

# BARD

Undergraduate Faculty Newsletter  
Annandale, September 2025  
Volume 21, Number 1

from the **Dean of the College**

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Deirdre d'Albertis

Welcome back to Annandale and what we trust will be an exciting start to the 2025-26 academic year.

Sherry Gildersleeve and Antonio Ortiz have overseen a particularly busy summer of coordinating office moves and assignments over the past three months, in consultation with administrative assistants, program directors, and divisional chairs. Please be in touch with Sherry if you have lingering questions or concerns about your workspace in these first few weeks of term. We are grateful to Michael Emerich and our colleagues in Buildings and Grounds for heroically aiding us in preparations for the fall semester. Based on our experiences this summer, the Faculty Executive Committee will be asked to develop some shared guidelines with our office for vacating offices at the end of term as well as a checklist of what supports are (and are not) available from the DoC team + B&G as faculty move into new workspaces.

August is always a whirlwind for our colleagues in Student Affairs--this year, due to staffing changes, more so than ever. Undergraduates arrive over the course of the entire month--OEI scholars and first years, international and displaced students, transfers, and finally returning second-, third-, and fourth-year Bardians. Special thanks are in order for Professor Brooke Jude who, in her role as Director of First-Year Student Matriculation, continues to oversee the process of welcoming new students into the academic programs of the College, along with Associate Dean of Academic Affairs Ruth Zisman, who advises transfer students as they arrive on campus, and to all the faculty registration advisors who helped first-years and transfers to navigate their first registration successfully. Given the many searches underway in DoSA, special thanks are in order for Associate Dean of Students Dorothy Albertini '02, Office Manager Beth Bettigole, and VP for Student Affairs Dumaine Williams '03 for sustaining student services in Sottery along with Dean of Inclusive Excellence Claudette Aldebot, Dean for Student and Employee Matters, Compliance, and Counsel for Student Affairs Lauren Gretina, and the very dedicated team at Student Disability Access Services (Interim Director Andrea Petley, Smruthi Balasubramaniam, Rachel Flynn, Ben Chinsena, and Michelle Gutierrez) for all their summer labors. We look forward to welcoming new professional staff in student support services to join our hard-working colleagues in the coming weeks.

Congratulations to Associate Professor of Politics Michelle Murray, who begins a new role as Associate Dean of the College for International Studies.

Please join me in welcoming new faculty colleagues to Annandale this fall.\*

First, distinguished scholars and artists new to Bard:

D.M. Aderibigbe, Senior Fellow in Ethics & Writing in the Written Arts Program (2025-2026)

Janaki Bakhle, Visiting Distinguished Professor of Social Studies (2025-2026)

Carolyn Lazard, Distinguished Visiting Professor of Studio Arts (2025-2028)

Roosevelt Montas, John and Margaret Bard Professor in Liberal Education and Civic Life in the Division of

Languages and Literature and Director of the Chang-Chavkin Center for Liberal Education and Democracy  
(tenured member of L&L)

And a robust cohort of new tenure track colleagues in Annandale:

Folarin Ajibade, Assistant Professor of African History  
Rebecca Cox, Assistant Professor of Biology  
Emily Hager, Assistant Professor of Biology  
Alyssa Hernandez, Assistant Professor of Biology  
Emma Hogan, Assistant Professor of Computer Science  
Tanay Kesharwani, Professor of Chemistry  
Sean O'Bryan, Assistant Professor of Psychology  
Abhinav Prem, Assistant Professor of Physics  
Annabel Rothschild, Assistant Professor of Computer Science  
Birte Strunk, Assistant Professor of Economics

Seven colleagues have been converted to tenure-track appointments beginning in 2025-2026:

Betsy Clifton, Assistant Professor of Architecture  
Joshua Glick, Associate Professor of Film and Electronic Arts  
Sarah Hennies, Assistant Professor of Music  
Soonyoung Lee, Assistant Professor of Korean Literature, Language, and Culture  
Tara Lorenzen, Associate Professor of Dance  
Ashley Tata, Assistant Professor of Theater and Performance  
Julianne Swartz, Associate Professor of Studio Arts

Finally, hearty congratulations on tenure and/or promotion are very much in order for the following colleagues:

Ziad Abu-Rish to tenured Associate Professor of Human Rights  
Ross Adams promoted to tenured Associate Professor of Architecture  
Franco Baldasso to tenured Associate Professor of Italian  
Tania El Khoury to tenured Distinguished Artist in Residence and Associate Professor of Theater and Performance  
Swapn Jain promoted to Professor of Chemistry  
Alex Kitnick promoted to tenured Associate Professor of Art History and Visual Culture  
Caitlin Levenson promoted to tenured Associate Professor of Mathematics  
Kerri-Ann Nortin promoted to tenured Associate Professor of Computer Science  
Angelica Sanchez promoted to tenured Associate Professor of Music  
Erika Switzer promoted to tenured Associate Professor of Music  
David Ungvary promoted to tenured Associate Professor of Classics  
Olga Voronina promoted to Professor of Russian

Please take a moment to familiarize yourself with new policies: <https://www.bard.edu/doc/policies/> in particular the College's new Policy on Academic Use of Generative AI.

Stay tuned for news of more workshops, program directors meetings, and faculty development opportunities this semester. All of us in the Office of the DoC stand ready to assist you with questions and concerns--no matter how large or small--as the fall semester gets underway.

\*please see the full list of incoming faculty and changes for fall 2025 on the Transition List found on the Office of the Dean of the College website: <https://www.bard.edu/doc/recruitment/>

*Please note: Faculty Activities and Accomplishments can be found at the end of this newsletter.*

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**The 2025 Michèle Dominy Award  
for Teaching Excellence awarded to  
Professor Katherine Boivin**



The Michèle Dominy Award for Teaching Excellence honors outstanding teachers who exemplify Bard College's commitment to distinction in undergraduate liberal arts and sciences education. The annual award recognizes demonstrated intellectually rigorous and challenging teaching, creativity in course design and the application of innovative teaching concepts and methods, and energetic engagement within and outside of the classroom.

The Michèle Dominy Award for Teaching Excellence was established in 2015 by the faculty and administration of the College to honor Professor Dominy's fourteen years of service as dean of the college.

Professor Boivin is recognized consistently by her students—majors and non-majors alike—as a teacher like no other who wholeheartedly embraces a uniquely experiential approach to the study of Art History and Visual Culture. For many students, she exemplifies what lived research looks like. Her courses invite students to approach objects of study with tactile immediacy: she hands out small facsimiles of a medieval manuscript that she herself has printed (in color!) to convey something of the materiality of the past. Professor Boivin equips students with the tools and encouragement to explore Art History using a wide variety of theoretical approaches while offering them the opportunity to experience the Medieval era with each of their senses. In [her course called] Multi-Media Gothic, students cook medieval French food, practice medieval weaving, and listen to music from medieval manuscripts played on medieval-style instruments. They visit The Cloisters to view one of the only naturally-lit medieval stained glass collections in the country. Her enthusiasm for every subject she teaches is contagious. Her stories about climbing up the side of a cathedral never cease to delight an audience, but her willingness to work one-on-one with students to ensure they reach their full academic potential is also a defining feature of her spirit. Katherine Boivin

expertly enriches her pedagogy with the vast expertise she has gained through her adventures as an academic; she is always willing to take students with her on a passionate quest for knowledge and insight.

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**The 2025 Stuart Levine Award  
for Leadership and Collegiality awarded to  
Daniella Dooling**



The Stuart Levine Award for Leadership and Collegiality honors faculty members who advance Bard College's commitment to distinction in undergraduate liberal arts and sciences education in and outside the classroom. The annual award recognizes those who demonstrate extraordinary dedication to the institution and its mission. Through distinctive contributions to the life of the College, award recipients foster and help to realize values of curiosity, excellence, integrity, and mutual respect among all members of the Bard community.

The Stuart Levine Award for Leadership and Collegiality was established in 2021 by the faculty and administration to honor Stuart Levine, professor emeritus of psychology and dean emeritus, who joined the Bard faculty in 1964 and devoted 56 years of continuous service to the College.

Over the years, Professor Dooling has demonstrated extraordinary leadership as well as deep generosity and care for students as well as faculty and staff colleagues. She brings the spirit of liberal arts education, cross-disciplinary collaboration, and inspiring leadership to all of her work at Bard, all in the spirit of generosity the Levine Award represents. While Professor Dooling's teaching and leadership have extended across many aspects of the College, of special note are her exemplary support of students; her leadership in the Studio Arts Program, and her many contributions to the College as a whole. Graceful under pressure, she is a superb communicator with an innate diplomacy and kindness that she brings to every interaction.

In her capacity as Co-Director of Studio Arts, Professor Dooling has provided mentorship, guidance, and advocacy for new faculty. One faculty member notes that, between long-term and short-term faculty appointments, Professor Dooling has shepherded roughly a dozen new hires over the past three years alone. This has entailed pairing new with experienced faculty members for guidance; sharing syllabi and teaching methods; and taking on additional advisees so as to avoid burdening new faculty upon their arrival at the College. In this role, “she has shown extraordinary warmth and patience, creating an exceptionally welcoming environment within the department while fielding an ongoing stream of questions from new colleagues.” With “a steady, guiding hand; persistence; and a strong moral compass,” Professor Dooling “wields a sense of humor and wit among other interpersonal relationship building tools to bring our community of students, faculty and staff together.”

