and Commission on Community College Accreditation continues each year without pause or interruption, aided in large part by the dedication of its members. The NASM Commissions 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 assisted significantly 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. To this end, 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 evaluators and consultants provide to applicant institutions. It is strongly recommended that representatives from accredited institutional members consider serving as evaluators. In addition to the wealth of information the training sessions provide to participants regarding the work of NASM, service as an evaluator assists institutions and their students, and can be an invaluable opportunity which assists 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 began in 2015 and 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 each Annual Meeting. The NASM *Handbook 2024-25* will be published later this fall. It will include current standards and guidelines as approved during the NASM Annual Meeting 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 began during the 2022-2023 academic year. Revised editions of these documents are slated to be released prior to the beginning of the 2025-2026 academic year. Once new editions are released, institutions beginning to prepare for Commission reviews should use the amended editions. Institutions that have already begun to prepare their Commission materials should continue with the editions in hand when the preparations began.

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 provides an opportunity for individuals to come together in community, to connect, to communicate, and to consider issues important to those who guide and participate in the work of music units and institutions. The Annual Meeting provides to music administrators a space and place where they can share and receive information which can broaden and hone understandings, particularly with regard to current and salient issues, and which 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 business. NASM is pleased to gather in community on-site in Chicago in 2024 and 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 navigating the constantly changing higher education landscape. Recent additions to the NASM library include: *An Advisory for Music Faculty and Administrators: NASM Standards for Title/Content Consistency for Professional Undergraduate Degree Programs that Prepare Pre-K through 12 Teachers*, and an extensive web-based resource entitled, *Leadership: Navigating Difficult Situations and Conditions* (see <https://nasm.arts-accredit.org/leadership/>). Offering a wealth of information, the *Leadership* 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 an invaluable 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 field.

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 were held in Arlington, VA in January of 2024. 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 16 institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect precollegiate and higher education efforts. Cedric Adderley of the South Carolina Governor's School for the Arts and Humanities is the Chair of the ACCPAS Commission on Accreditation; Peter T. Witte of the University of the Pacific is the music member appointee.

NASM will once again offer to attendees of the 2024 Annual Meeting information through the use of a meeting app. This app provides to attendees streamlined access to current Annual Meeting, hotel, and venue information. Noting the functionality of the app to provide Annual Meeting logistics and information, NASM is no longer providing hardcopy Annual Meeting materials. NASM welcomes your feedback regarding the use of the app.

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 using Salesforce software that will enable institutions to submit accreditation materials and the Commissions to review these submissions electronically. In addition to these features, institutions will also receive information such as visiting evaluator slates, Visitors' Reports, and Commission Action Reports through the new platform. Eventually, this tool will enable NASM to sunset its requirement for hardcopy accreditation submissions. Work to complete this project is ongoing. During the summer of 2024, NASM migrated all information from its existing database to the new platform. At this time, NASM staff is checking the migrated data for accuracy and testing the functionality of the new platform. The platform will be launched by section as related to operational function—the first release of which occurred this summer. NASM is now storing data collected through the 2023-2024 and 2024-2025 HEADS Data Surveys in the software. Information addressing the use of the system will be provided by the NASM staff as aspects become operational. Helpful and informative sessions regarding 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 and provision of accreditation information, NASM, in conjunction with NASAD, NASD, and NAST, began work in the fall of 2020 to upgrade the HEADS Data Services Project, moving it to a new platform. The newly designed system is intended to mimic the existing features of the HEADS Data Survey and to combine the features of the previous HEADS Data Summaries and HEADS Special Reports into Navigable Dashboards which offer users the ability to create user-defined single- and multi-year reports populated by historical data collected through use of the survey tool.

Facing ongoing challenges with the migration of the system to its new platform, a decision was made in August of 2023 to engage a new third-party vendor to complete the implementation of the new system—both the data survey instrument and the Navigable Dashboards. The new vendor was contracted in September of 2023. Although this change has resulted in the need to retrace some steps in the design and implementation phases, the project is now well underway.

In anticipation of the electronic launch of the 2023-2024 HEADS Data Survey during the summer of 2024, on March 1, 2024, HEADS provided to all members and past participants a fillable copy of the 2023-2024 HEADS Data Survey requesting that 1) institutions collect and hold 2023-2024 data until the 2023-2024 HEADS Data Survey could be launched and the 2023-2024 data could be entered into the new system, and 2) institutions conducting comprehensive reviews provide a copy of their 2023-2024 HEADS Data Survey in their 2023-2024 accreditation dossiers. The 2023-2024 Data Survey was launched for electronic entry on August 21, 2024. The deadline for submission of data is November 30, 2024. In an effort to return the project to its original schedule, the 2024-2025 HEADS Data Survey was launched on November 1, 2024. The deadline for submission of data is January 31, 2025.

The Navigable Dashboards were launched during the spring of 2023 and include data collected through the HEADS Data Survey instrument from 2016-2017 through 2022-2023. However, and unfortunately, HEADS continues to face ongoing issues with regard to the operation of the Navigable Dashboard platform. To rectify this situation, the Navigable Dashboards are being moved to the Salesforce platform and enhanced by the new third-party vendor. Once all data from 2016-2017 through 2022-2023 is migrated into Salesforce, the new Navigable Dashboards will be made available for the use of members as they are completed. There are seven sets of Dashboards: Enrollment; Faculty Data; Administration; Budgets, Sources of Income and Tuition Remission; Demographics of Graduated and Non-Graduated Students; Ethnic Characteristics of Faculty and Students; and Ratio Tables. Once these new Dashboards are launched, it is hoped that users will find the Navigable Dashboards immensely helpful in supporting the ongoing work of arts units and institutions.

HEADS extends once again deepest appreciation for the kind patience and continuing support offered as work to implement the new system continues. Should questions arise regarding the HEADS Data Survey, please feel free to contact Nora R. Hamme in the National Office (nhamme@arts-accredit.org). With regard to the HEADS Navigable Dashboards, please contact Angie Elkins (aelkins@arts-accredit.org).

Policy

Leadership of Congressional Education Committees

The 118th Congress convened in January 2023 and saw the 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. Representative Foxx has announced she will not seek to serve another term as Chair of the House Committee on Education and the Workforce due to a term limit on committee chair positions.

The 119th Congress will convene on January 3, 2025. The leadership of the House Committee on Education and the Workforce will change in the 119th Congress, as noted above. The leadership of the Senate HELP Committee may change, depending upon the makeup of the Senate after the elections in November of 2024.

Higher Education Act of 1965, as amended (HEA)

The Association continues to follow and monitor carefully various federal and state initiatives

and issues—one of particular import is the HEA. Bear in mind that while the HEA does not directly govern institutions, it does govern the flow of federal funding to institutions and the conditions institutions must meet to receive this funding. 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, a comprehensive reauthorization has yet to begin in earnest. Given other pressing initiatives before the U.S. House and Senate, action regarding a wholesale reauthorization is not anticipated in the near term. However, there have been recent efforts to amend sections of the HEA in the form of stand-alone bills.

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 be vigilant, remaining abreast of and paying 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. Although you may not be directly involved with federal and state policy on your campus, please feel free to share this information with those who may be.

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.

Borrower Defense to Repayment (published November 1, 2022/effective date delayed, facing legal challenge)—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. This case remains ongoing at this time.

Certification Procedures (published October 31, 2023/effective July 1, 2024, facing legal challenge)—Reassessment of provisionally certified institutions that have significant consumer protection concerns by the end of their second year of receiving certification. On June 21, 2024, a federal judge for the Northern District of Texas issued a preliminary injunction preventing USDE from enforcing the part of this final rule that prohibited gainful employment programs from being longer than what is required by licensure requirements for the state in which the program is offered.

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.

Defining and Delimiting the Exemptions for Executive, Administrative, Professional, Outside Sales, and Computer Employees (published April 26, 2024/effective July 1, 2024 and January 1, 2025, facing legal challenge)—Amends

regulations which implement exemptions from minimum wage and overtime pay requirements for executive, administrative, professional, outside sales, and computer employees. Prior to the July 1, 2024 effective date, employees other than those falling into the categories listed above making below \$35,568 per year were eligible for overtime pay. The new regulations raise this salary threshold to \$43,888 as of July 1, 2024, and to \$55,068 as of January 1, 2025. As well, the regulations require that the salary threshold be re-evaluated every three years based upon current data. To date, legal challenges to this rule have prevented it from being enforced in instances where the State of Texas serves as an individual's employer.

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 regulations 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, reporting requirements delayed to January 15, 2025)—Amends 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. 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 requested 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, facing legal challenge)—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 HEA. 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. On December 22, 2023, the American Association of Cosmetology Schools filed a lawsuit in Federal court challenging the new rule. A ruling is not expected until November 2024, at the earliest.

Income Driven Repayment (published July 10, 2023/effective July 1, 2024, implemented early on October 23, 2023, facing legal challenges)—Streamlines and standardizes loan repayment regulations and amends the income-driven Revised Pay-As-You-Earn plan (REPAYE) into the Saving on a Valuable Education plan (SAVE) to allow for expanded debt relief for certain borrowers. These regulations were implemented early, and some borrowers did receive relief under the SAVE plan. In August of 2024, the regulations were blocked by a federal court until further order of either that court or the Supreme Court.

Nondiscrimination on the Basis of Sex in Education Programs or Activities

Receiving Federal Financial Assistance (published April 29, 2024/effective August 1, 2024, facing legal challenges)—Amends regulations regarding the scope and application

of Title IX of the Education Amendments of 1972 and the obligations of recipients of federal financial assistance from the Department to provide an educational environment free from discrimination on the basis of sex, including through responding to incidents of sex discrimination. The population of students covered by this new rule is expanded from previous Title IX regulations. Many states have challenged these regulations in courts, and as of August 2024 the rule is blocked in 26 states, and at more than 1,000 institutions that enroll a member or child of a member of certain advocacy groups which have pending lawsuits challenging the rule. USDE has appealed some active cases to the Supreme Court.

