

**TAMS Report for
Two-Year Colleges Roundtable Discussions
January 26 and 27, 2018
Submitted by Cynthia Bridges**

January 26

One institution is interview candidates for the presidency of the institution and asked if any one had questions that were effective to use to expose attitudes or prejudices regarding the music department.

Questions:

- What are your experiences with the previous music programs at other institutions you have served?
- Did you go to any music department concerts or presentations at previous institutions?
- Are you comfortable with the costs associated with a music department considering that the department brings in little money?
- Are you aware of the fact that a music degree is an academic pursuit?

A member asked if anyone had any ideas for transfer agreements and curriculum for Music Therapy and Music Business. There was a bit of discussion, but no real answer.

There was discussion regarding students who may have been poorly advised and are not enrolled in music classes but have claimed music to be their major. Are these students really music majors or are they just choosing it because they needed to choose a major? How do we get to them? How do we get the message to the advisors that they need to begin music classes immediately?

Which led to.....

There was a concern expressed with the transferability of the Field of Study Curriculum to certain universities that will force students to retake courses that they have passed at the 2-year college.

And back to.....

How many institutions have faculty advising and how many have central advisors not in the music department? The room was evenly split between the two.

January 27

There was then discussion of degree plans and the software that institutions use for report writing, to hold information about each student, to audit the degree plans for graduates, and to communicate information between non-academic departments, i.e. registrar and financial aid. We also discussed how the software treats excessive credits, course repeats (ensembles) for degree audits and financial aid, and how to offer courses so that students get needed credit and get financial aid for them, such as through CE; student success/frameworks classes.

We also discussed low enrollment classes – at what enrollment number is a class at low enrollment? Does the institution often allow courses to make even if it has low enrollment? Is the load credit for the instructor prorated? Is the course offered for independent study? Is the course stacked with another course? – all techniques that can be used and are being used by our member institutions to continue to offer low enrolled courses.

As is the case every year the discussion of dual credit came up without achieving any new information than: 1) it's a nightmare to advise dual credit students who have more than 6 to 9 credit hours and keep them until they achieve an AA; 2) some institutions only do online dual credit, some only on campus dual credit and some do online, on campus, and have imbedded classes at the local high schools. Credentialing and evaluating dual credit faculty is a nightmare for those executives who are tasked with that, especially when the course is imbedded at the high school.

MUAP and MUEN classes were discussed these are problematic for institutions that do not have different course numbers for every semester, especially as it relates to credit toward degree (for repeated classes) and financial aid.

How will the “Guided Pathways” movement effect the ability to continue to have: non-majors in ensembles, majors in chamber ensembles, diction – in transfer degrees. One solution is transfer agreements with universities and another is to open a section through Continuing Education and cross list with the for credit side, if the institution is open to that arrangement.

Philosophically, is it more ethical/better to have students enrolled in core in the hours beyond the Field of Study or could electives, like chamber ensembles, diction, secondary private lessons, jazz, etc., be as good or better because these courses may advance the students' performance level? – no solution was attained. Some institutions don't allow for the electives and only allow for core to achieve the AA, some institutions don't have an AA therefore the Field of Study is the credential, and others allow for and encourage these electives even though they might create excess credits.

Construction issues regarding sound containment and proper acoustics seems to be an issue at present with new facilities. At two institutions, there was believed to be collusion between some of the decision-making parties, i.e. individuals in the institution administration and architects possibly, or just lack of knowledge and respect for what we need to make/teach music.

Then.....

The question arose: Do we need perfect performing facilities? Not every concert will be performed for the most knowledgeable audiences, or in the best spaces, or serve only the function of performing music. However, to present the students with the best learning opportunities and audiences with the best aesthetics, then yes, we must have almost perfect acoustics when concerts are to serve those purposes.

Learning Frameworks:

Are there opportunities to add classes that contribute to our musical lives, such as Music Business, Music Technology, etc. that increase entrepreneurial opportunities for our students' futures? – not much discussion about this just a thought that got thrown out there.

Audience size development:

How do we grow our audience?

- Keep a consistent calendar of performances from year to year.

- Develop a Performing Arts Series of concerts

- Advertise the performance calendar on social media.

- Create and Maintain the expectation of quality and consistency for your audience.