MMEA Board Meeting,
Saturday, January 11, 2025
AGENDA

8:00 a.m. to 12:00 p.m.

Virtual Meeting
Link: Zoom Link
https://us02web.zoom.us/j/84187712103?pwd=tnlgUZD9DipOHhl1mXAAp7bc6aWGG.1

Meeting ID: 841 8771 2103
Passcode: 269658

Meeting Recording: Board Meeting Recording 1.11.25.mp4
Meeting Chat: Board Meeting Zoom Chat 1.11.25

MISSION

The mission of MMEA is to develop, promote, and support equitable and comprehensive music learning and teaching in Minnesota.

VISION

MMEA believes that music is core to the human experience. We support Minnesota Communities by affirming and further developing aesthetic sensitivity, self-expression, and creativity of music learners. MMEA strives for equality and excellence in music education by honoring and preserving lived experiences through intentional and informed practices.

Minutes: taken by Jordan Bongaarts

TOPIC / TIME ALLOTTED / DOCUMENTS	FACILITATOR	ACTION
Board Member Attendance Tracker *Members Present:* *Members Absent:*		*Total number of board members:* *Bylaws Rev. 2022*

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8:00-8:40am - Call to Order, Roll Call, M/V Statement Reading, and Approval of Consent Agenda ● Roll Call/Tuning ● Consent Agenda ○ Minutes 09.07.24 Board Meeting ○ Confidential Board Meeting minutes 12.07.24 (not linked but found in the confidential file accessible only by the BOD) ○ Ratify email vote to appoint Chris Rochester to the position of Past President effective in March 2025. ○ 2024 End of Year Financial Performance Documents typically available in January will be prepared for annual membership meeting to be held at the March BOD meeting. ● Program Updates: Dec 18, 2024 Newsletter Link KHoward: Everyday Advocacy - share with your people! MGitch: How are we doing on All-State Judges? JB: I will circle back to that next week! MG: if you need more string judges, let me know!	**Karen Howard** **Jerri Neddermeyer**	**Decision** **Karen calls the meeting to order with a motion to adopt the agenda with flexibility. T Boldt moves, ALoymeyer seconds** **A Giddings moves to approve consent agenda DeLuca seconds All in Favor: yes Opposed, abstentions: no**

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8:40-9:10 - REGIONS ● **Region Rep Reporting** ○ **Overview of Redraw and Newly Elected Positions - JGN** ■ **Band VP Elect, etc]** ■ **Map** KH: Thanks to Tony for redrawing the regions! JGN: We have a new map - Karen had requested a visual for the Opening Session at MWC. Make sure to really push this when talking with people to get people connected (specifically in NW, SW and NE - we need more participation from those areas). As we transition from the old election to the new election - we will move you to your appropriate region. Gunnar is rep right now - we will elect a rep elect who will train under Gunnar for a year and then Gunnar will roll off. We don't currently have a rep for NE so Iris will serve a 3 year voting term, same with NW. SE had three people apply (JPohland, Melody Sheraton and Jon Knutson.) We had no SW applications and we wanted to use all three of these folks. The Exec board came up with this: John Pohland's school is on the border of SE and SW, and we asked him to be the SW rep. Melody sheraton is SE. Both of those people will serve 3 year terms. Jon Knutson comes to us with lots of All-State Band background and he's willing to back Andy up in his extended term of VP. WE will have co-Vps for at least one year, and if Andy wishes to leave a year early, Jon would take over. The Exec board has talked about the fact aht the VP role is very large for one person considering the camp running, so we are playing with the idea of the next election round having co VPs. Next Natalia will serve in a training role. TC Central will have Kimberly. Nicole Theitje is our prez elect. We will need to vote on Jon Knutson. MG: Could we add the region change to the scripts for MWC? JGN: on it! ○ **1-2A/AA Region Report - Rachel Gordon Mercer & Eric Songer (ES Unable to attend meeting)** RGM: we have had lots of great things going on!	**Tony Boldt**	**Information/ Discussion**