Professor Dooling’s administrative leadership has ranged from collaborative programming initiatives to oversight during the facilities transition from the UBS studio spaces in Red Hook to the Massena campus. In the latter transition, Professor Dooling has taken an active role in ensuring that “the Studio Arts community is included in conversations about studio space, coordinating among various artistic disciplines about spatial needs.” Professor Dooling has served on the Bard Student Relief Fund Committee; as a POSSE Mentor from 2015-2019 (as well as serving on the Advisory Group for the Puerto Rico POSSE Arts Program); and on the FEDRC from 2021-2023. Her service to the community will continue in 2025 as Senior Non-Tenure-Track Representative to Bard’s AAUP. Not only as an engaged colleague in Studio Arts and as an excellent teacher, but also for all of the time she has devoted to being involved in the larger issues with which Bard has been engaging, Professor Dooling has truly distinguished herself as both a leader and a colleague of great integrity.

### **FALL FACULTY MEETINGS**

**Faculty Meetings** – Wednesdays 1:20 p.m. (held in the Multipurpose Room of the Bertelsmann Campus Center)

**September 10, October 1, November 5 (faculty-led), and December 17**

**Executive Committee** – Wednesdays 3:30 p.m. – 5:00 p.m. (Ludlow 301)

**Curriculum Committee** – Tuesdays 8:30 a.m. – 10:00 a.m. (Ludlow 202)

**Planning and Appointments Committee** – Wednesdays 12:00 p.m. – 1:30 p.m. (Ludlow 301)

**Faculty Senate Meetings** – held on the first Tuesday of every month from 8:30 a.m. – 10:00 a.m.

September 2, October 7, November 4, December 2 (Hegeman 204A)

### **Faculty Evaluation 2025-2026**

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#### **Electronic Sharing**

The Office of the Dean of the College facilitates all faculty evaluations using *Interfolio* (Review, Promotion and Tenure or RPT) in accordance with the evaluation process and procedures as outlined in the Faculty Handbook.

Website links for *Interfolio* resources and videos can be found on the Office of the Dean of the College website on the "Governance" page under "Faculty Evaluations"



Materials for those up for evaluation during the fall 2025 semester have been shared across the divisions to ensure access for all before testimony is received by the Office of the Dean of the College and as faculty prepare for divisional discussions. You should have received email notification to access the files on *Interfolio*. Electronic sharing does not replace hard copy files, they are still available to review in person, by appointment only - please email Rachel Price, [rprice@bard.edu](mailto:rprice@bard.edu), to schedule a time-slot.

### Testimony for Evaluation

All members of the College community, and especially tenure-line and regular non-tenure track faculty members in the immediate programs of a faculty member being evaluated, are invited and encouraged to submit signed written testimony concerning faculty members being evaluated.

The dean of the college solicits written testimony from all segments of the Bard community and requests that all such testimony be sent to the Office of the Dean of the College. Evaluatees should not solicit testimony on their own behalf from current or former members of the Bard community.

If you would like to submit a letter to the evaluation file of a faculty member scheduled to be evaluated this semester, **it should be signed** and sent campus mail to the Office of the Dean of the College or via e-mail as an attachment with electronic signature to [doc@bard.edu](mailto:doc@bard.edu) by **Wednesday, September 17**.

#### \*PRETENURE RENEWAL

Evaluatee	Division/Program
Nathanael Aschenbrenner	SST/History
DN Bashir	ARTS/Theater and Performance
Youssef Ait Benasser	SST/Economics
Andrew Bush	SST/Anthropology
Jace Clayton	ARTS/Studio Arts
Ziad Dallal	L&L/Arabic
Valentina Grasso	SST/History
Sucharita Kanjilal	SST/Anthropology
Suzanne Kite	ARTS/Studio Arts and American and Indigenous Studies
Theresa Law	SMC/Computer Science
Chiara Pavone	L&L/Japanese
Matthew Sargent	ARTS/Music

#### \*\*NON-TENURE-TRACK EVALUATIONS

Evaluatee	Division/Program
Ingrid Becker	L&L/Human Rights
Beate Liepert	SMC/Environmental Studies
Blair McMillen	ARTS/Music
Bhavesh Patel	ARTS/Theater and Performance
Lisa Sanditz	ARTS/Studio Arts

#### \*\*\*SENIOR EVALUATIONS

Evaluatee	Division/Program
Roger Berkowitz	SST/Political Studies and Human Rights
Ben Coonley	ARTS/Film and Electronic Arts
An-My Le	ARTS/Photography
Sean McMeekin	SST/History

\*Pretenure evaluation testimony is read by the divisional evaluators, the division chair, the Faculty Evaluation Review Committee (FERC), the dean of the college, and the president.

\*\*Non-tenure-track evaluation testimony is read by the divisional evaluators, the division chair, the College Evaluation Committee (CEC), the associate dean of the college, and the president.

\*\*\*Senior evaluations are generally scheduled every seven years after tenure or a CEC evaluation or in accordance with contractual agreements, and materials are read by the program director, the division chair, the dean of the college.

*from the* **Program Associate in the Office of the Dean of the College & Program Associate for the CFCD\_\_\_\_\_**  
Antonio Ortiz

Each year the Dean of the College holds four faculty celebrations in Finberg House, corresponding to each of the four divisions at Bard College. The celebrations are an opportunity to gather in community, and celebrate the publications, projects, performances, and accomplishments of our Annandale faculty. Faculty are invited to submit accomplishments via a Google form, sent out by the Dean's office prior to each celebration. Faculty should consult with their divisional chair about what is an appropriate accomplishment per their own divisional guidelines. All faculty and staff are welcome at the celebrations.

**2025-2026 Faculty Celebration Events**  
**All begin at 5:30 p.m.**

**November 19, 2025:** SST Division

**February 11, 2026:** L&L Division

**March 11, 2026:** ARTS Division

**April 8, 2026:** SMC Division

***Faculty Seminar Event dates for the 2025-2026 academic year will be confirmed soon***

*Please be sure to look out for communication from the Office of the Dean of the College*

**Bard Research Fund (BRF)**  
**Call for Proposals for the Academic Year 2026-2027**  
(with applications due October 15, 2025)

The **Bard Research Fund** program will offer two types of grants. The first type will be seed grants, intended to get a new project off the ground or to assist with an on-going project. Capped at \$2,000, these grants will be exempted from letters of recommendation and/or external peer review. The second category are larger grants for up to \$10,000.

Grants \$5,000 and above will require two letters of recommendation, with at least one letter from a person external to Bard Annandale. The letters must accompany the application. The applicant may also arrange for the letters to be sent directly to the Office of the Dean. In either case, the letters should be received by the submission deadline.

Instead of two letters of recommendations, the applicant may request that their proposal be sent out for external review. If so, this must be made explicit in the proposal. The request must also include a short list of potential peer reviewers.

**Eligibility:** All members of the Bard undergraduate faculty on a long-term appointment one-half time and above, i.e., tenured and tenured-track faculty, or regular nontenure-track faculty (as defined in the Faculty Handbook).

**Funding and Duration:** Awarded funds will be available July 1, 2026. All funds must be spent by June 30, 2027. Any extensions to this timeframe and alterations to the scope of the grant require approval by the Office of the Dean. New to the program since 2024 are the following **eligible** expenses--book workshops, publication subsidies, and financial support for the purchase of images and equipment in connection with a specific project. Since the program will only be able to cover a portion of these expenses, applicants are encouraged to seek out other sources of funding and to specify in their proposals the percentage of the expenses requested from the program. Other potential sources of support should also be documented in the application. Questions about expense eligibility can be directed to the Office of the Dean of the College (doc@bard.edu). Please keep in mind that salary for the applicant and food expenses are not eligible for support.

**Application:** A brief 3-5 page application should be submitted in hardcopy to the Office of the Dean of the College as well as in a single PDF to doc@bard.edu.

Applicants are asked to:

- Explain the need for funding and whether this project has received prior support from the BRC
- Articulate outcomes expected with additional funding--and how that will be measured/represented
- Provide a timeline for completion of work
- Include possible opportunities for students, if any, in connection to the research proposed
- All recipients will be asked to submit a follow up statement after the funds are used (or they may simply use the professional activities form to include specific reference to BRF).

**Review of Proposals:** Because of the high volume of proposals that the program has received in recent years, funding decision for the coming cycle will prioritize the following criteria: (1) new work that has not been supported by the program; (2) individuals whose work has not been funded before by the program or where a significant amount of time has lapsed since the last award; and (3) proposals from untenured faculty and those on non-tenure track appointments.

**Deadline: October 15th, 2025. Awards will be announced in early Spring 2026.**

*from the* **Director of The Chang Chavkin Center for Liberal Education and Civic Life**\_\_\_\_\_   
Roosevelt Montas

### **Center Mission**

The Chang Chavkin Center for Liberal Education and Civic Life is committed to the proposition that universal access to liberal education is an essential feature of a truly democratic society. Its mission is to prepare students for lives of purpose and democratic citizenship through liberal education grounded in the study of foundational texts.



Part think tank and part teaching institute for faculty, the Center will advance curricular reform in colleges and universities with the aim of restoring liberal education to the heart of the undergraduate curriculum. At a time when the need for a broad humanistic education is more urgent than ever, the Center will promote a model of liberal education grounded on four basic commitments: the study of major primary texts; instruction through small discussion-based seminars; commonality of intellectual experience across the student body; and a non-disciplinary approach to course design, content, and staffing.

In addition to promoting curricular renewal in colleges and universities, the Center will support access to liberal education for underserved high school students who aspire to be the first in their families to attend college. This work will be done through a national network of campus-based residential programs that introduce low-income students to the study of primary texts and help them gain admission to and succeed in college.