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.

Recently Concluded Negotiated Rulemaking Sessions:

Student loans (concluded February 23, 2024, consensus not reached, see Student Debt Relief NPRM below), addressing the topics of:

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).

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 (concluded March 7, 2024, consensus not reached), addressing the topics of:

Accreditation and Related Issues (Fall 2023, NPRM expected in 2025)—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, see NPRM below)—Amend the definition of “distance education”.

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, see (GEN-23-03) below)—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, see NPRM below)—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.

Notice of Proposed Rulemaking (NPRM) Published/Final Regulations Anticipated:

Distance Education (NPRM published July 24, 2024, comment period ended August 23, 2024)—Proposes amendments to, among other things, distinguish programs offered exclusively via distance education by adding a virtual location to the definition of “additional location” in regulation, remove the ability to provide asynchronous instruction in distance education programs measured in clock hours, and require institutions to report enrollment in distance and correspondence education courses.

H-1B Specialty Occupation Program (NPRM published October 20, 2023)—Intention to amend the H-1B specialty occupation worker program.

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 (NPRM published April 13, 2023, anticipated October 2023/delayed to 2025)—Proposes amendments to 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.

Return of Title IV, HEA Funds (NPRM published July 24, 2024, comment period ended August 23, 2024)—Proposes to, among other things, amend regulations which specify the circumstances under which an institution must return unused Title IV funds to the Department.

Student Debt Relief Based on Hardship (NPRM published October 31, 2024, comment period ends December 2, 2024)—Proposes regulations under which the Secretary may waive repayment of all or part of a loan based upon the Secretary’s determination that a borrower has experienced or is experiencing a hardship related to such a loan.

Student Debt Relief (NPRM published April 17, 2024, comment period ended May 17, 2024)—Proposes regulations under which the Secretary may waive repayment of all or part of a loan to provide targeted debt relief by modifying the Department’s existing debt collection regulations to provide greater specificity regarding certain non-exhaustive situations in which the Secretary may exercise discretion to waive all or part of any debts owed to the Department.

Notice of Intent to Commence Negotiated Rulemaking:

None announced at this time.

Guidance from the Department of Education Issued in the Form of “Dear Colleague” Letters and Other:

Of Note: “Dear Colleague” letters offer guidance from the staff of the United States Department of Education (USDE) as it pertains to both current Higher Education law and regulation.

- (GEN-24-07) **Implementation of Regulations Related to Financial Responsibility, Administrative Capability, Certification Procedures, and Ability to Benefit (ATB)** (USDE/OPE, May 16, 2024, updated August 23, 2024)
- (GEN-24-06) **Implementation of Program Length Restrictions for Gainful Employment (GE) Programs** (USDE/OPE, April 15, 2024, updated August 23, 2024)
- (GE-24-02) **Financial Value Transparency and Gainful Employment Topics Page and FAQs** (USDE/FSA, April 5, 2024, updated October 29, 2024)

- (GEN-24-04) **Regulatory Requirements for Financial Value Transparency and Gainful Employment** (USDE/OPE, March 29, 2024, updated May 28, 2024)
- (GEN-24-01) **Timeline of Financial Value Transparency and Gainful Employment Reporting Requirements** (USDE/FSA, March 29, 2024, updated September 16, 2024)
- (GEN-23-24) **Regulations Governing the Recognition of Accrediting Agencies, Institutional Eligibility, and Arbitration** (USDE/OPE, November 3, 2023, updated December 5, 2023)
- 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-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)

* The Department has stated its intent to rescind this guidance letter by November 18, 2024. (GEN-12-08), (GEN-16-15), as modified by the March 8, 2017 electronic announcement, and (GEN-23-08) will remain in effect. Please note that the department concluded negotiated rulemaking sessions in March of 2024 (discussed above) which included the topic of third-party servicers, and that as a result, updated regulations in this area are expected.

Other Initiatives

Accreditation

Increased Attention (ongoing)—In recent years and in the 2024 election cycle, the topic of accreditation has received a higher than typical level of attention, as has the higher education field more broadly. 2019 regulations regarding accreditation and the Secretary’s recognition process for accrediting agencies caused some to begin to

conceptualize and act to form new accrediting agencies. In the wake of these regulations and at this time, there are two new accreditors which publicize different approaches to accreditation: The Postsecondary Commission publicizes a focus on economic returns for students, transparency regarding results, accountability for wage gain provided to students, and innovation; The American Academy for Liberal Education publicizes a focus on liberal arts education. Lists of institutional and programmatic accrediting agencies recognized by the Secretary of Education can be found on the USDE website.

Artificial Intelligence

Impact on Higher Education (ongoing)—Artificial Intelligence (AI) has increasingly become part of everyday and academic life. In October of 2023, the President issued an executive order guiding future action and research into AI, part of which focuses attention on the ways AI can be used in educational settings. All are encouraged to continue to monitor the ways in which AI impacts instruction and student learning.

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

Changes to the Long-Standing Carnegie Classifications (anticipated 2025)—Changes will include amendments to the manner in which research is recognized, recognition of research at non-doctoral institutions, the methodology for determining R1 status, and additional labels based upon size, location, program portfolio, and other factors.

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 published by the Department of Homeland Security (DHS) on August 24, 2022. In general, the final rule codified existing policies and included 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. A May 2024 Senate Judiciary Committee hearing highlighted the need for action by Congress on this matter.

Net Neutrality

Net Neutrality Restored (April 2024)—Following a vote by the Federal Communications Commission, net neutrality regulations were restored. These regulations prohibit service providers from treating websites and services differently by prioritizing some and deprioritizing others. Net neutrality is one of many factors that contributes to access to education and educational resources that require access to the internet.

National Advisory Committee on Institutional Quality and Integrity (Advisory Body to the Secretary of Education)

Areas Recommended for USDE Review, Consideration, Re-regulation (Summer 2023 Regulatory Subcommittee Report)—Speaks to and outlines concerns and suggestions regarding 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; substantive change.

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.

Legacy Admissions—To date, five states have passed legislation banning the practice of legacy admissions: California (public and private universities); Colorado (public universities); Illinois (public colleges and universities); Maryland (all colleges); Virginia (public universities). Many other states are considering similar proposals.

Supreme Court

Consumer Financial Protection Bureau (CFPB)—In a ruling on May 16, 2024, the Supreme Court upheld the legality of the funding structure for the CFPB, sending *Consumer Financial Protection Bureau, et al. v. Community Financial Services Association of America, Limited, et al.* back to Federal court for further proceedings. The CFPB impacts the field of higher education mostly through rules and enforcement actions related to lending, in the form practices of student loan servicers.

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. In early 2024, the Court declined to hear a case challenging admissions practices at the Thomas Jefferson High School for Science and Technology, which may have provided an opportunity to clarify ongoing legal questions resulting from the June 29, 2023 ruling.

Regulatory Authority—The Court in its *Loper Bright v. Raimondo* and *Relentless Inc. v. Department of Commerce* rulings on June 28, 2024 overturned the *Chevron* doctrine. *Chevron* held that courts were to defer to the expertise of agencies that crafted rules and regulations based on their statutory authority when laws are ambiguous or silent. While the decision to overturn *Chevron* does not prohibit executive branch agencies from crafting and enforcing regulation or void existing regulation, courts are no longer required to defer to the agency's regulation if that regulation is challenged. The full effect of this ruling is not known at this time; however, it does allow for all manner of regulation to be challenged in court.

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. The regulations that created the SAVE plan (see Income Driven Repayment regulations above) are currently blocked by a court order, although some borrowers have received forgiveness under this plan since it was implemented early in October of 2023.

Student Loan Forgiveness (ongoing)—Subsequent to the June 30, 2023 Supreme Court decision regarding the Biden administration's plan to forgive up to \$20,000 in student loans per borrower, the administration has forgiven a considerable amount of student loans through other means. As of early October 2024, the total amount of forgiven loans is approximately \$175 billion, impacting approximately 4.8 million borrowers. Avenues for forgiveness include fixes to the Income Drive Repayment system, Public Service Loan Forgiveness, total and permanent disability discharges, discharges related to school closures, court settlements, and forms of misrepresentation.

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 restrict 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. The advisory regarding misrepresentation found with the set of *Advisories on Federal Issues* was updated in May of 2024. A review of this advisory and the others found within the set 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, 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, D.C. 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 and you wish to visit the National Office, please feel free to schedule an appointment with a staff member.

The primary purpose of the National Office is to operate the Association under rules and policies established by the membership, the Board of Directors, and the Commissions on 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. Noting that the availability of each member's time is 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

Good morning. Happy Anniversary.

Thank you for joining us here in Chicago. It is an honor and privilege to be with you as you continue your efforts and pursuits to advance the cause of music. Your contributions and those of your colleagues will serve to broaden the reach and effectiveness of this organization as it begins its second century of service in support of its accredited institutional members, the tens of thousands of music students they enroll, and the field of music.

There are long-standing traditions in play at each Annual Meeting. One such tradition that took place yesterday is the raising of our voices in song during the First General Session. Another is the placard before you. This placard, often considered a badge of honor, confirms that, as an accredited institutional member of NASM, an entity recognized and highly regarded as part of a nation-wide system dedicated to self-regulation and focused on peer review, your institution continues to comply with a rigorous body of consensus-based national standards, and further, that representatives from your institution have been involved in advancing the initiatives of NASM and its members since accreditation was initially granted to your institution. Each placard symbolizes the commitment, contribution, and support provided not only by the representative who sits before the card today, but as well, those who have occupied this seat in previous years. Collectively, this amounts to over 31,000 years of service—one for each year of membership held by each accredited institution. The efforts expended and accomplishments achieved by institutions on behalf of their colleagues result in a firmly established solidarity that serves to bind the members of NASM in common cause and purpose.

