



PROGRAM REVIEW

A PROCESS FOR SELF-EVALUATION AND CONTINUOUS IMPROVEMENT

PERFORMING ARTS DEPARTMENT

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PROGRAM:

Performing Arts Department (Music, Theatre, Dance)

PROGRAM REVIEW TEAM:

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DATE OF THIS REPORT:

June 21, 2015

PERIOD OF YEARS BEING REVIEWED:

September 2010 – June 2015

OVERVIEW

Our Mission

The Performing Arts Department at BCC offers a wide range of performance, technical, and general education courses from beginning to advanced level. The new performing arts curriculum emphasizes an interdisciplinary approach encouraging collaboration among music, theatre arts, dance, fine arts, broadcasting and cinema studies. The professors, directors, choreographers, musicians, designers, distinguished guest artists, and technical staff at BCC are not only experienced but are working professionals in their fields. The Performing Arts Department at BCC offers a rich and varied environment for artistic challenge and growth. Whether you choose to continue your studies after BCC or go directly into the entertainment field, your experience at BCC will give you the valuable foundation you need for a life in the performing arts.

Music

Our music programs offer courses in music history and theory, music business, recording and electronic music, and a strong applied music program offering private instruction and the opportunity to perform in ensembles.

Bergen's general music and performance programs give students the strong foundation in music history, theory, and musicianship that they need to succeed at 4-year institutions and to become accomplished performers or to begin careers as composers, music educators or musicologists.

Our music business program prepares students either for a career in the business side of the music industry, or to be business-savvy composers and performers.

Coursework in this area prepares students to do business both in the "indie" world and in the major label world of the music business.

---- Music tech

Bergen's applied music program offers private instruction in voice, piano, guitar, percussion, bass, string and wind instruments. Our applied music faculty consists of accomplished musicians who have performed internationally and have demonstrated a passion and talent for teaching the upcoming generation of vocalists and instrumentalists.

In addition to private lessons, the department encourages students to hone their performance skills in any of our various ensembles, which include The BCC Chorus, the Jazz Ensemble, the Pop/Rock ensemble, and the Chamber Ensemble.

Theatre

The mission of the Bergen Community College Theatre Program is to provide students with comprehensive instruction in the field of Theatre Arts that will prepare them for continued studies in a four-year institution and/or entry into the professional theatre community. While pursuing a Theatre degree, students will develop a variety of skills and attitudes conducive to a lifetime of independent learning, with awareness and appreciation of diverse views and an understanding of the contributions of theatre to society and culture.

Through work in the classroom, on the stage, and in professional settings, BCC Theatre students will gain a sophisticated appreciation of the demands of the craft of theatre.

The Theatre program values classroom study and all aspects of theatrical production as components of equal and complementary worth. We value a healthy environment that is both individualized and collaborative, and fosters diversity, inclusion, and civility. We also recognize the importance of community involvement in our theatre and we continue to welcome the participation of our community members as patrons, performers, and students.

Dance

Dance classes at Bergen are offered to non-majors as well as to those wishing to concentrate in Dance as part of the Associate of Arts degree in Theater Arts, in which a core of classes in dance technique and related subjects enhances performance potential and is reinforced by a broad foundation of liberal arts study. Technique classes in ballet, tap, jazz, modern dance, and dance improvisation are offered.

The Dance Club and numerous performance opportunities throughout the year provide excellent opportunities for Dance students to perform for the public.

Our Programs

Bergen's Department of Performing Arts offers a variety of programs of studying Dance, Music, and Theater, each suited to students with specific educational goals. The A.A. and A.F.A. degrees prepare the student for transfer to a four-year degree program, while our A.A.S. degrees offer two years of training for a career in the performing arts. One-year certificate programs for professional development and self-enrichment are also available.

General Music and Performance

- A.A - General Music Arts
- Certificates:
 - Piano Pedagogy
 - Musical Theater
 - (see Theater Arts)

Music Technology and Production

- A.F.A. - Music Technology
- A.A.S. - Recording Technology
- Certificates:
 - Music Technology
 - Commercial Music Production

Music Business

- A.F.A. - Music Business
- A.A.S. - Music Industry/Music Business
- Certificates:
 - Music Business

Theatre Arts

- A.A. - General Theater Arts
- A.A. - Acting
- A.A. - Dance
- A.A. - Technical Production
 - Musical Theatre

(A list of individual program goals may be found in [Appendix A.](#))

Our Facilities

Our state of the art facilities provide our students with access to tools used in the professional entertainment industry and include performance venues, music production facilities, and applied music facilities.

A. Performance Venues

The **Ender Hall Laboratory Theatre** is an intimate 100-seat black box theatre with all the versatility of an Off-Off Broadway theatre.

The **Anna Maria Ciccone Theatre** accommodates an audience of 300 and serves a wide range of performing arts events. The Ciccone Theatre is equipped with state-of-the-art computerized lighting and sound systems and contains all of the necessary support spaces, including dressing rooms, rehearsal space, administrative office space, and a fully equipped scene shop. Most importantly, both of the theatres serve as environments where students develop their skills in a full range of theatre crafts.

The **West Hall Recital Hall** accommodates an audience of 100 and serves as a music and lecture performance hall as well as a rehearsal space. The hall, featuring a concert grand piano, is also equipped with recording, sound reinforcement and lighting capabilities.

B. Music Production Facilities

The **West Hall Recording Studio** is the primary live tracking facility incorporating all aspects of digital recording, mixing, editing and mastering. The studio utilizes the adjoining Recital Hall for "live" studio recording as well as the recording of concert events during the course of the year.

The **Ron Mazurek Music Technology Lab** is a state of the art facility for computer-based music production involving audio recording and editing, MIDI sequencing and sound synthesis. As a sister lab to the Animation Lab, the Music Technology Lab also features the most current software for video and 2-D and 3-D animation work.

C. Applied Music Facilities

The **Piano Lab** is the College Center of Piano Pedagogy. Beginning to advanced-level group piano courses are taught on 13 digital pianos. The lab also features a grand piano for master classes and pedagogical demonstration. The Piano Lab is also equipped with a number of computers loaded with software for music notation, theory, and ear training.

The **Applied Music Studios** are fully equipped with pianos, percussion instruments, amplifiers, and acoustic soundproofing. The Applied Music Program offers private music lessons for all instruments.

SUMMARY OF SIGNIFICANT DEVELOPMENTS SINCE LAST PROGRAM REVIEW

Since the Performing Arts Department was created during the College's academic reorganization in Fall 2008, there are no previous program reviews for this new department.

FOCUS ON STUDENTS

The Performing Arts Department serves students who are enrolled in performing arts degree and certificate programs, as well as students who are enrolled in general education and elective courses required for other degree and certificate programs. Students from other disciplines also participate in department-sponsored activities such as theatre, music and dance productions, music ensembles, and applied music lessons. In addition, students participate in various clubs affiliated with the performing arts: the Dance Club, the Music Interactive Club, and the Theatre Club.

In Fall 2014, the following number of students took courses offered by the performing arts department:

Dance – 34
Applied Music – 118
Music – 1323
Theatre – 424

Demographics

The Performing Arts Department offers transfer programs in Music and Theatre (AA and AFA degrees), career programs in Music Business and Recording Technology (AAS degrees), and certificate programs in Music. The following information includes the demographics of students enrolled in performing arts degrees and certificates, divided into Music degrees and certificates and Theatre degrees.

MUSIC PROGRAMS

A.A. Music (AA.FPA.MUSC)

Introduction:

The **Associate of Arts in Music** serves students who wish to transfer to a four-year college music program in music performance, composition, music therapy or music education.

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2009: 99
2010: 115 (108 – 72FT, 36PT)
2011: 138 (116 – 79FT, 37PT)
2012: 137 (114 – 76FT, 38PT)
2013: 128

By FTE:

2009: 95.08
2010: 103.08

2011: 110.25
2012: 105.58
2013: 93.67

Enrollment by Registration Type for Fall 2013:
First-Time Students: 27.9% (29.8% for Fall 2012)
Returning Students: 55.8% (52.6% for Fall 2012)
Stop-Out Students: 13.5% (12.3% for Fall 2012)
Transfer Students: 2.9% (5.3% for Fall 2012)

Enrollment by Gender and Ethnicity for Fall 2012:
White: 36.0% male, 38.5% female
Hispanic, race unspecified: 28.0% male, 25.6% female
Asian: 10.7% male, 25.6% female
Black: 9.3% male, 0.0% female
Unknown: 16.0% male, 10.3% female
All Other: 0.0%

Conclusion:

The **A.A. in Music** is an active and well-populated liberal arts degree option.

A.F.A. Music Business (AFA.MUSC.BUS)

Introduction:

The **Associate of Fine Arts in Music Business** was developed by the Music discipline to better serve students who were planning to transfer to a four-year college music business program. These students are required to complete core musicianship courses as well as introductory courses in music business. The degree was first offered in Fall 2012 after modifying the existing degree programs in Music Business (A.A. and A.S.).

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2009: 78 (AA.FPA.MUSC.BUS)
2010: 100 (AA.FPA.MUSC.BUS)
2011: 86 (AA.FPA.MUSC.BUS)
6 (AS.PS.MUSC.BUS)
2012: 45 (AA.FPA.MUSC.BUS)
30 (AS.PS.MUSC.BUS)
2013: 30 (AA.FPA.MUSC.BUS)
24 (AS.PS.MUSC.BUS)
3 (AFA.MUSC.BUS)

Enrollment by Registration Type for Fall 2013:
First-Time Students:
2013: 6
Continuing Students:

2012: 1
2013: 1
Transfer Students:
2013: 2

Enrollment by Gender and Ethnicity for Fall 2012:

White: 30% Male, 40% Female
Hispanic, all races: 20% Male, 20% Female
Asian: 10% Male, 0% Female
Black: 5% Male, 0% Female
Unknown: 25% Male, 40% Female

Conclusion:

The **A.F.A in Music Business** is an active and well-populated degree option and should continue to increase enrollment as the program develops and articulation agreements are completed.

A.F.A, Music Technology (AFA.MUSC.TECH)

Introduction:

The **Associate of Fine Arts in Music Technology** is recommended for students interested in furthering their musicianship while exploring the technology behind music recording and production in preparation for transfer to a bachelor's degree program in music. Coursework incorporates the core musicianship classes and general education coursework typically taken during freshman and sophomore years of 4-year music degree programs, as well as classes in studio recording and electronic music.

The degree was first offered in Fall 2012 after modifying the existing A.S degree program in Music Technology. Prior to Fall 2011, there were two separate AA degrees in Computer-Based Recording and Electronic Music.

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2011: 20 (14FT, 6PT)
2012: 36 (25FT, 11PT)
2013: 42 (25FT, 17PT)

By FTE:

2009: 00.0
2010: 00.0
2011: 00.0
2012: 1.92
2013: 27.00

Enrollment by Registration Type for Fall 2013:

First-Time Students: 23.8%

Returning Students: 66.7%

Stop-Out Students: 4.8%

Transfer Students: 4.8%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 16.2% male, 20.0% female

Hispanic, race unspecified: 32.4% male, 40.0% female

Asian: 2.7% male, 20.0% female

Black: 5.4% male, 20.0% female

Unknown: 32.4% male, 0.0% female

All Other: 10.8% male, 0.0% female

Conclusion:

Associate of Fine Arts in Music Technology is an active and well-populated degree option that should continue to increase enrollment as the program develops and articulation agreements are completed.

A.A.S, Music Business (AAS.MUSC.MUS.BUS)

Introduction:

The **Associate of Applied Science in Music Business** is recommended for students who wish to pursue a variety of careers utilizing music business skills upon completion of the degree. Unlike the A.F.A in Music Business, this program does not require the musicianship or general education coursework recommended for transfer to a bachelor's degree in music, but rather focuses specifically on music business skills in preparation for careers in the music industry. All A.A.S Music Business students engage in industry internships as part of their coursework. The A.A.S in Music Business was first offered in Fall 2011.

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2011: 13 (11FT, 2PT)

2012: 23 (11FT, 12PT)

2013: 23 (11FT, 12PT)

By FTE:

Fall 2009: 0.00

Fall 2010: 0.00

Fall 2011: 13.50

Fall 2012: 20.33

Fall 2013: 20.42

Enrollment by Gender and Ethnicity for Fall 2013:

White: 43.8% male, 57.1% female

Hispanic, all races: 37.5% male, 42.9% female

Asian: 0.0% male, 0.0% female

Black: 18.8% male, 0.0% female

Conclusion:

The Associate of Applied Science in Music Business is an active and well-populated degree option with increased enrollment as the program develops and industry affiliations are completed.

A.A.S. Recording Technology (AAS.MUSC.REC.TECH)

Introduction:

The **Associate of Applied Science in Recording Technology** is recommended for students who wish to pursue a variety of careers utilizing audio production skills upon completion of the degree. Unlike the A.F.A. in Music Technology, this program does not require the musicianship or general education coursework recommended for transfer to a bachelor's degree in music, but rather focuses specifically on audio production for the music and film/video industries with opportunities to explore radio and TV production through courses in the college's Broadcasting program. All A.A.S. Recording Technology students engage in industry internships as part of their coursework. The A.A.S. in Recording Technology was first offered in Fall 2011.

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2011: 19 (16FT, 3PT)

2012: 39 (33FT, 6PT)

2013: 46 (32FT, 14PT)

By FTE:

2009: 0.00

2010: 0.00

2011: 20.25

2012: 39.08

2013: 45.58

Enrollment by Registration Type for Fall 2012:

First-Time Students: 46.2% (41.3% for Fall 2013)

Returning Students: 38.5% (52.2% for Fall 2013)

Stop-Out Students: 5.1% (6.5% for Fall 2013)

Transfer Students: 10.3% (0.0% for Fall 2013)

Enrollment by Gender and Ethnicity for Fall 2012:

White: 22.9% male, 25.0% female (38.1% male, 50.0% female for Fall 2013)

Hispanic, race unspecified: 42.9% male, 0.0% female (28.6% male, 0.0% female for Fall 2013)

Asian: 2.9% male, 0.0% female (2.4% male, 0.0% female for Fall 2013)

Black: 14.3% male, 25.0% female (9.5% male, 25.0% female for Fall 2013)
Unknown: 14.3% male, 25.0% female (14.3% male, 25.0% female for Fall 2013)
All Other: 2.9% male, 25.0% female (7.1% male, 0.0% female for Fall 2013)

Conclusion:

The **Associate of Applied Science in Recording Technology** is an active and well-populated degree option with increased enrollment as the program develops and industry affiliations are completed.

Certificate in Music Technology (CERT.MUSC.TECH)

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2009: 5

2010: 12 (10)

2011: 4 (1FT, 3PT) (13)

2012: 5 (2FT, 3PT) (7)

2013: 7 (3FT, 4PT) (7)

By FTE:

2009: 8.42

2010: 10.83

2011: 3.08

2012: 4.17

2013: 5.00

Enrollment by Registration Type for Fall 2013:

First-Time Students: 28.6%

Returning Students: 71.4%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 42.9% male, 0.0% female

Hispanic, race unspecified: 28.6% male, 0.0% female

Asian: 0.0% male, 0.0% female

Black: 0.0% male, 0.0% female

Unknown: 28.6.0% male, 0.0% female

All Other: 0.0%

Conclusion:

The **Certificate in Music Technology** is not an active program option and should be monitored closely to measure its viability.

Certificate in Music Business

Introduction:

The **Certificate in Music Business** is recommended for students who wish to pursue a variety of careers utilizing music business knowledge upon completion of the certificate. Students complete

classes covering business, copyright, music publishing, record companies, artist management, concert promotion, marketing, and career opportunities in the music industry.

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2011: 5 (3 FT, 2 PT)

2012: 3 (FT)

2013: 2 (1 FT, 1 PT)

Enrollment by Registration Type for Fall 2013:

First-Time Students: 50%

Returning Students: 50%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 0%

Hispanic, all races: 50% Male

Asian: 0.0% male, 0.0% female

Black: 50% male, 0.0% female

Unknown: 0.0%

All Other: 0.0%

Conclusion:

The **Certificate in Music Business** is not an active program option and should be monitored closely to measure its viability.

Certificate in Musical Theatre

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2011: 1 (1 FT)

2012: 3 (2 FT, 1 PT)

2013: 4 (4 PT)

Enrollment by Registration Type for Fall 2013:

First-Time Students: 75%

Returning Students: 25%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 0% Male, 25% Female

Hispanic, all races: 0.0% Male, 25% Female

Asian: 0.0% male, 0.0% female

Black: 0.0% male, 25% female

Unknown: 0.0%

All Other: 0.0%

Conclusion:

The **Certificate in Musical Theatre** is not an active program option and should be monitored closely to measure its viability.

Certificate in Piano Instruction – Pedagogy

Enrollment:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2011: 1 (1 PT)

2012: 2 (1 FT, 1 PT)

2013: 1 (1 FT)

Enrollment by Gender and Ethnicity for Fall 2013:

White: 0% Male, 0.0% Female

Hispanic, all races: 0.0% Male, 0.0% Female

Asian: 0.0% male, 0.0% female

Black: 0.0% male, 25% female

Unknown: 100.0%

All Other: 0.0%

Conclusion:

The **Certificate in Piano Instruction** is not an active program option and should be monitored closely to measure its viability.

Certificate of Achievement in Commercial Music Production (COA.MUSC.COMM.PROD)

ENROLLMENT:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2009: 0

2010: 2

2011: 3

2012: 3

2013: 3 (2FT, 1PT) (4)

By FTE:

2009: 6.08

2010: 2.42

2011: 2.33

2012: 2.58

2013: 2.67

Enrollment by Registration Type for Fall 2013:

First-Time Students: 66.7%

Stop-Out Students: 33.3%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 50.0% male, 100.0% female

Hispanic, race unspecified: 0.0% male, 0.0% female

Asian: 0.0% male, 0.0% female
Black: 0.0% male, 0.0% female
Unknown: 0.0% male, 0.0% female
All Other: 50.0%

Conclusion:

The **Certificate of Achievement in Commercial Music Production** is not an active program option and should be monitored closely to measure its viability.