The Chang Chavkin Center at Bard will pursue both an academic and a public mission. While promoting general education reform, it will also advance a public conversation about the responsibility of higher education to prepare students for citizenship in a democratic society. The needs to which the Center responds have never been more urgent.

*from the* **Center for Faculty and Curricular Development (CFCD)**\_\_\_\_\_

The Center for Faculty and Curricular Development (CFCD) works to support the professional and pedagogical development of Bard faculty. This semester, the CFCD team includes co-directors Yuka Suzuki and Nicholas Lewis, faculty fellows Miles Rodriguez and Chiara Pavone, and program associate Antonio Ortiz. Please visit [cfcd.bard.edu](http://cfcd.bard.edu) to learn more.

CFCD Events Before Fall Break:

- |            |                                                                                       |
|------------|---------------------------------------------------------------------------------------|
| Mon 9/1    | <b>3 Things To Do in the 1st Week of Class</b> (12 pm, Kline FSDR)                    |
| Mon 9/8    | <b>Teaching in the Age of AI</b> (12 pm, Kline FSDR)                                  |
| Mon 9/15   | <b>How to Spark (and Manage) Rich Class Discussions</b> (12 pm, Kline FSDR)           |
| Wed 9/24   | <b>Reflections on the NCFDD's Faculty Success Program</b> (5 pm, CFCD Faculty Lounge) |
| Wed 10/2   | <b>How To Build Community in the Classroom</b> (12 pm, Kline FSDR)                    |
| Mon 10/6   | <b>The Midterm Moment</b> (12 pm, Kline FSDR)                                         |
| Thurs 10/9 | <b>Eat, Drink, Be</b> (5 pm, Walter's House)                                          |

Details will be announced by email before each event.

If you have questions about the CFCD, please reach out to Yuka Suzuki ([ysuzuki@bard.edu](mailto:ysuzuki@bard.edu)) and/or Nicholas Lewis ([nlewis@bard.edu](mailto:nlewis@bard.edu)). If you have topics to propose for faculty workshops, or ideas for reading and/or writing groups, please be in touch. We look forward to hearing from you!

**Faculty Recognitions: Honors, Awards, Prizes, Fellowships, Grants, and Residencies: May 17-Sept. 5, 2025:**

I am pleased to share this late-summer compilation of recognitions for faculty in the Arts, Languages and Literature, and Social Studies Divisions. May these be read in a spirit of celebration and as a testament to what becomes possible when faculty vision, commitment, and action receive support, and as a tribute to the remarkable work of our colleagues. Each recognition honors both individual achievement and its broader impact.

Taken together, they show Bard faculty engaging with the urgent issues of our time: perceiving meaning in fractured discourse, creating belonging amidst contested identities, restoring overlooked voices to history, sustaining cultural traditions, and transforming uncertainty into wonder, debate, activism, and renewal. In so doing, they undoubtedly embody Bard College's mission to inspire curiosity, a love of learning, idealism, and a commitment to linking higher education with civic participation.

As we peruse these accomplishments, may they also serve as inspiration. Perhaps you will imagine a future entry bearing your name, whether as a first milestone or a marker of a long career, and consider where that recognition might carry your work next?

I would be so glad to help you to turn your ideas into funded projects, so that your contributions too are seen, supported, recognized—and make the difference that you seek.

**Honors and Distinctions (Conferred):**

Recipients	Organization	Recognition Type	Purpose	Support
<b>Leon Botstein</b> , President of the College; Leon Levy Professor in the Arts and Humanities	<a href="#">New York State Assembly</a>	<u>Proclamation of Honor 2025:</u> for transformative accomplishments in innovative education and contributions to the arts over the 50-year tenure as president of Bard College.	On the opening night of the 35 <sup>th</sup> Bard Music Festival, Assembly Member Didi Barrett said, " <i>Leon Botstein is a rare individual whose intellectual curiosity, passion for the arts, and dedication to learning has not only shaped Bard College into an elite institution, but continues to inspire those who engage with him.</i> " She cited initiatives including the Bard High School Early Colleges, the Bard Prison Initiative, the Levy Economics Institute, the Fisher Center, the Bard Conservatory of Music, and The Orchestra Now (TÖN) as extra-ordinary achievements expanding Bard's growth and educational reach in the region and beyond.	--

<p><b>Garry L. Hagberg,</b> James H. Ottaway Professor of Philosophy and Aesthetics</p>	<p>Hosted by: <a href="#">American Society for Aesthetics</a>, Oak Harbor, WA.</p> <p>With the support of the Department of Philosophy, Temple University, Philadelphia, PA.</p>	<p><a href="#">Monroe Beardsley Lecturer for 2025:</a> this annual lecture series honors the memory of Beardsley (1915-1985), a 20<sup>th</sup>-century American aesthetician who researched the relationship between art and philosophy.</p>	<p><a href="#">Garry</a> delivered his lecture, <i><a href="#">The Metaphorical Lens</a></i>, on the philosophical nature of the visual arts at the <a href="#">Barnes Foundation Museum</a> in Philadelphia on April 25, 2025.</p> <p><i>“It is evident that we can speak metaphorically, but can we see metaphorically? Beginning with a discussion of Aristotle’s model of metaphorical meaning, this lecture will explore a number of the relations and analogies between linguistic and artistic meaning, with the idea of metaphorical meaning—seeing one thing in the light of another—at the center.”</i></p>	--
<p><b>Sarah Hennies,</b> Assistant Professor of Music</p>	<p><a href="#">Huddersfield Contemporary Music Festival</a></p> <p>In partnership with <a href="#">The University of Huddersfield</a>, UK.</p>	<p><a href="#">2025 Composer in Residence:</a> at the 48<sup>th</sup> Edition from 21-30 November, 2025:</p> <p>Featuring over 50 performances, installations, and exhibitions including World and UK Premieres from internationally renowned artists and musicians.</p>	<p><a href="#">Sarah</a> is being “<i>recognized for her groundbreaking work as a composer and percussionist</i>,” and is noted “<i>as creating durational, process-based works that explore queer and trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought</i>.”</p> <p>As the Composer in Residence, she will present a series of solo and ensemble works that reflect her deeply interdisciplinary and critically engaged approach, including UK premieres of <i>Motor Tapes</i> and <i>Borrowed Light</i>, as well as a new concert-length work for piano and violin performed by the <a href="#">Saviet/Houston Duo</a>, commissioned with support from the Ernst von Siemens Music Foundation, Südwestrundfunk, and hcmf/ /.</p>	--

## Awards, Prizes, Fellowships, Grants, and Residencies (by Application or Nomination):

Recipients	Organization	Recognition Type	Purpose	Support
<b>Farah Alkhoury</b> , Architecture Fellow;  with Collaborator, <b>Ameneh Solati</b> , Research-based Artist and Architect	<a href="#">Graham Foundation for Advanced Studies in the Fine Arts</a> , Chicago, IL.	<a href="#">2025 Grants to Individuals</a> : awarded grants totaling \$385,000 to 64 established and emerging architects, artists, curators, designers, filmmakers, historians, scholars, and writers. Fifteen grants supported original research that bring new inter-disciplinary ideas on architecture and design to publics around the world.	Supporting <a href="#">Farah</a> and Ameneh's research project, <a href="#">Against the Denial of Wetland: Environmental Stewardship in the Hawizeh Marsh</a> , which examines the marshes of southern Iraq, long subjected to environmental injustice and now facing new threats from the Iraq-Iran Sihrab oil field. Through spatial analysis and archival research, this project interrogates narratives that erase Indigenous knowledge and aims to offer tools to support local resistance.	Funds not disclosed
<b>Adriane Colburn</b> , Artist in Residence, Studio Arts	<a href="#">New Jersey State Council on the Arts</a> , Trenton, NJ.  In partnership with and administered by: <a href="#">Mid-Atlantic Arts</a> , Baltimore, MD.	<a href="#">2025 NJ Individual Artist Fellowship</a> : awarded in categories: Choreography, Crafts, Music Composition, Photography, Playwriting/Screenwriting, Poetry, and Sculpture. Granted to <a href="#">107 Finalists</a> selected from 939 applications.	One of 14 Finalists in the <a href="#">Sculpture</a> category: The Individual Artist Fellowship was awarded to support <a href="#">Adriane's</a> ongoing artist development.	\$13,000
<b>Miriam Felton-Dansky</b> , Associate Professor of Theater and Performance; Director of the Theater and Performance Program  and  Co-Author <a href="#">Jacob Gallagher-Ross</a> , Associate Professor and Chair of English, University of Toronto Mississauga	<a href="#">University of Toronto Press</a> , Toronto, Ontario, Canada.  And: <a href="#">Association for Theatre in Higher Education</a> , Santa Cruz, CA.	<a href="#">2024 Modern Drama Outstanding Article Award</a> : celebrating excellence in scholarship.  <a href="#">2025 Outstanding Article Award: Honorable Mention</a> : for scholarship marked by method-ological sophistication, complex and critical engagement with dramatic texts and performances, focused inquiries, and possible directions for future scholarship.	For the essay " <a href="#">Interface Theatre: Watching Ourselves Disappear</a> " (Modern Drama 67.1 [March 2024]: 1-24), which is a provocative and timely analysis and assessment of theatrical responses to and engagement with digital culture. Inventing the term "interface theatre," this illuminates a new genre in which live performance lays bare the invisible architectures of digital life. This new conceptual framework explains how theatre can not only depict but also embody the logics of algorithmic life, revealing how interfaces shape identity, surveillance, and the perception of self.	---