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○ **3-4A Region Report - Ben Bussey** BB: Not much to share from the region itself, but I'm getting lots more feedback than I did before! Which is super great. If you can offer things to folks in your region, you'll typically get more feedback. ○ **3-4AA Region Email - Alex Ferderer** AF: I've attached the last email that I sent to the region - reiterating the deadlines from the newsletter ○ **No 5-6AA Region Report - David Davis** DDavis:Nothing to share from my region! ○ **7-8A/AARegion Report- Gunner Aas, Abbie Van Klompenberg** AVK: I reached out to educators in my area (early career, mid career, late career) and they're all excited to go to MWC and have the concern about getting dates out. One educator had a more rural school and the group is performing at MWC and they're SUPER excited. GA: talking with my colleagues with renewing licensure - my district wants us to have a certain form filled out with CEU requirements. The email that typically gets sent to us afterwards is too general for my school district. Is there a way that we can get a more specific log or proof for sessions we attend that apply to CEUs. MBuck: Any of the sessions that fill a specific category, most orgs give a certificate with the description of the session and states that it meets that requirement. Most of the time, most of the sessions you attend are general CEUs, unless you go to one that meets a specific requirement. it is up to each individual school district to decide which they will accept. In general you can use most of the credits as general. JGN: The sessions we offer at MWC that meet the requirement list that. The box will list "relicensure session" on the schedule/program. KH: Undergrads will get the signature of that clinician to prove that they attended the session. GA: Abby, we should connect with our region about that!		

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MB: We also provide a variety of sessions through Perpich outside of MWC. Those can be found in the Perpich newsletter. I'm also happy to put other things in the Perpich newsletter if folks want to get stuff out, just connect with me about that. There are things out there, you just have to look for them. BB: I just wanted to provide some additional historical perspective - the means to document individual attendance is outside of MMEA capacity. Conferences that are larger will have a scanner to mark your attendance at sessions. I think this is something that if we have the capacity in the future, that'd be cool but now it's on an individual basis. MG: As relicensure if a front of mind thing for a lots of teachers. Can we highlight the sessions that are for relicensure in the program or ahead of the MWC in social media, in an email blast or something? Maybe that's something for the future. JGN: We definitely do not do that now. MB: We also do not have that many sessions right now. AVK: Can it be as simple as adding an asterisk to the program? JGN: We do say in our program "Relicensure" with that session to indicate which ones, we only have one this year. KH: I'm adding that as something to think about next year. GA: Can you remind me how many hours? MB: 125 clock hours. The time you have/hours you need depends on your license tier. Feel free to contact me with more relicensure questions! I have some documentation that can be helpful. GA: If we can add more relicensure sessions to MWC that would be super helpful! MB: One last thing - lots of folks get their relicensure hours through in district worships. It's different for every school district. KH: That's a great point Gunnar, about information for the regions, and perhaps linking to Michael's online resources. Any other comments from our region reps?		

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9:10-9:30 Advisory Chairs Reporting (Advocacy, Perpich, Interval, Retired, Community, MSHSL) ● Advocacy (Casey Clementson and Jeff Sands) - (No Report) ● Perpich (Michael Buck) MB: Another thing for people to put in their mind: Right now I'm working on a concern for understanding how the teacher licensure works. There was recently a question about if a choral teacher was qualified to teach a piano class - please reach out to me/Perpich with issues like this because we can be a helpful resource. RLM: along with piano goes guitar - it became a huge thing through seniority in licensure. I went all the way to the National Guitar Council level with NAfME and the end result was that guitar and piano are both instruments, so if you have an instrumental license, you are qualified to be both. There does desperately need to be clarification - if you are licensed as a choral teacher, can you teach piano? MB: It's about standards - Perpich is happy to help. ● Interval (Sarah Minette) KH: I saw that Sarah got married yesterday so she won't be here today, but I hope that you all saw the latest interval. JGN: we set up an impromptu advertising thing for this latest interval, on the Interval webpage there are guidelines for articles and then underneath the sponsorship form. Since it's not printed and the readership is smaller than the MWC RB, it's half the cost. The interval is free content available to everyone (members or no) KH: I thought it might be great to link articles on our social media? ● Retired (Erin Berg) - (No Report) EB: I'm going to try to send out an email to the retirees next week about the convention. Do we still need volunteers? JGN: the volunteer link is still open on the website - we have intense need for schleppege and also registration. ● Community (Cheryl Berglund)	**Advisory Chairs**	**Information**

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KH: Cheryl has left the meeting for an event but she sent an email. What she would like to do is develop community among the community educators. She wants to be a connection where they can celebrate accomplishments - MMEA has resources for them, they just might need to think outside the box. Goals for a year from now: email talk and meet with 100 educators, bring in 10 aid members, 5 new members to attend convention, and 2 members • MSHSL (Mark Gitch) MG:Board meets monthly - MSHSL are in the process of rewriting bylaws now that we include 9th graders. 9th graders will be eligible for solo contests and large group contests . Regions still gave some flexibility. Music Advisory committee: WE have a handful of focuses, partnering with MBDA ACDA and MNSOTA to update the repertoire list. MBDA is the leader with a lot of people working on it. The first cycle where there is a new process for approving rep. Each piece must have a number of approvals for it. ACDA lists are huge. There are so many categories - they chose to post revised lists and that was the capacity they had. Adjudication - we revised the process - it's now a 10 min video of me instead of a two hour process. We are still short judges. Erin Berg, please poke your retired folks because we still need judges, let them know that the process is greatly refined. Hopefully next year, we would like to have two MSHSL sessions at MWC 2026, to give another opportunity for feedback. Our other task on the advisory committee is trying to make it more sustainable. We experience the same burnout on the expectations of meeting for the committee, so we're trying to figure that out. KH: Can you clarify - when you say two sessions…? MG: I'd like to have two open forums for 2026 to get as many voices involved as we can. JGN: Mark, is Thursday and Sat okay? Friday gets really stacked MG: That's fantastic, if we can do it a little later on Sat so we can catch people coming for the All-State concerts.		