THEATRE PROGRAMS

AA Theatre Arts: Acting Option

Introduction:

The **Theatre Arts: Acting Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline.

ENROLLMENT:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2010: (46 – 35 FT, 11 PT)
2011: (50 – 39 FT, 11 PT)
2012: (40 – 30 FT, 10 PT)
2013: (34 - 27 FT, 7 PT)

By FTE:

2010: 45.33
2011: 50.67
2012: 40.33
2013: 34.33

Enrollment by Registration Type for Fall 2013:

First-Time Students: 35.3%
Returning Students: 52.9%
Stop-Out Students: 5.9%
Transfer Students: 5.9%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 16.7% Male, 37.5% Female
Hispanic, all races/unspecified: 33.3% Male, 18.8% Female
Asian: 0.0% Male, 0.0% Female
Black: 22.2% Male, 6.3% Female
Unknown: 22.2% Male, 12.5% Female
All Other: 5.6% Male, 25.0% Female

Conclusion:

The **Theatre Arts: Acting Option** is an active and well-populated degree option.

A.A. Theatre Arts: Dance Option**Introduction:**

The **Theatre Arts: Dance Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline.

ENROLLMENT:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2010:

2011: (22 – 17 FT, 5 PT)

2012: (19 – 13 FT, 6 PT)

2013: (21 – 13 FT, 8 PT)

By FTE:

2010: 16.25

2011: 21.92

2012: 18.42

2013: 18.08

Enrollment by Registration Type for Fall 2013:

First-Time Students: 28.6%

Returning Students: 47.6%

Stop-Out Students: 9.5%

Transfer Students: 14.3%

Enrollment by Gender and Ethnicity for Fall 2013:

White: 0.0% Male, 17.6% Female

Hispanic, all races/unspecified: 50.0% Male, 35.3% Female

Asian: 25.0% Male, 5.9% Female

Black: 0.0% Male, 11.8% Female

Unknown: 25.0% Male, 17.6% Female

All Other: 0.0% Male, 11.8% Female

Conclusion:

The **Theatre Arts: Dance Option** is an active and well-populated degree option.

A.A. Theatre: General**Introduction:**

The **Theatre Arts: General Theatre Arts Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline.

ENROLLMENT:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2010:

2011: (19 – 12 FT, 7 PT)

2012: (27 - 21 FT, 6 PT)

2013: (28 – 17 FT, 11 PT)

By FTE:

2010: 20.58

2011: 16.67

2012: 25.83

2013: 25.58

Enrollment by Registration Type for Fall 2013:

First-Time Students: 28.6%

Returning Students: 53.6%

Stop-Out Students: 14.3%

Transfer Students: 3.6%

Enrollment by Gender and Race/Ethnicity for Fall 2013:

White: 40.0% Male, 44.4% Female

Hispanic, all races/unspecified: 20.0% Male, 22.2% Female

Asian: 10.0% Male, 0.0% Female

Black: 0.0% Male, 5.6% Female

Unknown: 20.0% Male, 27.8% Female

All Other: 10.0% Male, 0.0% Female

Conclusion:

The **Theatre Arts: General Theatre Arts Option** is an active and well-populated degree option.

AA Theatre Arts: Technical Theatre Production

Introduction:

The **Theatre Arts: Technical Theatre Production Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline.

ENROLLMENT:

Students Enrolled in Program (Enrollment by Attendance in Parentheses):

2010:

2011: (12 – 6 FT, 6 PT)
2012: (7 – 5 FT, 2 PT)
2013: (11 – 6 FT, 5 PT)

By FTE:

2010: 12.75
2011: 9.25
2012: 7.33
2013: 8.33

Enrollment by Registration Type for Fall 2013:

First-Time Students: 54.5%
Returning Students: 36.4%
Stop-Out Students: 9.1%
Transfer Students: 0.0%

Enrollment by Gender and Race/Ethnicity for Fall 2013:

White: 40.0% Male, 16.7% Female
Hispanic, all races/unspecified: 20.0% Male, 16.7% Female
Asian: 0.0% Male, 0.0% Female
Black: 20.0% Male, 16.7% Female
Unknown: 20.0% Male, 50.0% Female
All Other: 0.0% Male, 0.0% Female

Conclusion:

Theatre Arts: Technical Theatre Production Option is an active and well-populated degree option.

Student Satisfaction

There is no existing data, either surveys of enrollees, transfer students and/or graduates or qualitative measures such as focus groups or interviews, regarding student satisfaction.

Student Success

MUSIC PROGRAMS

A.A. Music (AA.FPA.MUSC)

Introduction:

The **A.A. in Music** serves students who wish to transfer to a four-year college music program in music performance, composition, music therapy or music education.

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2011 who re-enrolled in Fall 2012: 67.7% for students enrolled in the major (66.2% for all first time full time degree-seeking students).

Graduation:

For the 2009 Cohort (First Time Full Time Students who started at BCC in Fall 2009 and were tracked for 3 years), 13.6% of the students graduated (4.5% within the major and 9.1% in a different major). The average graduation rate for the Fall 2009 Cohort was 17.4%.

The demographics of the graduates from this program:

2009: 8 (2 Female: 1 Hispanic, all races, 1 White; 6 Male: 1 Hispanic, all races, 5 White)

2010: 8 (3 Female: 3 White; 5 Male: 1 Hispanic, all races, 4 White,)

2011: 12 (2 Female: 1 Hispanic, all races, 1 White; 10 Male: 1 Asian, 3 Hispanic, all races, 1 Unknown, 5 White)

2012: 8 (1 Female: 1 Hispanic, all races; 7 Male: 2 Asian, 1 Black, 1 Hispanic, all races, 3 White)

2013: 6 (2 Female: 2 Asian; 4 Male: 3 Hispanic, all races, 1 White)

Transfer:

For the 2009 Cohort (22 students), 18.2% of the students enrolled in the major transferred to a four-year college (the average for BCC was 14.5%). Of the three students who graduated, 1 graduated from the same program and 2 graduated from a different program. 4 students from the cohort graduated without a degree.

Graduates who responded to the follow up survey (2009:3, 2010: 3, 2011: 2, 2012:0) enrolled in the following colleges:

2009: New York University (1), Montclair State University (1), The New School (1)

2010: William Paterson University (1)

2011: New Jersey City University (1), William Paterson University (1)

For the respondents, the majority of credits earned at BCC were accepted at the transfer school:

2009: For two students, 33-63 credits were accepted, and for one students, more than 64 credits were accepted.

2010: For one student, 33-63 credits were accepted, and for two students, more than 64 credits were accepted.

2011: For one student, 33-63 credits were accepted, and for one student, more than 64 credits were accepted.

The survey respondents rated their course preparation at BCC positively (Good=4.0, Excellent=5.0):

2009: 4.33

2010: 4.33

2011: 5.00

Employment:

The employment status of the survey respondents:

2009: 2 employed part-time (1 job is directly related to program of study, 1 not related); 1 not employed but seeking employment. One graduate is working as a studio technician. One graduate was employed within 3 months of graduation. 66.7% of the students responding stated that their program of study at BCC helped them obtain their job and 33.3% of the respondents stated that their program of study helped their performance on the job. The respondents rated their job preparation at BCC at 3.50 (3=Average, 4=Good). The annual salary for two respondents was below \$15,000. One respondent heard about their current position from a college placement officer and another student heard about their current position through a friend or relative.

2010: 1 employed part-time (job not related), 2 not available for employment. One graduate was employed while a student at BCC. The approximate annual salary for one respondent was below \$15,000. One respondent heard about their current position through a newspaper advertisement.

Comment by graduate:

“I wish I could go back and get another degree in Music. I wish to go back and major in Art. I wish to go back and get a second degree in the future.”

2011: 1 employed part-time, 1 not employed but seeking employment (2 job not related). 1 graduate is working as an office worker. One student was employed before entering BCC. 100% of the graduates stated that their program of study helped their performance on the job. The respondents rated their job preparation at BCC at 3.0 (3=Average, 4=Good). The approximate annual salary for one respondent was below \$15,000. One student heard about their current position through a friend or relative.

Comment by graduate:

“The music department is one of the best I have encountered and has still even more potential to be the best department on campus. Also the Philosophy/Religion department is also a very well developed and competent department. Enjoyed my time at BCC that I am considering returning for another degree.”

Conclusion: The A.A in Music is healthy and has prepared students well for transfer programs in music at four-year colleges and universities.

A.F.A. Music Business (AFA.MUSC.BUS)

Introduction:

The A.F.A. in Music Business was developed by the Music discipline to better serve students who were planning to transfer to a four-year college music business program. These students are required to complete core musicianship courses as well as introductory courses in music business. The degree was first offered in Fall 2012 after modifying the existing degree programs in Music Business (A.A. and A.S.).

Graduation:

For the A.F.A. in Music Business, the total five-year graduation rate from Fall 2009–Fall 2013 was 26 students (out of 338 enrolled). For the AS in Music Business (Fall 2012–Fall 2013), the

graduation rate was 2 students (out of 60 enrolled). For the AFA in Music Business, 1 student graduated in Fall 2013 (out of 3 enrolled).

Transfer:

Only one graduate responded to the follow-up survey. The student graduated from Montclair State University. This student was not employed, but seeking employment.

Employment:

Since the A.F.A degree in Music Business is a new degree, therefore no employment data is available.

Conclusion: The A.F.A. in Music Business is healthy and prepares students well for transfer programs in music at four-year colleges and universities.

A.F.A, Music Technology (AFA.MUSC.TECH)

Introduction:

The **Associate of Fine Arts in Music Technology** is recommended for students interested in furthering their musicianship while exploring the technology behind music recording and production in preparation for transfer to a bachelor's degree program in music. Coursework incorporates the core musicianship classes and general education coursework typically taken during freshman and sophomore years of 4-year music degree programs, as well as classes in studio recording and electronic music.

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 70.0% for students enrolled in the major (64.5% for all first time full time degree-seeking students).

Graduation:

For the 2010 Cohort (First Time Full Time Students who started at BCC in Fall 2010 and were tracked for 3 years), 0.0% of the students graduated (0.0% within the major and 0.0% in a different major). The average graduation rate for the Fall 2010 Cohort was 17.0%.

The demographics of the graduates from this program:
2013: 2 (1 White, 1 Black)

Transfer:

For the 2010 Cohort 0.0% of the students enrolled in the major transferred to a four-year college (the average for BCC was 16.0%)..

Conclusion: The A.F.A. in Music Technology is healthy and prepares students well for transfer programs in music at four-year colleges and universities.

A.A.S, Music Business (AAS.MUSC.MUS.BUS)

Introduction:

The **Associate of Applied Science in Music Business** is recommended for students who wish to pursue a variety of careers utilizing audio production skills upon completion of the degree. Unlike the A.F.A. in Music Business, this program does not require the musicianship or general education coursework recommended for transfer to a bachelor's degree in music, but rather focuses specifically on audio production for the music and film/video industries with opportunities to explore radio and TV production through courses in the college's Broadcasting program. All A.A.S. Recording Technology students engage in industry internships as part of their coursework. The A.A.S in Recording Technology was first offered in Fall 2011.

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 66.7% for students enrolled in the major (64.5% for all BCC first time full time degree-seeking students).

Graduation:

In Fall 2014, there were 4 graduates from the program.

Conclusion: The A.A.S. in Music Business is healthy and prepares students well for careers in the music industry. Although the program is relatively new, the career development of graduates will be monitored.

A.A.S, Recording Technology (AAS.MUSC.REC.TECH)

Introduction:

The **Associate of Applied Science in Recording Technology** is recommended for students who wish to pursue a variety of careers utilizing audio production skills upon completion of the degree. Unlike the A.F.A. in Music Technology, this program does not require the musicianship or general education coursework recommended for transfer to a bachelor's degree in music, but rather focuses specifically on audio production for the music and film/video industries with opportunities to explore radio and TV production through courses in the college's Broadcasting program. All A.A.S. Recording Technology students engage in industry internships as part of their coursework. The A.A.S. in Recording Technology was first offered in Fall 2011.

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2011 who re-enrolled in Fall 2012: 53.9% for students enrolled in the major (66.2% for all first time full time degree-seeking students).

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 43.8% for students enrolled in the major (BCC Retention Rate 64.5%).

Graduation:

For the 2009 Cohort (First Time Full Time Students who started at BCC in Fall 2009 and were tracked for 3 years), The average BCC graduation rate for the Fall 2009 Cohort was 17.4%. For the 2009 Cohort (First Time Full Time Students who started at BCC in Fall 2009 and were tracked for 3 years), The Fall 2009 & 2010 Cohort graduation rate for within major was 0.0%.

Transfer:

For the 2009 Cohort (0 students), 0.0% of the students enrolled in the major transferred to a four-year college (the average for BCC was 14.5%). For the 2010 Cohort (0 students), 0.0% of the students enrolled in the major transferred to a four-year college (the average for BCC was 16.0%).

Conclusion: The A.A.S. in Music Business is healthy and prepares students well for careers in the music industry. Since the program is relatively new, the career development of graduates will be monitored.

Certificate in Music Technology (CERT.MUSC.TECH)

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 100.0% for students enrolled in the major (64.5% for all BCC first time full time degree-seeking students).

Graduation:

For the 2009 Cohort (First Time Full Time Students who started at BCC in Fall 2009 and were tracked for 3 years), 0.0% within the major and 0.0% in a different major. The average graduation rate for the Fall 2009 Cohort was 17.0%.

The demographics of the graduates from this program:
2012: 1 (1 Black)

Transfer:

For the 2010 Cohort 20.0% of the students enrolled in the major transferred to a four-year college (the average for BCC was 16.0%).

Conclusion: The **Certificate in Music Technology** is not an active program option and should be monitored closely to measure its viability.

Certificate in Music Business

Introduction:

The **Certificate in Music Business** is recommended for students who wish to pursue a variety of careers utilizing music business knowledge upon completion of the certificate. Students complete classes covering business, copyright, music publishing, record companies, artist management, concert promotion, marketing, and career opportunities in the music industry.

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 50.0% for students enrolled in the major (64.5% for all BCC first time full time degree-seeking students).

Graduation:

There were no graduates from the program.

Conclusion: The **Certificate in Music Business** is not an active program option and should be monitored closely to measure its viability.

Certificate in Musical Theatre**Retention:**

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 100.0% for students enrolled in the major (64.5% for all BCC first time full time degree-seeking students).

Graduation:

There were no graduates from the program.

Conclusion:

Certificate in Musical Theatre is not an active program option and should be monitored closely to measure its viability.

Certificate in Piano Instruction – Pedagogy**Retention:**

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 0.0% for students enrolled in the major (64.5% for all first time full time degree-seeking students).

Graduation:

For the 2010 Cohort (First Time Full Time Students who started at BCC in Fall 2010 and were tracked for 3 years), 0.0% of the students enrolled in the major graduated. The average graduation rate for the Fall 2009 Cohort was 17.0%.

The demographics of the graduates from this program:

2012: 1 (1 White)

2013: 1 (1 White)

Transfer:

For the 2010 Cohort (0 students), 0.0% of the students enrolled in the major transferred to a four-year college (the average for BCC was 16.0%).

Conclusion:

Certificate in Piano Instruction is not an active program option and should be monitored closely to measure its viability.

Certificate of Achievement in Commercial Music Production (COA.MUSC.COMM.PROD)**Retention:**

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled in Fall 2013: 0.0% for students enrolled in the major (64.5% for all first time full time degree-seeking students).

Graduation:

For the 2010 Cohort (First Time Full Time Students who started at BCC in Fall 2010 and were tracked for 3 years), 0.0% of the students enrolled in the major graduated. The average graduation rate for the Fall 2009 Cohort was 17.0%.

The demographics of the graduates from this program:

2011: 1 (1 Black)

Transfer:

For the 2010 Cohort (0 students), 0.0% of the students enrolled in the major transferred to a four-year college (the average for BCC was 16.0%).

Conclusion:

The **Certificate of Achievement in Commercial Music Production** is not an active program option and should be monitored closely to measure its viability.

THEATRE PROGRAMS**A.A. Theatre Arts: Acting Option****Introduction:**

The **Theatre Arts: Acting Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline. The following table demonstrates how learning activities in specific courses map to these learning outcomes.

Retention:

The One-Year Retention Rate includes First-Time, Full-Time, Degree Seeking Students in Fall 2012 who re-enrolled at BCC in Fall 2013: 64.5%

Students who were enrolled in major in Fall 2012 and re-enrolled at BCC in Fall 2013: 63.6%

Graduation:

For the 2010 Cohort (graduation rates based on First-Time, Full-Time, Degree seeking students who started at BCC in Fall 2010 and graduated within 3 years (150%).

BCC Graduation Rate: 17.0%
2010 Program Majors: 8.3%
Graduated from Same Major: 0.0%
Graduated from Different Major: 8.3%

Degrees Awarded by Race/Ethnicity:

2011: 1 All Grads (0 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 1 Unknown, 0 All other)

2012: 4 All Grads (3 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 1 Black, 0 Unknown, 0 All Other)

2013: 3 All Grads (2 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 1 Unknown, 0 All Other)

Transfer:

For the 2010 Cohort, the transfer rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and transferred without graduating within 3 years (150%).

BCC Transfer Rate: 16.0%

2010 Program Majors: 16.7%

Transfer Colleges based on the transfer schools for first time, full time, degree seeking students who started at BCC in Fall 2010 and transferred without graduating within 3 years (150%).

Sussex Community College: 1 transfer

William Paterson University of New Jersey: 1 transfer

Employment:

The employment status of survey respondents for 2010 – no information available per lack of responses

The employment status of survey respondents for 2011 – no information available per lack of responses

The employment status of survey respondents for 2012: 1 employed full time (job is not related to the program of study. Single respondent was employed within 3 months of graduation. 100% stated his/her program of study helped him/her to get a raise or promotion. Respondent rated their BCC job preparation training for current job at 4.0 (4.0 = Good). The annual salary for single respondent was between \$15,000 - \$19,999. Single respondent heard about his/her current position through a newspaper advertisement. Comment by graduate: "By far my best experience I had the best advisor Ms. Adams who made my 2 year experience a breeze. I would recommend bcc to prospective students because of my great time here! Thank you!"

