

The Academic Council

September 1, 2004

Members Present: Rev. Edward A. Malloy, C.S.C., Nathan Hatch, John Affleck-Graves, Dennis Jacobs, Jean Ann Linney, Christine Maziar, Rev. Mark Poorman, C.S.C., Eileen Kolman, Michael Lykoudis, Patricia O'Hara, Mark Roche, Carolyn Woo, Jennifer Younger, Seth Brown, Jay Brandenberger, John Robinson, Nasir Ghiaseddin, Sunny Boyd, Hope Hollocher, Richard Taylor, Panos Antsaklis, Teresa Phelps, J. Douglas Archer, Kenneth DeBoer, Ava Preacher, Christian Moevs, Neil Delaney, Brad Gregory, Stephen Fredman, Valerie Sayers

Members Absent: Jeff Kantor, Joseph Marino, Patricia Maurice, Carol Tanner, Tom Noble, Joseph Buttigieg, Don Crafton, Olivia Remie Constable, Mihir Sen, Thomas Frecka, Bill McDonald, Crystal Salcido

Members Excused: Frank Incropera, Jeremy Staley

Observers Present: Mary Hendriksen, Matt Storin, Col. Michael Zenk, Kevin Barry

Observers Absent: Harold Pace, Dan Saracino

Observers Excused: None

Invited Guests: John A. Haynes, Executive Director, Performing Arts Center and Professor Scott Appleby, John M. Regan R. Directorship of IIPS, Joan B. Kroc Institute for International Peace Studies

Fr. Malloy called the meeting to order at 3:05 p.m. He offered a prayer in remembrance of Fr. John Jenkins' father.

1. Election of the Executive Committee and naming of appointed members: After several rounds of voting, the following members of the Academic Council were elected to the Executive Committee: Neil Delaney, Frank Incropera, Ava Preacher, John Robinson, and Carolyn Woo. At the conclusion of the voting, Fr. Malloy appointed Sunny Boyd, Eileen Kolman, and Jeremy Staley, academic delegate for student government, to the Committee.

2. Remarks of John Haynes, Judd and Mary Lou Leighton Director of Performing Arts, and Executive Director, Marie P. DeBartolo Performing

Arts Center: Prof. Hatch introduced John Haynes, the Judd and Mary Lou Leighton Director of Performing Arts, and the executive director of the Marie P. DeBartolo Performing Arts Center, which has scheduled its grand opening for the University and the larger community September 17 and 19, 2004, respectively.

Mr. Haynes remarked that he last spoke to the Academic Council in September of 2002, barely one month after he had arrived at Notre Dame and when the Performing Arts Center (PAC) was still a pile of steel and concrete. In his comments that day, he set out some ambitious goals. Reviewing his two-year-old notes early this morning, he was pleased to see that, first, the goals he articulated at that time have not really changed, and, second, there already appears to be movement in the right direction—and the Performing Arts Center is just now opening. Mr. Haynes said that he will begin his remarks today by revisiting those goals, for they still function as his roadmap:

- That we eventually achieve a state where the arts are universally understood to be a vital element of Notre Dame's culture, in the way that academics and athletics already are;
- That no student will graduate without having first engaged the world through the arts as well as through intellectual, athletic, community service, and spiritual endeavors;
- That the Notre Dame experience begin a lifelong love affair with music, dance, theater, fine arts, film, and literature;
- That our students develop the capacity for critical aesthetic judgment;
- That we all develop a sense of pride and ownership in the creations and the performances of Notre Dame's own artists;
- That every member of the faculty discover ways in which the arts can enhance their teaching, their research, and their own lives;
- That we create cultural ties to the individuals and families of our entire community;
- That the arts become one of the primary means by which we engage ethical, cultural, and spiritual matters;
- That the arts at Notre Dame become one of our most effective tools for academic

enhancement; and

•That Notre Dame's reputation as a great university be further elevated by virtue of the pervasiveness of the arts as an element in academics, student life, public events, and faculty accomplishments.