<p><b>Susan Fox Rogers,</b> Writer in Residence</p>	<p><a href="#">Harvard Review:</a>  With oversight by Houghton Library at Harvard University, Cambridge, MA.</p>	<p><a href="#">2025 Harvard Review Chapbook Prize:</a> a biennial award rotating among fiction and non-fiction.  Recognizes non-fiction (travel, memoir, longform reportage) of 15,000 and 30,000 words, with the chapbook to be released in late fall 2025.</p>	<p>For <a href="#">Susan's</a> book, <i>Guivi</i>. From the judge Jerald Walker's citation:  <i>"A reserved, secretive mother dies and leaves a cache of love letters from a man who was not her husband—a burdensome inheritance that, in the hands of Susan Fox Rogers, a master essayist who also happens to have a few secrets of her own, becomes a spellbinding study in human-kind's complexity. I savored every page, and yet somehow I was still unprepared for the cumulative power those pages would yield. Guivi staggered me. And for that I was grateful."</i>  Susan will read from <i>Guivi</i> at a party in the Harvard Poetry Reading Room in December 2025.</p>	<p>--</p>
<p><b>Garry L. Hagberg,</b> James H. Ottaway Professor of Philosophy and Aesthetics</p>	<p><a href="#">American Society for Aesthetics</a> (ASA), Oak Harbor, WA.</p>	<p>The Peter Kivy Memorial Prize 2025: encourages new, unpublished work on the philosophy of music of Peter Kivy (1934-2017).</p>	<p><a href="#">Garry</a> received The Peter Kivy Memorial Prize for his article on how counterpoint in instrumental music generates meaning.  His winning paper was selected by a special review committee appointed by the ASA President in consultation with the Board of Trustees and the Kivy family.</p>	<p>Awardee receives a monetary prize and travel to attend the annual ASA meeting</p>
<p><b>Sarah Hennies,</b> Assistant Professor of Music</p>	<p><a href="#">New York Foundation for the Arts</a> (NYFA)  Made possible by: <a href="#">New York State Council on the Arts</a> (NYSCA)  With additional support of the Office of the Governor and the New York State Legislature.</p>	<p><a href="#">2025 NYSCA/NYFA Artist Fellowship:</a> from a total of 3,672 applicants, only 99 Fellows (including collaborations) were selected across the following categories: Architecture/ Environmental Structures/Design; Choreography; Music/Sound; Photography; and Playwriting/ Screenwriting.</p>	<p><a href="#">Sarah</a> received the Fellowship in the category of Music/Sound, one of 22 Fellows selected from a pool of 1,015 applicants.  With this support, she will continue her work as a composer and percussionist exploring the inter-sections of sound, perception, and social identity. Her immersive, durational compositions blur the boundaries between music, sound art, and lived experience, engaging queer and trans identity, psychoacoustics, and the politics of listening to draw audiences into heightened awareness of time and embodiment.</p>	<p>Fellow receives \$8,000 grant</p>

<b>Huiwen Li,</b> Continuing Associate Professor of Chinese	<a href="#">American Society of Shufa Calligraphy Education</a>	<a href="#">2025 Best Chinese Calligraphy Curriculum Design Award:</a> recognizes notable contributions to the advancement of Chinese calligraphy education in North America and beyond.	Huiwen received this <a href="#">award</a> for the University Curriculum level, selected by a panel of five judges that included scholars, experienced calligraphy educators, and curriculum experts from around the world.	--
<b>Tanya Marcuse,</b> Associate Professor of Photography	<a href="#">New York Foundation for the Arts</a> (NYFA)  Made possible by: <a href="#">New York State Council on the Arts</a> (NYSCA)  With additional support of the Office of the Governor and the New York State Legislature.	<a href="#">2025 NYSCA/NYFA Artist Fellowship:</a> from a total of 3,672 applicants, only 99 Fellows (including collaborations) were selected across the following categories: Architecture/ Environmental Structures/Design; Choreography; Music/Sound; Photography; and Playwriting/ Screenwriting.	<a href="#">Tanya</a> received the Fellowship in Photography, one of 24 Fellows chosen from 951 applicants, and has also been named a Joy of Giving Something (JGS) Fellow, given to contributors to the photographic arts. With this support, she will continue work on <a href="#">Portent</a> , Part II of her ongoing <a href="#">Book of Miracles</a> series, visualizing fantastical scenes in swamps, rivers, and orchards near her Hudson Valley home. Conceived during the Covid-19 pandemic, the project reflects global instability while expanding photography's reach between fact and fiction.	Fellow receives \$8,000 grant
<b>Beto O'Byrne,</b> Visiting Artist in Residence in Theater and Performance; - with <a href="#">Radical Performance Evolution Collective</a> , Co-Founders: Beto and Meropi Peponides	<a href="#">The Alliance of Resident Theatres/New York</a> New York, NY.  Made possible with support from: <a href="#">Howard Gilman Foundation</a> , New York, NY.	<a href="#">Fiscal Year 2026-27 New York City Small Theatres Fund:</a> for theatres with annual budgets below \$250,000, providing multi-year grant awards between \$7,500 to \$10,000.	This A.R.T./New York grant can be used for flexible, general operating support or to support any aspect of <a href="#">Beto's</a> theatre collective's needs. It also may be used to support a specific project that he proposes.	\$15,500; a two-year grant
<b>Walid Raad,</b> Professor of Photography	<a href="#">Trellis Art Fund</a> , New York, NY.	<a href="#">2025 Milestone Grant:</a> awarded to 12 recipients, nominated anonymously by 56 invited artists, curators, and other professionals nationwide, and chosen by an anonymous five-person panel from 81 applicants.	As a Beirut- and New York- based artist, <a href="#">Walid's</a> works, spanning photo-graphy, video, mixed media instal-lations, and performance, explore how historical events of physical and psychological violence affect bodies, minds, and culture. He receives this Milestone Grant in recognition of the commitment that he has demonstrated to his practice, his unique contributions to his field, and the sustained high level of quality within his work.	\$100,000 grant over two-years, with career develop-me nt support, and retreat in Upstate New York



<p><b>Michael Robinson Cohen</b>, Visiting Lecturer in Architecture;</p> <p>with Citygroup Curatorial Committee members: <b>Violette de la Selle</b>, Critic, and <b>AJ Artemel</b>, Director of Communications, who are both from Yale School of Architecture</p>	<p><a href="#">Graham Foundation for Advanced Studies in the Fine Arts</a>, Chicago, IL.</p>	<p><a href="#">2025 Grants to Organizations</a>: awarded 39 new grants totaling \$573,000, supporting organizations in producing and presenting significant programs on architecture and the designed environment that foster dialogue, experimentation, and broader public engagement.</p>	<p>Supporting Michael's and fellow Curatorial Committee members' proposed <a href="#">2026 Exhibition and Debate Program</a> for <a href="#">Citygroup</a>, the architecture and artist collective that interrogates the trans-formation of the built environment in Downtown Manhattan.</p> <p>This exhibition program comprises open calls, collective research, guest curator exhibitions, and material related to the group's activities. The group will also continue its long-standing debate series, <i>Dialogue Not Monologue</i>, which advances open debate about the city and the practice of architecture.</p>	<p>Funds not disclosed</p>
<p><b>Erika Switzer</b>, Associate Professor of Music; also Co-Founder of Sparks &amp; Wiry Cries</p> <p>and</p> <p><b>Lucy Fitz Gibbon</b>, Visiting Lecturer; also Grants and Magazine Editor for Sparks &amp; Wiry Cries</p>	<p><a href="#">New Music USA</a>, New York, NY.</p>	<p><a href="#">2025 New Music Organization Fund Award</a>: one of 12 awards in the <i>Creation of New Work</i> category.</p> <p>From 488 applications, 83 received \$584,000, supporting non-profits, performance groups, dance organizations, festivals, presenters, and venues to sustain new music, and nurture creators and other artists.</p>	<p><a href="#">Erika</a> and <a href="#">Lucy</a> wrote the grant for the song art organization, <a href="#">Sparks &amp; Wiry Cries</a>, Rhinebeck, NY, to support the commission of a new song cycle by <a href="#">Timothy Long</a>.</p> <p>A Muscogee Nation citizen, Long's multi-movement work, <i>Sky mother</i>, with texts curated by Marie Clements (Métis) intertwines the Haudenosaunee creation story, <i>Sky Woman</i>, with Beethoven's <i>An die ferne Geliebte</i>, and the memoirs of Stella Long (Timothy's mother) describing her childhood in an Indian Boarding School and tuberculosis sanatorium.</p> <p>This work expresses grief, loss, transfiguration, and exaltation collaboratively between singers, pianist, and Native instruments.</p>	<p>Funds not disclosed</p>