In celebration of its hundredth anniversary and serving as a record of many of these efforts and accomplishments, NASM published and sent to members earlier this month its 100th anniversary *Historical Perspectives 1924-2024*, and a commemorative lapel pin. As mentioned in the document, “these historical perspectives celebrate the members of the National Association of Schools of Music and their continuing and unfailing service to music, learning, and civilization”. Further, it should be noted that “this set of short papers tells the grand story, captures points of essence, and presents a representative number of major achievements.” We hope you will take time to read through this document, to explore the history of NASM—a history created by your contributions and those of countless numbers of individuals representing the member institutions of NASM throughout the century.

I would imagine that what is observed from this podium today (sans hats and spats) is much like that observed 100 years ago during the first convening of the members of the National Association of Schools of Music and Allied Arts who gathered at the Hotel Schenley in Pittsburgh, Pennsylvania October 20-22, 1924. As the archival minutes of meetings held by the association throughout the years show, the individuals attending the first meeting of NASM, much like you today, arrived purpose-filled, ready to discuss both the current status and future of music in higher education.

While we celebrate the successes achieved throughout our history, we also note that the members of NASM have faced and lived through events such as war, disease, financial crisis, natural catastrophe, and the mere challenges brought about by everyday living, which are not to be minimized. Any of these challenges could easily result in heavy burdens being placed upon music executives and their institutions. All of these challenges must be addressed and resolved. This

said however, it is clear that the severity of the challenges faced by music administrators coupled with the relentless pace of each day can dull passions, dampen enthusiasm, and exhaust energy stores. Noting such conditions, it begs the question, what drives the members of NASM to engage, to contribute, to persevere, and to prevail.

As evidenced by indications described throughout the history of the association, it is clear that the driving force is a common and abiding purpose shared among members—a purpose intended “to advance the cause of music in American life and especially in higher education.” This purpose has remained enduring, durable, and resilient throughout these ten decades. The members’ fealty to this purpose has been unwavering. It has served as a beacon guiding members as they raise their heads in pursuit of the next accomplishment and lower their heads in determination as they face the next challenge. It has served to coalesce the members as they work to advance the education and training of music students and music as an indispensable field of study.

This in large part is the reason that NASM is one of the longest serving and most consistently operated advocacy efforts dedicated to the advancement of music and the education and training of music students in existence today. Each Self-Study, Visitors’ Report, and Optional Response; each Response and Progress Report; each new curricular application opens a conversation that seeks to explore with institutions possibilities that not only serve the institutions themselves, but in all probability, extend the boundaries of the field. Every Commission Action Report is a discussion among experts intended to engage participants in the consideration of ideas, realities, and possibilities. This work proceeds without fanfare, as evidenced by NASM’s efforts to consider issues with thoughtful care, understand the pressures facing an institution, and establish trust. NASM holds a deep and abiding respect for the institutions with which it works—honoring at all times both institutional autonomy and independence.

It is clear that the field of music has advanced in many ways. The artform has become more sophisticated, the subdisciplines within music have grown in number, the capacities and capabilities and thus expertises of our students have expanded, the technologies that support music have burgeoned. Aware of changing dynamics, the work of NASM and its members remains forward thinking and forward moving. This is evident, for example, in the approach taken by NASM as it pertains to standards review, creation, and application—an approach that enables institutions to consider the existing, create the new, and test the next. It is also evident in the care NASM takes to embrace the “old and traditional” while at the same time, welcome the “new and innovative”.

NASM is an entity that is:

- Open to possibilities. An entity that promotes intellectual curiosity, engages in dialogue, welcomes ideas, and listens intently.
- Interested in consensus. An entity that values the voices, thoughts, and the contributions of all.
- Supportive of the development of competencies. An entity that promotes expertise which it understands may be defined in different ways for different courses of study.
- Interested in authenticity. An entity that understands that accomplishment in the arts prevails only when conditions are present that support and promote commitment, focus, and study.

How fortunate are we to have the opportunity to come together to celebrate this auspicious occasion? How fortunate are we to be a part of and belong to a family of professional colleagues

that share a common and well-defined purpose? How fortunate are we to have the opportunity to contemplate, shape, and guide the future of music study? Simply put, we have been given a gift, and with it, offered a responsibility—a responsibility that requires us to protect, defend, and advance the artform—an artform that is a critical aspect of the lives of the citizens of this and other nations. With regard to professional engagement, what higher honor might there be?

Although we pause for a moment here in Chicago to celebrate the achievements of our first 100 years, accepting this responsibility, we as the architects of progress know that much work remains before us. We also know that attributes such as leadership, organizational prowess, financial acumen, and the like, while staples in our administrative toolbox, can leave us unprepared to effectively address the plethora of human-centered issues that reach our desks. We have come to learn that traits such as humility, empathy, and resilience guided by trusted intuition can be immensely helpful if not essential in establishing connections which enable conversations to remain on topic and move forward. It would be an understatement to suggest that today’s music administrator is a jack of many trades.

Our 100th anniversary *Historical Perspectives 1924-2024* offer to us not only a recounting of salient aspects of our history, but as well, a roadmap—not one that specifically lays out any exact route—rather, and at very least, one that assists us to understand the role virtues such diligence, patience, and humility have played and must continue to play in our path forward. As observant readers will surmise, your predecessors, in the recounting of your history, offer to you in these pages, examples of their diligence, patience, and humility—as well as the results of these efforts. In short, your predecessors have offered yet another gift—the gift of wisdom honed by the sum of their collective learning acquired throughout these ten decades—wisdom that has been shaped by the knowledge and experience gained which has in turn enabled informed decision-making.

Wisdom, it turns out, exists in various forms, and for those seeking it, in abundance. If I may share a story. Just before leaving for this meeting last week, I had the opportunity to sit a spell and visit with my mother. As we do often during our visits, we swapped stories and remembered together many of the sweet moments our family has shared. Toward the end of our conversation, my mother, as she has done for as long as I can remember, reminded me that life is precious—that it is imperative for the human soul to do what it loves to do, and equally imperative that the work to be done is done well. She suggested that, without ego or hubris, it is appropriate from time to time to “stop and smell the roses” and to take pride in worthy accomplishments. She offered that it is always appropriate to give thanks for gifts received—both those realized and those unrecognized. Given that just one month ago, my family gathered to celebrate my mother’s 100th birthday, the symmetry that exists between these two century-long stories is poetic. It would be fair to say that my mother’s “historical perspectives” to this day serve as a guiding light in my life.

As we set our sights on the future, let us remember three of our many basic tenets:

- It is our duty to nurture and advance this stunning national initiative that for 100 years has worked tirelessly to advance the cause of music as an artform and an indispensable aspect of human life.
- The outcome of our individual and collective decision-making will have consequential effect on the nature and disposition of education in music today and for years to come.
- NASM is an organization of accredited institutional members. NASM is your organization; its accomplishments are yours.

As you continue your work, should you need assistance, support, or the comfort of colleagues in

the coming days, don't hesitate to turn to those who now sit beside you to seek help and find guidance in their wisdom and expertise. The intellectual and empathetic capacity of this community is true, real, and genuine, and should not be underestimated or left untapped. To this end, don't hesitate to develop professional friendships. These connections are valued for many reasons—one among them is the immediate connection that is re-established regardless of the amount of time that has passed in the interim. Another is the willingness of these individuals to share wisely and thoughtfully their insights, which speak to the greater good rather than personal gain.

Congratulations on your formidable accomplishments many of which are highlighted in the *Historical Perspectives 1924-2024*, specifically, those that ensure the place of music study in higher education and those that extend the reach of music beyond the academy to those who otherwise would be unable to experience and take advantage of such opportunities.

Thank you for your stalwart and unfailing efforts expended to date to advance education and training in music, and music as a necessary and indispensable aspect of human life. What you do each and everyday matters—to so very many people on so very many levels.

Tomorrow we will disperse having established and nurtured existing professional friendships—friendships you may find will last a lifetime. May the spirit of fellowship that has guided our work accomplished here in Chicago travel and remain with you. As well, during this season of thanksgiving, may you continue to relish our gifts, in particular, our great good fortune at this moment in time to be the stewards of this great cause of music.

Thank you.

REPORT OF THE COMMITTEE ON ETHICS

BEVERLY SATTERFIELD BROWN, *Member*

Thank you, Mister President.

No formal complaints were brought before the Committee on Ethics during the 2023-2024 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 2023-24* 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 appreciates your thoughtful consideration of these ideas and reminders.

Thank you.

REPORTS OF THE REGIONS

**Meetings of the Regions were held on Sunday, November 24, 2024
from 8:00 a.m.–8:30 a.m. and
Monday, November 25 from 3:30 p.m.–4:45 p.m.**

REGION 1

November 25, 2024

Meeting started: 3:34pm

Meeting adjourned: 4:49pm

Dustin Seifert (Eastern New Mexico University), Chair

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

I. Announcements

- Attendee feedback on annual meeting is encouraged; please use the phone app
- Especially welcome is feedback on the *Handbook* pre-meeting workshops and Visiting Evaluator pre-meeting workshops

II. Region 1 Elections

- Candidates:
 - Chair – Dustin Seifert (Eastern New Mexico University)
 - Vice Chair – Michael Hix (University of New Mexico)
 - Secretary – Don Hedges (The Masters University) dhedges@masters.edu
- It was moved, then seconded, to appoint candidates via acclamation; motion passed unanimously

III. Discussion

The group discussed the following questions:

1) What have we implemented in our departments/schools/colleges over the past year that has met or exceeded our expectations?

- Posting “suggestion box” QR code on campus bulletin boards, responses gathered by student advisory council
- Reformatting our marching band as lab experience for majors – students taking over leadership and teaching roles
- Resurrecting our West African drumming class [ensemble?]
- Instituting beginning guitar and piano courses for students across university
- Admitting vocalists into commercial music degree
- Using repurposed building space that students are using personalize, congregate
- Giving course release to faculty member to be recruitment coordinator: collects data, has higher vantage point than individual faculty member recruiters; has student assistants

2) What have we implemented over the past year that has not met our expectations?