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RLM: If we've got MBDA and ACDA, MSHSL, which is so great. What about expansion? Why do we have myself and Eric songer creating Modern Band festivals? The music criteria for a rock band is every bit as intensive as a 24 person choir. We're talking about a high level of musical excellence. I wanna push MSHSL to not be the old guys MG: You or someone you might want to designate are hereby invited to join the advisory committee! We can connect about that offline. The HSL is a standardized process that requires a minimum number of schools in order to be added to the league. DDavis: I just want to piggyback on Ruth's point. Can MMEA be a champion in advocating for getting rid of the practice of making lists - it feels like gatekeeping? TB: I can speak to that - the way that large group lists have been structured has been a "play one piece off of this list". it's been a way to expand rep for folks, for a thing for folks to look at. Not that takes away from the gatekeeping, but MN has always felt slightly different, and plays one piece from that list and programs the rest. MG: Yes, people use the list as a benchmark/ We encourage them to perform music other than that as well, and we work to broaden the list to broaden horizons outside the traditional canon. We are trying to mitigate the gatekeeping by using a crowdsourcing system. It's easy to fall into old habits, but we are trying to be intentional but please keep reminding us about this. For solo ensemble, we have no lists. WE try to create intention around the structures we have. BB: For David - to address some things about contests. There are certain school districts, regions that do not host a sponsored event and we see more diverse choices performed in those events. It would be interesting to document the pieces that are played and how often they're played at the non sponsored festivals. Kevin is keen on getting a survey of every piece of music played at section and subsections contests. He's got an informal survey so far. While the list is getting more diverse, the rep that the directors are choosing to program around the list haven't changed much and there's work to do there to teach educators that they can move past the list.		

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MG: We are trying to get that message out but it's a slow process. BB: If we're already figuring out how to organize around including new events, how do we get folks interested in sponsoring a regional conference with a more diverse rep? RLM: I'm not anti list, and I'm not pro list - why the list? We're talking about specific musical abilities within that list or are we talking about certain instruments. Maybe instead of certain pieces, maybe it's the presence of certain technical things/rep criteria. That can open it up without being exclusionary to a rep list but gives guidelines to directors and takes out the eurocentric or any kind of specific genre or cultural entity to music. MG: WE added for the first time a list of elements for each category. It's something that can be refined yet, but we want to move in the direction of. KH: I do have one question for Mark that relates to this - Where is the stand and do we want to take a stand about composers like Larry Clark? Larry clark is a very popular white male band composer who adopted a japanese female identity and he arranged and composed pieces that were japanese folk material and operated under this identity. It blew up a few years ago and people stopped programming his work… however there were some folks in support of what he did. It came up recently that he was at a reading session at Midwest. Someone said that Larry Clark has been acquiring smaller publishing houses so he can have his name and his fake identity both on a piece. The criticism with this fake identity is that people will choose this work for diversity reasons and it's not real. So my question is where do we stand on the Larry Clark of it? MG: I know that conversation - I don't know to what extent the MBDA contingent spent time on it. I did a quick scan of the 500 pieces, and I see one Larry Clark piece on the list. I'll bring it up as something to consider for next year's review cycle. KH: Before we move on - for the region reps, for our next board meeting - if you could try to draw out information from music ed		

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people in your area (something like “I’d love to hear something from ___[Elementary, HS, etc educators]___”) maybe to engage our membership! The more stories we can tell is great. Also Christoph, I see you just joined us. Can I put you on the spot to share your nice news for this week? CD: Last month I was named Austin Teacher of the year, so I’m one of the candidates for Minnesota Teacher of the Year. KH: Congrats to you! I		
9:30-10:45 Task Force Reporting (break at approx 10:00) ● MWC 2025 Task Force Meeting Report (Jerri and KH) ○ Board Volunteering Schedule - Jerri ○ Hosting Scripts - Jerri ■ Session/Informance Script ■ Performance Script ○ Opening Session Overview - KH JGN: If you will all click into the Board Volunteering schedule (be on the sheet labeled Sheet 1). I have everyone’s hosted schedule on here currently but I haven’t added duty lists so things might shift. Please go through your schedule and make sure that you’ve added your Saturday availability. If you are listed on a duty list, it’s soooo important for you to be there at the time listed and if you can’t communicate that to me or Wanda. Lori will email all of the presenters and cc you on the ones that you’re hosting. It’s super appropriate for you to connect personally with a message to the people you’re hosting. A lot of info is listed in the emails and that will help you answer questions. If you see anything red on the schedule, something weird has happened there - please look at those. They’re either leaving early, or things I’m removing from the schedule because they weren’t listed correctly. I want you to go through and check your phone number and make it green if that’s correct. If you haven’t met with me yet, please email me so we can meet - it’s important to make	**TF Leads**	**Information Discussion**