<p><b>András Szalai</b>, Visiting Fulbright Scholar; and Assistant Professor of Cimbalom and Chamber Music, Liszt Ferenc Academy of Music, Budapest, Hungary</p> <p>Faculty Sponsor: <b>Frank Corliss</b>, Director, and Faculty, of the Bard College Conservatory of Music</p>	<p>Administered by: <a href="#">Bureau of Educational and Cultural Affairs</a> and <a href="#">U.S. Dept. of State</a></p> <p>With the cooperation of: <a href="#">The Hungarian-Ameri can Fulbright Commission</a> in Hungary and <a href="#">Institute of International Education</a> (IIE) in the U.S.</p>	<p>Fulbright Scholar Award: Short Term Lecture Grant in the Musical Performers category</p> <p>Selected by: <a href="#">J. William Fulbright Foreign Scholarship Board</a></p> <p>Fellowship period: September 1, 2025 -January 31, 2026</p>	<p><a href="#">András</a> brings his project to Bard College, <i>György Kurtág and the Cimbalom: Exploring the Instrument's Role in Contemporary Compositions</i>.</p> <p>He will share his expertise in solo and chamber music composition and performance on the cimbalom: an elaborate stringed instrument in the dulcimer family, often linked to Hungarian salon and folk music yet central to the wider Eastern European repertoire and still little known in the U.S.</p> <p>Through collaborative music-making, he will teach percussion and other instrumental undergraduate students, who may participate in Bard's annual Kurtág concert in March 2026, contributing to worldwide celebrations of the composer's centenary. His residency offers an invaluable opportunity for cross-disciplinary exchange, extending cultural relationships between Hungary, Bard, and the U.S.</p>	--
<p><b>Olga Touloumi</b>, Associate Professor of Architectural History</p>	<p><a href="#">Graham Foundation for Advanced Studies in the Fine Arts</a>, Chicago, IL</p>	<p><a href="#">2025 Grants to Individuals</a>: awarded grants totaling \$385,000 to 64 established and emerging architects, artists, curators, designers, film-makers, historians, scholars, and writers. Fifteen grants supported original research that bring new inter-disciplinary ideas on architecture and design to publics around the world.</p>	<p>Supporting Olga's research project, <i>Building Worlds: A Feminist Counter Biography of Modern Architecture</i>, which uncovers the stories and practices emerging from the life and works of an unseen figure in architecture: the architect, teacher, and crocheter Christine Benglia-Bevington. Through biography, the project reconstructs Benglia-Bevington's perspective, offering a unique view into how women navigated the profession, reinvented what a practice looked like, and ultimately made and held space for feminist work on the built environment.</p>	Funds not disclosed

<b>Julia Weist,</b> Visiting Artist in Residence, Studio Arts	<a href="#">Millay Arts</a> , Austerlitz, NY.	<a href="#">Millay Arts Residency 2025</a> : awarded an Artist in Residence in the Visual Arts discipline in the <a href="#">Core Residency</a> program, August 13-26, 2025, which brings together a creative cohort of six-seven multi-disciplinary artists, selected through a blind jury process.	To support <a href="#">Julia</a> as she began planning the production of a new live performance to take place in Los Angeles in 2026. In this work, actors reenact an interview that took place between Weist and the Deputy Chief Investigator and Supervising Attorney for the NY Department of State. Weist became a case study for New York officials in 2024 because of her artistic use of a private investigator license obtained in 2022. During the residency, Julia completed a first edit of the performance's sound track and script.	Private room and studio, groceries, and communal dinners prepared by in-house chef.
<b>Sara J. Winston,</b> Artist in Residence; Associate Director of the Photography Program	Administered by: <a href="#">Arts Mid-Hudson</a> , Poughkeepsie, NY.  Made possible with funds from the New York State Legislature.	<a href="#">2025 Arts and Culture Project Grant</a> : awarded to artists, nonprofits, libraries, municipalities, and community groups in Dutchess, Orange, and Ulster counties for cultural programming, performances, festivals, work-shops, readings, screenings, and the creation of new work.	For <a href="#">Sara's</a> project, <i>Too Visceral to be Intelligent</i> , a special edition of her hybrid visual-textual artist book that chronicles her experience of living with Multiple Sclerosis.  The book will be released in a limited edition in 2026 with <a href="#">Cripple</a> , a publishing initiative that supports disabled artists and designers. As part of the public component of the grant, Sara will present the work at a talk and book launch event at the Center for Photography at Woodstock's CPW Kingston on February 12, 2026.	\$5,000

*These all recognize the individual faculty member and their personal and/or professional contributions, rather than the institution.*

Faculty Grants Officer: Sue Elvin: email: [selvinco@bard.edu](mailto:selvinco@bard.edu): or phone: 845.758.7120

Office Hours by Appointment: Fall 2025: Tuesdays, Thursdays (10am-Noon) Room 202, Stevenson Library.

### ***Updates from the Office of Development and Alumni/ae Affairs***\_\_\_\_\_

Megan Miller

#### **Office of Institutional Support**

The Office of Institutional Support (OIS), one of three offices within the Office of Development and Alumni/ae Affairs, manages the College's fundraising efforts from foundations, government agencies, corporations, and other entities to support College-wide needs and maintain the College's ability to raise and receive funding. The Office of Prospect Research (OPR), situated within OIS, researches and identifies potential sources of funding and individual donors for the College and recommends outreach efforts. We work with undergraduate and graduate faculty and programs to identify funding for a wide range of projects that support Bard's mission and its vital role in the community.

OIS also manages an in-depth online Resource Center for those interested in applying for grants. Please visit <https://www.bard.edu/institutionalsupport/resources/> for more information about accessing grant funding, both institutional and individual.

### Join us for our Fall Semester Office Hours!

As classes begin and we all start getting back into gear supporting students in a multitude of ways, you may be thinking about ways you could secure external grant funding to support your operations, programming, or research. While we are normally located across 9G, throughout the fall semester, members of our team will be present on the main campus for you to come and ask your grant-related questions.

Starting September 11, you can find us on Thursdays, alternating between the Fredric S. Maxik '86 Seminar Room (RKC 200, the glass seminar room overhanging the north entrance) and the Kline Faculty/Staff Dining Room. See below for a complete list of dates and times.

#### **RKC Room 200 (3-5pm)**

September 11  
September 25  
October 9  
October 23  
November 6  
November 20  
December 4

#### **Faculty/Staff Dining Room (Kline) (1:30-2:30pm)**

September 18  
October 2  
October 16  
October 30  
November 13  
December 11

Be on the lookout for workshop opportunities covering a wide variety of grant-related topics, to be announced later this semester!

Below are just a few highlights of the grant awards received by the College and its programs since the last Newsletter. Congratulations to all of the faculty and project directors on their new grant awards!

#### **Support for Annandale Faculty-Directed Projects**

- Professors Craig Anderson and Swapna Jain were awarded a \$427,016 R15 research grant from the National Institutes of Health to support their research on Ruthenium compounds over three years.
- Distinguished Artist in Residence and Assistant Professor of American and Indigenous Studies, Suzanne Kite, was awarded a \$93,000 grant from the Wagner Foundation to support the Wihanble S'a Center for Indigenous AI exhibition, *Cosmologyscape*.
- Professor Thomas Wild was awarded a \$7,944 grant from the Van Meeteren Foundation to support scholarships for students in the German Immersion Program.

#### **Annandale-Based Program Support**

Bard College received several grants supporting Annandale-based projects, including:

- \$200,000 from the Ford Foundation to support the US-China Music Institute's Bard East/West Ensemble Tour, China Now Music Festival, and Chinese New Year Concert
- \$200,000 from the Henry Luce Foundation to support Bard Global University Network Courses over the next two years
- \$137,000 from the Kellner Foundation to support student scholarships

### **Support for the Fisher Center and the Bard Music Festival**

The Fisher Center received a \$15,000 grant from the Lucille Lortel Foundation to support residency and commissioning programs through the Fisher Center LAB. Additionally, the Fisher Center received a \$50,000 grant from the Righteous Persons Foundation to support the production of *Yentl the Yeshiva Boy*.

### **Support for the Center for Curatorial Studies**

The Center for Curatorial Studies received a \$75,680 grant from the Helen Frankenthaler Foundation to support updates to the Hessel Museum's HVAC and envelope to improve energy efficiency. Additionally, the CCS received an additional \$50,000 from the Helen Frankenthaler Foundation to support general operations.

### **Support for Brothers@**

Brothers@ received a \$25,000 grant from the Fordham Street Foundation as well as a \$400,000 grant to expand their programming for young men of color into Washington, D.C..

### **Support for the Early Colleges**

The Early Colleges received a \$5,000 grant from the F.O.R.E. Foundation for Art, Science, and Education, a \$10,000 grant from the Louis D. Srybnik Foundation, and a \$200,000 grant from the Baptist Community Ministries, among others.

### **Support for the Bard Prison Initiative**

The Bard Prison Initiative received a \$50,000 grant from the Century Arts Foundation, a \$50,000 grant from the Nancy & Edwin Marks Family Foundation, and a \$250,000 grant from the Thompson Family Foundation, among others.

### **News from the Office of Alumni/ae Affairs**

Welcome back from all of us in the Office of Alumni/ae Affairs, we hope you had a great summer! A Special welcome to new faculty and staff!

The Alumni/ae Affairs team works to keep alumni/ae connected to the college, each other, and our current students. We work closely with the Career Development Office to engage the amazing network of Bardians across the country and the globe as a professional resource for our students.

If you have any plans to bring alumni/ae back to campus this semester or are looking for alumni/ae who would be good to feature in your classes, please let us know as soon as you can. We are always happy to co-sponsor events, meet Bardians returning to campus, and give them some special alumni/ae SWAG. To get in touch with our office, email us at [alumni@bard.edu](mailto:alumni@bard.edu).

We are also always happy to meet with you. We are just across 9G in the Anne Cox Chambers Alumni/ae Center - please stop in anytime to meet us!

Fun fact: 130 alumni/ae work at Bard! #bardianandproud!

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## What is FERPA?

The Family Educational Rights and Privacy Act (FERPA) is a federal law that protects the privacy of student education records.

A few key components of the law include:

- College students must be permitted to inspect their own education records
- Once a student begins attending a university, the rights transfer from the parents having the right to inspect and review a student's record to the college student.
- School officials may not disclose personally identifiable information about students, nor permit inspection of their records, without written permission from the student, unless such action is covered by exceptions permitted by the Act. A notable exception is disclosing information to school officials determined by the institution to have a legitimate educational interest.

