

MTNA COLLEGE FACULTY FORUM
Sunday, March 18, 2018, 3:30 PM
Disney Coronado Springs Hotel, Coronado Ballroom G
Lake Buena Vista, Florida

BETH GIGANTE KLINGENSTEIN, CHAIR
NANETTE KAPLAN SOLOMON, RECORDER

In attendance: Sonya Szabo-Reynolds (OH), Lauren Schack Clark (AR), Hsinyi Wang (TX), Tomoko Kashiwagi (AR), John Mayhood (VA), Zach Lopes (KY), Allen Henderson (GA), Mario Ajero (TX), Edward M. Kuhn, Jr. (PA), Patricia Powell (PA), Mary Lynne Bennett (PA), Nanette Kaplan Solomon (PA), Martha Hilley (TX), Andy Villemez (OH), Bernardo Scarambone (KY), Joao Poulo Casarotti (LA), Bryn Sowash (OH), Milton Laufer (NC), Francis Yang (LA), Courtney Crapell (TX), Beth Klingenstein, (ND).

The minutes from the 2017 forum were handed out. Beth welcomed everyone and explained that the purpose of the forum is to address concerns of college faculty members- full time, part-time, and adjunct. She mentioned that Nanette Solomon will be the Forum director next year.

As a follow-up to last year's meeting, where we discussed the problems of budget cuts, overworked faculty, and stressed-out students, Beth posed the question: What can we do so that the problems we talked about last year don't exist? There is not enough importance placed on what we do- what can we do to make things change?

More funding to music shows great value! Beth mentioned that an administrator at a school that turned itself around poured money into 2 programs- SPORTS and MUSIC.

One person mentioned that he must graduate a certain percentage in order to get funding. The problem with treating universities as a business is that there is no tool provided for assessing outcomes that are not monetary. We need to show our value; perhaps we need to explain what we do. One person mentioned talking to a chemistry professor about them giving their presentation word for word in a different language, memorized- that is a concert!

Do we need to change our majors? Instead of thinking "we have a product everyone wants", maybe we need to think about what the "consumer" and "culture" want. Should we consider other programs- instrument repair, music therapy- should we have more certifications? At one school, someone mentioned they provided a non-academic track with music lessons for all. At Oberlin, they have eliminated the music education degree and replaced it with a pedagogy

component. Also at Oberlin, each student has a service component and an entrepreneur project. Perhaps we need to include career prep in our programs- not changing the content per se, but the focus. Some schools have a common hour where they address those topics for all students to prepare them for 21st century career needs. At Eastern Kentucky University, there is a whole class in job search and career management; they use colleagues from different schools to interview their students and then provide feedback. Someone else mentioned that we need to train students to engage with audiences. One school requires all majors to take courses in recording and sound engineering.

Participating in an all-university theme demonstrates the value of the music faculty to the institution. For instance, at UVA they have successfully found a way to reflect global topics in music such as ecology and the environment. This has provided them with greater flow of money for music. Others discussed the importance of building programs and courses to celebrate the music of the locality: for example, Latin American music in Miami, or bluegrass and Cherokee root music in North Carolina. A faculty member from Western North Carolina University actually quantified the impact of music festivals and events on the local economy, and was able to prove the equivalent of many FTE's. Beth also brought up that when talking to legislatures, it is sometimes better not to talk about art for art's sake, but rather the effect on wellness, or intelligence, or economic impact.

The value of NASM accreditation was discussed: sometimes it can be used to support the need for diversity in the curriculum (as discussed above), or address staffing and other funding needs. NASM can serve as a mirror of the institution and point out weaknesses in programs- for example, a NASM evaluation at the University of Cincinnati showed that advising was poor- and they were able to rectify it. Some higher, elite schools (like Oberlin) have withdrawn from NASM, perhaps thinking they do not need the "prestige" of NASM accreditation, which is not the case for most other institutions and their administrations.

Beth asked: What will music departments look like in 20 years?

Larger, more prestigious schools (such as the University of Cincinnati, according to Professor Villemez) perhaps will not change at all. One person mentioned that her theory colleague believes his position will be completely obsolete, since it won't be necessary for a human to teach the basics of theory and composition. Several people mentioned less funding for state universities, and possibly many closures.

One member said he was positive about the future of music since so many people want to be involved in it- witness programs like "The Voice", video games that allow you to pretend to be in the band, etc. There is no shortage of "customers", but a lack of ability to adapt to their demand. Perhaps offer game

music and commercial music. Ed Kuhn mentioned that Seton Hill is expanding its BA program to include the latter.

What will the experience of music be like in 20 years? Will students be auditioning on laptops? Is the piano concert or symphony concert in 20 years going to be the equivalent of attending a concert of a Renaissance group today? Will the piano go the way of the gamba? These provocative questions led to a discussion of whether or not music is truly "classical" and therefore timeless. Several participants noted that there should not be a choice of either serious or popular music. Several people also noted that there is a class issue when trying to bring classical music to the masses. Perhaps if we can generate revenue through larger more popular programs, we can enhance the classical programs.

A discussion ensued about what we tell students about their future. What can they do with their degree? Someone mentioned that you don't ask what you're going to do if you major in English or math!! We need to mention all the NON-performing jobs there are in music, and also the marketable skills that one learns as a music major. This led to a brief discussion of the philosophical question as to whether you teach content- i.e. "great works" or more technical "job training".

While last year's forum dealt with specific problems and practical solutions, this year's fascinating, albeit, free-wheeling forum was more philosophical in nature. It certainly made us aware that we are living in a rapidly changing world and need to be ready for it.