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sure that we're all on the same page. Eventually the directions sheet and the second sheet will go away. …. When you get to the Convention, you will get a folder with certificates and scripts. Each room will have a folder with scripts and lists of what should be in that room. The very first thing you do is show up in the volunteer room and Wanda tells you what to do. The reason we do this is in case someone can't show up, we know exactly where to be and what needs to be covered. AD: If there are people around on Wednesday night and Saturday night, we really need help loading percussion. Send me a text so we can trade info. JGN: As soon as elections are done I hope to round up people to help then BB: Do we want/need more college students? JGN: Yes! If you haven't registered for MWC, do that please. Use code 2025BODFREE KH: jeremy messersmith will be performing with the MacPhail Northside Youth Orchestra at the Opening session. Then we will shout out the new regions and then do awards. 2 hall of fame inductees, 6 TOY inductees and 10 Wall of Honor JGN: I scheduled everyone possible to be at the warm up. KH: I was hoping to invite Sharon Day again but UST ran out of funding. If anyone has $250 laying around, we would love to have her back. Any other questions related to convention? CC: Willing to donate $250 for that Karen, let me know ● Secondary General/Ensemble+ - Aaron Lohmeyer and Ruth LeMay ○ Digital Music Offerings at MWC ○ Sonic Revolution Outline ○ The Plug Draft AL: If you don't mind clicking into the link, you can see what it will look like this year. It's just an introduction for what we hope this program will look like in 2026. The first sentence - when I checked		

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out this study recently, everyone listens to music digitally. But the media is the way we pass music around. Before the phonograph, the dominant mode of transmission was notation, and now ‘ts recording. I’ve been looking at the other states to see how they’re doing it and I hope that what we bring to MN will be a little different. Right now it is designed to be integrated across all of our practice -its really designed for choral/orch/band teachers to think about the role of digital music in their classroom.. If you can help me get the word out about what digital music media class is, that it’s more than just mixing beats. The scope of this will be grades 5 - college we’ll have three different divisions. I have a 6th grader, a 9th grader, and some college students. There are multiple categories here and I hope there’s a category for every teacher. I hope to connect them with a way to utilize their solo musicianship and record it and create a product. If you’re interested, come check out the session. We hope for 2026 that this will be a full day experience for the students involved. If anyone is excited, please reach out because we could use some help in lifting this. This is an everybody thing - not a replacement, but an effort to make all of our programs stronger. RLM: In your agenda is the Sonic Revolution - shout out to the choir/band/orch/jazz, I wouldn’t be here if not for those ensembles. I really appreciate those traditional ensembles. I would like to encourage everyone to view what I say with that lens. I want to spend the rest of my time in the music ed field supporting those who don’t typically have a voice. I want to challenge MMEA with 5 different entities. We’re beginning with five and how do we have the person power and financial strength to get through all that we could create. When we look at the definition of Sonic Revolution and think about how we will take that on. I would like to look at Sonic Revolution becoming something that's from pre-k to post collegiate. Whatever your music thing is, what unites us is music and a deep passion for it. I want to look for a group about the unity. We’re starting that in the Plug. This year we are continuing and advancing the Plug which is 3-4		

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hours of music on Saturday in an amplified space, which is super exciting. We have 3 adaptive music ensembles coming to MWC which is super cool. Eri Isumorra is heading our percussion ensemble and our guitar section is headed by Jared Wong. The thing about Sonic Revolution is that it's multifaceted and might be something new to light a fire. It's a showcase think tank. What is happening in classrooms across the state of MN that's new and different and successful. It's a way to get ignited and challenge you. A place to discuss and professional development - Sonic Revolution in a nutshell. What if there are certain areas designated during the convention for professional development regarding building a percussive ensemble, a rock ensemble, etc etc. MY VP request to the board is to expand sonic revolution in a prek- 16 for educators to move from a task force committee to an established entity within MMEA. **15 MIN BREAK** ● Fundraising Task Force Report Fall 2024 ○ Discussion/Approval Requested TB: there are a ton of notes in the doc - we have a few items we're looking for approval on. We've had some conversation around selling All-State lists (student email addresses) typically to colleges. We've got a letter drafted for advertising those lists. They can also buy our membership lists with certain contracts. There other really specific things we're looking for approval on are: We're looking for the extension of the collegiate student rate for the people in their fist 1-3 years of teaching and a QR code sign for suggested donation outside of student performance spaces for donation to help us alleviate our reliance on fees for programs. The amount of people coming in to hear their student that aren't necessarily educators may feel good about donating. KH: We're good with calling it a donation instead of admission, and avoiding copyright infringement there, correct?		