- Upper administration decision-making, when students circumvent department-level complaint process
- Piano proficiency – students having trouble meeting this requirement
 - Solution suggested: requirement can be broken into smaller components to enable gradual progress (and possibly embedded in theory sequence)
 - Context provided: Peter (UOP) – last year, NASM broadened keyboard proficiency standard (Handbook, VIII.B.1.e.): specifics now locally decided, relative to area of study; can also be satisfied with Abelton proficiency
 - Much discussion on various purposes of piano proficiency (specific skills/uses of piano)
 - Also local decision: language requirement for vocal performance majors – institutions may choose which languages to require (Handbook, Appendix I.B.)

3) What "big, bold, and innovative" ideas/concepts do we have in mind for the future?

- UOP: Music Therapy degree used to have internship during year 5 (semesters 9-10) @ 1 unit per semester (students ineligible for financial aid); now internship is during year 4 (semesters 7-8) = two 10-unit semesters, so students remain eligible for financial aid
- ASU: working to establish micro-credentials at graduate level (vocal pedagogy, piano pedagogy, possibly music education refresher)

IV. Parting Questions

1) What did you like about this year's annual meeting?

- Sessions addressing current technology
- Keynote speakers
- Hearing live music
- Community college reps felt sessions were relevant to their concerns

2) Was there anything you didn't experience this year that you missed from prior years?

- Universities are worried about enrollment cliffs – how can NASM help these music units have tools to defend themselves from cuts
- Negative perception of higher education amid current political climate – this issue not very present at this meeting
- More representatives from other organizations like NAFME

REGION 2

November 25, 2024

Elections

- Chair – Ben Brody (Whitworth University)
- Vice Chair – Tracy Doyle (University of Puget Sound)
- Secretary – Sean Butterfield (University of Idaho)

Discussion Topics

- Ticket sales/costs and use of space

- Setting up Zoom meetings within the Region to check-in and chat about issues
 - Friday afternoons; 2:00-3:30 PST (3:00-4:30 MST)
 - January 10
 - April 11
 - August 8
- A session for better utilizing Slate (University of Idaho)
- Workshop for new executives
 - Very positive feedback from attendees
 - Appreciated having speakers from both large and small schools
- Ideas for NASM
 - Budget 101 session (maybe different sessions for different budget systems)
 - Advocacy (beyond just the NASM standards)
 - Generate ideas from other institutions
 - What are relevant data streams that would help with administrators?
 - What data exists globally for employment after graduation (CIP codes not necessarily accurate at university-level, skewing data)
- How to communicate value of music programs to our administrators
 - Conversion rate data from festivals, campus visits, etc.
 - Slate is powerful and can be used to track and target students.
- Ensemble credits/scheduling
 - Example where Registrar won't allow overlap of students if class/lab run over by few minutes. Financial Aid not concerned about any census issues. All other universities have a working system in place.
- Lessons/Registration
 - Some schools have as many as 10 sections per individual studio instructor
 - Models include 1, 2, 3, and 4 credit lessons (variable credits)
 - Permission override for lessons at certain points or for all semesters
- Adjunct studio pay
 - Can make comparison chart with nearby schools
 - PSU - \$90 per hour (unionized)
 - Whitworth - \$64
 - UI - \$55
 - UP - \$62
 - Linn-Benton - \$52 to start
 - BYU-I - \$50-55

REGION 3

Monday, November 25, 2024 – Chicago

The meeting was called to order by Chair Eric Honour at 3:33pm

A welcome was given and introductions from those who were not at the previous morning meeting.

Preceded to election of officers

- Our Vice Chair is not standing nor is our Secretary.
- Eric explained that John may be elected to the Commission and therefore, if elected, could not stand also for Regional Office.
- Each candidate shared a little about their reasons for standing.

- Eric thanked those who were standing for their willingness to serve.
- Elections were successfully concluded.
 - Karen Fannin (U. Nebraska Omaha) – Chair
 - Luke Johnson (Midamerica Nazarene University) – Vice Chair
 - Rachel Day (Northwest Missouri State University) – Secretary

Positive Responses to Conference

- Performing group was excellent .
- Presenters were all great.
- Lots of specific applause for Tasha Golden.
 - Enjoyed her singing.
 - Her concern for the wellness of students *and* faculty.
 - All degrees are a lot of hours of work per week, not just music degrees (60+hours).
 - One example of a stressor is annual reviews for tenure or merit.
 - Her point that playing her music was a catalyst to her audience talking about the issues it raised.

Applause for the AI conversations which were really good and helpful.

- Good balance between acknowledgement of being scared and embracing it.
- The idea that all art is self-referential and AI is a way of inspiring this.
- The concept that it's only going to get better so we need to wrestle with it.
- Using it as a way to learn to critique is also a great pedagogical conversation.

The Copyright session was also outstanding.

- Referenced the copyright issues around AI as well as other aspects of copyright.
- Would love to have this session expanded another year.
- This could become a yearly staple.
- Point was made that this becomes more complicated if you also include theatre elements at all.

Music Education sessions were also excellent.

- One presenter said NASM told them they could not do what they wanted to do, which was what the students has asked for – but this does not sound like NASM.
- Others pointed out that this was handled well by NASM, pointing out that changes to the standards are always welcome to be considered.
- Point also made that NASM has been concerned that there is a misconception that NASM is 'holding back' innovation when, in fact, they are active in promoting it.
- A concern came up about the 'year-long' student teaching requirement and how practical that might be. Various state options for this were discussed.
- The point was made that we can't expect students to be fully rounded in everything they need before they graduate – we have to accept that we may need to see the degree as a starting point that prepares them for lifelong learning.

The question about zero credit hour courses came up and it was asked how that is counted for faculty load – various options were discussed and shared.

The workshops for new administrators and by extension the NASM meeting as a whole were great.

The talk about 'The Lullaby Project' that is happening in a number of places was really a fantastic project that connects music with mothers. Some work with hospitals, or woman at risk or in correctional facilities

connecting students and faculty with mothers and then the mothers with their children – the presenters also made it seem like it was able to be implemented.

The following session where some institutions provide room and board in senior living communities, and they also offer lessons there and the residents can also take classes at the institutions that are implementing this idea.

General comment was made – can we access and share slides (or other materials) that were used in presentations? We can bring this to the board. Could this eventually be extended to each session being recorded and then put up somewhere for review.

One thing to keep in mind is that there is limited ‘real estate’ to put on meetings, so the question to some extent is, would you rather see more session without repeat or fewer sessions with more repeated?

The point was made that it would be great to have suggestions for Keynote speakers.

A suggestion was made for a session for dealing with mental health issues with students (especially post covid).

Also, the coming enrollment ‘cliff’ and dealing with that coming challenge.

Another possibility that came up with the Board is a panel for talking with Provosts or other upper administrators (perhaps that included some upper administrators who have been good to work with). Identifying innovative programs (as has been the case in some recent years) that made it past NASM Standards and presenting them so others can see what might be possible – could we do this with Music Education, especially in response to NAFME’s current research. For example, is the audition requirement actually a barrier to students becoming music degree students. Some conversation about this followed relating it to Handbook Standards.

Another idea – perhaps a session on music education should be seen as a skill in itself and not that you need to be a teacher AND a performer or teacher AND a pianist etc. etc. but that teaching is in fact your ‘performance’ skill.

A recent research article (Brian Powell) asked “is NASM holding us back or are we holding ourselves back.” It concluded that often it is faculty reluctance to be innovative and make change that is more the problem than accreditation standards.

Thanks was expressed for the current leadership of the Region.

Meeting Concluded: 4:44pm

REGION 4

Region 4 (Illinois, Iowa, Minnesota, Wisconsin)
11/25/24 3:30-4:45 PM

Andrew Glendening, Region 4 Chair
Robert Gronemann, Secretary

Present:

Illinois	
Christopher Owen	Northwestern Illinois University
Adrianna Ransom	Illinois State
Julie Clemens	Illinois Central College
Annette Oh	Joliet Junior College
Richard Moore	Joliet Junior College
Chuck Brown	Concordia University, Chicago
Linda Moorehouse	University of Illinois, Urbana-Champaign
Susan Chou	North Central College (IL)
Stephan Mann	UW La Crosse
Joe Lill	North Park University (IL)
Kevin Hampton	Roosevelt/CCPA (IL)
Stacy Larsen Dolan	VanderCook College of Music (IL)
Kimberly A. Farris	VanderCook College of Music (IL)
Roxanne Stevenson	Chicago State University
Micheal Wilder	Wheaton College (IL)
Susanne Baker	DePaul School of Music (IL)
Kevin Hampton	Roosevelt/CCPA (IL)
Stacy Larsen Dolan	VanderCook College of Music (IL)
Kimberly A. Farris	VanderCook College of Music (IL)
James Romain	Drake University (IA)
Iowa	
Jennifer Cunningham	Kirkwood Community College (IA)
Brooke Joyce	Luther College (IA)
Heather Armstrong	Luther College (IA)
Brad Dell	Iowa State University
Andy Mast	Lawrence University (IA)
Minnesota	
Nathanial Dickey	Concordia College, Moorehead, MN
Rachel Bergman	Augsburg University (MN)
Shirly Mier	Century College (MN)
Louis Epstein	St. Olaf College (MN)
Dan Dresden	St. Olaf College (MN)
Robert Gronemann	Normandale College (MN)
Wisconsin	
Mathew Buchman	UW – Stevens Point
Deborah Popham	UW – Green Bay
Micheal Fuchs	UW – Superior
Gillian Rodger	UW – Milwaukee

2025 Annual Meeting will be held in Miami, FL.

Topic 1: Feedback on the Annual Meeting - what worked:

- More live music.
- More time between sessions.
- Performance sessions.
- The variety of sessions and topics are excellent.
- Pre-conference sessions are very helpful.
- Good to have abundance of choices.
- Repeated sessions helped to support choices and choose times.
- Three keynotes:
 - Back-to-back made intake challenging due to density of information.
- New music executives: variety of topics is useful.
- Examples of how people have used HEADS data.