Mr. Haynes said that the Performing Arts Center itself is one of the principal tools for accomplishing these goals, although it is inert without the work of the artists, scholars, technicians, staff, and students who are now beginning to breathe life into it.

Mr. Haynes said that he moved into the building on May 5, 2004, with his staff—which numbered four at the time. At that point, he was finally able to go on a hiring binge and bring that total up to 11. In July, PAC staff members were joined by the Department of Film, Television, and Theatre and by three intrepid members of the music faculty who make their homes in the building.

Mr. Haynes said that throughout the summer, the PAC staff balanced a very hectic schedule of punch-lists and the selection and installation of furniture, fixtures, and equipment against the desire of people to see the almost-finished and wondrous building. Hundreds of faculty and staff, sometimes entire departments, toured the building. There were tours almost every day; at times, several a day. While it has been rare for him to see uniformity of opinion very often at the University, without fail, visitors to the building this summer appeared to be delighted by what they saw. He even witnessed people leave the Organ and Recital Hall with tears streaming down their faces—not from any performance but just from the experience of being in that space.

Mr. Haynes continued that although it is still a few weeks away from the PAC's grand opening, the building is already full of students every day. The cinema theatre held its first screening last Thursday night; the PAC ticketing system is up and running, but Web sales and the ticket kiosk planned for La Fortune are not ready yet. The facilities scheduling system is installed and working, but it will take at least three uninterrupted days to enter all of the relevant information into it—and uninterrupted days are a scarce commodity now. A few engineering problems remain to be solved, the PAC Web site is not yet functional, there aren't any trash cans in the lobby, and the front doors occasionally lock unexpectedly; but, the Performing Arts Center is basically finished. It is on time and on budget.

Mr. Haynes said that in addition to the film screening last week, PAC has hosted first-year-student orientation activities for student-athletes and multi-cultural students, a faculty convocation, and a few small receptions. Both showings of the film, a documentary about Al-Jazeera, were sold out. Sixty-five percent of audience members were students, and 100 people had to be turned away. Not counting classes and rehearsals, of which there are hundreds—he already shows 390 events on the PAC master calendar between now and the May 2005 commencement. The PAC will most definitely be a lively place.

Mr. Haynes then summarized events at the upcoming open houses—one for the University community and one for the larger South Bend community, which will take place Friday, September 17 and Sunday, September 19, respectively. The open houses will feature small, “bite-size” performances from University groups such as the Glee Club and Summer Shakespeare, and performances by Film, Television, and Theatre (FTT) students, and community arts organizations as well. The September 19th open house will be topped off by a concert by the Lincoln Center Jazz Orchestra and Wynton Marsalis, for which tickets are selling very well.

The open houses will precede the formal dedication of the building, to be held Wednesday, September 29.

Mr. Haynes elaborated on his comments on ND Cinema, which has, for many years, been held on Thursday night in the Carey Auditorium of the Hesburgh Library. With construction of the PAC, he said, ND Cinema can expand from one to three nights a week—Thursday, Friday and Saturday—with two screenings each night, one at 7:00 p.m. and the other at 10:00 p.m. Moreover, rather than purchasing tickets at the door, which was risky at best for certain films, the entire week of films will go on sale every Monday.

Mr. Haynes said that the PAC's cinema theatre will be the finest art screening house in northern Indiana—perhaps in all of Indiana—and present the best of independent, foreign, classic, and documentary films. He was fortunate to persuade Jon Vickers of the Vickers Theatre in Three Oaks, Michigan, to be the cinema manager. Mr. Haynes said that Mr. Vickers, who will continue to

maintain his business in Three Oaks, is uniquely suited for the position at the PAC, both in the technical sense—running the very complicated equipment the new cinema houses—and in the programming of films, for which he will partner with FTT, the Nanovic Center, and any other University entities interested in showing or screening films.