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JGN: A donation is okay, an admission fee would change things. For the ticketed performances we have (All-State, All-Star) we fill out copyright infringement for those things. TB: To go in a different direction for a second - We have a great spreadsheet on all of the grants that exist, deadline dates and if we meet the criteria. Ben mentioned this in the comments - there are some grants that require a minimum amount of donations in order to meet the application requirements, to have x amount of revenue in donations. This has restricted us from applying for some grants. The spreadsheet has corporation grants, org grants, endowment grants regional grants, what applies, what doesn't apply. Jerri, are we in a position where we can share that? JGN: I don't see why we can't. It's not all grants ever, but it's a lot that we've run across. The spreadsheet says how we would access that grant, or if we don't qualify, then why. BB: (in chat) i have a comment regarding endowment donation funding when we get to that. i'll be more specific - Tony is talking about a state arts board operating support grant, which is a four year funding source that could provide. 5-10% of our operating budget. 10% over a two year fiscal year cycle. JGN: 10% seems new - we are somewhere around 4%. If we were to look at endowment funding going forward and doing a better donation thing, then.. It's tricky. We're nowhere near the amount for charitable giving. We are predominantly fee based. And there's stickiness between cash v in kind donations. We come closer to the 10% if we can count in kind. I've sent some messages to the MSAB and so far we haven't qualified but hopefully 2-3 years from now. JBongaarts (in Chat): In order to share the spreadsheet we have to move the location/adjust the permissions on it for viewing so that might have to come in an email later JGN: I'm happy to do that. Specifically Ben might be interested in that as he's got lots of funding experience ideas. What usually happens is Wanda goes through those and plugs in specific criteria that we don't meet so we don't keep doing the same things.		

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TB: Two big things we've been talking about: we have never used the selling lists as a source of income. Aaron Lohmeyer and Abby Van Klomberberg and I have drafted a letter to colleges or others. to encourage them to buy student lists to use as recruitment tools for students in All-State. We also have toyed with the idea of reaching out to past All-State parents/students to ask for feedback/ get positive memories, to give us a statement about their all-state experience and then circle back to possibly donate back to the program. Another thing we've played logistically with Regpack is how to expand the list from students who got into All-State vs students who auditioned for all-state. BB: I also think that we need to be careful about endowment donations counting towards the donation count for grants? JGN: People that donate to us and then we move that money to the endowment counts as a donation whereas a donation straight to the endowment fund would not count. We've put in 100k from the allocated set of revenue plus 83k of a CD - all of that is now in the St Paul Foundation and our budget shows pulling 4% out of that annually. BB: I'm definitely thinking ahead to thinking of when we can prove we have a certain amount of unrestricted revenue JGN: it's a huge deal, 10% is a minimal threshold but our budget is fairly large based on the money we receive from our constituents. BB: Just so everyone knows. We're in the top half of arts orgs by budget in the state based on our overall two year budget. CD: Is it possible to classify our All-State tickets as donations since they go towards our scholarships? JGN: We can't make that work while we're at Orchestra Hall/Dakota because they are ticketed venues. If we moved our All-State ensembles to the convention center, we could do that more easily. That would be significant JGN: We want board approval of the QR codes since it is a philosophical shift and want to make sure everyone agrees with that.		

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CC: Is it possible/more cost effective to pass out a half sheet of paper with programs instead of signs? Also, can we add it to the script? “If you feel so moved” JGN: We do have a QR code in the resource book, and we can definitely add it to the script. We can probably add that to our print list as well, for ¼ size page leaflets. • Tabled from **May 18** Elementary Task Force - Amy Giddings Survey Results AG: We put together an elementary programming survey that came out of the elementary festival cancellation. We only had one school register for the fall festival and decided to pause and question why that happened. Saturday was a bad day for it - they weren’t prepared to do something outside of the school days. They also had other resources that they felt were useful. Something I took out of the survey was possibly partnering the Kodaly/Orff organizations to provide opportunities. Also need to think about our mission and our function - is our purpose to provide events? It doesn’t help that MN has a supermetro and the greater MN is doing their own thing. Michael Bjork, we’ll have to connect MBjork: I think you’re right and the data shows resources through MPR Classnotes, and other things and we’ll have to unpack that. AG; The festivals were so well planned - Stefan Wolf did a great job with planning that before my time, but that's maybe a hole we don’t need to fill. BB: Something I’ve brought up to Jerri and Tony - something about redefining what region reps do maye this is something we could fund at the board level is that region reps lead professional development. Also maybe it’s possible that grant funding could fund and event ALohmeyer: Region Reps could possibly partner with the universities in the area because sometimes we will bring in workshops and I wonder if there can be a connection between region reps and		**TB makes a motion to add Qr codes to the performance spaces to add for donation. Ben Bussey seconds. All in favor, no opposed/abstentions**