Topic 2: Feedback on Annual Meeting - areas that we can improve:

- New administrator workshop: Panelists over balanced toward Deans instead of Chairs.
- Microphones in the rooms/accessibility.
- A lot of perspectives from large programs does not easily translate to small programs.
- More interactive for the HEADS session/concrete examples.
- Fan noises.
- Sessions were misleading based on the advertising.
- Suggested pathways through conference.
- Connecting new music executives and new to the self-study.
- Where are the PowerPoints and QR codes?
 - Can they be in the app??
- Micro phone in the middle of the room.
- Access to the PPTs seems like low hanging fruit for the APP or website.

Topic 3: Future meetings:

- Impromptu conversations structure meetings for space to have flexibility for topics.
- Formalized mentorship opportunities.
- Round Table discussions with less structure.
- Alignment of state-level, college level, and music unit missions.
- Gainful employment rule.
- Nuts and bolts things of successful transfer of ideas to.
- Transfer credit measurement and testing.
- Music transfer for two-year schools with two and 4 year schools.
- Conversations and sessions about debate.
- NASM make a statement on LGPTQ+ position.
- College missions (DEI is out – what is the new language).
- Safety in Florida.
- Anti DEI laws.
- Potential change of location consideration to make a state of alignment to our values.
- Intersectional affinity groupings and conversations.

Topic 4: Schools have dropped out and continued Region 4 development of collegiality:

- The value of why we are doing this.
- Visual brand marketing.
- NASM Website.
- Semi-annual ZOOM for the region for Region 4 midterm in spring.

REGION 5

November 25, 2024

Submitted by Bill Mathis, Region 5 Chair

Monday, November 24

Approximately 35-40 members of Region 5 met in the morning session. The meeting consisted of introductions. Each member was asked to state a point of pride or optimism they had experienced in the last year. This created a lively atmosphere and took up the entire thirty minutes, leaving no time for announcements or discussion.

Tuesday, November 25

Approximately 32 members of Region 5 in the afternoon session. We rearranged the chair into a large circle, which created a warm and collegial atmosphere for open discussion. The following represents topics of discussion.

Mentorship of New Music Administrators

Ways to best mentor new administrators were discussed. One comment sticks out, “we have an incredible deep need for professional development.” This seemed particularly relevant when discussing the idea that 50-75% of NASM members are new in the past three or so years.

1. Those who had recently completed self-studies commented that they would be glad to share lessons learned with those new to the process and could do so without sharing proprietary information.
2. Develop a Region 5 listserv to facilitate ongoing discussion, mentorship, and engagement throughout region. Developing a Slack app for Region 5 was also discussed.
3. Hosting periodic virtual meetings could be helpful for individuals seeking a more personalized answer to questions.
4. Seek expanded practical professional development opportunities at annual meetings for new music administrators. Examples included:
 - a. Develop a new administrator roundtable, similar to the Associate Director Roundtable, organized as a pre-conference session in multiple years.
 - b. Developing cohort of new administrators, meeting for several years in pre-conference sessions.
 - c. Suggestion for professional development session topics – see items below.

Reactions to Annual Meeting Sessions

1. Keynote speakers were well received and thought provoking. The breakout sessions were also well received, and region membership enjoyed this format. The primary concern was the schedule in which the keynotes and break out discussions were presented. Because the keynote addresses were compelling, many regretted not being able to attend each breakout session. Also, holding the three keynotes directly after the first plenary session made for a long stretch, which may have detracted from full (fresh) attention to the keynote messages. Suggestion for two keynotes and corresponding breakouts, and run breakout sessions twice, allowing membership to attend both.
2. The topic of AI was welcomed at the 2024 meeting. All sessions dealing with this topic were well received, especially that presented by Per Broman. The “on the ground level” practicality of his presentation for music administrators was refreshing. This represents an example of the practical professional development sessions that are referenced in the previous section.
3. Sessions on mental health awareness were inspiring. Much discussion ensued about this topic.

Suggestions for Future Meetings

1. Mental health issues of faculty and music administrators. Specifics could include:
 - a. Strategies for work/life balance in music academia.
 - b. Strategies for trauma informed leadership.
 - c. Data or exit polls of those leaving music administration – what can we learn from any trends seen in this data?
 - d. Executive Health: case studies and stories of reimagining experienced music executives.
2. Continue AI sessions as the technology is ever changing.
3. Specific “practical” professional development sessions:
 - a. How to create the narrative: working with and speaking to the upper administration.
 - b. Crucial conversations: strategies for conducting difficult conversations, engaging with difficult faculty situations.
 - c. Budgeting for music administrators. Include best practice, cases studies, and practical activities.
 - d. Helpful hints for those writing a Self-Study for the first time. This would not replace workshops already offered for Self-Study development, rather provide personal experiences and anecdotes from experienced music executives.
 - e. Using HEADS data and other institutional data to tell your own story. Experienced evaluators in our group commented that during visits, seldom is the HEADS data part of the planning discussions with music executives. HEADS may be seen more as an obligation to NASM by some, rather than an aid to planning.
4. Roundtables for those with similar size/public/private institutions were suggested. This was present in past NASM meetings and many saw value and suggested a return of such sessions.

Plans for Region 5 Engagement Throughout Year

1. Schedule periodic online meetings to tap into the expertise of members (goal of two meetings).
2. Develop listserv and Slack platform for Region 5 members.
3. Polls of members on relevant topics for the community.

Respectfully submitted by Rebecca Sorley, NASM Region 5 Secretary, University of Indianapolis

REGION 6

Region 6, Session 1

Sunday, Nov. 24, 8:00AM – 8:30AM

- I. Region 6 Chair, Margaret Thiele welcomed participants and called the meeting called to order at 8AM. Margaret introduced herself, Vice Chair Milton Laufer and Secretary James Day.
 - a. Margaret shared that the primary goals of the two Region 6 meetings this year were to make connections among members of Region 6 and to keep these connections and discussions going beyond the annual meeting.
 - b. Earlier in the year, Region 6 leadership sent a survey to Region 6 members to determine the most popular and pressing topics among those proposed during the 2023 Region 6 annual meetings. Results of the survey led us to select the following three three topics for discussion at the 2024 annual meeting:
 - i. Innovative approaches to delivering theory curriculum.
 - ii. Developing non-auditioned degree paths and assessing their value.
 - iii. The role of large ensembles in a changing demographic and curricular landscape.
 - c. Margaret invited participants to ponder and decide which of these three topics they would like to discuss further in a small group during our second Region 6 session the following day and were provided. Each of the three topic groups were assigned a QR code and participants were encouraged to add themselves to the roster (Google doc) of the group of their choice to facilitate networking and discussion during and after the annual meeting. (See attached handout)

- II. For the remainder of the meeting, Margaret invited participants to contribute to a lightning round for each topic to begin generating ideas and discussion.
 - a. Innovative approaches to delivering theory curriculum
 - i. Flipped classroom approaches, including theory lectures posted to YouTube and accessible to all
 - ii. Concerns about transcripts conveying the rigor of theory curricula designed to address a broader range of musical styles
Intrigued by new approaches to theory curriculum that might begin with a foundational course followed by a set of courses students can choose from
 - iii. Approaches to Theory Fundamentals:
 1. Offering fundamentals as an online course in the summer as a refresher or for those who did not pass placement. Some schools offer for accepted students only; others offer it to students more widely. Discussion also included assessing student outcomes both in terms of completing the fundamentals course and success in theory courses after completing the fundamentals course.
 2. Offering Fundamentals in Fall and Theory I in Spring so those needing to take Fundamentals would be able to progress with their cohort. Flipped theory sequence around so that fundamentals cohort move with the others.
 3. General discussion of online versus in-person fundamentals courses
 - a. For some schools, offering an online summer courses prior to a student's first semester can pose conflicts with Title IV policies.
 - b. Some schools offer the course free-of-charge to students and make it optional during the summer.

- III. Developing non-auditioned degree paths and assessing their value:

- a. Marshall University is developing 3 different tracks in their music industry degree, one of which is strictly music business with no audition (interview may be required), students in the track would take very few music classes and instead take mostly courses in business and entrepreneurship.
- b. Crane School of Music. Developing BS in Music Business, features less applied music than in their existing BM in Music Business (no performance level requirement).
- c. Rowan University removed the audition requirement from their BA in music degree in response to data showing that students of underrepresented identities tended to not complete the application process. One year later they have seen modest gains in enrollment but have concluded that the audition is not the only barrier to the degree.
- d. Salem State University has also removed the barrier audition at the admissions level for their BA in Music degree for similar reasons. Includes an interview in the spring of freshman year to assess a student's progress.
- e. For institutions removing the audition for degrees with a performance component, how do institutions handle time to completion? Are they finding students are not prepared for certain curricular requirements the audition is meant to screen for, and if so how do they handle timely completion and what do completion rates look like?
 - i. Some schools offer a provisional acceptance (e.g. pre-music, similar to pre-nursing), allowing them to begin lessons and audition after their first semester. If a student does not pass the audition, the university does not lose the student, and they can apply the credits towards the music minor or as elective credit as they pursue another major area study. (Many 18-year olds not yet sure what they want to do).
 - ii. Some schools are changing the nature of auditions rather than eliminating them, recognizing that some underrepresented students may demonstrate a high level of musical proficiency in some areas (playing by ear) but may not be fluent in reading standard notation. Are there ways to bridge these gaps, especially as enrollments are declining.
 1. Offer a bridging course in theory and aural skills.
 2. Include a workshop session as part of the audition process, allowing faculty to assess applicants in a more wholistic way, assessing potential beyond formal training.

IV. Role of large ensembles:

- a. It is becoming increasingly difficult to meet ensemble enrollment needs with some bringing in community members and holding evening rehearsals to help boost numbers. COVID has a lasting effect for years to come as it interrupted student's school music experience.
 - i. Some felt COVID effects may lessen soon as students now have a full four years of HS music before going to college, but demographic cliff also means fewer people going to college now and in coming years.
- b. Some schools assess student music interest through campus wide surveys; this can be an effective way to recruit on campus.
- c. Change is hard: most music curriculums privilege large ensembles. Students want more freedom and choice. We fear change more than considering what is best for our students. Change will be painful but perhaps will emerge with a better model.
- d. Some schools offer all large ensembles after 6pm, do not require an audition, enroll mostly non-majors in their ensembles, and include community members and faculty.