As a faculty or staff member, you have a legal responsibility under FERPA to protect the confidentiality of student education records in your possession. You have access to student information only for legitimate use in the completion of your responsibilities as a college employee. You may not release lists or files with student information to any third party outside the college. Student education records are considered confidential and may not be released without the written consent of the student. Student information stored in electronic format must be secure and available only to those entitled to access that information.

If you're in doubt about a request for student information, contact the Office of the Registrar via email ([registrar@bard.edu](mailto:registrar@bard.edu)).

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*from the* **Director of the Bard Learning Commons (BLC)**

James Keller

**The Learning Commons** is Bard's writing and learning center – home to the writing fellows program and all college writing support, college writing classes, one-on-one writing consultation, multilingual learner support (especially for international students), learning strategies and senior project tutoring, and subject-specialized tutoring. Tutoring is offered in seat, but online offerings are also available. We have extended our connected tutoring and signature collaborative tutor training to the Bard Baccalaureate program, Bard NYC, BPI, MAT, OSUN, Hubs, BHSECs, Bard micro-colleges and the communities whom we and these groups serve. In Annandale, we provide trained peer writing, research, and reading support as well as discipline-specific and academic skills mentorship. Our tutors support Bard seniors one-on-one writing their projects; last spring, we worked with more than 25 senior project writers. Over this last AY, we offered more than 80 total hours of one-on-one writing tutor support, in-class presentations, and study room sessions for seniors.

Learning Commons tutors delivered over 6,000 hours of peer learning support in all subjects this past year, and we maintained weekly study and resource rooms among our suite of community-building learning spaces. Trained peer writing consultants conference with Bard students about course readings, use informal writing as a tool for discovery, help students reflect on their learning process, and think through ideas for essay topics. Tutors also help their peers revisit writing that merits revision, generate research questions, develop written arguments, and take written drafts to the next level. Students may make appointments, learn about study rooms, or arrange subject tutoring at a time of their convenience by contacting us at [blc@bard.edu](mailto:blc@bard.edu). This past spring, our Learning Strategies



program provided an unprecedented number of mentorship hours to Bard students – in taking effective notes; engaged reading; evaluating, integrating, and using sources ethically; determining personal learning styles and keeping organized; time management; study strategies; etc. – all in the context of academic assignments.

BLC faculty field 14 sections of credit-bearing courses year-round – in college writing; inclusive pedagogy; public speaking; “exploring the hidden [college] curriculum”; information literacy; composition; developmental mathematics; and ESL. Learning Commons courses remain open to all Bard students. Since October of 2022, we have provided guidance for faculty and students writing and reading in the context of large language models like ChatGPT and GPT-5.o. We also host virtual international tutoring for students taking OSUN blended courses – pairing tutors in Annandale with students and their tutor peers from Africa, South America, Central Asia, and across the Bard-Network. The Learning Commons dedicates our well-known writing fellows to classes by faculty request (87 last AY); these highly trained peer writing tutors work with all students in the class one-on-one during the semester. Writing fellows are happy to collaborate with faculty to provide course and program-specific workshops and support, as well. If you are interested in having a writing fellow dedicated to your course or learning more about this program, please contact Director Jim Keller at [keller@bard.edu](mailto:keller@bard.edu)

All BLC services are free. With best wishes for an inspired return to fall classes, we may be reached at x7812 or [blc@bard.edu](mailto:blc@bard.edu). Also, visit our website at <https://www.bard.edu/learningcommons/> See you in the BLC!

*from the* **Stevenson Library**

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Heather Topcik & Alexa Murphy

On behalf of everyone at Stevenson Library, welcome to the fall semester! We’ve had a busy summer here in the library. The semester opened with a beautifully transformed first floor, new locations for several collections, and other important changes.

**First floor redesign:** With the generous support of the Alden Trust and the College, and thanks to design consultation with architecture professor Betsy Clifton, the first floor is in the process of being remodelled as a more welcoming, inviting space to accommodate quiet study, collaborative work, and community gatherings. While much of the work has been completed, over the next few weeks we will see installation of new, custom-designed seating and book display to complete the redesign.

**New music listening and study space:** On the second floor, a new music-listening and study space will be coming to life this fall. This space will have two stations to listen to LPs, CDs, and cassettes from our collection or your own. Stay tuned for more information about how to use this space as it comes together.

**New home for Photo Book Collection:** Our extensive photography book collection has been moved to the Hoffman Reading Room on the second floor.

**New location for Research Help & Information:** Research help and information will now be offered right at the Circulation Desk on the first floor, Monday - Thursday 11 - 5 and Sundays 12-5. A librarian will be on call for research help on Fridays until 2 pm.

**New location for Interlibrary Loan:** Interlibrary Loan pick up has been moved to the Reserves Desk on the lower level of the library.

### **Upcoming events**

We have several exciting events planned in the library this month:

*Monday, September 15 4:30-6 pm*

**Rewriting Hisstory: A Conversation with Jeff Kiseloff and Jonathan Brent** (First floor) Author Jeff Kiseloff and Alger Hiss Chair Jonathan Brent talk about Kiseloff's controversial new book, *Rewriting History*, while also putting the 20th Century's most important political trial in context.

*Thursday, September 18 5:30-7 pm*

**Hispanic Heritage Month: Poetry Night** (First floor)

Help us kick off Hispanic Heritage Month with an open-mic style poetry night in the library. Bring your favorite Hispanic or Latin American poetry to read, or share your own. Cosponsored by ODIE and Stevenson Library.

*Thursday, September 25 3 - 5 pm*

**Opening Reception for Melissa Shook: Freedom to Create** (First floor)

Join us to celebrate our fall exhibit featuring the photography and ephemera of Melissa Shook, who attended Bard from 1959-1961. Curated by Fiona Laugharn '12.

Despite all of the changes, we continue to focus on our central mission of supporting the academic life of the College. We encourage you to reach out to us or your [liaison librarians](#) to discuss ways we can collaborate with you to support your teaching and research.

We wish you all a wonderful start to the semester. See you in the library!

*from the* **Director of Horticulture & Arboretum**

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Amy Parrella

### **Bard Arboretum Update**

The Burpee Trial Garden's first season is in the books, well - almost! Three Bard undergraduate students tested and cared for experimental vegetable, herb and flower seeds in the Montgomery Place formal gardens this summer. Recording daily observations, identifying insects and repairing damaged critter fences were some of the tasks spearheaded by this Bard Student Research Institute (BSRI)-affiliated cohort. They also welcomed guest speakers on outdoor safety, Montgomery Place history, plant-based dying, and landscape design, in addition to going on field trips to Hudson Valley Seed, Bard Farm and the Montgomery Place Archives. Lastly, they hosted a public open house event to showcase their efforts and entered a few flowers into the Dutchess County Fair where they won a blue ribbon for their Desire Red sunflowers! Congratulations Max, Mikhal and Violet on a summer well-done!

*from the* **Office of Sustainability**

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Laurie Husted



### Sustainability Share

- This July, the College earned a Gold rating from the Sustainability Tracking, Assessment and Rating System (STARS). This nationwide group ranks colleges based on all aspects of sustainability on their campuses, from academics, to buildings to dining and events planning.
- Bard participated in the annual *Race 2 Zero Waste* food scrap diversion program, where it placed first in the food organics Small College category, edging out Macalester and Amherst Colleges. Composting is a top solution to climate change. Thank you to our community for scraping their plates in the green bucket at Kline.
- We are reconvening the Sustainability Council and looking for nominations of students to serve from each Division, and still need a faculty rep from Social Sciences. We define sustainability as "Shared Well-Being on a Healthy Planet", so the remit of the Council is on issues at the intersection of social equity and environmental

concern. The Council is a forum for discussion of sustainability challenges and opportunities facing the College, and provides non-binding recommendations to College offices. Join this vibrant forum to help drive community engagement and progress. Please reach out to co-chairs Eban Goodstein or Laurie Husted for more information.

- Bard Dining has hired Maddie Kowalewski as their new Sustainability Manager. Maddie reports that sales of the green re-usable to-go containers have been robust; each container helps prevent the loss of durable plates.

- Bard's MBA in sustainability was also ranked the best green MBA by the Princeton Review for the fifth year in a row. The list is based on student ratings of how well their MBA "prepares them to address environmental, sustainability, and responsibility issues in their careers." Bard's MBA is based in New York City and utilizes a hybrid curriculum to prepare students for critical social and environmental challenges. "At a time when clean energy and climate change action, organizational justice, reducing plastics and toxic pollution, and enhancing the planet's biodiversity are all under political attack, Bard remains the leading MBA focused on embedding sustainability as simply good business," said MBA Director Dr. Eban Goodstein.

### **Bard Farm**

*Rebecca Yoshino*

*Bard Farm Manager and Educator*

- Bard Farm Stand every Thursday 12-5pm through October on Library Rd. The market has become THE place to be on Thursday afternoons and is very well attended by our community. If any students, faculty or programs have any interest in tabling anything, please reach out to [ryoshino@bard.edu](mailto:ryoshino@bard.edu). Studio Arts has successfully been gathering donations through the sale of their Scrappy Materials Color Chart poster, created in partnership with students and through collaborations with Bard Farm and faculty Beka Goedde and Lisa Sanditz to support the Bard Studio Arts Fund for Visual Learning at the farm stand all summer.
- Bard Farm's end of season Harvest Party will be October 24th from 4-7pm. Come tip a glass, press some cider, enjoy live music and activities as we celebrate the season's bounty. If your program wants to host any activities for the event please reach out to [ryoshino@bard.edu](mailto:ryoshino@bard.edu)
- Thanks to the generous donation of an alumni parent, Paul Marienthal and his students from the carpentry guild, Bard Farm will have a new sugar shack at Montgomery Place's Visitor Center for the 2026 maple sugaring season. All sugaring operations will now be centered there. Please reach out if you would like to bring your class in February or March to a sugaring workshop.
- Bard Farm couldn't pull off the fall semester without our incredible volunteers. Students and faculty are all welcome. We will be hosting weekly volunteer "Power Hours" Monday and Wednesday afternoon from 4-5pm and Friday from 9-12pm. If others are interested in volunteers at a different time on a recurring basis they can fill out this volunteer form [Volunteer Form](#) which is also found on our website.
- If your class is interested in a tour, farm work day or would like to connect with our work please reach out in any way please reach out.