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universities to create something new that can happen during the school day TB: One of the original conversations with the Region redraw - something that's really exciting because there's more connection in the areas. KH: I want to touch on the switching - Orff/Kolody was filling the missing hole of Elementary Programming and it took up a whole Saturday morning. WE asked them to let us take that morning and get some of their leadership/people to apply for sessions on Saturday morning. Burnout is high and I was worried that they would pull out all the way. Then we offered the Friday night Folk Dance session and neither org felt they could take that one. We're hoping to find a way to make that collaboration meaningful in the future. AG: It sounds like things shifted. I think we need to take an honest look at what holes need to be filled. Here in Duluth we're outside the metro but we're big enough. GTCYO put together a teachers consortium that was cheap locally. They're not an MMEA org but my point is that it can be regional and not a huge thing. It was grassroots, it was local people presenting and came from the region. ● All-State Task Force - Andy DeLuca ○ Jazz Rubrics Updated December 2024 Next meeting is the 19th. The work we've been doing is rubric related - very slow. We updated the jazz rubric and aligned it with our other rubrics. We've got conductors lined up for next year. Jan meeting will get our ducks in a row for convention. Fall meetings: Changing eligibility requirements to get more people auditioning for All-State. We don't have representation from this area and not because of their ability level. I've talked to lots of directors that think their students aren't all-state level. When you look at the numbers, that's not quite true. Big issue is cost - working on seeing what we can do, like rearranging section coaches. Some good stuff there, some stuff that needs to be tweaked. Things are coming along but are in the long term lens. We've also knocked around ideas on how to get more		

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All-STate bids. This is an ask of the greater board - if you have those connections - encouraging new places to bid would be incredible. Concordia and St. Johns have been so great but there's pros and cons of new place v same place every year. ● **Review Task Force Purpose** KH: Please take a look at your info and make sure that it's up to date. If we need to update who is part of that task force and who wants to join. JGN: There are purposes listed under each task force, and notes from the exec director for things to start considering. As we start moving forward with other conversations, we can start forming strategies for task forces to walk the walk.		
10:45-11:30am - New Business ○ EOY The process for nominating needed change - the gathering of the materials was hard for the nominator to gather.The Task Force was also uncomfortable with the competitiveness. We came up with a new thing called Wall of Honor that requires a letter or two of reference. We want to know if folks have thoughts about EOY ALohmeyer: I think it's a great thing, and it is competitive but that might not be a bad thing. Also, how are they doing that makes them EOY to share their exceptional teaching strategies to share models with other educators. CD: I remember a discussion piece a couple years ago--part of having many "teachers of the year" was to put music in the spotlight around the state among educators at all levels/geographies (and in their local news). Would a different title diminish that benefit? (Wall of Honor, Honored Educator, etc.) DDavis: I have mixed feelings about this. How can we tie MMEA's mission into this? Maybe we could do a Sonic Revolution type thing. JGN: One thing that I was looking at the wall of honor is we've been trying to balance this skew of high school educators and other	**Karen Howard**	**Information Discussion**

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educators at other age levels and that's part of why the categories were defined the way they were. It may play out that it balances - in this year, we had a backlog of people from last year and this year's nominations so we had a higher level of High School educators in the first place. This isn't news because EOY, we have far fewer applicants every year at the middle and elementary levels. As we're talking about balance and recognizing a broad spectrum and finding ways to applaud more people, I'm not sure what proportion needs to be looked at to keep the balance of our other priorities. How does it relate to our overall balance and with our other priorities? This is an impossible task that comes up with a system that recognizes people openly and clearly … And honestly is a reason I don't like awards at all honestly because it makes us a priority setter which means our priorities that need match our vision and mission. DDavis (via chat) The mission is " The mission of MMEA is to develop, promote, and support equitable and comprehensive music learning and teaching in Minnesota." so if we do an award of any kind, it needs to align with this, yeah? KH: For time we might need to table this for future meetings - I will count on David and Michael Bjork, to continue this conversation in a future task force. ○ Teacher support ■ In what ways specifically could MMEA to support new and collegiate educators across the state? KH: As far as new, passing the collegiate rate for new teachers will be helpful. Abby will speak to redefining the collegiate role - we'll move to that ○ Defining the Collegiate VP Role - Abby VanKlompenberg AVK: I come to this as a person that's trying to think about how we can move forward while also being brand new to MN. I met with Jerri		