The employment status of survey respondents for 2013 is not available as of yet.

Conclusion:

The A.A. in Theatre Arts: Acting Option is healthy and prepares students well for transfer programs in music at four-year colleges and universities.

A.A. Theatre Arts: Dance Option

Introduction:

The **Theatre Arts: Dance Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline. The following table demonstrates how learning activities in specific courses map to these learning outcomes.

Retention:

The One-Year Retention Rate for first time full time degree-seeking students in Fall 2012 who re-enrolled at BCC in 2013: 64.5%

Students who were enrolled in major in Fall 2012 and re-enrolled at BCC in Fall 2012: 25.0%

Graduation:

Graduation Rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and graduated within 3 years (150%).

BCC Graduation Rate: 17.0%

2010 Program Majors: 20.0%

Graduated from Same Major: 0.0%

Graduated from Different Major: 20.0%

Degrees Awarded by Race/Ethnicity:

2011: 1 All Grads (1 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 0 Unknown, 0 All Other)

2012: 0 All Grads (0 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 0 Unknown, 0 All Other)

2013: 1 All Grads (1 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 0 Unknown, 0 All Other)

Transfer:

For the 2010 Cohort, the transfer rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and transferred without graduating within 3 years (150%).

BCC Transfer Rate: 16.0%

2010 Program Majors: 0.0%

Employment:

The employment status of survey respondents for 2010 – no information available per lack of responses

The employment status of survey respondents for 2011 – no information available per lack of responses

The employment status of survey respondents for 2012 – no information available per lack of responses

responses

The employment status of survey respondents for 2013 – no information available as of yet

Conclusion:

The A.A. in Theatre Arts: Dance Option is healthy and prepares students well for transfer programs in music at four-year colleges and universities.

A.A. Theatre: General

Introduction:

The **Theatre Arts: General Theatre Arts Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline. The following table demonstrates how learning activities in specific courses map to these learning outcomes

Retention:

The One-Year Retention Rate includes first time full time degree-seeking students in Fall 2012 who re-enrolled at BCC in Fall 2013: 64.5%

Students who were enrolled in major in Fall 2012 and re-enrolled at BCC in Fall 2013: 83.3%

Graduation:

For the 2010 Cohort (graduation rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and graduated within 3 years (150%).

BCC Graduation Rate: 17.0%

2010 Program Majors: 25.0%

Graduated from Same Major: 0.0%

Graduated from Different Major: 25.0%

Degrees Awarded by Race/Ethnicity:

2011: 2 All Grads (0 White, 1 Hispanic, All Races/Unspecified, 0 Asian, 1 Black, 0 Unknown, 0 All Other)

2012: 3 All Grads (3 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 0 Unknown, 0 All Other)

2013: 3 All Grads (3 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 0 Unknown, 0 All Other)

Transfer:

For the 2010 Cohort, the transfer rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and transferred without graduating within 3 years (150%).

BCC Transfer Rate: 16.0%

2010 Program Majors: 25.0%

Transfer Colleges based on transfer schools for first time, full time, degree seeking students who started at BCC in Fall 2010 and transferred without graduating within 3 years (150%).

Rutgers University – New Brunswick: 1 transfer

Employment

The employment status of survey respondents for 2010: 1 employed part-time with the job directly related to the program of study completed at BCC. Respondent was employed more than 3 months after graduation. Respondent rated his/her training for job preparation at 3.0 (3.0 = Average). Respondent's annual salary is below \$15,000.

The employment status of survey respondents for 2011 – no information available per lack of responses

The employment status of survey respondents for 2012 – no information available per lack of responses

The employment status of survey respondents for 2013 – no information available as of yet

Conclusion:

The A.A. in Theatre Arts: General Option is healthy and prepares students well for transfer programs in music at four-year colleges and universities.

A.A. Theatre Arts: Technical Theatre Production

Introduction:

The **Theatre Arts: Technical Theatre Production Option** curriculum prepares students to achieve the expected student learning outcomes identified by the program or discipline. The following table demonstrates how learning activities in specific courses map to these learning outcomes.

Retention:

The One-Year Retention Rate includes first time, full time, degree-seeking students in Fall 2012 who re-enrolled at BCC in Fall 2013: 64.5%

Students who were enrolled in major in Fall 2012 and re-enrolled at BCC in Fall 2013: 66.7%

Graduation:

For the 2010 Cohort (graduation rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and graduated within 3 years (150%).

BCC Graduation Rate: 17.0%

2010 Program Majors: 33.3%

Graduated from Same Major: 0.0%

Graduated from Different Major: 33.3%

Degrees Awarded by Race/Ethnicity:

2011: 2 All Grads (2 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 0 Unknown, 0 All Other)

2012: 1 All Grads (0 White, 1 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 1 Unknown, 0

All Other)

2013: 2 All Grads (1 White, 0 Hispanic, All Races/Unspecified, 0 Asian, 0 Black, 1 Unknown, 0 All Other)

Transfer:

For the 2010 Cohort, the transfer rates based on first time, full time, degree seeking students who started at BCC in Fall 2010 and graduated within 3 years (150%).

BCC Transfer Rate: 16.0%

2010 Program Majors: 0.0%

Transfer Colleges based on transfer schools for first time, full time, degree seeking students who started at BCC in Fall 2010 and transferred without graduating within 3 years (150%).

No Transfers: 0 Transfers

Employment

The employment status of survey respondents for 2010 – no information available per lack of responses

The employment status of survey respondents for 2011 – no information available per lack of responses

The employment status of survey respondents for 2012 – no information available per lack of responses

The employment status of survey respondents for 2013 – no information available as of yet

Conclusion:

The A.A. in Theatre Arts: Technical Theatre Option is healthy and prepares students well for transfer programs in music at four-year colleges and universities.

Data Needs

Student surveys of enrollees, transfer students and/or graduates (program-specific) and qualitative measures, for example, focus groups or interviews. Introductions to the Certificate Programs are needed.

FOCUS ON FACULTY AND STAFF

The Performing Arts Department consists of eight full-time faculty: four in Music and four in Theatre. The departmental staff includes five professional staff: one administrative assistant (shared with the departments of Criminal Justice and Legal Studies, one Performing Arts Studio Technician, and a Senior Theatre Technical Coordinator and two Senior Theatre Technicians in Theatre (shared with the Department of Community and Cultural Affairs). In addition, there are thirty-seven adjunct faculty members in the Performing Arts Department: twenty-three in music, five in dance, and nine in theatre. The professors, directors, choreographers, musicians, designers, distinguished guest artists, and technical staff at BCC are not only experienced educators but are working professionals in their fields. (See **Appendix B** for list of full-time and part-time faculty and staff)

The following table lists the percentage of course takers in each discipline taught by tenured and tenure-track faculty in the Fall 2014 semester:

Dance: 0.00%

Applied Music: 1.66%

Music: 30.90%

Theatre: 72.48%

Demographics

	Women	Men
Full-time Faculty	3	5*
Adjunct Faculty	14	23
Staff	2	3
TOTAL	19	31

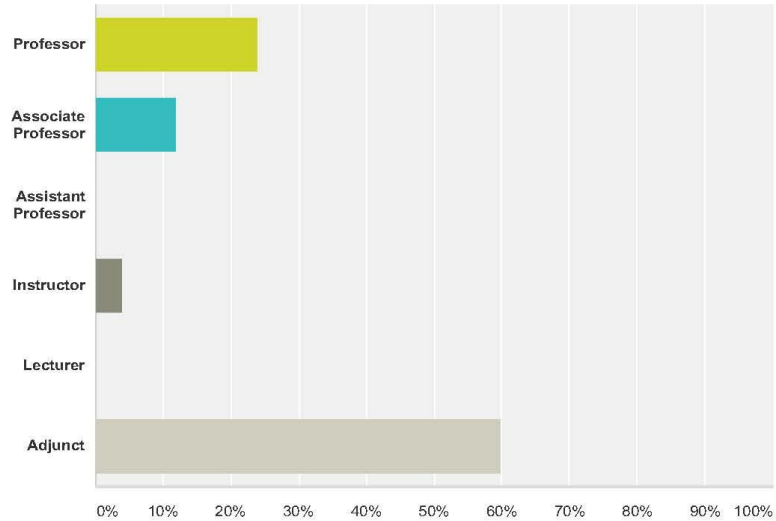
** One of our full-time faculty, Jared Saltzman, is also a member of the Cinema Studies discipline in the Communications Department. Because of his continued work with, contributions to, and teaching in our Performing Arts Department, we felt it important to include him in this report.*

Two surveys were sent out; one to all of our full-time faculty, full-time staff and adjunct faculty. (see **Appendix C**) Of the 49 sent, 26 responded. And one to all full-time faculty and full-time staff. The following is a result of those responding:

All Performing Arts Program Review

Q1 What is your academic rank?

Answered: 25 Skipped: 0



Answer Choices	Responses
Professor	24.00% 6
Associate Professor	12.00% 3
Assistant Professor	0.00% 0
Instructor	4.00% 1
Lecturer	0.00% 0
Adjunct	60.00% 15
Total	25

1 / 12

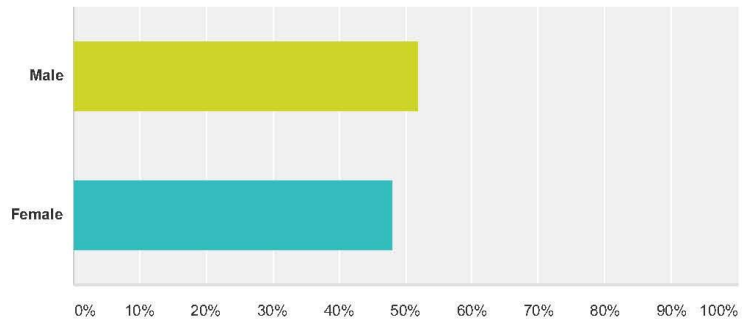
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¹ This information is not accurate since adjunct instructors appear to not have understood the academic rank structure.

All Performing Arts Program Review

Q2 What sex are you?

Answered: 25 Skipped: 0

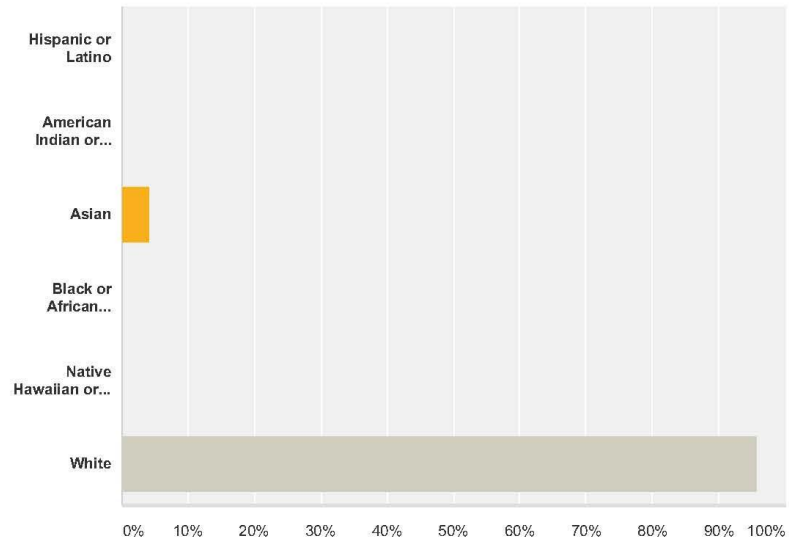


Answer Choices	Responses	
Male	52.00%	13
Female	48.00%	12
Total		25

All Performing Arts Program Review

Q3 Please select the race / ethnicity that best describes you.

Answered: 24 Skipped: 1

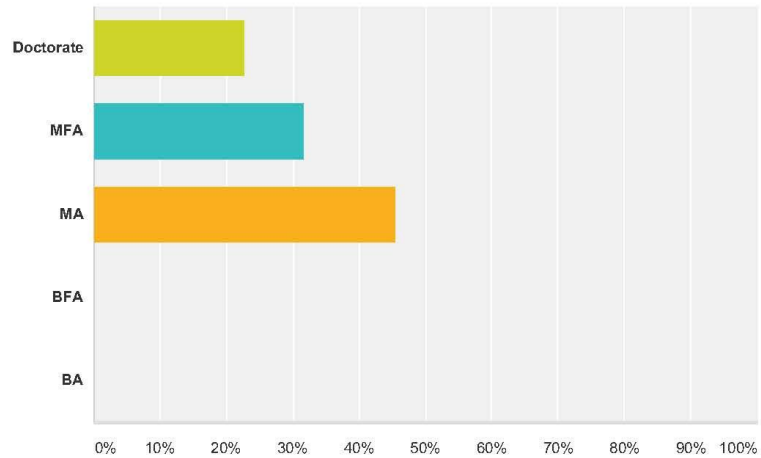


Answer Choices	Responses
Hispanic or Latino	0.00% 0
American Indian or Alaska Native	0.00% 0
Asian	4.17% 1
Black or African American	0.00% 0
Native Hawaiian or Other Pacific Islander	0.00% 0
White	95.83% 23
Total Respondents: 24	

All Performing Arts Program Review

Q4 What is the highest degree you have earned?

Answered: 22 Skipped: 3

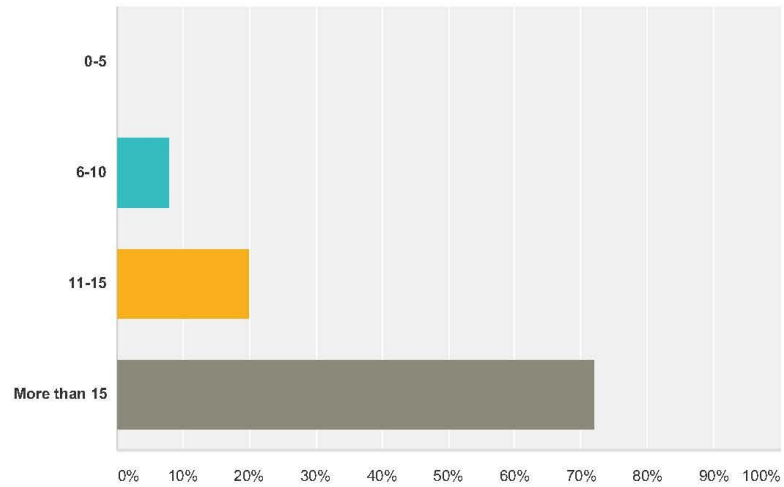


Answer Choices	Responses
Doctorate	22.73% 5
MFA	31.82% 7
MA	45.45% 10
BFA	0.00% 0
BA	0.00% 0
Total	22

All Performing Arts Program Review

Q5 How many years of teaching / staff experience do you have?

Answered: 25 Skipped: 0

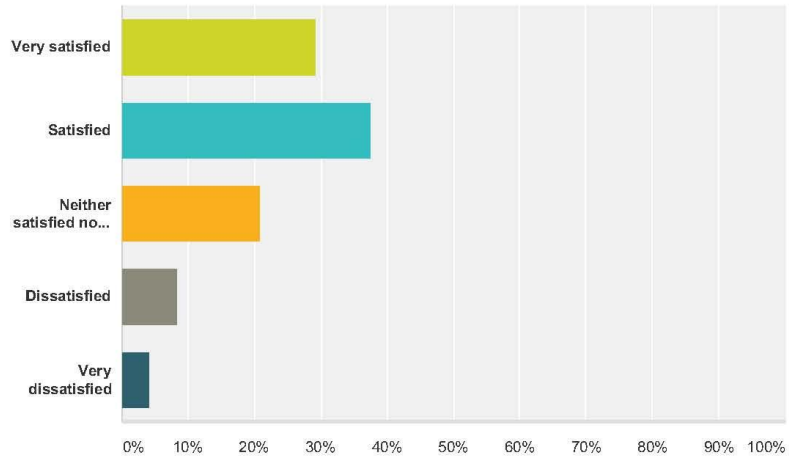


Answer Choices	Responses
0-5	0.00% 0
6-10	8.00% 2
11-15	20.00% 5
More than 15	72.00% 18
Total	25

All Performing Arts Program Review

Q6 How satisfied are you with the leadership of the Performing Arts Department?

Answered: 24 Skipped: 1

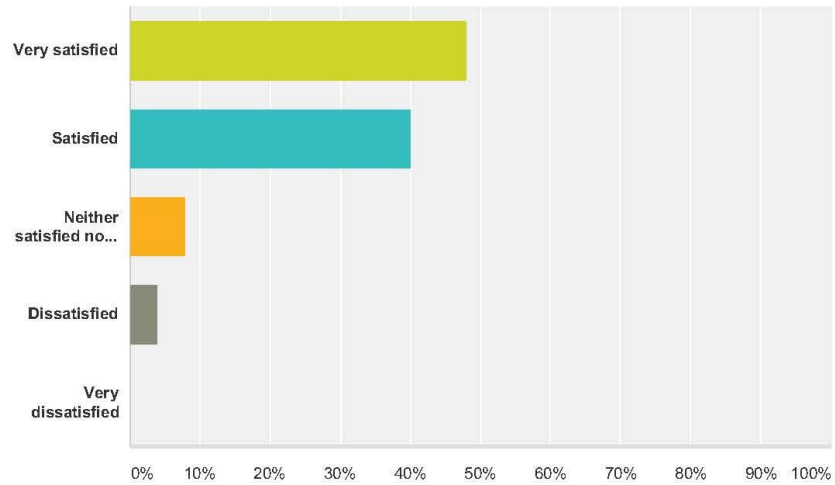


Answer Choices	Responses	
Very satisfied	29.17%	7
Satisfied	37.50%	9
Neither satisfied nor dissatisfied	20.83%	5
Dissatisfied	8.33%	2
Very dissatisfied	4.17%	1
Total		24

All Performing Arts Program Review

Q7 How satisfied are you with the office administration of the Performing Arts Department?