New and continuing divisional chairs and program directors are encouraged to (re)acquaint themselves each fiscal year with the Business Office's many online resources: <https://www.bard.edu/budgetoffice/about/>. Questions about budget management? Go to FAQ for quick answers (<https://www.bard.edu/budgetoffice/faqs/>) or contact the Business Office via email ([budget@bard.edu](mailto:budget@bard.edu)).

### **Faculty Research Support:**

As outlined in the Faculty Handbook, the Faculty Research and Travel Fund supports professional work by faculty members (6/13ths time and above). This fund provides reimbursement of up to \$2,000 for professional work during that academic year. Beginning this year, up to \$500 of your allotment can be used toward the purchase of books, memberships and subscriptions. Documentation of the activity, original receipts, and an itemized list and total of expenses for which reimbursement is being sought should be submitted to the appropriate administrative support staff for submission to the Dean's Office up to three times per year (please review the [full guidelines](#) for eligible expenses, reimbursement procedure, and other helpful information regarding this funding). Any questions regarding balance of funds or eligibility can be directed to Rachel Price, [rprice@bard.edu](mailto:rprice@bard.edu).

### **Important Dates for 2025-2026**

One check request per semester with all allowable expenses and documentation will need to be submitted to the appropriate administrative support staff for submission to the Dean's Office by the following deadlines:

**Fall Deadline: December 31, 2025**

**Spring Deadline: May 31, 2026**

**Summer Deadline: August 31, 2026**

**Check mailing date: January 31, 2026**

**Check mailing date: June 30, 2026**

**Check mailing date: September 30, 2026**

Research activity that takes place after May 31, 2026 will fall within the 2026-2027 fiscal year.

### **Opening of the Academic Year Reminder of Bard Policies:**

(<https://www.bard.edu/doc/>)

### **Bard Email Lists and Usage Policy**

As we begin another academic year, please take a moment to review the College's current email policy (Effective August 31st, 2015):

College-sponsored email networks form part of the College workplace, and thus are subject to different standards from other forms of communication through which faculty, staff, and students may choose to express their ideas. For this reason, and to ensure that these lists remain a reliable means of communication, it is important that users abide by the rules of communication outlined in the faculty, staff and student handbooks.

In addition:

- Impersonation of other mailing list users, e.g. faking the sending email address, is prohibited. Senders must use their assigned college email addresses to post to any email list and are strongly encouraged to include their full name in the body of the message.

- Commercial mailings and mailings that suggest College endorsement of any political candidate, organization, or ballot initiative are prohibited. More generally, because Bard College is a non-profit, tax-exempt organization and, as such, is subject to federal, state, and local laws regarding commercial and political activities, any commercial use of IT Systems for non-Bard purposes is generally prohibited, except when specifically authorized by the College and permitted under College rules.
- Harassment, bullying, and threats, including threats of physical harm, are prohibited, as are violations of privacy and communications that violate confidential employment processes and disciplinary proceedings. As emails using these lists are distributed in the workplace, they should not display materials or images that could constitute sexual or other forms of harassment.
- Use of specific email lists for purposes other than which they are intended is prohibited.

Email should be sent to the appropriate mailing list as described above: happening, pennysaver, faculty, staff, or college. If a member of the Bard College community wishes to send an email message that is not appropriate for the mass mailing lists described in this document, an independent list may be requested through the Bard IT Helpdesk. Subscribers of this list must be populated manually and all such lists will allow users to unsubscribe.

Violations of these rules are subject to special disciplinary processes associated with College email list usage, outlined below. For more information please see: <https://www.bard.edu/it/email-usage/>

## Etiquette

Electronic forms of communication bear careful consideration because they are often constructed in an environment devoid of non-verbal cues that govern face-to-face interactions. Unlike verbal communications, they also constitute a permanent record. As a general rule, people should not write or post things that they would not say in a face-to-face conversation or at an open meeting. Mean-spirited messages, flaming, and ad hominem attacks are strongly discouraged. If you really need to tell unpleasant or offensive things to someone, it is better to do so in a private communication. Direct communication in person or over the telephone can often help resolve potential conflicts that electronic communications tend to exacerbate. Inundating a list with messages is inappropriate. Messages that are not intended for the community as whole should not be forwarded without seeking the author's permission.

Only send a message to the entire list when it contains information from which everyone can benefit. Send messages such as “thanks for the information” or “me, too” to individuals—not to the entire list. Do this by using the “Reply to sender” option instead of “Reply all.”

When composing your announcement, please be considerate of those who are visually impaired. People of all ages may struggle to read small text. In addition, it is strongly recommended that you avoid using images (such as posters) as the sole content of your announcement. Software designed to read text aloud cannot interpret words contained in an image. If you must include an image that contains the important details of your activity or notice, please repeat the details as plain text somewhere else in your message.

## Violation Adjudication

**A message that fails to meet the list usage rules published above is a violation.**

Alleged violations may be reported to the Office of Human Resources or to the Office of the Dean of the College. In consultation with the Information Resources Council and, as appropriate, a representative of the Faculty Senate or the office of the Vice President for Administration, these offices will determine whether a violation has occurred and may assess penalties, for instance, a temporary loss of privileges for posting to Bard email lists or a temporary removal from the Bard campus network. Decisions about alleged violations will be made in a timely fashion, which in most cases will be within 10 business days. Violations that are not penalized are still considered violations. While alleged violations are being investigated, temporary email access limits may be imposed on the alleged violator, depending upon the circumstances.

Violators may appeal their penalty by submitting their appeal in writing to the appropriate campus office. Appeals will be reviewed by the Vice President for Administration and Finance in a timely fashion, which in most cases will be within 5 business days. Violations are cumulative for an employee's entire time of employment at the College.

These disciplinary processes are designed specifically for email list usage: community members retain the right to initiate applicable internal grievance or disciplinary processes or to pursue external civil or criminal actions.

In preparing this policy, we have drawn from the policies developed at Hamilton College and Yale University, and we acknowledge our debt and appreciation.

## **Bard College Policy on Academic Use of Generative Artificial Intelligence**

### **Statement of Principles**

The emergence of generative AI (GenAI) challenges stewards of the liberal arts tradition to communicate anew with students around the values that define our pedagogy.

The Bard curriculum is designed to foster curiosity, growth, and joy in the pursuit of knowledge. The student's experience of discovery, inquiry, and reflection illuminates both the self and the wider world, igniting a desire to participate in it. Bard's approach to education is rooted in human connection and relations of trust among students and faculty, informed by the conviction that we learn best by doing our own, original work.

We recognize that generative AI may serve valuable purposes in specific educational contexts. It is the responsibility of faculty to make clear if, when, and how GenAI will play a role in any particular course or assignment, and to set expectations, if applicable, for appropriate acknowledgement and/or citation of GenAI tools. It is the responsibility of students to clarify any questions they have regarding the use of GenAI in a course and the instructor's expectations for acknowledgement and/or citation.

In addition to adhering to specific guidance offered by their instructors in syllabi and course materials, all students are expected to familiarize themselves with and to uphold Bard's Academic Dishonesty and Plagiarism Policy in general and the College's AI Policy in particular.

GenAI tools, and our engagement with them, will necessarily change over time: we endorse good faith efforts on the part of all members of the Bard community to cultivate a nuanced and ethical approach to these new and emergent technologies.

### **AI Policy (in the Student and Faculty Handbooks)**

**Students may not use GenAI tools for coursework unless expressly permitted.** For the purposes of this policy, the "use" of GenAI tools includes such practices as relying on AI to summarize a text rather than reading it, prepare comments for in-class discussion, produce an outline or draft of writing assignments, and other, similar uses. Faculty are to determine and communicate in each course syllabus and accompanying course materials the degree to which they allow students to use GenAI tools, if at all.

**Instructors are encouraged to define AI policies specific to their courses.** Faculty are strongly encouraged to define specific GenAI policies in their syllabus. When it comes to matters of academic integrity, the instructor's GenAI policy defines the expectations for that course.

**Use of GenAI tools require acknowledgement and/or citation for academic integrity.** Even when used in accordance with guidelines provided by the instructor, students must acknowledge and/or cite GenAI contributions



in keeping with the Bard Plagiarism and Academic Dishonesty Policy. If the instructor does not provide specific instructions related to the citation of GenAI as a source of information, then students are expected to err on the side of transparency, making clear how GenAI has contributed to their work or to their understanding of course materials.

**It is the student's responsibility to clarify questions with their instructor regarding the use and citation of GenAI in academic coursework.** When students have questions regarding permissible uses of GenAI tools in a course or on an assignment, they are expected to ask their instructors for clarification. Instructors, in turn, are expected to respond to student questions and to provide such guidance in the context of their own courses.