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and Tony to get direction on how to boost involvement from pre-service and new educators in MMEA and how we can support them. So many teachers leave the profession in the first 5 years. What can we do to help them fight that? My goals for this MWC: to get my face out there to meet with new and beginning teachers, to connect with them directly. I'm asking the board to think of people that might sit down with me and direct them my way. I'm also going to the MFME session to look at what we can do down the line for first-fifth year teachers. Sessions on classroom management, PIT stops, programming like that can be possibly helpful for them. KH: Another great resource is MNSTME - we're a small cohort, but we would be your cohort. WE're not that programmable for but as you get things rolling, might be good for who is running student chapters, etc. BB: Paul Budde would be a great resource, too! KH: He's a big public facing advocate for the college students. We didn't do breakout rooms today- our hope is that we remove breakout rooms and have our task forces meet separately and come to the board meetings with their findings instead.		
11:30-11:55am ● Expanding MMEA's Equity Work ○ What has improved, what needs attention ○ FB post re: rural ■ New DEI Committee - BUT (thoughts) ■ All-State/All-Star Conductor Roster (process - gender and racial identity) KH: We need a new DEI committee since Roque stepped down. There was a task force that had a bit of a spark but has been quiet. Instead of replacing Roque right away, I'd like to bring forth the possibility of a committee. We need some changes in our awareness in our racial diversity. We haven't had a comprehensive DEI lens with facets like	**TF Leads**	**Information Discussion**

disabilities etc. We want to wait until the new folks come in and then form this committee. Here's my worry - when I was a public school teacher, they would put a group of us together on a team that didn't quite match up so nothing really came out of it. We don't want to do that here. We want to form this committee and task them with communication within our board - to VPs, to Region Reps, etc. If you have a certain wheelhouse, then that's what your specialty is. RLM: I thought it was interesting that I put in an application to present at AWESOME and they were calling for neurodivergent speakers. MG: As we think about a new task force - we are a limited group of people and we are a limited lens and it makes me wonder about this group and our other groups - can we invite task force members from outside the board to help bring in perspectives and ease our workload? KH: We talked about this - some task forces (All-State) should be in-house but other committees can definitely strike a balance of folks outside of MMEA. JGN: if we think about a pod of people each with a specialty in an area of advocacy and we say your job is to help our org keep an overall awareness of the overall diversity work together. And if we have a person from each task force be a representative at the DEI task force so there's communication between the task forces. We've had an MED and started doing affinity spaces and those are developing. WE're trying to decenter the way they think, but our board recruitment doesn't reflect that necessarily. This particular group will have to extend a good amount outside of our MMEA board. But if I think about it, when I think about it, our All-State registration was poor in regards to logistically managing non-binary students and their housing needs. Those questions were asked by well meaning people who didn't know how to ask the right questions… not all non-binary students have the same needs. That's the same as us talking about disabilities because let's not pretend that someone on the spectrum has the same needs as someone with down syndrome,		

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or with a physical disability, so on. So when we talk about this work, decentering is important. KH: an invite will come out from me about that task force. We'll start by filling it from within and then I will reach out. Probably it will wait until after MWC but you can let me know in the meantime if you want to join. This will help for the new region reps to join too. A Few other points on our agenda - we were talking about a heartbreaking plea from a band director talking about the plight that they can't get anyone to apply. Part of our DEI work - how can we help our rural committee? The new region responsibilities will help. That's the biggest ask I've heard since I've joined the board -what are we doing to get bodies so rural folks don't lose their music programs? A few other short notes: it was a bit of a messy fall from behind the scenes, and this is my fault as well -the All-State Conductor roster that made it though was predominately white and that doesn't match with our vision. An ask for our VPs in the future - please consider diversity in your proposals for All-state. We try to have a diverse slate of headliners and conductors across the board. JGN: It's one step further than the list you submit - we ask for a prioritized list, so we ask that some of the prioritized names match our diversity goals, not just having diverse names somewhere on the list that aren't prioritized. We didn't individually biff it but we collectively biffed it. JKlein: It's important to budget more money to reach out to folks outside of the state. We don't have just a white state, but it's hard to find really cool directors that meet that diversity goal with the expense considerations. We had people chosen that had to decline, so sometimes our hands have been tied - it's a hard thing to be completely DEI because at the end you have to have someone say yes. ○ Repertoire Review Committee ■ Discussion about sacred material		