Answered: 25 Skipped: 0

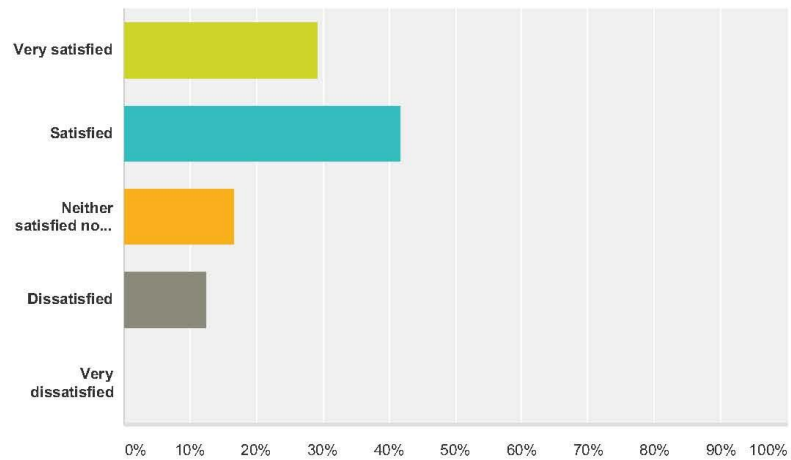


Answer Choices	Responses	
Very satisfied	48.00%	12
Satisfied	40.00%	10
Neither satisfied nor dissatisfied	8.00%	2
Dissatisfied	4.00%	1
Very dissatisfied	0.00%	0
Total		25

All Performing Arts Program Review

Q8 How satisfied are you with the academic offerings in the Performing Arts Department?

Answered: 24 Skipped: 1

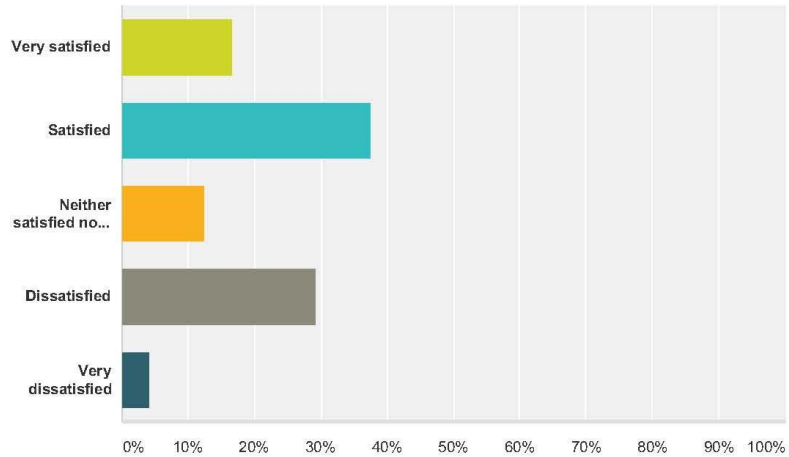


Answer Choices	Responses	
Very satisfied	29.17%	7
Satisfied	41.67%	10
Neither satisfied nor dissatisfied	16.67%	4
Dissatisfied	12.50%	3
Very dissatisfied	0.00%	0
Total		24

All Performing Arts Program Review

Q9 How satisfied are you with the facilities available for teaching in the Performing Arts Department?

Answered: 24 Skipped: 1

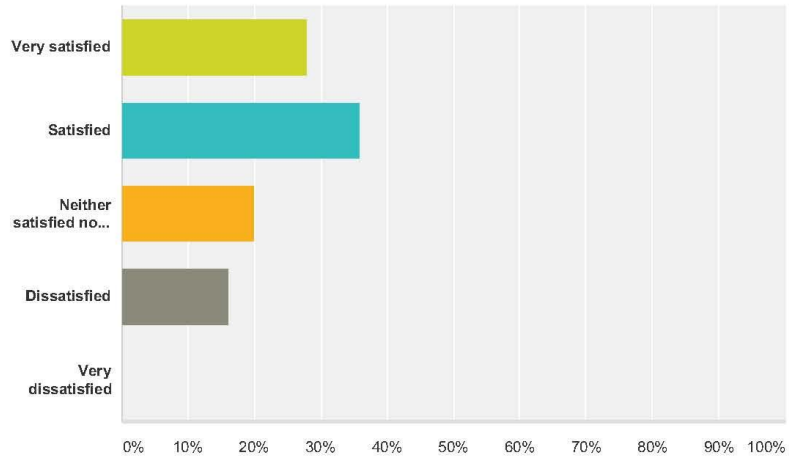


Answer Choices	Responses	
Very satisfied	16.67%	4
Satisfied	37.50%	9
Neither satisfied nor dissatisfied	12.50%	3
Dissatisfied	29.17%	7
Very dissatisfied	4.17%	1
Total		24

All Performing Arts Program Review

Q10 How satisfied are you with the technology available for teaching in the Performing Arts Department?

Answered: 25 Skipped: 0

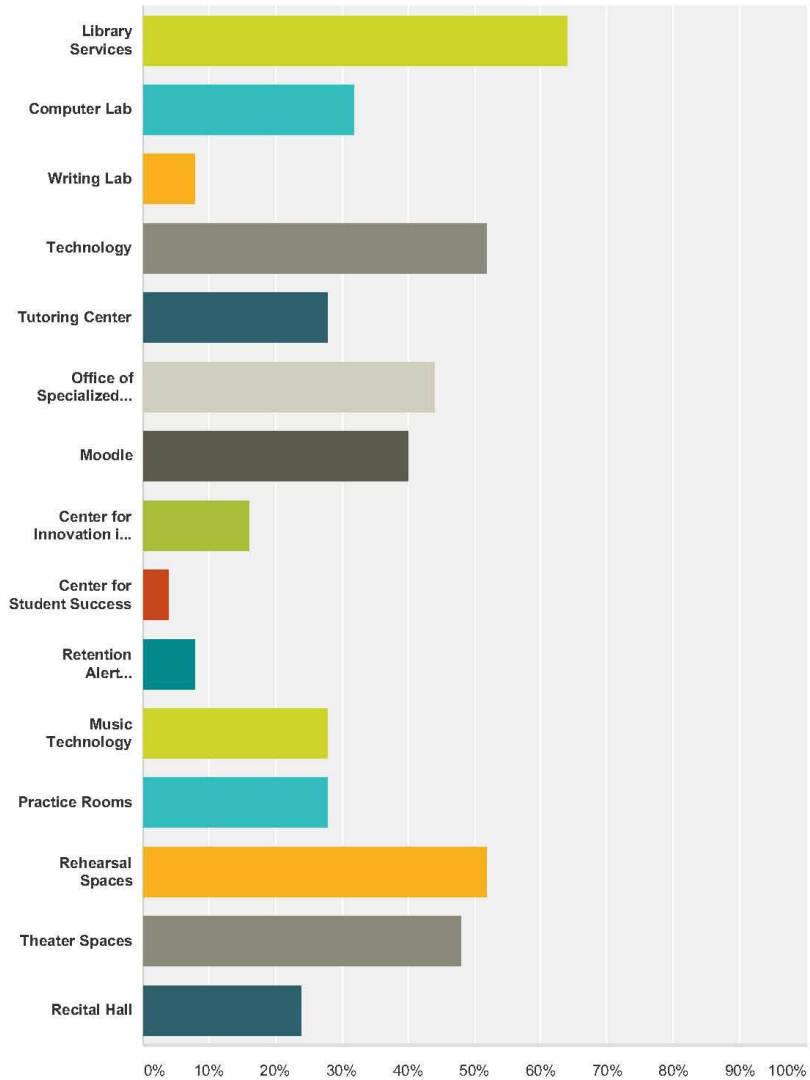


Answer Choices	Responses	
Very satisfied	28.00%	7
Satisfied	36.00%	9
Neither satisfied nor dissatisfied	20.00%	5
Dissatisfied	16.00%	4
Very dissatisfied	0.00%	0
Total		25

All Performing Arts Program Review

Q11 Which of the following do you use for support in your teaching? Please select all that apply.

Answered: 25 Skipped: 0



Answer Choices	Responses
Library Services	64.00% 16

All Performing Arts Program Review

Computer Lab	32.00%	8
Writing Lab	8.00%	2
Technology	52.00%	13
Tutoring Center	28.00%	7
Office of Specialized Services	44.00%	11
Moodle	40.00%	10
Center for Innovation in Teaching and Learning (CITL)	16.00%	4
Center for Student Success	4.00%	1
Retention Alert (Pipeline)	8.00%	2
Music Technology	28.00%	7
Practice Rooms	28.00%	7
Rehearsal Spaces	52.00%	13
Theater Spaces	48.00%	12
Recital Hall	24.00%	6
Total Respondents: 25		

Full-time Faculty Years of Teaching Experience

		Years of Experience	Years at BCC
1	James Bumgardner	15	13
2	Mary Clifford	25	25
3	Kaye DeMetz	35	23
4	Andrew Krikun	15	13
5	Linda Marcel	33	32
6	Jared Saltzman	44	42
7	Dan Sheehan	11	7.5
8	Shyamal (Sony) Tiwari	5	4
TOTAL YEARS OF TEACHING:		183	159.5

Highest Degree Earned

Doctorate	MFA	MA
3	2	3

Professional Activities

1	James Bumgardner	Actors Equity Association (AEA) Screen Actors Guild (SAG)
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		American Federation of Television and Radio Artists (AFTRA) NJEA BCCFA
2	Mary Clifford	Actors Equity Association (AEA) Dramatists Guild
3	Patrice DeVincentis	NEA BCCFA MENC
4	Kaye DeMetz	Actors Equity Association (AEA) American Guild of Musical Artists (AGMA)
5	John Ehrenberg	BCC Professional Staff
6	Andrew Krikun	Association for Popular Music Education Modern Band Think Tank Little Kids Rock Music and Entertainment Industry Education Association International Society for Music Education International Association for the Study of Popular Music Broadcast Music International (BMI)
7	Michael LaPointe	BEA NJEA
8	Linda Marcel	International Composers and Interactive Artists The College Music Society New York Women's Composers International Arts Educators Forum TempOra, International (France) Bergen County Mounted Unit Office of the Sheriff
9	Thomas O'Neill	AEA SAG NJEA
10	Jared Saltzman	U.S. Institute of Theatre Technology (USITT) NJ Education Association International Alliance of Theatrical Stage Employees (IATSE)
11	Dan Sheehan	American Society of Composers, Authors and Publishers
12	Shyamal (Sony) Tiwari	Association of Popular Music Education MayDay Group International Society for Music Education National Association of Music Education

Full-time Faculty & Staff College-wide Committees served in last five years:

1	James Bumgardner	Performing Arts Department Program Review Co-Chair Academic Standing Committee Admissions Committee Middle States Committee Music Discipline Faculty Search Committee BCC Scholarship Committee Play Selection Committee Concert Selection Committee BCCFA RA
2	Mary Clifford	Curriculum Committee Play Selection Committee Department Promotion Committee
3	Patrice DeVincentis	Concert Selection Committee
4	Kaye DeMetz	Library Committee Department Promotion Committee Play Selection Committee Department Sabbatical Leave Committee
5	John Ehrenberg	BCC Professional Staff Committee Promotions Committee
6	Andrew Krikun	Performing Arts Department Program Review Co-Chair Faculty Senate Middle States Workgroup Department Sabbatical Leave Committee Strategic Planning Committee General Education Committee Center for the Study of Intercultural Understanding Suburban Studies Group Music Discipline Faculty Search Committee Concert Selection Committee
7	Linda Marcel	Library Committee Women's History Month Committee
8	Thomas O'Neill	Play Selection Committee Concert Committee VP of Student Services Search Committee
9	Jared Saltzman	Play Selection Committee Curriculum Committee Department Sabbatical Leave Committee
10	Dan Sheehan	Curriculum Committee Library Committee
11	Shyamal (Sony) Tiwari	Assessment Committee

Full-time Faculty & Staff Additional Service to the College:

1	James Bumgardner	Produce Four Main Stage Bergenstages Productions, Two Large Concerts, one Dance Concert and one Young Playwrights Festival annually. Direct one production for Bergenstages annually: “Company,” December 2014 “The Threepenny Opera,” April 2014 “The 1940s Radio Hour,” December 2012 “The Heiress,” February, 2012 “Cabaret,” December 2010 Run Safe Space Training Workshops Co-Advise Bergen PRIDE – Fundraising for Buddies of NJ, AIDS Walk/NY, Out of the Darkness Walk – Saddlebrook, AID Walk/NJ
2	Mary Clifford	Direct one production for Bergenstages annually: “The Miracle Worker,” – February 2015 “Other People’s Money,” – February 2014 “Accidental Death of an Anarchist” – October, 2012 “The 25 th Annual Putnam County Spelling Bee” – April 2011 “As You Like It” - Direct the Annual Young Playwrights Festival Theatre Club Advisor Direct Comedy Improv Night Organize a Master Class Series of Theatre Professionals
3	Patrice DeVincentis	Served on Production Crew in the capacity of: Design, Sewt-Up, FOH (Sound), Recording Engineer, Post Production for a number of events.
4	Kaye DeMetz	Co-Advisor to the Dance Club Director for Annual Dance Concert which raises funds and food for the BCC Food Pantry Assisted Dean for Faculty Observations/Evaluations twice
5	John Ehrenberg	Designed Lights, Scenery and Props annually for Bergenstages productions Adjunct Faculty for Theatre Discipline
6	Andrew Krikun	Director/producer for two Distinguished Artist Programs: John Densmore and Susanne Vega Artistic Director of Café Bergen Articulation Agreement for AFA music degrees with Ramapo College Curriculum Development of AAS and AFA degrees in Music Business and other program and course additions and modifications.

		<p>Participation in National Black Child Development Institute, “Entering the College Zone.”</p> <p>Direction and performances for various college sponsored performing arts events and workshops including: Café Bergen, Ars Nova, Distinguished Artist programs, and Paul Marshall Scholarship Concerts.</p>
7	Michael LaPointe	<p>Directed for Bergenstages: “Beyond Therapy” & “Compleat Female Stage Beauty”</p> <p>Set Designer for Bergenstages: “The Threepenny Opera,” “Blythe Spirit,” “A Man For All Seasons,” “The House of Bernarda Alba,” & “War in Paramus.”</p>
8	Linda Marcel	<p>Continue efforts of outreach to the community by directing program events, national and international recognitions of the college through Internet2 leadership events, (NYU, University of Rome, Italy, University of California, Irvine, and SUNY at Oneonta.</p> <p>Articulation of community jazz group and community dance program to coordinate college credit agreements</p> <p>Initiated Lehman College AA articulation agreements</p> <p>Advisor for the Music Club including fundraising for outside charities</p> <p>Represented and presented BCC at St. Cecilia, Rome, Italy at the EMU Festival (by invitation only).</p>
9	Thomas O’Neill	<p>Directed for the Distinguished Arts Series: “An Evening with Oscar Winning Actress, Olympia Dukakis”</p> <p>Directed for Bergenstages: “Angels In America: Part One: Millennium Approaches” & “A Man for All Seasons.”</p> <p>Set Designer for Bergenstages: “Compleat Female Stage Beauty,” “Brighton Beach Memoirs,” & “Accidental Death of an Anarchist.”</p> <p>Sound Designer for Bergenstages: “Company,” “The Miracle Worker” & “Other People’s Money”</p> <p>Technical Coordinator for 400 Curtain Up Performances, including: “Joe Piscopo,” “Susan Vega,” “Peter Yarrow,” “Tom Paxton,” & “Ben Vereen</p>
10	Jared Saltzman	<p>Lighting Designer for Bergenstages Productions: “Blithe Spirit,” “The Farnsworth Invention,” “The Threepenny Opera,” “The Heiress,” “Company,” “The Compleat Female Stage Beauty.”</p> <p>Performed in “Other People’s Money”</p>
11	Dan Sheehan	<p>Sustainability Task Force</p> <p>Various Search Committees</p> <p>Strategic Plan editing Team</p> <p>Communication Task Force</p>
12	Shyamal (Sony) Tiwari	Middle Stages Self-Study Co-Chair

Center for Institutional Effectiveness Assessment Fellow
 Performing Arts Department Assessment Liaison
 Director of 2014 Bergen Music Festival
 Applied Music Coordinator

Full-time Faculty & Staff Professional Performance Activities in the last five years:

1	James Bumgardner	Director, August 2014 Regional Premier of “Making God Laugh” – Cortland Repertory Theatre (nominated for Best Play and Best Director – Syracuse Area Live Theatre Awards) Director/Choreographer, August 2013, “The 1940’s Radio Hour – Cortland Repertory Theatre Director, July 2012 “The Hollow” – Cortland Repertory Theatre Director, August 2011 “A Murder Is Announced” – Cortland Repertory Theatre Director, July 2010 – “Brigadoon” – Cortland Repertory Theatre (nominated for Best Musical – Syracuse Area Live Theatre Awards)
2	Mary Clifford	Taught stage make-up workshops to adults and teens. Artistic Director of The Illustrious Theatre Company for which I directed outdoor Shakespeare productions Studied Renaissance Dance in NYC
3	Patrice DeVincentis	Member of Sounds of Peace band Member of “The Wall,” Pink Floyd Tribute (keyboards) Member of Hillcrest (keyboards) FOH for numerous concerts and events
4	John Ehrenberg	Lighting Designer for Bergenstages Productions: “The Miracle Worker,” “Brighton Beach Memoirs,” “Angels In America,” “Cabaret.” “A Man for All Seasons,” and “Pygmalion.” Production Designer for Bergenstages productions: “Company,” “Other People’s Money,” “The Mousetrap,” and “The 1940s Radio Hour,” Props Designer for Bergenstages productions: “The Threepenny Opera,” “Complete Female Stage Beauty.” Production Designer for Little Falls Middle School production of “Grease.” Director for Bergenstages stage reading of “Alice and the Angels,” “Suburbia Onstage,” and “Suburbia Onstage II”
5.	Andrew Krikun	Performances by Andy and the Rattlesnakes:

		<p>The Trip, Santa Monica, CA, November 2012 CBGB Festival, NYC, July 2012 Mostly Music Festival, Nyack, NY, July 2011 Mexicali Live, Teaneck, NJ, April 2011 Come Together: A Tribute to John Lennon, Ciccone Theatre, December 2010 Solo Performances: ARS Nova, Ciccone Theatre, November 2014 Distinguished Artist Series, November 2014 Walk to the Beat, Nyack, NY, July 2014 Mexicali Live, Teaneck, NJ, April 2013</p>
6	Michael LaPointe	<p>Artistic Consultant – Cannes Film Festival award winning documentary “Gamers” Composer & Performer – soundtrack for documentary “Gamers.” Performer (guitar & vocals) – acoustic Folk-Rock Duo – The Digbys Performer (drums & vocals) – electric Folk-Rock Trio – The Fun GhoulS</p>
7	Linda Marcel	<p>Resolutions – Aqua-2011 BRACA1 Genome – Ars Nova, October 2012 Performance – Dinu Ghezso, October 31, NYU Meno Adante Premiere, October 9, 2011 Meno Adante – Performance @ SUNY Oneonta, February 2012 Meno Adante – Performance @ Symphony Space, February 2012 “Authentic Intentions” a lecture performance, Salt Lake City, Utah, June 19, 2014 Composer’s Concert Syndicate “Compendium,” March 8, 2014 - Performance of my composition “Evocare” Presentation and performance at Hartt School of Music, Hartford, CT and SUNY Oneonta, November 2014. Publishing CD “Authentic Intentions” 2014</p>
8	Thomas O’Neill	<p>New York University Aluni Studio Tisch Summer Performance “Heddy Gabler” –Lovborg & “Orpheus Descending” - David</p>
9	Dan Sheehan	<p>Released Album of original material in 2013. Numerous public performances in the U.S., Ireland and the UK.</p>
10	Shyamal (Sony) Tiwari	<p>2010 NYU Jazz Singers in Beijing, China 2010 ICIA Music Festival in Malaga, Spain (composer, conductor) 2013 Presidential Inauguration Ceremony (choir vocalist) Syndicate City at Mexicali – Teaneck, NJ (vocalist)</p>

Syndicate City at Shrine Music Venue in Harlem, NY (vocalist)
Syndicate City at Silvana in Manhattan, NY (vocalist)

Full-time Faculty & Staff Awards and Honors Received in the last five years

1	James Bumgardner	Nominated three times in the last five years for Best Play/Musical and twice for Best Director for the Syracuse Area Live Theatre (SALT) Awards Syracuse, NY. 2014 Skyline Theatre's Horizon Award, Fair Lawn, NJ. 2012 NISOD Excellence in Teaching Award, Austin, TX.
2	Mary Clifford	Honorable Mention in Who's Who in Academia
3	Patrice DeVincentis	Completed a Second Master of Music from Boston University
4	John Ehrenberg	BCC Professional Staff
5	Andrew Krikun	Award in Recognition of Scholarly and Professional Achievement in the Music Education Program – New York University, The Steinhardt School of Culture, Education, and Human Development, 2010.
6	Linda Marcel	"Trooper of the Year" – Bergen County Mounted Unit, 2014
7	Jared Saltzman	Included in Who's Who in the World & Who's Who in America 7
8	Dan Sheehan	ASCAP Plus Award – American Composers, Authors and Publishers, 2011.
9	Shyamal (Sony) Tiwari	Outstanding Master's Thesis, NYU 2011

Full-time Faculty & Staff Special Projects Worked on in the last five years:

1	James Bumgardner	Continue to publish articles in the Faculty Focus Newsletter. Continue to Host Bergenstage TV – an entertainment magazine on FIOS 26 now in its 5 th Season
2	Mary Clifford	Wrote monologue for ARS Electronica "Beautiful" Continue to Administer and Direct the Annual Bergen County Young Playwrights Festival – now in its 23 rd year. Directed "The Winter's Tale" and "A Midsummer Night's Dream" for The Illustrious Theatre Company Psychodrama Workshop (since the early 1990s at BCC with Prof. Laura O'choa).

3	Patrice DeVincentis	ARS Electronica Internet2 RTE (Real Time Electronica) for ARS Electronica 2014 ICIA 2014 Video concert Sounds of Manilla John Densmore Faculty Band and Production Team BCC First Annual Music Festival Production Team
4	Kaye DeMetz	“Suburbia Onstage” production of scenes and songs about life in suburbia Presently preparing Suburbia Onstage II” for June, 2015
5	John Ehrenberg	Painted interior of Ciccone Theatre, Rebuilt sound storage closet Rebuilt Ender Hall Grid Installed and trained on new ION light board. Trained on new LED intelligent lighting system. Installed new raceway wiring system in Ciccone Theatre
6	Andrew Krikun	BCC Distinguished Artist programs with John Densmore and Suzanne Vega Workshop BCC Café Bergen “Women Who Rock” – BCC Songwriters Showcase Mexicali Live Paul Marshall Scholarship Concert Guest Artist presentations and workshops
7	Michael LaPointe	Attended training seminar for ION Light Board System Attended training seminar for Vectorworks computer assisted drafting/design program On-line course with Berkeley School of Music in live audio recording Certified in Safe Space training for LGBTQ Community.
8	Linda Marcel	Internet2 projects with NYU and SUNY Oneonta 2012, 2013 & 2014 CD Production with International Composers and Interactive Artists 2012 – 2013 The Namaste NO BORDERS Quartet CD The Nabla Orchestra CD International Arts Educators Forum Summer Institute 2012 CD Production “Authentic Intentions”
9	Thomas O’Neill	Member of the Community College Leadership Doctoral Program through National American University
10	Jared Saltzman	Princeton Mid-Career Fellowship
11	Dan Sheehan	Tales From Earth, Inc.- Music Album “Are You Conspirienced?” – Music Album Summer Sundays in the Park Concert Series
12	Shyamal (Sony) Tiwari	Innovation in the World Class Indian University (2011)

	<p>Oral Tradition and Musical Knowledge in North Indian Composition Pedagogy (2011)</p> <p>Michael Foucault's Power in Composition Pedagogy (2012)</p> <p>Moravian Influence on Pre-Civil War Music Education in America (2013)</p>
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Full-time Faculty & Staff Grants won in the last five years

1	James Bumgardner	<p>Fulbright Scholar-in-Residence Grant (with Ramapo College) for Rafael Bianciotto – Spring 2015</p> <p>Perkins Grant for new wireless intercom system for Ender Hall Lab Theatre, 2014</p> <p>Center for Peace, Justice & Reconciliation Grant for Guest Holocaust Remembrance Day Speaker, 2013</p> <p>Perkins Grant for new theatre chairs in the Ender Hall Lab Theatre, 2012</p> <p>Pathways Grant for instructional and technical supplies, 2012</p> <p>Center for Peace, Justice & Reconciliation Grant for Guest Speaker on Bullying, 2011</p>
2	Kaye Demetz	<p>2 CIRD Grants</p> <p>1 CSIU Grants</p>
3	Dan Sheehan	Puffin Grant Foundation award, 2014

Full-time Faculty & Staff Publications in last five years:

1	Patrice DeVincentis	<p>Mixing and Mastering Engineer for "Share the Dream" CD published by UBTS</p> <p>Sound Designer for Dr. Linda Marcel "Garden of Paradise," Novocare.</p> <p>Mastering Engineer for Namaste Ensemble, "No Borders Quartet," and The Nable Ensemble</p>
2	Kaye DeMetz	"Humor in Defense of Virtue" – First Things, August 16, 2013.
3	Andrew Krikun	<p>Krikun, A.H. (with Pignato, J. & Powel, B.). "Something's Happening Here".</p> <p>Popular Music Education in the United States. IASPM@Journal, Spring 2015.</p> <p>Bush, J. & Krikun, A.H. 2012. North America: Historical foundations.</p>

		<p>In Veblen, K.K., Messenger, S.J., Silverman, M. & Elliott, D.J. (Eds), Community music today. Lanham, MD: Rowman & Littlefield.</p> <p>Krikun, A.H. 2010. Community music during the New Deal. The contributions of William Van de Wahl and Max Kaplan.</p> <p>International Journal of Community Music 3.2</p>
4	Linda Marcel	<p>Composition “Meno Andante” 2010 (performed in Symphony Space, NYC. 2/2014).</p> <p>Composition “Rigoletto’s Final Walk” (performed in Potsdam, Germany)</p> <p>Composition “Evocare” 2013 (performed by Duo Macle, Rom, Italy).</p> <p>Composition “Evocare II” 2014 (performed by Palisades Virtuoso Trio, April 2013).</p> <p>Composition “The Other Garden” (performed by Brooklyn Metro Chamber Orchestra, Nov. 2014)</p> <p>“Authentic Intentions” a CD, 2014.</p>
5	Thomas O’Neill	TOMAS – McNally Jackson Publisher
5	Jared Saltzman	“Community Colleges – Three Categories of Assessment for Online Classes: Participation, Testing, and Attrition” – Princeton University.
6	Dan Sheehan	<p>“Are You Conspirienced?” (music album, 2013)</p> <p>“Quit Mousing Around” blog article on Avid.com</p>

Full-time Faculty & Staff Presentations made in last five years:

1	James Bumgardner	“Creating Creative Students” TYCA Conference, 2014, “Developing Expressive Students through Playwriting.”
2	Mary Clifford	Stage Make-Up Workshops at NJ Thesfest, Paterson High School, Academy for Performing Arts (Scotch Plains) and at the Florida Public Library in Florida, NY.
3	Patrice DeVincentis	Video Presentation on Shepherds Tones Summer, 2012. University of Rome, Vergata
4	Kaye DeMetz	<p>“Images of Suburbia: Artists’ Perceptions of Suburbia, “ BCC Suburban Studies Conference, March 16, 2014.</p> <p>National Science Assn. Conference, New Orleans, LA, 2011.</p> <p>“Theatre as Social Barometer” Tri-State Conference, Lyndhurst, 2013.</p> <p>“Creating Creative Students” TYCA Conference, 2014, “Developing Expressive Students through Playwriting.”</p>

6	Andrew Krikun	<p>Community College Music. Presentation for the Modern Band Symposium, August 2014, Colorado State University, Fort Collins, CO.</p> <p>Community College Music (with Bryan Powell & Sony Tiwari). Presentation for the 5th annual conference of the Association for Popular Music Education, June 2014, University of Southern California Thornton School of Music, Los Angeles, CA.</p> <p>Popular Music Pedagogy (with Bryan Powell, moderator, and Joseph Pignato), Presentation for the 4th annual conference of the Association for Popular Music in Education, June 2013. McNally Smith College of Music, St. Paul, MN.</p> <p>The Historical Foundations of Popular Music Education (with Joseph Pignato). Presentation for the 3rd annual conference of the Association for Popular Music Education, June 2012, Nashville, TN.</p> <p>Popular Music Pedagogy. Summary of the ISME conference in Beijing and the Suncoast Music Research Symposium in Tampa. Presentation for the 2nd annual conference of the Association for Popular Music Educations, June 2011, Nashville, TN.</p> <p>Rock and Popular Music in Post-Secondary Contexts: Toward a New View of Musicianship (with John Kratus, Joseph Pignato and Bryand Powell, moderator). Presentation for the Suncoast Music Education Research Symposium on Popular Music Pedagogy, February 2 – 5, 2011, University of South Florida, Tampa, FL.</p> <p>Popular Music Practice: A Roundtable Discussion (with Lee Higgins, moderator, Don Lebler, Phil Mullen, and Dylan Smith). Presentation for the 29th ISME World Conference: Harmony and the World Future, August, 1-7, Beijing, China.</p> <p>Harmony through DIScovering ABILITIES: an interdisciplinary music approach for students with disabilities with the Sidney Lanier Center, ISME CMA, and NACCM (with David Akombo, Steven DeVito, Magali Kleber, and Emma Rodriguez Suarez). Presentation for the International Society for Music Education, 12th ISME Community Music Activity Seminar, July 27 – 30, Hangzhou, China.</p>
7	Linda Marcel	<p>Tempora 2012 Bordeaux, France 2012</p> <p>Tempora 2014, Bordeaux, France 2014</p> <p>EMU Festival, St. Cecilia, Rome, Italy 2013</p>

		Master in Sonic Arts Program, University of Rom, Tor Vergata 2012.
8	Jared Saltzman	Presents annually at the LDI (Live Design International) Annual Convention and USITT Conferences.
9	Dan Sheehan	2013 Third Annual Best Practices Conference Performed original music at: Composer's Syndicate Compendium concert, New York NY, 2014. Wallington High School Arts Day, Wallington, NJ 2014. Galway Fringe Festival, Galway, Ireland, 2013. Manchester Americana Festival, Stalybridge, UK, 2013. Le Cheile Music & Arts Festival, Oldcastle, UK, 2013. Hell's Kitchen Arts Festival, New York, NY 2013 Elephants for Autism Music Festival, Atlantic City, NJ 2013. Various other performances at numerous venues.
10	Shyamal (Sony) Tiwari	"Creating a Assessment Fellow's Program" at the Tristate Best Practices Conference (2014) "Community College's and Popular Music" at the Association for Popular Music Educators (2014) "Teaching Ensembles" at the Association for Popular Music Educators (2015)

Full-time Faculty & Staff Conferences Attended in last five years:

1	James Bumgardner	New England Theatre Conference, Waltham, MA, March 2010, 2011, 2012 & 2013 Broadway Teachers Workshop, New York, NY. July 2013 & 2014.
2	John Ehrenberg	VectorWorks Training, Columbia, MD
3	Andrew Krikun	Modern Band Symposium, August, 2014, Colorado State University, Ft. Collins, CO. 5 th annual conference of the Association for Popular Music Education, June 2014, University of Southern California Thornton School of Music, Los Angeles, CA. 4 th annual conference of the Association for Popular Music in Education, June 2013. McNally Smith College of Music, St. Paul, MN.

		3 rd annual conference of the Association for Popular Music Education, June 2012, Nashville, TN. Symposium on Popular Music Pedagogy, February 2 – 5, 2011, University of South Florida, Tampa, FL. 29 th ISME World Conference: Harmony and the World Future, August, 1- 7, Beijing, China. International Society for Music Education, 12 th ISME Community Music Activity Seminar, July 27 – 30, Hangzhou, China.
4	Linda Marcel	Tempora 2012 Bordeaux, France 2012 Tempora 2014, Bordeaux, France 2014 EMU Festival, St. Cecilia, Rome, Italy 2013 Master in Sonic Arts Program, University of Rom, Tor Vergata 2012.
5	Jared Saltzman	LDI (Live Design International) Annual Convention and USITT Conferences Participate at Mercer Community College in January, 2012. Department Sabbatical Leave Committee
6	Dan Sheehan	South by Southwest, Austin, TX.
7	Shyamal (Sony) Tiwari	International Composer's Festival in Malaga, Spain (2010) International Society for Music Educators in Beijing, China (2010) Middle States Higher Education conference in Philadelphia, PA (2013) Center for Postsecondary Education and Employment Conference in Washington, DC (2014) Middle States Higher Education Conference in Philadelphia, PA (2014)

The College, the Division of Business, Performing Arts & Social Sciences as well as the Performing Arts Department support and encourage the professional growth of all staff and faculty members. The college provides an extensive faculty development program, which offers special seminars throughout each semester and at the Faculty Conference for full-time and adjunct faculty and at Professional Development Day for staff to learn and participate in new developments in instruction and technology.

The College has a regular program offering on campus in service training and seminars for faculty and staff growth and development.

All full time and adjunct faculty and professional staff are encouraged to seek professional development opportunities outside of the college including programs providing continuing education or conferences for professional growth. All of our Full-time Faculty are also professionals in their given field.

Adjunct Faculty

Adjunct hiring is initially coordinated by the Department Chair in conjunction with Department needs. Advertisements for adjuncts are in print and electronic form on the college website. Communication with adjuncts is through telephone, electronic mail, written and at Adjunct Faculty Conferences each semester and at department meetings. Adjunct faculty must meet the qualifications for each course taught as specified by the Faculty Credentials Manual (see **Appendix D**)

The Divisional Dean and the Academic Vice President have final approval of the appointment of adjunct instructors.

Staff

The division employs one full-time secretary for the Performing Arts department (shared with the Criminal Justice and Legal Studies departments), a studio technician, and two part-time student aides. Secretarial and support staff are assigned to tasks on an 'as needed' basis in addition to their daily routines. The secretarial support staff is satisfactory. The Divisional Dean has made a commitment that should additional support staff be needed. It will be reviewed and provided.

The music discipline hires music tutors for extra assistance with music classes. The Ron Mazurek Electronic Music Laboratory is overseen by the studio technician and the free-time lab hours are supervised by employees hired by the IT department.

The theatre program shares three full-time technical support staff with the Department of Community and Cultural Affairs. In addition to their regular daily duties, the staff mentor theatre students who must complete crew hours throughout the semester. This means that between 10 AM – 6 PM. Monday through Friday, the staff is available to work with our students in stagecraft, lighting, costumes, props and sound. This is a supplement to the class instruction the students receive. The staff is outstanding. They continue to be overworked with a large reduction in their ability to receive overtime compensation. The Department of Community and Cultural Affairs has afforded the Performing Arts department to opportunity to hire 'on-call' staff, paid for by the Community and Cultural Affairs dept..

All Faculty members who instruct in the evening have access to the evening office with a full time director and a full-time support staff member.

All faculty have access and assistance to full technology service, labs and assistants through the college computer Help Desk and Center for Instructional Technology. A media center providing technology assistance and equipment is available to all faculty.

The College's Copy Center is also available to all faculty and staff members for duplication on an as needed basis.

Data Needs:

More accurate data could be obtained by a survey with a greater response rate.

FOCUS ON CURRICULUM

The Performing Arts Department at BCC offers a wide range of performance, technical, and general education courses from beginning to advanced level. The new performing arts curriculum emphasizes an interdisciplinary approach encouraging collaboration among music, theatre arts, dance, fine arts, broadcasting and cinema studies.