(August 2025, adapted with permission from Dartmouth College and in consultation with Bard's Faculty AI Committee and the President's AI Policy Working Group)

## **Bard College Copyright and Fair Use Policy**

Bard College is a liberal arts institution fully committed to the intellectual and creative endeavors of its faculty, staff, and students. As part of this commitment, Bard College recognizes the importance of balancing the use of copyrighted works for educational purposes with the need to protect such works in accordance with the applicable provisions of the law. This Copyright and Fair Use Policy (the "Policy") is intended to provide instruction regarding the use of copyrighted works at Bard College.

The copyright law of the United States is contained in Title 17 of the United States Code and serves the purpose of promoting "the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries," a mandate imposed on Congress by the United States Constitution. The Copyright Act of 1976, confers upon authors of copyrighted works the exclusive rights to do and authorize any of the following:

1. To reproduce the copyrighted work;
2. To prepare derivative works based on the copyrighted work;
3. To distribute copies of the copyrighted work to the public by sale or other transfer of ownership;
4. To perform the copyrighted work publicly; and
5. To display copyrighted work publicly.

Copyright protection is conferred as soon as an "original work of authorship is fixed in a tangible medium of expression." This means copyright protections apply as soon as the work can be shown to others, through visual (written) or audio means. However, many copyright owners also choose to register their works with the United States Copyright Office, which confers a number of protections, as well as the ability to sue for copyright infringement.

### **I. Applicability of this Policy**

This policy applies to all full-time and part-time faculty, visiting faculty, staff, students, student employees, graduate students, as well as any individual using college resources and facilities (the "Bard College Community"). All members of the Bard College Community must comply with applicable copyright laws and obtain proper permissions from copyright owners as required.

### **II. Overview of Copyright Protection**

Copyright protection is conferred automatically to expressive or creative works. Works subject to copyright protection include literary works, musical works (including accompanying words), dramatic works (including accompanying music), pictorial/graphic/sculptural works, choreography, motion pictures and other audio-visual works, sound recordings, architectural works, computer programs, and compilations and derivative works.

However, the following are examples of things not protected by copyright:

1. Ideas, procedures, principles, methods, systems, discoveries, and devices;
2. Titles, names, short phrases, slogans;
3. Works that are “unfixed,” that is, not fixed in a tangible form of expression (for example, improvisational speeches or performances that have not been written or recorded);
4. Information that is common property with no original authorship (calendars, height and weight charts, rulers).

See Works Not Protected by Copyright, <https://www.copyright.gov/circs/circ33.pdf> (last accessed August 7, 2024).

### III. Fair Use

Use of a copyrighted work by anyone other than the owner generally requires the explicit permission of that copyright owner. This should be in the form of a license agreement, or some other form of written agreement. However, permission is not required if the use falls within the Fair Use Doctrine, which provides a defense to copyright infringement.

Whether use of a copyrighted work constitutes “fair use” is determined by the specific facts of such use. There are four factors that must be considered when analyzing whether the use of a work is permissible under the Fair Use Doctrine. No single factor is determinative, but rather, the factors must be considered together:

1. The purpose and character of the use. For example, whether the use is commercial (weighing against a finding of fair use) or educational (weighing in favor of a finding of fair use).
2. The nature of the copyrighted work being used. For example, whether the work being used is of a highly creative nature (weighing against a finding of fair use).
3. The amount or substantiality of the portion of the work being used. For example, whether the entire copyrighted work being used (weighing against a finding of fair use) or just a small excerpt (weighing in favor of a finding of fair use).
4. The effect of the use on the market for, or value of, the work. For example, whether the use of the work being examined as part of the fair use analysis would have an impact on the sales of that work (weighing against a finding of fair use).

These factors must be balanced and weighed together when making an assessment of whether a use would fall under the Fair Use Doctrine. It is important to note that, while using copyrighted works for an educational purpose generally weighs in favor of a fair use finding, because all four factors must be considered, it is possible that a use is not permissible even in an educational setting.

All members of the Bard College Community must make a good faith effort to understand the basis of the Fair Use Doctrine and to take reasonable efforts to assess whether Fair Use applies to their anticipated use of a copyrighted work.

The Bard College Fair Use Checklist, attached as Appendix A, should be completed as a guide by members of the Bard College Community when making such a fair use analysis.

### IV. Display/Performance of Films, Television Shows and Music in the Classroom and on Social Media

#### A. Films and Television Shows

Under the Fair Use Doctrine, a legally purchased full-length movie may generally be shown in an in-person classroom setting for educational purposes. However, full-length movies cannot be shown in the classroom if the copy being shown has been “ripped” from a source such as a DVD, even if the source was legally purchased.

“Ripping” even legally purchased digital copies of films is a violation of the Digital Millenium Copyright Act (“DMCA”).

Copyrighted movies or television shows may not be shown outside of the classroom or for non- educational purposes without having obtained permission from the copyright owner. Please be advised that the terms of many streaming services, such as Netflix and Hulu, generally prohibit the showing of content in the classroom, subject to very limited exceptions.

Student clubs and groups that wish to show a film or television program must obtain permission from the copyright owner.

#### B. Music

Music is also protected by copyright law, and services such as Apple Music and Spotify should not be used to promote events. Any member of the Bard College Community that wishes to play or perform music at any college sponsored event must obtain permission from the copyright owner.

There may be songs available to you for use under the College’s agreements with ASCAP and BMI. Please contact Frank Corliss, Director, Bard College Conservatory of Music, at [corliss@bard.edu](mailto:corliss@bard.edu) or Kat Ottosen, Manager of Event Production, at [kottosen@bard.edu](mailto:kottosen@bard.edu) for more information.

#### C. Social Media

Copyrighted music or any other content protected by copyright should not be included in any social media postings. Permission from the copyright owner should be obtained prior to using copyrighted content in any such posting.

Individuals permitted to post to Bard College owned and affiliated social media accounts should also not share or repost any postings that contain potentially copyrighted content.

#### V. The TEACH Act and Online Learning

The 2002 Technology, Education and Copyright Harmonization Act (the “TEACH Act”) addresses the use of copyrighted material in the virtual classroom setting.

In an online classroom setting, the TEACH Act permits:

1. The performance of nondramatic literary works or nondramatic musical works in their entirety (i.e., reading of books and poetry).
2. The showing of limited and reasonable portions of other works (i.e., clips of a movie).

However, under the TEACH Act, faculty teaching an online course are prohibited from performing or showing an entire dramatic literary or musical work (play, opera, musical, television show, movie, etc.).

Moreover, any content used in the online classroom setting must:

1. Be legally obtained;
2. Be limited in access to the instructor and students enrolled in the course;
3. Be displayed under the supervision of the course instructor as a regular aspect of instruction;
4. Be accompanied by a notice that the materials are under copyright protection and may not be distributed; and
5. Reasonable controls must be used to prevent dissemination and retention (i.e., streaming rather than allowing the download of a video).

## VI. Copyright Exceptions for Persons with Disabilities

Section 121 of the Copyright Act (the Chafee Amendment) permits certain authorized entities (nonprofit organizations or governmental agencies that have a primary mission of providing specialized services relating to training, education, or adaptive reading or information access needs of blind or other persons with disabilities) to reproduce and distribute published literary or musical works in accessible formats for use exclusively by print-disabled persons. While there have been questions about whether colleges qualify as authorized entities, educational institutions argue they qualify due to their obligations under the Americans with Disabilities Act (ADA).

The Chafee Amendment does not apply to other types of accommodations (such as those to accommodate deaf persons) and thus, for all other instances of reproducing and distributing copyrighted materials for accessibility purposes (including the addition of captioning), the principles of “fair use” must be considered.

## VII. Obtaining Copyright Permission

All members of the Bard College Community are responsible for obtaining copyright permission when necessary. Circumstances that may require copyright permission include, but are not limited to the following: use of materials or digital media in an in-person classroom setting, online (remote) learning, for posting on any Bard College or course website, research, for use in on- campus club activities, or for any Bard College-affiliated social media account. If you need assistance locating the proper individual(s) or entities to contact for such permissions, please contact the Dean of Libraries. It is recommended that permission be sought as soon as the determination to use a copyrighted work is made, as such permission may take time to obtain.

## VIII. Enforcement of this Policy

Members of the Bard College Community who do not comply with this Policy or the applicable copyright laws or fail to act in good faith when making Fair Use determinations are liable for their own actions. Failure to comply with this Policy may result in disciplinary action.

## IX. Interpreting and Implementing Authority

The Office of the Dean of Libraries and the Office of the Dean of the College will be jointly responsible for the interpretation and implementation of this Policy.

Please visit our website [www.bard.edu/doc/](http://www.bard.edu/doc/)  
for numerous links and resources for faculty and staff  
Faculty Handbook (hardcopies available upon request in the Dean's Office)

AAUP Contract  
Faculty Evaluation Document  
Faculty Sabbatical Schedule and Policy  
Faculty Highlights & Accomplishments past and present  
Faculty, Divisional, Senate, and Program Meetings schedule  
Faculty Committee meeting minutes  
Faculty Meeting minutes  
Faculty Evaluation lists and schedules  
Faculty Guides to Interfolio  
Faculty Governance Resources  
Faculty Committee List  
Program Directors List  
Faculty Search information  
Faculty Transition List  
Faculty Guidelines, Higher Education Resources and Support Network information  
Faculty Accessibility Guidelines (link to Bard SensusAccess)  
Bard Policies for Faculty

### **Volume 21, Number 1**

This letter is intended by the Office of the Dean of the College to make information for faculty more accessible and available in an easy format. Where information is available on-line at our campus website

<http://www.bard.edu/doc>

you will be directed to that page. Please make use of the website; suggestions for posting of information and data are very welcome. The newsletters will be archived on the website. If you have questions or comments about this newsletter, please contact [doc@bard.edu](mailto:doc@bard.edu).