- V. Margaret thanked participants for their contributions and reminded all to consider which group they would most like to participate in and give thought to the questions on p.2 of handout.
- VI. Meeting adjourned at 8:30AM

Respectfully submitted by James Day, Secretary, Region 6

Region 6, Session 2
Monday, Nov. 25, 3:30 – 4:45pm

- I. Introduction:
 - a. Region 6 chair Margaret Thiele welcomed the group and reminded everyone of the topics, groups, and questions (prompts) presented in the previous session [and summarized below]. She reminded participants that it is important we address question #4 regarding how NASM can support us in addressing the challenges groups identify.
 - b. Participants were invited to choose among the following groups:
 - i. Innovative approaches to delivering theory curriculum.
 - ii. Developing non-auditioned degree paths and assessing their value.
 - iii. The role of large ensembles in a changing demographic and curricular landscape.
 - c. Region 6 Secretary James Day reminded everyone to add their information to their group's Google doc, which will be shared among all participants to facilitate continuing conversations and networking beyond the meeting.
- II. Small group discussion:
 - a. Each group discussed the following questions in relation to their group's topic:
 - i. What is the biggest hurdle to this concern for your institution?
 - ii. How have you addressed this in the past? What has worked, what hasn't?
 - iii. How can you support one another on your topic/challenge?
 - iv. How can NASM support you in addressing this challenge? Identify 2-3 things that we can take back to the Board as suggestions.
- III. Each group shared a summary of their discussion for the benefit of all participants.
 - a. Group 1 (Innovative approaches to delivering theory curriculum)
 - i. What is the biggest hurdle to this concern for your institution?
 - 1. Students understanding the value of music theory in general.
 - 2. Faculty bias against changing.
 - 3. Students dropping out when not successful within the theory curriculum.
 - 4. Challenges of the traditional sequence; fall gaps for those needing fundamentals.
 - ii. How have you addressed this in the past? What has worked, what hasn't?
 - 1. Project based learning.
 - 2. Not separating students by aptitude.
 - 3. New approach to sequence, e.g. starting with foundational course followed by giving students the choice of modular sequences, including topics courses.
 - 4. Needing access to Fundamentals: an equity issue; summer courses can be a barrier financially.
 - iii. How can you support one another on your topic/challenge?
 - 1. Gather ideas and resources in a shared document.

2. Challenge our assumptions, e.g. what is piano proficiency? Why must theory be a four-course sequence?
- iv. How can NASM support you in addressing this challenge? Identify 2-3 things that we can take back to the Board as suggestions.
 1. Host a session on innovative models from programs other than the biggest, best-known programs with the most resources. Include perspectives of smaller schools and models that can be adapted and replicated elsewhere.
 2. Clarify how competencies are defined as pedagogy changes and expands.
 3. Share resources and ideas through a Region 6 listserv
- b. Group 2 (Developing non-auditioned degree paths and assessing their value):
 - i. What is the biggest hurdle to this concern for your institution?
 1. For a BA in popular music, keeping up with equipment and technology upgrades is a constant need.
 2. “Learned helplessness” of students.
 3. Non-audition students can be “othered” as compared to auditioned students.
 4. Faculty buy in, particularly among ensemble directors.
 5. Resources.
 6. Open doors mean students enter with less formal training. Some of these students have difficulty progressing in a sequential curriculum, where a student must pass one course to progress to the next.
 - ii. How have you addressed this in the past? What has worked, what hasn’t?
 1. Popular music tracks, such as recording, business, pop/rock.
 2. Preparation for “Music and…” careers through programs that allow music to be combined with other disciplines such as journalism and communications.
 - iii. How can you support one another on your topic/challenge?
 1. Listserv, sharing ideas.
 - iv. How can NASM support you in addressing this challenge? Identify 2-3 things that we can take back to the Board as suggestions.
 1. Need an advisory committee for non-auditioned and popular music programs to share best practices.
- c. Group 3 (The role of large ensembles in a changing demographic and curricular landscape)
 - i. What is the biggest hurdle to this concern for your institution?
 1. Few students to work with to populate ensembles.
 2. Students overworked, playing in more ensembles to cover parts.
 3. Faculty overworked, due in part to schedules (ensembles scheduled in evening which encroaches on work/life balance).
 4. Students assigned to ensembles rather than allowing students to choose.
 5. What constitutes a large ensemble?
 6. Ensemble director buy in to changes.
 7. Inter-collegiate registration in RCM(?).
 8. Student overloads with ensembles (especially with zero credit ensembles).
 9. Implications of changes for faculty loads.
 - ii. How have you addressed this in the past? What has worked, what hasn’t?
 1. All ensembles on equal footing in MusEd programs. For example:
 - a. Bucket 1: 4 experiences (“traditional” ensembles).

NASM Region 6 Day 1: 8:00 AM Sunday, 11/24/2024 Williford C, 3rd floor Hilton Chicago

Our topics for discussion on Day 2 are below. Please take notes from the Lightning Round and think about which group you would like to join tomorrow. A QR code has been provided for you to add your emails so we can create a list serve for your group to stay connected throughout the year to take notes and exchange ideas.

- (1) Innovative approaches to delivering theory curriculum.



- (2) Developing non-auditioned degree paths and assessing their value.



- (3) The role of large ensembles in a changing demographic and curricular landscape.



NASM Region 6 Day 2: 3:30 PM Monday, 11/25/2024 Williford C, 3rd floor Hilton Chicago.

As you work in your groups today, please consider these questions for discussion. Certainly, there are more considerations than the ones listed here. Take notes and share within your group. There will be a share-out at the end of today's session.

- 1) What is the biggest hurdle to this concern for your institution?
- 2) How have you addressed this in the past? What has worked, what hasn't?
- 3) How can you support one another on your topic/challenge?
- 4) How can NASM support you in addressing this challenge? Identify 2-3 things that we can take back to the Board as suggestions.

REGION 7

Chair, Linda A. Monson, George Mason University

Vice Chair, Mary Hellmann, Chowan University

Secretary, Karen S. Veloz, Florida International University

Members Present: Christopher Ulffers, Eastern Carolina University, Jeffrey Loeffert, VA Tech, Kathryn Gresham, Brevard College, Jessie Wright Martin, Wingate University, Demarr Woods, Hampton University, Beverly Satterfield Brown, Mitchell Community College, Margaret Underwood, Western Carolina University

John Allemeier, James Madison University, Robert Tanner, Morehouse College, Timothy Thomson, Virginia State University, Jonathan Bassett, Florida College, Clarence Hines, University of North Florida, J. Daniel Jenkins, University of South Carolina, Jesses Willis, Coastal Carolina, Randal Umstead, Furman University, Joseph Van Hassel, University of North Carolina at Pembroke, Christopher Palestrant, Elizabeth City State University, James Wiznerowicz, Virginia Commonwealth University, Stephanie Caulder, UNC Wilmington, John P. Henry, NC A & T State University, Sarah Eyerly, Florida State University, Elizabeth A. Avery, Florida State University, Don Parker, Georgia College & State University, Wayne Gallops, Radford University, Amanda Castellone, College of Charleston, Michael O'Brian, College of Charleston, Kimberly Sena-Moore, Florida Gulf Coast, Nancy King, UNC Wilmington, Shawn Hundley, Bethune-Cookman University, Myron Brown, Winston-Salem State University, Jeremy Polley, University of South Carolina, Tina Stallard, University of South Carolina, Susana Lalama, Converse University, Joseph Skillen, UNC Charlotte
Christine Leist, Appalachian State University, Emily Ondracek-Peterson, Old Dominion University, Margaret Flood, Florida Southern College, Jennifer Whitaker, UNC Charlotte, Douglas Jackson, Elizabeth City State University, Amber James, Southern Wesleyan University

41 representatives from Region 7, plus four additional, whose names were partially obtained. (Total 45, + officers = 48)

Areas of interest to the region defined at the 8:00 AM meeting:

1. How to create the narrative for the importance of music. How expensive music is and the importance to the University (and upper administration).
2. How to manage time period when consultants come on campus? (i.e. when BOT brings consultants for analysis of financial matters).
3. Loss of faculty lines and how to get them back.
4. Relying on adjuncts-- when university wants to cut back, how do we make adjunct faculty feel included?

5. Faculty workload policies and course release policies
6. In Florida, allowing anyone to be a K-12 teacher without going through a music education degree or music degree training. Basically, alternative certification programs.
7. Weather/hurricane issues and how it impacts; how we can use music to reconnect
8. Preparedness of new freshman and the K-12 lack of education (post covid) and getting high schoolers prepared post covid
9. New administration coming in US in January 2025 ; future of arts programs?

Linda Monson began the meeting asking for input from colleagues regarding their experiences at the 100th conference, and to list sessions that were of the most interest.

Sessions referenced:

- AI
- Copyright
- Workload, equity
- Dal Niente

1. First item for discussion:

Faculty workload policies and course release policies

John Henry: Interfolio being used

Chris at ECU: NC mandated a workload, accountability through the interfolio platform, workload plan, legislators scrutinizing workloads. No course release time as a result.

SC Amber James: Time for time, not per credit hour

Sean from a private school, faculty receive load time if they have Director in their title.

Univ. Miami Ray Sanchez: 2 credits per ensemble, but the director gets 6 credit hours,

John JMU: Presented on these issues and was asked to reiterate how it was accomplished at JMU. Equity minded work-load process. Service from scholarly time, calculate all the service to the SOM, and divide it by the faculty. He will share the powerpoint presentation for a better understanding of how they worked this out. Faculty should be at 20% to meet needs, director assigns 15%, the faculty member chooses the other 5% -12% for pre-tenure faculty.