Summary of Programs

The performing arts department currently offers the following degrees and certificates:

Associate of Arts Degree Programs in Fine and Performing Arts:

Fine and Performing Arts, Music Option (AA.FPA.MUSC)

Fine and Performing Arts, General Theatre Arts Option (AA.FPA.THTR)

Fine and Performing Arts, Theatre Arts – Acting Option (AA.FPA.THTR.ACT)

Fine and Performing Arts, Theatre Arts – Dance Option (AA.FPA.THTR.DAN)

Fine and Performing Arts, Theatre Arts –

Technical Theatre Production Option (AA.FPA.THTR.TECH)

Associate of Fine Arts Degree Programs:

Music – Music Business Option (AFA.MUSC.BUS)

Music – Music Technology Option (AFA.MUSC.TECH)

Associate of Applied Sciences Degree Programs:

Music – Music Business Option (AAS.MUSC.MUS.BUS)

Music – Recording Technology (AAS. MUSC.REC.TECH)

Certificate Programs:

Music Business (CERT.MUSC.BUS)

Music Technology (CERT.MUSC.TECH)

Musical Theatre (CERT.MUSC.THR)

Piano Pedagogy (CERT.PIANO)

Certificate of Achievement Programs:

Commercial Music Production (COA.MUSC.COMM.PROD)

Program Learning Outcomes

The program learning outcomes for the Performing Arts degrees and certificates are available on the BCC website at <http://www.bergen.edu/academics/program-learning-outcomes> and included in **Appendix E**.

Curriculum Maps

Curriculum maps are complete for all programs except for the following certificate programs:

Musical Theatre (CERT.MUSC.THR)

Piano Pedagogy (CERT.PIANO)

The curriculum maps are included in Appendix.

Master Course Syllabi

In recent years, departmental course syllabi have been revised to comply with BCC course syllabus guidelines. These course syllabi are crucial to demonstrate course equivalency for transfer students and to complete articulation agreements with four-year college performing arts programs. The revised departmental course syllabi are available on the BCC website at Syllabi Central: <http://www.bergen.edu/academics/syllabi-central>. The department is currently devising a plan to revise all departmental course syllabi that have not yet been completed.

Program Degree Course Requirements and Sequencing

The Performing Arts degree and certificate program requirements and suggested sequencing are available on the BCC website at <http://www.bergen.edu/Portals/0/Docs/Academics/2014-15%20Catalog-AcadProgList.pdf> and included in **Appendix F**.

Curricular Issues

Articulation

An articulation agreement was signed on February 25, 2015 with Ramapo College to provide smooth transfer to the B.A. in Music for BCC students graduating with AFA degrees in Music Business and Music Technology. Preliminary discussions have been undertaken to complete articulation agreements with William Paterson University, Montclair State University, New Jersey City University, Lehman College, Mercy College, City College of New York, Monmouth University, and SUNY Oneonta.

Program Development

Beginning in 2009, the BCC theater program has collaborated with the International Association of Theatrical and Stage Employees (IATSE) on the union's Stage Technicians Apprentices for Youth Transition to Work program. Students enrolled in the program can complete their educational classes at BCC and are able to utilize BCC's theatre facilities.

In 2011, the Music discipline offered two new career programs in Music Business (AAS.MUSC.MUS.BUS) and Recording Technology (AAS.MUSC.REC.TECH), which received statewide approval.

Due to the statewide revision of two-year associate degrees and the elimination of the WEX requirement, existing degree programs were modified in 2011 to comply with new BCC curriculum guidelines. These programs includes the following:

Fine and Performing Arts, Music Option (AA.FPA.MUSC)

Fine and Performing Arts, General Theatre Arts Option (AA.FPA.THTR)

Fine and Performing Arts, Theatre Arts – Acting Option (AA.FPA.THTR.ACT)

Fine and Performing Arts, Theatre Arts – Dance Option (AA.FPA.THTR.DAN)

Fine and Performing Arts, Theatre Arts –

Technical Theatre Production Option (AA.FPA.THTR.TECH)

The AA degree options in Computer-based Recording and Electronic Music were combined to create a new AS degree in Music Technology and the AA degree option in Music Business was modified to create a new AS degree in Music Business.

In Spring 2013, the AS degrees in Music Business and Music Technology were modified to create new AFA degrees in Music Business and Music Technology, to better serve transfer students planning to pursue a BA or BM in Music at a four-year college music program.

In Spring 2015, a program modification for the AFA degree in Music Business was approved by the Curriculum Committee and Faculty Senate and is awaiting final approval by the President and the Board of Trustees. This modification substituted free electives for advanced courses in Class Piano, Applied Music, and Performance Ensembles, making it equivalent to the requirements in the other music transfer degrees and also making it easier for students to complete the program successfully.

In March 2015, the Music discipline approved the revision of the music technology program, deleting MUS150 Introduction to MIDI and incorporating that material into a revised introductory course MUS151 Introduction to Music Production. This change will require the

revision of program requirements in Music, Visual Arts, and Communication degrees. The music discipline will work with Communications and Visual Arts to finalize these changes and submit the proposal to Curriculum Committee in Fall 2015.

The department is currently reviewing the viability of the certificate programs, all of which have minimal enrollment and completion rates. The department will also review the viability of the degree programs. An AFA in Music Performance was approved by the Faculty Senate and signed by President Ryan in 2008 but was never submitted for statewide approval. The department should consider combining the existing transfer music degrees into one AFA program in Music, with options in Music Business, Music Technology, and Music Performance. In addition, the department has been considering the development of an AFA degree in Dance.

Course Development

In Fall 2010, the interdisciplinary course The History of Musical Theatre (THR/MUS-109) was approved by the Gen Ed committee and is now offered as a general education course.

In Spring 2011, the Theatre discipline added prerequisites to existing 100-level courses and changed these to 200-level courses. These courses included:

Theatre Production Workshop (THR-116 to THR-216)

Audition Techniques (THR-114 to THR-214)

Stage Lighting (THR-131 to THR-231)

Stage Management (THR-132 to THR-232)

In Fall 2012, the Theatre and Dance disciplines introduced two new courses: Costume Construction (THR-125) and Ballroom Dancing (DAN-110).

In Fall 2014, a course modification changing the title and course description of MUS101 from Music Appreciation to Introduction to Music has been approved by the Curriculum Committee, the General Education Committee, and the Faculty Senate and is awaiting final approval.

In Spring 2015, two course additions: Sound for the Curriculum Committee approved Sound for Visual Media and World Music (MUS-106). The Sound for Visual Media course was approved by the departments of Communication, Visual Arts, and Performing Arts and will be offered to students in music, animation, broadcasting, and gaming. The Faculty Senate approved sound for Visual Media. The General Education Committee and the Faculty Senate are currently reviewing World Music for general education and diversity course approval. An existing course, The History of Jazz in America (MUS-105) will also be reviewed by the General Education Committee for general education and diversity status approval.

Lead-in and Follow-up Courses

Developmental Preparation

The music program currently offers Music Fundamentals (MUS-103) for students with little or no previous musical background in a high school music program, in order to prepare them for college level music courses in music theory and ear training. Although this is a three-credit course, most college music programs will not accept this course as a transfer equivalent. Many students enroll in Music Theory I (MUS-132), Ear Training I (MUS-134), and Class Piano I (MUS-) without the necessary skills to succeed in these classes. It is recommended that a music placement test be administered to new music majors and that MUS-132, MUS134 and MUS- be modified to include passing an entrance exam or completing MUS-103 with a grade of C or better.

There are no similar issues in the Theatre or Dance disciplines.

Dual Enrollment

The department currently has a dual enrollment program with a community jazz ensemble, Rockland Youth Jazz Ensemble, directed by adjunct music faculty member, Peter Furlan. These students can enroll in Jazz Ensemble I (MUS-140), Jazz Ensemble II (MUS-246), Jazz Ensemble III (MUS-247), and Jazz Ensemble IV (MUS-248).

Students at Cliffside Park High School are enrolled in Music Appreciation (MUS-101). Students at Mahwah High School are enrolled in Music Appreciation (MUS-101) and Music Fundamentals (MUS-103). Music Theory I (MUS-132) is offered at Mahwah HS but there are no registrants.

Scheduling

Enrollments in music and theatre classes continue to grow although enrollment in dance classes has diminished. The department offers multiple online sections of Music Appreciation and Introduction to Theatre, and is offering a hybrid section of Music Appreciation for the first time this semester (Spring 2015). In addition, general education music and theatre courses are offered at all three campuses, Paramus, Hackensack, and Meadowlands. THR110 is offered on Saturdays. A late start THR101 class was offered for the first time at the Paramus campus in Spring 2015. There does appear to be a trend indicating decreased enrollment in courses offered in the evening and it is suggested that further data is compiled to address this concern.

Since evening enrollments have declined, the department will address evening course offerings. In addition, the music discipline has been reviewing course scheduling to ensure that music majors are able to complete their requirements in a timely manner.

Assessment

Quality of Curriculum

Efforts have been made to update departmental course syllabi to include learning objectives and assessment criteria. Also, the performing arts faculty has communicated with colleagues at four-year college music programs to ascertain course requirements for equivalent freshman and sophomore level classes. The faculty is in the process of reviewing all departmental course syllabi to ensure that students have adequate preparation for transfer and career development. It is also important that adjunct instructors receive current departmental syllabi and teach the courses following the specified learning objectives. Several adjunct instructors in the music discipline have participated in an event sponsored by McGraw-Hill in Fall 2014 to review MUS101 textbook material and online ancillary resources. It is suggested that adjunct instructors continue to be observed to ensure that they are following departmental guidelines and that further professional development opportunities are offered.

Learning Outcomes Assessment

The Performing Arts Department is committed to continually improving student-learning outcomes through two-year assessment projects, led by a liaison elected by faculty. In 2014, all program descriptions and learning goals (PLGs) and were reviewed, with several revisions reflecting best practices and the evolving student needs. PLGs were then applied to curriculum maps, ensuring a logical progression for student learning, academic rigor and overall program coherence. Assessment efforts at the College have gone under significant change and revisal over the last five years. During that time, several projects have been initiated to measure student-learning outcomes over all degree programs.

In 2010, Andrew Krikun served as Assessment Liaison. During that time, the College focused on course level assessment of student-learning outcomes. An assessment of the Music discipline's highest enrolled course, Music Appreciation, was undertaken. The department sought to measure student's ability to "demonstrate critical understanding of important musical elements when attending a performing arts event" by administering and assessing concert evaluation papers across all sections of the course. This writing assignment was also aligned with relevant General Education competencies such as communication, critical thinking, creativity and applied knowledge. After repeated prompts by Professors Andrew Krikun and Linda Marcel, faculty members submitted a statistically insufficient number of artifacts. In light of this response, the department moved to codify more clearly articulated guidelines and standards for the Music Appreciation course, specifically the concert evaluation assignment (see attached assignment prompt).

During the following assessment cycle, the department failed to submit an assessment report. This may in part due to the resignation of Stephen Amico, the assessment leader at the time. In

his absence, there is no record in the College's database of a completed student learning outcomes project during 2010-12 cycle.

In his absence, Prof. Jim Bumgardner assumed duties as assessment liaison in 2012 and led two projects in the AA Theatre Arts program. Similar to the concurrent Music Appreciation assessment, these projects sought to determine student's ability to "demonstrate critical understanding of important dramatic elements when attending a play." Relative to the concert review assignment, faculty engagement in this project was strong. Five faculty members submitted student artifacts, which were reviewed by a committee consisting of faculty in theater, dance and music. The target goal was for 75% of students to score "excellent" or "satisfactory" in all 6 evaluative criteria, taken from Aristotle's *Six Elements of a Play*. The results indicate that 63.3% met this mark.

In response to these results, the Theater faculty amended the assignment, asking students to correctly identify the Six Elements within the context of a BCC production of "Blithe Spirit." Of the 21% sample size taken, 24.5% of the students were able to identify all six elements, lower than the stated goal of 50%. Again, the theater faculty agreed to further modify the assignment, more clearly placing the focus on analysis instead of expository writing. A tutorial on the Six Elements has also been introduced to faculty, helping to reinforce the requisite information before the assignment is disbursed.

In 2014, Prof. Sony Tiwari began serving as Assessment Liaison. During this time, the Music Discipline performed another assessment of its concert review project. After meeting several times to develop parameters for the assignment, faculty submission was again disappointingly low and unorganized. The project was postponed for the upcoming assessment cycle (2014-2016), with a increased focus on organizing faculty buy-in.

Most recently, the College has shifted its focus away from course level assessment and toward Program Learning Goals (PLGs). While concert/play review assessments are being reformulated for General Music and Theater, the Department has undertaken plans to execute assessment projects simultaneously in each of its degree tracks. Music Technology is currently planning an assessment of PLGs through a recording project in MUS261, Advanced Studio Recording. Concurrently, the Music Business degree track is developing an assessment project between three courses (Concert Promotion, Music in the Marketplace and Introduction to Music Business) to determine program coherence and recommend potential course amendments.

Innovations or Changes in Last Five Years

The performing arts program continues to build interdisciplinary co-curricular activities with other disciplines such as English, Psychology, Communication, and Visual Arts, as well

programming sponsored by the Office of Student Life during diversity weeks including Latino Heritage Month, Black History Month, Women's History Month and LGBT awareness.

The Concert Promotion and Production class has coordinated new student activities with the Office of Student Life (Music Mondays) and has collaborated with off-campus venues (Mexicali Live) in order for students to gain valuable experience with real world promotion and production of live music events.

FOCUS ON SUPPORT

Technology/Facilities and Equipment

West Hall Room 209

Currently this area is being used for equipment storage including extra Keyboards, Percussion instruments, performance accessories, and office accessories. During performances in the recital hall some additional equipment is moved to this area. Listed equipment is often stored there but at times may be found in other rooms.

Equipment

Yamaha CVP 50S
Marshall MD50-DFX amplifier (not working)
Vox AV30 amplifier (Not Working)
Peavy Pro 12 Powered PA Speaker
Peavy KB100 Keyboard Amplifier (not working)
EVSXA100 Powered PA Speaker (not working)
Remo Roto Toms (3) with Stand
Pearl Concert Temple Blocks (set) with Ludwig stand
3 Triton Pro X 88 Key controllers
4 Sets of LP Claves
1 set of LP Matador Bongos with Stand
1 Pair of LP Aspire Timbale with Stand
1 Pair of LP Aspire Congas (11" & 10") with broken stand
Incomplete Slingerland drum kit: Kick, Floor Tom, Snare

West Hall Room 210

West Hall Room 210 is a technology-enhanced classroom that is configured as a piano lab with 16 active Yamaha Clavinova Pianos representing two models; CVP 203 and CVP 503. Two of the 16 Clavinova Piano are inactive and need repair. The instructors' station has an additional Clavinova and there is a Yamaha C3 acoustic grand piano available for instruction and demonstration.

West Hall Room 211 (The Ron Mazurek Electronic Music Laboratory)

Hardware

This is a specialized lab/classroom that is designed for the purpose of instruction in music technology.. This room also contains 17 custom designed digital audio workstations, the components of which are: Mac G5 Intel 2x2.4 Ghz Quad core with 8 gigs of Ram, Two button mouse, HP 20" Monitor (LP2465), M-Audio Profire 610 firewire audio interface, 88 Key Triton

Extreme Workstation, and a set of powered speakers. There are currently several brands in use: Three pairs of M-Audio Av30, Five pairs of Alesis M1 Active 320 USB, Six pairs of M-Audio Studio Pro-3, and two pairs of Roland MA-8. The instructors station has one pair of JBL LSR 4328P self powered Mid Field Monitors placed on flat surfaces on either side of the classroom, not mounted on the wall. This space includes a 4-foot by 4-foot professional vocal booth that is outfitted with a lock. A Shure SM7B dynamic mic, standard mic stand, and headphones are kept in the booth at all times. The vocal booth is connected to workstation #5 In addition; students and instructors have access to a Roland TD-11 MIDI drum kit that is connected to workstation #8.

The implementation of a music technology curriculum requires the use of a file server. Currently the department is employing an ISIS 7000 server with approximately 4 gigabyte of storage. Through a Perkins grant, plans are currently being implemented to upgrade this server to an ISIS 5500 with approximately 32 gig of storage. This server will be shared with the Visual Arts department.

Software

Music technology classes are taught employing the Macintosh operating system. At this time, workstations are running Mac OS 10.6.8 (Snow Leopard) in order to ensure compatibility with the current ISIS server. There is a plan in place to upgrade the ISIS server during the summer of 2015. This would allow the operating system of the music technology workstations to be upgraded to Mac OS 10.9.X

(Maverick).

In addition to standard Macintosh System software, Curriculum specific software currently in use includes: Isis Unity Client, Pro Tools 10.3.9, with IK Multimedia and McDSP third party instrument and audio plug ins. Ableton Suite 8 (Education) including the following packs: Tension, Session Drums, Sampler, Operator, Collision, Max for Live (education) Latin Percussion, Electric, Essential Instrument Collection, Drum Machines, Analog, and Amp. Logic Express 9, Melodyne, Office Suite, Creative Suite 5, Safari and Chrome. Third party Plugs-ins include: IKmultimedia Instruments and Devices, McDSP Education Bundle and Digidesign Sound Replacer. At the time of the server update, software will be updated to the most current version supported by the Maverick Operating System.

Equipment

Music technology instruction requires the use of specialized equipment including: Headphones, Microphones, and cables. W-211 has a wood equipment cabinet (approximately W. 3 feet-H. 2.5 feet-D-2 feet) to store this needed equipment. There is a lock provided on the cabinet for the purposes of securing the equipment when not in use.

West Hall Room 219 & 220

These rooms are technology-enhanced classrooms with seating for 35 students. Instructional tools include: Upright Acoustic Piano, Music Lined White board, computer driven AV system.