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KH: We wanted to mention an All-State topic that applies for everyone. Two years ago we had an overall amount of sacred pieces - each conductor had two or three, which ended up being 6-7 pieces in the whole concert. We are trying to figure out the balance there - what percentage of a program can be sacred. Jerri and I thought we should limit it to 1 piece, but Adrian had a very good point where if you limit it to one, conductors might default to a western eurocentric 1 - also if you say just one, it will probably be christian. We've also had some all-state directors who treat a piece in a different language as not sacred. I just want to know your thoughts JGN: We have language that say no more that ⅓ of the overall program can be sacred. DDavis: Is the issue that sacred music is being programmed, or only a narrow type of sacred music is dominant? JGN: Both. It's not the sacred music being programmed but specifically christian normative. But if we are saying sacred, that includes ANY sacred. Jordan via chat: "MMEA strongly advocates that conductors choose no more than one piece per ensemble with sacred text/background. Cases for exceptions can be made via Repertoire Proposal Spreadsheet. Consideration for sacred text/background that additionally meets diversity goals expanding sacred to be inclusive of underrepresented religions and/or composers who are women, people of color, LGBTQIA+ identifying people." JGN: That's the language we currently use. It's a guideline, it's not super strict. We had one choral director who had a sacred christian piece and also one with a jewish background, and there's a case to be made that both of those pieces be included. JKlein: I'm not saying that All-State does this, but I live in a rural place where if I don't have enough sacred pieces, people are upset. I also have people who say no sacred pieces should be allowed. Something that feels unfair is that choral gets hammered on this more than instrumental because of the addition of lyrics. I think there's a whole lot of music in our rep with sacred background, and while there's lots of other music too , there are many directors that would feel comfortable teaching that sacred music at an All-state level. I want to		

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advocate that there's too much sacred music out there to not include it. So many conductors create a program from their rep, and if a piece needs to be taken out, then that affects several pieces. I don't know if I know of a conductor that is on top of turning in their music enough that we aren't scrambling when they need to substitute something else. Give the choral people a bit of grace, trust, that whatever they're going to present is not trying to evangelize, just trying to present a well rounded program and choosing the music for the music's sake. RLM: So choral folks choose the all state music not the conductor. They know the students best. Especially if the conductor is too slow… KH: We would try not to do that Kleinwolterink: We had to do that because Amanda Quist couldn't make it and Nicole had to use her repertoire. Maybe we reach out to teachers around the state to crowdsource the All-State rep list. More variety wouldn't be a bad idea. ABoldt: Also… pre-Jordan days this was a lot different. Jordan is so good at reminding people. I feel really good about our guidelines and that's not to say that every single year there isn't a conductor who pushes back and staff/board have to tell them no. It's lovely having Jordan and Jerri on that. KH: Something to table . Where it stands now is that we've restricted it to one, and have them connect with us for exceptions. JKemp: (via Chat) I wonder where the line is about religious text and a mention of religious things. If a song talks about "flying above the heavens", is this considered religious text? Or are we just talking about songs that fully use prayers like "Bogoroditse..? TB: Answering that briefly - the rep committee does take that into consideration. Full text reading and reflection is the goal. JK: With this too, you have to consider that we will be excluding a large amount of repertoire from other cultures. Spirituals, gospel pieces. It's not just limiting religion, but now it is limiting cultural representation and music genres. just some thoughts.		

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Anything else? JGN: Can we get a general board blessing for Jon Knutson to join the board as Band VP? We don't need to vote but want general goodwill.		**No vote, but majority goodwill for Jon Knutson**
11:55-11:59am **Announcements/Shout-outs** CD: As my board term is ending - I want to comment that we have a lot of long term discussions and deep issues. When I first joined with board my first vote was to vote on the new mission. This is just a reminder to help the new people along.	**Karen Howard**	**Information**
12:00 ADJOURNMENT	**Karen Howard**	**Decision** **Mark Gitch** **Bussey seconds** **All in favor: yes** **No oppositions**

2025 Board Meeting Calendar

January 11, 2025
Feb 13-15, 2025: Midwinter Convention!
March 8, 2025 – Install New Board members and required annual meeting of the general assembly
May 17, 2025
September 6, 2025

Resources

Board Contact Information
Conflict of Interest
Board of Directors Handbook

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Tabled Business from Previous Meetings

1. Break out Groups: Worksheet
    a. Develop, Promote, Support
        i. Develop (related to our direct student programming)
        ii. Support (related to our professional development programming)
        iii. Promote (related to our advocacy)
    b. Equitable and Comprehensive
    c. Learning and Teaching
2. NEXT MEETING for Task Forces: Working Strategies - Walking the Walk