Richmond VCU: How is recruiting factored?

Discussion continued:

ODU: What to do with faculty who are not carrying their load? Assess the quality of the work?

Expectation of hours per assignment, for the end of year evaluation.

Are you evaluating service? Recruitment is under teaching,

Post tenure review how affective? If a faculty member is no longer contributing, how to proceed?

Service evaluated on a yearly basis; they could show an increase in applied studio percentages.

Discussed what is a full load at most institutions. Are you paid for overloads, and how much of an overload are faculty able to accept?

Faculty overloads, 12 seem to be standard with up to 16 as an overload. How the overload was compensated varied greatly from state to state. Some paying at the adjunct rate for overloads, and in GA paying at the professor's current rate of pay.

Some were not paid until they reached over 15 hours. Many tried to balance the overload between the two semesters, and pay no additional monies.

Some institutions had time for time = 3 credits is 3 hours, and then some institutions had choir at 1 credit for a 6- hour load.

Bethune Cookman – they had a task force within their unit and just divide total service by the number of faculty, etc.

John – James Madison University -made a presentation at conference on equity minded workload process and they are able to get granular. They had a task force and calculated total service for SOM and divided it by FT faculty.

Problem is each committee is not equal so they made a list of each committee's hours of service, etc. Every faculty needs to be at 20%, so everything has a percentage and clock hour, chair assigns, and then faculty will self-select on univ committees, etc. so he stops at 15% so faculty can find the other 5% if need be. Those that are overworked are self-selecting the overage.

How is recruiting calculated in terms of service? John said they have ensemble directors (recruiting) at a certain percentage, applied faculty recruiting (another percentage) and music education faculty (another percentage), etc.

2. Loss of faculty lines and how to get them back.

NASM reports have helped with that (e.g., NASM standards data, etc.) One institution rep mentioned how the NASM commission action report assisted with getting a faculty line back. Also helpful is HEADS data from NASM.

Southern Wesleyan, SACSCOC-Lost an endowed chair position, met with consultant before doing the self-study.

Tell the administration in advance the strengths and weaknesses, the importance of the position and the impact if lost

R. Sanchez: the BOD won't give any more faculty lines, need permanent lines. Senate gave professor practice lines 3-5 yr. contracts

Restricted positions: most institutions have these.

Doug Jackson, ECSU: Once a position goes away, it never comes back.

Graduate Students-- exit interviews? Especially GTAs. Discussion of overloads

ODU: Trying to be proactive in managing retirements. Standards of planning are crucial.

Relying on adjuncts- When university wants to cut back, how do we find ways to make adjunct faculty feel included?

LM: George Mason University has an elected Adjunct Faculty Representative (with voting privileges) to our Full-time Voting Faculty meetings.

Ways to help Adjuncts feel more included:

C. Palestrant: Zoom/ communication to include in departmental meetings

Dwindling adjunct pool? Location in central Fl, limits the number of adjuncts available.

Do you pay mileage? No

Don Parker Georgia College: limited adjunct hours, perks , paying for a recital, communication, their total hours at all UF schools are calculated as one position, limited the availability of musicians.

Furman SC: faculty development center created faculty adjunct handbook,

UNC Pembroke: It is recommended that we do not hire adjuncts, full-time faculty being required to take the load.

Sanchez: teach remotely, started on SKYPE a long time ago, and now they have full-time faculty who are

remote. An applied instructor in electronic instruments teaches remotely. Do other faculty have permission to teach remotely? Yes.

Is the course hybrid? Yes, synchronous, with a specific class time.

Discussion of Adjunct morale: service and recruiting, pay by the hour for teaching; pay for extra hours (beyond teaching)

3. In Florida, allowing anyone to be a K-12 teacher without going through a music education degree or music degree training. Basically, alternative certification programs.

Pam McDermott, VA teachers needed. State praxis exam difficult to pass, and they are asked to pass the exam before being admitted to Teacher Education when they have not had the subject material coursework. Many students who have been through the process graduate with a BA or BM and pursue licensure after they are hired in K-12. They acquire a permanent, teaching position, while pursuing licensure.

-

VCU-- Praxis is being offered as a zero-credit course. If they don't pass Praxis, degree is then incomplete.

School of ED, educational study, offering student teachers an internship that is paid.

Fl school of ed canceled this in Florida (at a private institution), determined it was unsuccessful.

NC Douglas Jackson: this was attempted with the School of Ed. and it was voted down in Curriculum Committee.

Educational study Degree not successful.

Pass EDTPA? Not successful, and not prepared to be in a school and teach. No benefits until certification is acquired.

Fl Gulf Coast, must pass all components of ED before they graduate. Paying student interns.

Where they are not allowed to teach:

Music Therapy, allied health, state level DOE reciprocity, they must have the degree.

Is it too outrageous to think we could **nationalize the standards**? NASM could be at the national level, and provide oversight over requirements? Something for the National Office to contemplate.

4. How to create the narrative for the importance of music and how expensive music is but importance to upper administration?

Many ideas were presented regarding the arts as the front gate of the institutions, and how the arts are the most community driven because of visibility and interaction with the greater communities.

The performing arts, at all institutions need to link to the strategic plan, to show that they are moving forward and supporting the mission of the BOT/BPV. Have musicians playing, and being paid at these meetings is helpful in keeping the arts in the forefront of their meetings and discussions.

Listing the many Summae cum Laude, you have produced, interacting with donors and non-arts faculty at the institution can assist. Compensate the students who are performing, Seasoned faculty members can be allies.

Multi ensemble concerts, point out how many non-music majors, communication, etc. Invite BOV and upper admin to concerts. Get them doing welcomes at concert, and participating.

Performance at the highest levels, look at the music business, 75 billion a year industry. Morehouse College/Spelman college Christmas, showing your groups have value beyond the school.

REGION 8

Region 8 Meeting, November 24, 2024, 8 a.m. CST

- I. The meeting was called to order by Laura Moore at 8:02 a.m. who welcomed all members. Several announcements were made.
 - a. Dr. Moore shared that she would be asking for members to remain momentarily after the meeting if they were not receiving emails so that they could be added to mailing list.
 - b. There was a reminder that the longer business meeting would take place on next day.
- II. New members introduced themselves and it was determined that the following institutions had new representatives at the NASM meeting – 38 members present, 11 first-time executives
 - a. North West Community College of Mississippi
 - b. The University of Southern Mississippi
 - c. The University of Tennessee
 - d. Bermuda College
 - e. The University of Kentucky
 - f. Carson University
 - g. Mississippi Valley State University
 - h. University of North Alabama
 - i. Fisk University
 - j. Mississippi State University
 - k. William Carey
- III. Dr. Moore discussed the changing make up of music executives attending NASM meetings with nearly 65-75% of the meeting attendees being within the first two years of service to their institution.
- IV. The officers of Region 8 introduced themselves.
- V. Minutes from the last business meeting were shared via email and available for review and approval at the business meeting.
- VI. Introduction of commissioners from Region 8 – gave quick tips and common problems they are seeing in commission work.
- VII. Officers solicited ideas of topics to discuss at that business meeting. Many are already on the agenda.
 - a. Technology to support teaching
 - b. Using AI effectively and acknowledging concerns
 - c. Mentorship - connecting members who are interested in serving as mentors and those who would like to have mentorship
 - d. Resources and best practices and hiring diverse faculty
 - e. Experiencing and assisting with the needs of Gen Z
 - f. Music Ed competency and equity in testing environments and student teaching
 - g. College intro class for music majors
 - h. Inclusion of international education and changing dynamics and difficulties of international students getting visas and getting guidance from people with expertise in international education. Visa processes and having international students. Most concerned with international students coming to us and the complexities of that.
- VIII. Dr. Moore asked everyone to think about this year’s meeting and to share suggestions about what attendees are liking, and what they would like to see at next year’s NASM meeting. The

planning committee will meet in January to plan for next year. Reminder that they read all communications and if there are concerns or ideas, please let NASM know.

- IX. 2025 meeting is in Orlando and St. Louis in 2026.
- X. The floor was opened to share job postings and/or announcements:
 - a. University of Alabama - Tenure track clarinet professor
 - b. Northwest Mississippi Community College- assistant band director
 - c. University Tennessee Chattanooga-Head of Piano
 - d. University of Southern Mississippi-teaching track music ed with choral emphasis
 - e. Carson Newman University-vocal professor
 - f. Eastern Kentucky-Assistant or Associate director of orchestra
 - g. Alabama State University- Recording specialist
 - h. Tuba, musicology, music theory, recording tech/music business, and director of bands- University of Kentucky
 - i. Sanford-Assistant director of bands, assistant professor of strings/violin, assistant professor of jazz/commercial piano
 - j. Alabama State University-graduate school recorders
 - k. Jackson State University-Coordinator of Jazz
 - l. University of South Alabama-professor of trombone
- XI. Members of Region 8 introduced themselves.
- XII. Discussions:
 - a. Thinking outside the box: NASM seeing more creativity in programming and curricula that meet standards and for university, so they want to apply the same to our meetings; don't hesitate to suggest new themes.
 - b. Suggestions for self-study: make sure that the institution is accredited and not your department, make sure you have address and phone number and address of NASM on publications.
- XIII. Meeting Adjournment at 8:26.

Submitted,

Lisa Beckley-Roberts, Region 8 secretary

Monday, November 25, 2024 – 3:15 – 4:30 p.m.