West Hall Room 226 (Recital Hall)

The Recital hall is the largest room available to music faculty and students in West Hall. It has an audience capacity of approximately 95 seats, however the hall itself does not have stationary seating. The room has the capacity to be divided into two equal sections via a movable wall that can be folded into a “storage pocket”. There are two small closets located in the back of the hall that are used for equipment storage. The front of the hall has custom made curtains in order to frame the performing area and hide the control room windows of the recording studio that is directly behind the performance area. Both the Recording Studio and the Sound Reinforcement PA are provided audio signal via a wall mounted 16 channel input panel. This wall panel also permits the routing of signal for headphone mixers and connections for the main PA speakers and Monitors. The lighting system consists of 4 Chauvet LED Slim Par stage lights secured to a light pipe mounted on the ceiling controlled by a Chauvet Obey 3 controller and accompanied by a stand mounted Chauvet LED follow spot (7555). The recital hall is also used as a classroom as well as is available via a campus wide schedule to non-music department groups and events.

Instruments

Yamaha C3 Grand Piano

Triton Extreme 88 Key Workstation

Yamaha P-120 Digital Piano

Ovation Applause 6 String Guitar (Teal)

Takamine G Series TP-4T Acoustic Electric 6 String Guitar

Fender Standard Telecaster 6 String Electric Guitar (Red)

Fender Squire Jazz Bass

Drum Kit Components:

Tama Swingstar Black Shell

Kick

2 Rack Toms

1 Floor Tom

Snare

Pork Pie Tractor Style Throne

CP Kick Pedal

Tama High Hat Pedal and Cymbals

Stagg 17" Crash

21" Ride

Appropriate Hardware, Maracas, Tambourine

Additional Cymbals:

Large Ride Cymbal (Unbranded)

16" Paiste Crash

16" Sabian Crash

30" Ride (Unbranded)

Zildjian 18" China Cymbal

Sabian Paragon 18" Crash

2 Cymbal Bags

3 Extra Cymbal Stands

Amplifiers

Hartke A 35 Bass Amplifier

Ibanez Soundwave 65 Bass Amp

Quantum Q70B Bass Amp by ASI

Roland KC150 Keyboard Amp (2)

Roland KC 550 Keyboard Amp

Fender 25 R Guitar Amp (3)

Vox AC30VR 2x12 Guitar Amp

Vox AD50VT Guitar Amp

Line 6 Spider II 112 Guitar Amp

Orange CR 60 Guitar Amp

PA System

Allen and Health GL2400 24 Dual Function Live Sound Mixer

Digitech Studio Quad Digital Effects Processor

Lexicon MX300 2 Channel Reverb/Delay Processor

Teac P650 Compact Disc Player

QSC GX5 Power Amplifier

QSC PLX 1104 Power Amplifier

TOA HX-5B Variable Dispersion Speaker (2)
JBL MRX 500 Subwoofer (2)
JBL JRX 100 Stage Monitors (2)
Pro Co Stage Master 16 Channel Snake 50 Foot

Accessories

18 Manhassat “Symphony” Music Stands with Cart
6 On stage Amp Stands
Smart Board Portable Projection Screen
XLR microphone cables (varying lengths)
Whirlwind DI Boxes (4)
¼” Instrument Cables
AC Line cables, Extension cords, and Outlet boxes
Microphone stands and booms
Ear Plug Station
5 foot Length Club Savers Cable Protector (5)

West Hall Practice Rooms

West hall contains four rooms intended for music practice by individuals or small groups of 2 or 3. These rooms are all fitted with sound dampening materials and are available to the students on a first come first serve basis on a daily basis. These rooms also double as the primary areas for private instruction.

W228 Approximately 8.5 feet wide and 10.5 feet long, this room is has two upright pianos and is most commonly used for piano lessons.

W229 Approximately 8.5 feet wide and 10.5 feet long, this room is equipped with one upright piano and an amp for guitar or bass instruction. There is a small file cabinet to store resources.

W230- Approximately 8.75 feet wide and 10.5 feet long, this room is equipped with one upright piano and an amp for guitar or bass instruction. There is one small file cabinet, one large file cabinet and a segmented shelving unit to store resources.

W231- Approximately 8.5 feet wide and 11 feet long, this room is dedicated to percussion study and practice.

Equipment

Musser Vibraphone
Hartke Kickback 12 Bass Amplifier
Gretsch Catalina Club Drum Set: Kick, 1 rack tom, 1 snare, 1 floor tom
Tama Iron Cobra 6000 Kick Pedal
DW 6000 HH pedal with stand and cymbals
Zildjian 20" Ride cymbal with stand
Pork Pie Drum Tractor Style Drum Throne (Black)
Tama Drum Throne
Mounted practice pad

West Hall Room 232 (Recording Studio)

This is a rectangular room that is situated behind the performance area of the Recital Hall (W-211). It functions as a hands on classroom for 200 level recording classes, the main recording studio for the department including the recording of concerts and events that take place in the recital hall. Approximately a group of 15 participants can attend a session or class taking place in W232. A stand alone 8 foot by 4 foot ventilated Whisper Room (vocal booth) is wired into the system and available for sessions.

DAW

Mac G5 Intel 2x2.4 Ghz Quad core - 8 gigs of Ram,
Two button mouse, HP 20" Monitor (LP2465),
Additional Apple 27" Cinema Display, Snow Leopard 10.6.8
HD3 Accel Cards
Pro Tools HD 10.3.8,
Waves Gold Bundle, McDsp HD Plug in Bundle,
H.E.A.T. Software Analog Emulation,
Digidesign Sound Replacer.
Melodyne Editor.

DAW Peripherals

D-Command Control Surface for Pro tools-"Blueface"
24 Fader (Two Fader packs and one Main Unit
2-Digidesign 8 Channel Pre
2-Digidesign 192 HD I/O 8 x 8 x 8
Digidesign HD MIDI I/O
Xmon D-control
Glyph GT205 (four Bays) 1 Terrabyte combined
(Three drives functioning)

Outboard Equipment

2-Tannoy Precision 60 Mid-Field Monitors
2-Genelec 8050A Mid-Field Monitors
Switchcraft 2x48 TT Patchbay
Avalon Vt737sp Compressor
3-Aviom An-16/0 Output Module
1-Aviom A-16D –Net Distributor
Furman PS-8R Power Distributor

Microphones

Shure KSM 44 Condenser Mic with Mount
Neumann U 87 Condenser Mic with Mount
Neumann TLM49 Condenser Mic with Mount
Neumann KSM 184 (Matched Pair)
Sennheiser 421
Electro Voice RE 20
AKG D-112
Shure Beta 52
AKG C414II (Matched Pair)
Shure SM 58 (2)
Shure SM 57 (2)
Earthworks Drum Kit-TC25x2, SR25, Kick Pad

Additional Equipment

Taytrix StackIt Gobo System 5-FP30
Miscellaneous microphone Stands
XLR Microphone Cables
¼” Instrument Cables
Cat 5 Ethernet Cables
Sennheiser HD 202 Headphones
Miscellaneous Microphone Clips
Pop Filters
8 A-16II Aviom Personal Mixer (Headphone Distribution)
3 Livewire Solution DI Box ADI
Standtastic Dual Keyboard Stand
4 X-Wing Keyboard Stands
TT Patch Cables

C104 & C105

Facilities

These two rooms offer facilities to our students and instructors separate from West Hall, and comprise what was the old radio station. The smaller of the two rooms, C-105, is currently being used for private voices lessons. It is a control room sized room with a separate booth, originally intended for use as a vocal booth. Currently it houses an upright piano, a file cabinet and a desk.

The other room, C-104, is a large room originally intended for use as a live room for radio broadcast. It is large enough to house a contemporary music-performing ensemble. Sound dampening materials have been installed on the walls, as well as a set of sound reducing curtains to discourage reflection of sound off the windows that separate the old control room from the larger live room.

Instruments

Triton Extreme 88 Key Workstation
Technics SXP30 Digital Piano
Drum Works 20" Kick with Installed AKG-112 Kick Mic
2 Rack Toms, 1 Floor Tom
2 Snare Drums
DW5000 Kick Pedal
DW5000 High Hat
17" Zildjian Ride Cymbal
30" Zildjian Crash Cymbal
1 Pair LP Aspire Conga (11" & 10") with Stand
2 Pairs of Maracas
Vibraslap
Tambourine

PA System

Allen and Health GL2400 24 Dual Function Live Sound Mixer
DBX 166XS Dual Channel Compressor
Lexicon MX 400XL Effects Processor
QSC PLX 1104 Power Amplifier
QSC GX 7 Power Amplifier (2)
TOA HX-5B Variable Dispersion Speaker (2)
JBL MRX 500 Subwoofer (2)
JBL JRX 100 Stage Monitors (2)
Peavy SP-2XT PA Speaker (2)
Behringer Eurorack UB22-FX Pro 16 Channel Mixer
Pro Co Stage Master 24 Channel Snake 100 Foot

Accessories

First Act M2A Practice Amp

Drum Cases (Various sizes)
Club Savers Cable Cable Protector 5 Foot (2)
Speaker Stands (2)
Various Cables (Donated)
Variety of Drum Hardware and Stands
Several Old Microphones (Donated)
X-Wing Keyboard Stand

C106D (Dance Studio)

This room is located in the Anna Maria Ciccone theatre complex between the theater and the Pitkin Education center. The room is a standard rectangular dance studio with a Custom Marley floor purchased in 2005. There is a seating area to the left and an additional hallway to the right that terminates at a second door. One wall is lined with mirrors. Music is provided by a system with a QSC amplifier and JBL speakers. Access to the system is provided by a cable that terminates with a MINI plug for use with iPod, iPad, or other similar digital devices. Dancers are given storage space with custom built cubbies that can be repositioned if necessary. The instructor has the use of a HP computer and monitor that has internet access as well as two smaller white boards that are mounted on the left side wall.

Faculty Offices

The music department has four full time faculty members and one non-teaching faculty support position. Three of the faculty members have private office space in West Hall, and one faculty member shares office space with two other BCC faculty members. Full time faculty are each issued an L-Shaped desk with overhead space and 6 drawers, access to a printer, and a personal phone extension. Two faculty members have chosen to have standard PC desktops and the other three faculty members have chosen Macintosh platform desktop computers. In addition, three faculty members have Mac Book Pro laptops that are employed as technology for instruction.

Need and Suggestions for Improvement

W209 is a space that is undefined at this time. It is valuable as a storage area for needed equipment when not in use, or storage for items during events and concerts. It also has been used as a ensemble rehearsal room. In addition, the department is currently without a Music Lending Library or an Equipment Lending Library, both of which are essential to the support of student learning outcomes.

W211 is a technology-based classroom that requires hardware and software be regularly updated. The Computers are currently within a year of their replacement life cycle. Replacement of workstations will likely demand replacement of the M-Audio hardware interfaces. The Triton Extreme keyboards are 8 years old. Therefore, considering the advances in controller technology, alternate keyboard controllers should be considered. In addition, looping and DJ technology has become more prominent in music production. At least one computer based DJ workstation should be available to students. Contracted merchant support for hardware and software is highly recommended.

Recital Hall: The multipurpose recital hall is the hub of the music department program. It serves as a classroom, a rehearsal space, a group meeting area, and a live room for the recording studio and a performance space. In addition, this room is available for outside groups and events. Possessing a poor acoustic signature and classroom ambience, this relatively small hall fails to be adequate as a formal performance space. As a “live” room for the purpose of audio recording, this space is not offer an acoustically controlled environment and each meeting of a class or event demands that the environment be sculpted to suit the presentation. This room should be reserved for the use of the music department alone. In addition, in order to properly support student-learning outcomes, a more appropriate performance space should be considered.

Practice Rooms: Currently there are only four small rooms in West Hall available for private music instruction and for student rehearsal and practice. Applied music teachers have difficulty scheduling lessons and students have difficulty finding free time to practice. Music students can often be found practicing and rehearsing in the main Lobby of West Hall or in the glass lined stairwells. There is a crucial need for well-equipped practice rooms that permit both individual study and ensemble rehearsal.

Recording Studio: The recording studio offers students the opportunity to begin to work with professional level equipment and situations. However, this equipment is aging and the studio will need to be redesigned and re-tooled. In reality, C104/104 offers a more appropriate space for the creation of a professional level audio recording studio. W232, the current recording studio, should be updated and considered a smaller production studio and live capture for events in W226.

Ciccone and Ender Hall Lab Theatres

The Ciccone and Lab Theatres on the campus of Bergen Community College provide an educational experience for an estimated 1500 performing arts students each year. These students come from all of the various on -stage discipline courses: acting, singing, dance and musicianship – as well as the off stage disciplines of: producing, directing, stage-management, running crew, board operators (sound and light), set construction, electrics, rigging, scenic art, costumes, and properties.

Ciccone Theatre

A 300 seat proscenium theatre, the Ciccone is considered a “legitimate” stage in size and capability and meeting all the code regulations, i.e., a fire-curtain, fire-retardant curtains and a fully certified counter weight rigging system.

Built in the early 1990’s the grant stated that the main purpose of the Ciccone is to operate as an educational facility providing a space for the development of students in all aspects of the performing arts and the technical disciplines that support them. The spirit of this vision continues to this day.

Lighting System

The original dimming system is still in use and maintained regularly to support the year round demands of a fully operational theatre. A new dimming system should be considered in capital budgeting within the next ten years to insure that in case of a system failure the college will be prepared for a major dimming system renovation.

The ETC IOS dimmer board used to control the theatrical lighting instruments, was purchased through a Pathways grant within the last three years and is state-of-the-art. With a very steep learning curve the Ciccone staff is in continual training on this board, instructing students in all that it is capable of as we learn.

The Ciccone is equipped with a full complement of theatrical instruments, some of which are considered state-of-art, intelligent lighting. Though the basic procedures for lighting theatrical events rarely changes, the aesthetic of lighting design is in a continual transition of best practices and therefore our inventory of lighting instruments and the purpose they serve is in constant need of upgrades.

Sound System

Originally intended to provide sound reinforcement for the spoken word, the Ciccone sound system is no longer capable of supporting all of the demands of the various programming and we must rent PA system when necessary. Capital monies should be invested in a complete over-hall of the sound system.

Scene Shop

The Ciccone scene shop is in year round use and provides an optimal education experience. An expertly trained staff gives support and guidance to all the, Intro to Theatre, Theatre Performance and Production, Theatre Performance Workshop, Stage Electrics and Stage management students. Each semester, two student theatrical productions are mounted in the campus theatres. Both productions require 10 weeks to mount and these two 10 week periods overlap in a 15 week

semester. In continual use for nearly 25 years, the scene shop is in need of an equipment over-hall and this should be factored into capital planning.

Lab Theatre

A 100 seat Black Box theatre, the Lab Theatre has been in use for almost 40 years. The 40'x40' audience and stage area can be configured to whatever is required by the play and directorial aesthetic.

Lighting

The dimming system was upgraded within the last 15 years and is fully functional to meet the needs of this laboratory environment. The lighting grid which holds all of the theatrical lighting equipment and cabling was upgraded in the last ten years and is fully functional for the requirements of the space.

The Lab theatre has a remote IOS dimming control unit to control the theatrical lighting, which was part of the same Pathways grant. Like the Ciccone, the theatrical lighting inventory is functional, using some instruments that are 30 years old but still serve a lighting purpose and continue to be useful teaching tools. However the need for new instruments is ongoing and rentals are often a necessity.

Sound

By nature of the size of the room the sound reinforcement needs of the Lab theatre call for very different specifications than that of the Ciccone. Presently the sound system is adequate. Though the sound board is not state-of-the-art it provides an entry level experience for the student operator.

ClearCom Communication System

The ability for the stage manager to communicate from the control booth to his/her backstage assistant is facilitated through our ClearCom Communication headset system. Through a Perkins grant this system is currently in the process of being up-graded. Similarly the Ciccone is also in need of an up-grade and applications for a grant to cover the costs will be submitted in the Spring of 2015.

Learning Resources

The Sidney Silverman Library at BCC provides resources for the Performing Arts Department. Kate McGivern is the library's liaison for the department and keeps the department updated with current resources. The library houses books and journals dedicated to the performing arts

programs as well as online resources such as the Alexander Street and Grove Encyclopedia databases.

Marketing and Public Relations

The BCC Public Relations department under the director of Larry Hlavenka offers resources for the Performing Arts Department. The PR department creates press releases, brochures, and flyers for performing arts events and also features performing arts faculty and events on Studio Bergen.

Support Services

Beginning in Fall 2014, the Performing Arts Department has participated in a pilot advising cohort program under the direction of BCC Academic Advising and Articulation Coordinator Dianna O'Connor. With a list of current music, theatre, and dance majors, the faculty has been contacting students directly and advising them individually and as groups on performing arts degree and certificate programs as well as transfer and work opportunities.

Resources and Budget

Beginning in Spring 2015, resources and budget for the Performing Arts Department has been moved to the Division of Business, Arts, and Social Sciences under the director of Dean Carmen Martinez-Lopez. Resources dedicated to the AAS degree programs in music are also obtained through funding from the annual Perkins grant.

FOCUS ON COMMUNITY

Community Groups

Co-Curricular Activities:

The Performing Arts Department presents a number of co-curricular events each year that are attended by BCC students and are open to the community. Over the past five years these performances have offered entertainment to over 3,500 members of the BCC community and the Bergen County Community.

Ars Nova, Ars Electronica (The Ron Mazurek Scholarship Concert) and the Summer Solstice Concert are presented in the Fall, Spring, and Summer semesters respectively, showcasing the talents of performing arts faculty, students, and guest artists centered around a common theme. (see **Appendix G**)

Bergenstages – is not only the collaboration between the academic program in the Performing Arts Department and the BCC Theatre Club, Bergenstages also offers a major connection with the BCC community as well as the Bergen County community by offering performances throughout the year. In the past 5 years, the main stage plays and musicals have offered entertainment to over 14,000 audience members from our immediate community. The other offerings of readings, staged readings, and Young Playwrights Festival have entertained another 1200 community members. (see **Appendix H**)

Café Bergen began as collaboration between the music program and the Center for the Study of Intercultural Understanding. This multicultural performance series is often coordinated with Diversity programs offered by the Office of Student Life. The series has included art, poetry, music, dance, and theatre.