- 1. Welcome – meeting called to order by Dr. Moore at 3:15 pm.
- 2. Minutes Review: Region 8 Business Meeting – Monday, November 20, 2023, Scottsdale, Arizona.
 - a. Motion to accept minutes
 - b. Minutes unanimously passed
- 3. Introduction of officers:
 - a. Laura Moore, University of South Alabama, *chair* [lauramoore@southalabama.edu]
 - b. Jeremy Lane, Belmont University, *vice-chair* [jeremy.lane@belmont.edu]
 - c. Lisa Beckley-Roberts, Jackson State University, *secretary* [lisa.m.beckley-roberts@jsums.edu]

4. Topics of concern to Region 8 members and discussions:
 - a. How can technology be used to support our teaching?
 - i. All are feeling “strongly encouraged” by institution; problematic for some longer-term members of faculty.
 - b. How do we use AI in our programs effectively? What are some concerns about its use by our students? How are we addressing them?
 - i. Submit AI draft and punched-up version to show their own work and how it can build on pre-existing work (Music Education course).
 - ii. Music Ed lesson planning assignment through AI – critique by the class.
 - iii. Effectively and ethically.
 - iv. Balance of being job-ready but thinking critically.
 - c. Mentorship – connecting newer music executives with more experienced members:
 - i. 6 new executives made this request after the meeting, primarily specific concerns with HEADS, self-study, and upcoming visits; Region 8 officers will consider best matches.
 - ii. Feedback on New Executive session:
 1. Very helpful, with lots of information
 2. Handbook discussion was too general (may be nature and scope of discussion)
 - d. Resources and best practices in hiring diverse faculty:
 - i. Not just hiring, but maintaining and protecting them.
 - e. How are we experiencing and addressing the needs of Gen Z?
 - i. Relationships with the Dean and Assoc. Dean of Students, in order to have direct access for advocacy.
 - ii. Concerns about Tik-Tok brain – can memorize, but challenge with higher-order thinking.
 - iii. Lack of focus.
 - f. Music Ed competencies for next generation of music educators:
 - i. Musical theatre, jazz.
 - ii. Get out of band/choral model.
 - iii. Sheer number of NASM competencies for Music Education programs.
 - g. College intro class for music majors – general issues + music topics:
 - i. Present at several institutions; discussion of format.
 - h. Serving international students:
 - i. Challenge of travel/visas.
 - ii. Can vary by state for scholarship opportunities.
 - i. Student services:
 - i. Importance of communal spaces.
 - ii. Simple additions like microwave, newer furniture.
 - iii. Consider modifying building schedule if needed; discuss with campus police.
 - j. Notes for improving self-studies.
5. Announcement of future meetings:
November 21-24, 2025 - Orlando, Florida

6. Adjournment at 4:26 pm.

Submitted,

Lisa Beckley-Roberts, Region 8 secretary

REGION 9

Monday, November 25, 2024 – 3:30 pm

- I. Vice Chair Elections
 - a. Nominations – Thomas Keck, Division of Music, Southern Methodist University and Cory Wikan, Dean Hurley School of Music, Centenary College
 - b. Thomas Keck Elected to serve a one year term as Vice Chair of NASM Region IX

- II. Suggested Annual Conference Sessions
 - a. How to use the new Heads Data Survey platform to generate data for advocacy
 - b. Continued curriculum discussions
 - i. How to use the BA to reach a broader audience of students
 - ii. Organize discussion based on the size of the institution
 - c. More sessions from industry professionals to learn practical applications
 - d. Figuring faculty loads
 - e. Concerns with the “Common App” were cited: many music majors are missed in the common app the way the data is collected the second major is missed. Music is lost and down in the alphabet.
 - f. Class scheduling

- III. Questions for the Executive Committee
 - a. Bring back pre-conference professional development for new music executives
 - b. What is driving the turnover of music executives
 - c. Holding a conference in a state where certain populations don’t feel safe
 - d. Develop a resource of financial aid resources for community college students
 - e. Use of technology for submitting self-study (AI)
 - f. Communication within the organization. Texas has TAMS but other regions do not. Working towards some way to be more organized improve communication. Efforts will be made to organize on the state level. TAMS can be used as a model.
 - g. There was significant discussion regarding the Year Long Residency of music ed students. Arkansas has moved to yearlong student teaching. Fall semester is MWF. Discussions on different approaches. Explored ideas of having concurrent methods classes while student teaching. Bring back solutions next year on how these are addressed and handled.
 - h. Diversity, Equity, and Inclusion
 1. Discussed SB 17 and its implications in Texas.
 2. Anti-Communist Security Protocols
 - i. Faculty/Staff Issues
 1. Faculty Recruitment
 2. Faculty Post-Tenure Evaluation
 3. Understaffing

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ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Subsequent to action by the Commission on Community College Accreditation and the Commission on Accreditation at their meetings in June and November 2024, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Bob Jones University
Point Blank Music School
Queensborough Community College

REPORT OF THE COMMISSION ON COMMUNITY COLLEGE ACCREDITATION

CYNTHIA BRIDGES, 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:

Queensborough Community College

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

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

Century College
Connecticut State Community College - Manchester

After positive action by the Commission on Community/Junior College Accreditation, the following institutions were continued in good standing:

Community College of Rhode Island
Montgomery College
SUNY Schenectady County Community College

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

Progress reports were accepted from six (6) institutions recently continued in good standing.

Progress reports were accepted from one (1) institution recently approved for Substantive Change.

Progress reports were accepted from one (1) institution recently granted Plan Approval.

Two (2) programs were granted Plan Approval.

Two (2) programs were granted Final Approval for Listing.

One (1) institution was notified regarding failure to submit the 2023-2024 Accreditation Audit.

One (1) institution was notified regarding failure to submit the 2023-2024 Affirmation Statement.

One (1) institution was notified regarding failure to submit the 2024-2025 Accreditation Audit.

One (1) institution was notified regarding failure to submit the 2024-2025 Affirmation Statement.

One (1) institution was 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

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

Point Blank Music School Los Angeles

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

Bob Jones University

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

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

California State Polytechnic University, Pomona
Concordia University Irvine
Indiana University, South Bend

Action was deferred on four (4) member institutions applying for 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:

Auburn University
Brevard College
Colorado Mesa University

DePauw University
Drake University
Gardner-Webb University
James Madison University
Kennesaw State University
Lander University
Meredith College
Morningside University
Saint Cloud State University
Salem State University
Southern Oregon University
Spelman College
Trevecca Nazarene University
University of Alaska Anchorage
University of Arkansas at Monticello
University of Illinois at Urbana-Champaign
University of Louisiana at Monroe
University of Maryland, College Park
University of Oregon
University of Utah
Western Kentucky University
Wingate University
Winston-Salem State University

Action was deferred on thirty-six (36) institutions applying for renewal of Membership.

Progress Reports were accepted from eleven (11) institutions and acknowledge from one (1) institution recently granted renewal of Membership.

Two (2) applications were approved for Substantive Change.

Action was deferred on three (3) applications for Substantive Change.

Progress Reports were accepted from three (3) institutions regarding applications recently approved for Substantive Change.

Seventy-one (71) programs were granted Plan Approval.

Action was deferred on forty (40) programs submitted for Plan Approval.

Progress Reports were acknowledged from one (1) institution concerning programs recently granted Plan Approval.

Thirty-one (31) programs were granted Final Approval for Listing.

Action was deferred on five (5) programs submitted for Final Approval for Listing.

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

Action was deferred on one (1) program submitted for Basic Listing.

One (1) institution was notified regarding failure to submit the 2023-24 Accreditation Audit.

One (1) institution was notified regarding failure to submit the 2023-24 Affirmation Statement.

Three (3) institutions were notified regarding failure to submit the 2022-23 HEADS Data Survey.

Three (3) institution were notified regarding monies outstanding for 2023-2024.

One (1) institution was notified regarding failure to hold a visit during the 2022-2023 academic year.

Two (2) institutions were granted second-year postponements for re-evaluation.

Nine (9) institutions were notified regarding successful review of the Supplemental Annual Report.

Three (3) institutions were notified regarding failure to submit the Supplemental Annual Report.

November 2024

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:

Bethune-Cookman University

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:

Anderson University (Indiana)
Arkansas Tech University
Central Washington University
Columbus State University
East Central University
Eastman School of Music
Emporia State University
Friends University
Grambling State University
Icon Collective
Immaculata University
Lawrence University
Miami University
MidAmerica Nazarene University
Mississippi University for Women
Morehead State University
Newberry College
Roberts Wesleyan University

Rutgers University, The State University of New Jersey
Simpson College
Sonoma State University
Texas A&M University – Corpus Christi
Truman State University
University of Alabama
University of Alabama at Birmingham
University of Massachusetts Amherst
University of Missouri – St. Louis
University of Nebraska – Lincoln
University of Wisconsin – Madison
University of Wisconsin – Whitewater
West Virginia University
Western Michigan University
Wheaton College

Action was deferred on seventy (70) institutions applying for renewal of Membership.

Progress Reports were accepted from seven (7) institutions and acknowledged from one (1) institution recently granted renewal of Membership.

Five (5) applications were approved for Substantive Change.

Action was deferred on three (3) applications for Substantive Change.

Progress Reports were accepted from one (1) institution concerning programs recently approved for Substantive Change.

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

Action was deferred on fifty-eight (58) programs submitted for Plan Approval.

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

Fifty-two (52) programs were granted Final Approval for Listing.

Action was deferred on twenty-three (23) programs submitted for Final Approval for Listing.

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

Three (3) programs were granted Basic Listing.

One (1) institution was notified regarding failure to submit the 2023-24 Accreditation Audit.

One (1) institution was notified regarding failure to submit the 2023-24 Affirmation Statement.

One (1) institution was notified regarding failure to submit the 2022-23 HEADS Data Survey.

One (1) institution was 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.

Progress reports were accepted from one (1) institution recently granted postponement for re-evaluation.

Progress reports were accepted from two (2) institutions regarding the Supplemental Annual Report 2022-2023.

Eleven (11) institutions (Alliance University, American University, Birmingham-Southern College, Bluffton University, Bucknell University, Cottey College, Harper College, Minnesota State University Mankato, Sinclair Community College, Villa Maria College of Buffalo, West Virginia Wesleyan College) withdrew from Membership during the 2023-24 academic year.

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(To be filled by election in 2024)

Beverly Satterfield Brown (2026)
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Position Open
(To be filled by election in 2024)

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Position Open
(To be filled by election in 2024)

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