The **Distinguished Artist Series (DAS)** is an influential source of enrichment for the student body. It promotes enthusiasm, aesthetic awareness, and better understanding of the performing arts. Hosting such a series brings prestige to the college and establishes Bergen as an educational center of the performing arts. It promotes new curricular material through current and living artists. The event also introduces students to a professional concert experience, and incites student appreciation through the process of perceptive and aesthetic awareness. It engages students through discussion and writing on aspects and issues of the concert experience. The series offer students the practice of listening to and talking with recognized artists of the highest caliber. It creates a 3 dimensional experience pedagogically supported with critical writing assignments. The Distinguished Artist Series brings innovative music, theatre and dance to students incorporating topics of diversity, or one genre of music, dance, or theater not generally or sufficiently addressed in standard texts. Over the past five years some of the artists have been singer-songwriter Suzanne Vega, dancer-choreographer Heather Cornell, Door drummer John Densmore, keyboardist Patrick Moraz, musicians Bear 54, clarinetist Guido Arbonelli, director Sam Scalamoni, actor Dustin Charles and the Skyline Theatre Company, and and artistic director and Fulbright scholar Rafael Bianciotto. (see **Appendix I**)

Student Music Performance Ensemble programs include the Paul Marshall Scholarship Concert in the Spring and ensemble performances in the Winter and Spring featuring the BCC Jazz Ensemble, BCC Pop/Rock Ensemble, the BCC Chorus (Bergen Voices), the BCC Chamber Ensemble, and the BCC Songwriters Showcase. (see [Appendix J](#))

Student Clubs:

The faculty of the Performing Arts Department serves as advisors to student clubs under the direction of the Office of Student Life. The performing arts student clubs include the Theatre Club, the Music Interactive Club, and the Dance Club. Fundraising has continued throughout the last five years with 3rd Medium and World Interactions Concert Recital for Burma, Miracle Line, Jammin' for Jimmy, Haiti earthquake relief, Hurricane Katrina relief, the Traveling Guitar Foundation, Broadway Cares/Equity Fights AIDS, and the BCC Food Pantry.

Dance Club – The Dance Club is a student-run organization dedicated to celebrating the rich heritage of dance and the joy of dancing as an art form, a performance art, and a forum for expression and creativity. The club strives to bring its love of dance to the campus community and to the greater surrounding areas. Its members, officers, and advisors hold a deep and abiding respect for all dance forms and styles since dance has spanned nearly all cultures and generations. The club seeks to educate the dancer and non-dancer alike and help to cultivate a deeper appreciation for this art form at BCC. (see [Appendix K](#): “BCC Student Dance events, concerts and collaborative projects 2010 - 2015”)

Music Interactive Club - The purpose of the Music Interactive Club is to provide a wide range of musical opportunities for students. The club encourages and supports student efforts as they participate and create music showcases, the planning and implementation of outside speakers, performances, field trips and workshops. Music Interactive Club members work together to produce student showcases and annually organize a Spring Music Festival. Funds for community causes are often integrated in the annual efforts of the group.

BCC Theatre Club: The Theatre Club is an active club at Bergen Community College, dedicated to presenting quality student theatre productions through its affiliation with Bergenstages as well as other related activities. It is a club that is very visible and well-known among the college campus. It involves everyone who chooses to participate in a very unique way. Theatre Club members work on all aspects of the theatre, ranging from acting on stage, to backstage technical work, to selling concessions and passing out programs during productions. One of the club's major objectives is to bring theatre to the student body, faculty, and staff at BCC. The Theatre Club is here to support department productions, additional theatre experiences, and the student body with an avenue to explore interests, as well as outside and faculty speakers. In the past five (5) years, the BCC Theatre Club has raised over \$ 7000.00 for Broadway Cares/Equity Fights AIDS as well as raised enough money for 46 club members to go to NYC and see “Phantom of the Opera” on Broadway.

Community Outreach:

Students in our Theatre program have and continue to participate in community and professional theatre groups throughout the region both on stage and backstage; Garage Theatre, Porch Light

Theatre, Skyline Theatre, Old Library Theatre, New Visions Players, Bergen County Players, Cortland Repertory Theatre, The Illustrious Theatre Company, SummerStage, Nutley Little Theatre, Rhino Theatre, and Radburn Players where they are able to continue to put their skills to practical use.

Students in our Music program have performed for the members of Cupola Assisted Living Center, and local professional venues, including the Maywood Inn and Mexicali Live, where they are able to put the music skills they have learned to practical use.

The Bergen Thespian Society – The Bergen Community College’s Theatre Alumni Network: The BCC Theatre Alumni Network is a new group open to BCC Theatre & Performing Arts graduates and former students. The Theatre Alumni Network is a platform for alumni to network, host departmental events and workshops, and create performances specifically for BCC Alumni. The network also is an opportunity to give back to the College through participation and support of current student performances and initiatives. All theatre alumni and former theatre students, as well as theatre faculty, are welcome to participate in any events created by the Network.

Recruitment:

Performing Arts Forum - For the past three year the Performing Arts Department has offered an ARTS Forum for our area High School students to come visit our campus, tour our facilities and meet one-on-one with Music, Theatre and Dance Faculty.

Student Tours:

Tours of our facilities with a chance to meet students and faculty have been given to Girl Scout Troup # 106, for over 100 1st & 2nd graders from Jefferson School # 1 in Passaic, Recruitment Day Field Trip with the Byrd School to BCC. In Spring 2015, four high school students were hosted by the music program for the Paramus Rotary Club.

Community Issues Related to Program

Employment Trends

Since the AAS degree programs are new, the department will be compiling information about job opportunities and workplace development for graduates of these programs. Information will be procured from members of the newly formed advisory board as well as data available from government agencies and other sources.

Internships:

Music students enrolled in the AAS programs in Music Business and Recording Technology must complete internships to attain their degrees. Students have interned at local recording studios, such as the Universal Production Center in Hackensack and the department will continue to explore job opportunities for students completing the AAS degree.

Student Success Initiative Work Group: Arts Hub:

In January 2015, BCC President Kaye Walter established the Arts Hub with the following charge: “The charge of the Arts’ Hub Work Group is to explore and research best practices at

Colleges and Universities for facilitating a Center of Excellence in the Arts at Bergen Community College and to develop recommendations for developing and implementing a plan for the establishment of the Arts' Hub." Under the leadership of Vice President of Institutional Effectiveness Yun Kim and executive secretary Carol Clarke, the work group was formed and is currently meeting to define the mission and vision of the Arts Hub.

External Requirements or Considerations

Institutional Memberships:

The Music program currently holds institutional memberships with the Association for Popular Music Education (APME) and the Music and Entertainment Industry Educators Association (MEIEA). Andy Krikun is an executive board member of APME and several music faculty including Sony Tiwari and Patrice Devincentis have been active members and participated in regional and national events. The music program is exploring the possibility of applying for accreditation with the National Association of Schools of Music (NASM), the national accrediting body for college and university programs.

Affiliations:

The music Program has continued its relationship with INTERNET II that has linked BCC with Rome, Italy, California Polytechnical Institute, NYU, UC-Irvine and SUNY Oneonta and University of Colorado at Boulder. <http://www.internet2.edu/>. The theatre program has an ongoing relationship with the International Association of Technical and Stage Employees (IATSE) and continues to offer courses to the apprentices.

Advisory Boards

AAS Music Advisory Board:

The inaugural advisory board for the AAS programs in music business and music technology has been assembled met on April 17, 2015 to discuss program and curricular issues, facilities, and current employment trends in the music industry. The advisory board members include professionals in various sectors of the music industry: music production, music supervision, live sound reinforcement, professional audio, and non-profit arts administration.

Bergenstages Play Selection Committee:

This committee is made up of Theatre Arts Faculty and Staff as well as members of the greater BCC Faculty. This committee meets every other year to read, discuss, and choose the plays and musicals that will be produced in the following two years. Committee members include James Bumgardner, Kaye DeMetz, Mary Clifford, Ken Bonnaffons, Jared Saltzman, Thomas O'Neill, Nestor Melendez, Theo Solomon, Mark Altschuler and Peter LeDonne.

Concert Committee:

The music program continues to host a Concert Committee that meets bi-monthly to choose the directors and outline the programs and ideas for the concerts to be presented in the upcoming season. The committee members are faculty and staff in the music discipline, including Linda

Marcel, Andrew Krikun, Dan Sheehan, Patrice Devinentis and Sony Tiwari, as well as faculty and staff from the theatre discipline, including Jim Bumgardner and Tom O'Neill. The committee is currently being reviewed by the fulltime faculty members in order to clarify the mission, goals, membership, activities, proposal process, and production requirements and will submit a report on April 24, 2015.

Data Needs

It would be of great help to have a survey sent to the community members who have attended past productions (both theatrical and music) to find out what additional programs they would like to see the performing arts department offer. As well as find out other days/times they would like for us to offer programs. This survey would be given with an incentive – perhaps free tickets or discounts at an area restaurant if they fill it out and return it.

EXTERNAL REVIEWER

Dr. Carlos Delgado, an Associate Professor at Westchester Community College, served as our External Reviewer. He made his campus visit on Friday, April 24, 2015. Dr. Delgado visited with Dean Carmen Martinez-Lopez and Vice President of Academic Affairs, Dr. William Mullaney and had lunch with members of the Performing Arts Department Program Review Team. Dr. Delgado visited on Music Technology class, met with students from the music, theatre and dance programs and attended a BCC Arts Hub meeting. He submitted his review to the committee on May 11, 2015. (see *Appendix L*).

Summary

- Sept. 4, 2014 Andy and Jim accept the commission to co-chair the Program Review for the “Performing Arts Department” with Dean Coddington in the Division of Arts, Humanities & Wellness.
- Sept. 12, 2014 Memo was sent out by Dr. Mullaney regarding the board approval of academic reorganization and the Performing Arts Department was moved to the Division of Business and Social Sciences under Dean Carmen Martinez-Lopez. There was NO discussion about this reorganization with the faculty.
- Nov. 4, 2014 Held our first committee meeting with entire program review team.
- Dec. 12, 2014 Officially welcomed to the new Division by Dean Martinez-Lopez
- April 16, 2015 First Draft of Performing Arts Department Program Review sent to the Dean, committee members and external auditor.
- April 24, 2015 Carlos Delgado, external auditor, spent day with Program Review Team, Dean, VP, students and committee members.
- April 28, 2015 Memo was sent out by Dr. Mullaney about the “approved” structure for Divisions/Departments. A week from the date of the memo, the Performing Arts Department will merge with the Visual Arts Department staying in the Division of Business, Performing Arts and Social Sciences. There was NO discussion about this reorganization with the faculty.
- May 11, 2015 Carlos Delgado submitted his external review.

“Performing Arts Department” Program Review. We have always looked at the program review as a departmental collaboration and, for six months, we met as a department in the various sub-committees in order to review Music, Theatre and Dance. Our review is based on a collaborative effort by our department and the information, survey results, statistics, etc. are all based on how we identify ourselves as a department. There is no way to separate the Program from the Department...it’s how we have defined ourselves for over 6 years and how we entered into the program review. Our summary and our goals will be dramatically affected by this “approved” merger with the Visual Arts Department. Our identity has been stripped away and we are now a group of individual disciplines looking for some structure.

CONCLUSION

The following section will list or Strengths, Goals, and Recommendations for improvement.

STRENGTHS

- The fulltime faculty, adjunct faculty, and professional staff members are all accomplished artists and educators active in their respective professional activities and organizations.
- The “performing arts department” continues to balance specialized education in the performing arts with technical and career education, and general education courses in the humanities.
- The “performing arts department” continues to collaborate on interdisciplinary co-curricular events and activities with many other disciplines including the Visual Arts, Literary Arts, History, Communications, Education, Business, as well as college wide committees including (but not limited to) Women’s History Month, Black History Month, LGBT Awareness, and Suburban Studies.
- The department has produced a series of exciting professional performing arts events for BCC faculty, students, and staff as well as the local community.
- The department has worked closely on articulation, curricular development and event collaboration with local four-year college and university performing arts programs including Ramapo College, William Paterson University, Fairleigh Dickinson University, New York University, and Montclair State University.
- The department has worked together to develop new courses and programs and to modify existing courses and programs.
- The department includes excellent professional staff overseeing the performing arts facilities including the West Hall recital hall, recording studio classrooms, practice rooms and laboratories, Ciccone Theatre, and Ender Hall Lab Theatre.
- The department is collaborating with the Advising Center to offer individualized academic advising to our majors by the performing arts faculty. This partnership had helped students enroll in the appropriate courses and degree programs.

FUTURE GOALS FOR THE PERFORMING ARTS “DEPARTMENT”

Our Department exhibits many strengths, as noted throughout this report, and highlighted in the previous section. However, this review process has also led the committee to examine areas that need some attention. Those areas are listed below along with recommendations and time frames for accomplishing specific goals.

HOWEVER, at this time, the Department does not have a chair and, therefore, there is no leadership to help the Music, Theatre and Dance programs reach these goals.

GOAL # 1: Update all current syllabi

Currently, only about a third of the syllabi for the “Performing Arts Department” have been updated. This is something that needs to be in compliance with school policy and must be completed. All the syllabi must meet the current college approved syllabus format guidelines and be uploaded to the BCC web page.

Recommendations: Faculty who teach these courses must be asked to update the syllabus for the courses that they teach. It needs to be completed with some urgency and needs to be completed within the next several months. The fulltime faculty needs to decide on a strategy for syllabi revision for courses taught mainly by the adjunct faculty.

GOAL # 2: Evaluate and Eliminate Certificates and Program Options with low enrollment.

Several of our Certificates have little to no enrollment over the last several years. These certificate programs need to be reviewed, evaluated and eliminated. In the same way, several of our degree programs are duplicated and/or have little to no enrollment. These too should be reviewed, evaluated and eliminated.

This Program Review has the current data needed to access these programs but, if needed, the Center of Institutional Effectiveness can provide the data for the most recent academic year.

Recommendations: Meetings between the Division Dean and the individual disciplines should be set up and should focus solely on the future of the certificates and degree options.

GOAL #3: The Performing Arts should regain their status as a department with proper compensation paid for the chair and coordinator(s).

Currently, the department has been merged with Visual Arts and, in so doing, has lost their identity and ability to function as a viable group. The larger department now created will

conduct meetings that are watered down and un-collaborative. In addition, the compensation for the chair is unacceptable and, therefore, the new department will run without a leader.

Even with meetings with Deans and the AVP, the request for a standalone department has been opposed with no viable reason other than, “other schools have them together.”

The External Reviewer, not knowing that the departments merged after his visit, had already recommended that a qualified chair serve the department (*see page 4 Performing Arts External Review; Appendix L*).

Recommendations: Continue to pursue the current course in requesting the independence of the Performing Arts to be their own Department again with 6 hours of release time given to the chair of the department.

GOAL #4: Transfer, articulation and business opportunities for our students.

The Music, Theatre and Dance programs should continue to reach out to area four-year colleges and create articulation agreements. These colleges would be the ones that are seeing the highest numbers of student transfers from BCC.

Many students are going directly into the performing arts fields. We should develop relationships with area industries to filter in these students and, if possible, create internship opportunities.

We need to create an ongoing database with all of our music, theatre and dance majors. Some do not graduate from BCC but, finding their experience at BCC relevant but a degree not necessary, go on to transfer to other colleges and graduate, transfer to conservatories and graduate, or find jobs in the industry and postpone their completion.

Recommendations: Dean and faculty should step up the efforts to create articulation agreements in all three disciplines at Montclair State University, Farleigh Dickinson University, William Paterson University, Ramapo College and Rutgers University.

GOAL # 5: Establishing a comprehensive AFA degree program in Dance

Our External Reviewer remarked on the students’ concerns about the lack of depth and breadth to the current dance option (*see page 3 Performing Arts External Review; Appendix L*). In addition, the reviewer was aware that the department was in the process of reviewing the content of our dance curriculum and he believes that we should “redouble those efforts” (see page 6 Performing Arts External Review).

In addition, Janette Dishuk, adjunct faculty member in dance and member of the program review committee, has submitted her assessment for a dance degree in her May 26, 2015 document

titled, “Scan Analysis Response Assessment Model-based Qualitative Investigation Associate in Fine Art, AFA Dance” (see [Appendix M](#))

Recommendation: The Dance discipline should create a dance program with curriculum, assessments, syllabi and articulation agreements.

GOAL #6: Facilities Upgrade and Enhancement.

Many of our facilities need overhauling. The dance room, while adequate, needs a new Marley dance floor, new lighting, and maintenance on curtains. The recital hall should be renovated and turned into a proper recital hall and not a room that can double for private functions and lecture classes. Storage is needed for music equipment, costumes, stage props and furniture. And, additional rehearsal space is needed for theatre, dance and music to share. The music production hardware and software need to be continually upgraded in conjunction with the requirements for the academic transfer students and state-of-the-art music technology utilized in professional audio production studios in the music industry.

The External Reviewer commented on the needs for upgrades and improvements to our facilities (see page 7 *Performing Arts External Review*; [Appendix L](#)).

Recommendations: Review departmental facility needs for space and maintenance and meet with Dean and administration to discuss remedies. Also review Perkins grant and other grant opportunities to help fund facilities needs. The external reviewer suggested that consideration be given to renovate C-105 as a state-of-the-art recording studio and this suggestion should be considered by the department and the administration. It is also important that systems are in place to ensure the security and optimal condition of our facilities.

GOAL #7: Performing Arts Facilities Scheduling

Having to coordinate the use of our own facilities for our own use is preposterous. Our theatres and recital halls all function in real time with other academic requirements – recording studio/recital hall; scene shop/Ciccone Theatre; lighting grid/Ender Hall & Ciccone Theatre. When performances aren’t in progress, the rooms are being used for classes and technical needs – the seldom sit idle. We need to remove our facilities from Ad Astra and allow our technical coordinators to operate freely booking the spaces as was done in the past.

Recommendations: Make Ad Astra go away from booking the Performing Arts Spaces.