Mr. Haynes next described the two arts festivals to be held at the PAC this winter. The first, scheduled for November 3–7, 2004, has as its theme “Shakespeare in Performance.” Through a variety of events, that theme will be explored in theatre, film, and music. In conjunction with the festival, Peter Holland, chair of FTT, is hosting a very high-level academic symposium of 12 of the world’s most eminent Shakespearian scholars. The festival will include a presentation by Actors from the London Stage, the noted repertory theatre based at Notre Dame, and a performance in the PAC studio theatre of *Fortinbras*, a contemporary and very clever play by Lee Blessing that takes up where *Hamlet* left off. In addition, an *a capella* group from King’s College Cambridge will perform music of Shakespeare’s time, and the Notre Dame Orchestra will give a concert based on Shakespearian themes.

A second arts fest, to be held February 22–28, 2005, will take up the themes of tolerance and reconciliation. It will consist of two plays, a film festival, and related music events as well. One of the plays will be FTT’s production of *The Laramie Project*. It deals with the 1998 murder in Laramie, Wyoming, of Matthew Shepard, a gay 21-year-old student. Also at that festival, Notre Dame will be one of ten Catholic universities in the United States premiering the stage adaptation of Tim Robbin’s screenplay, *Dead Man Walking*.

Mr. Haynes then previewed the upcoming season at the Performing Arts Center, with some of the highlights being performances by Wynton Marsalis and the Lincoln Center Jazz Orchestra (September 19), the Marcus Roberts Trio (September 24), Second City Comedy (October 22), and the New York Philharmonic (February 3). A complete schedule and ticket information will be available on the Web at <http://performingarts.nd.edu>.

Mr. Haynes next addressed the PAC’s ticketing philosophy and system. First, all tickets to events at the PAC are sold individually. There are no series

packages. The reason is that series packaging works, essentially, to restrict access to students. Tickets for each event will go on sale about 40 days before the event—first to Notre Dame students, faculty, and staff for three days and then to the general public. There is a 20 percent discount for faculty and staff. Student prices are currently underwritten by the budget of the Performing Arts Center, although he is seeking to replace that with benefaction as soon as possible.

Mr. Haynes said that the average price for all events in the Guest Artist Series, excluding the New York Philharmonic, is \$35. He thinks this is a very good price for artists of the caliber being brought in. The highest priced ticket for any student to any event, including the New York Philharmonic, during the year is \$25.00. Furthermore, because there is not a bad seat in the house and because he does not want to sequester students from other audience members, when a student buys a student-priced ticket, he or she can pick the best available seat in the house.

As for cinema tickets, Mr. Haynes explained, they will be general admission. There will be limited numbers of advance group sales that the PAC staff will approve for selected academic units, centers, and institutes when the film involved very directly supports a program that they are running—for instance, if the film is being shown in conjunction with a Nanovic project or is required on the part of FTT students for a particular class.

For all tickets, Mr. Haynes said, he hopes to have on-line purchasing through the Notre Dame Web portal in place by late fall. There should be a kiosk in place in La Fortune by late fall as well, where patrons can walk up, swipe their credit card, choose a seat, print a ticket, and walk away. Also by late fall, as a service to the community, tickets to events at the Morris Performing Arts Center can be purchased at the PAC box office.

Mr. Haynes concluded his remarks by saying that he would like to have volunteer ushers at the PAC who are not all students. It would be preferable to have a diversity of ages in the usher corps. Already, some members of the community and some retired people have expressed their interest in volunteering. He encourages any faculty and staff who are interested in serving as ushers to call Jacqueline Schmidt at 631-2995.

3. Remarks of Scott Appleby, professor of history and the John M. Regan, Jr. Director of the Joan B. Kroc Institute for International Peace Studies: Prof. Hatch introduced Scott Appleby, professor of history and the John M. Regan, Jr. Director of the Joan B. Kroc Institute for International Peace Studies.

Prof. Appleby said that in his short presentation he would first give a brief overview of the Kroc Institute's degree programs and research activities. He will then discuss events surrounding the Institute's hiring of Swiss scholar Tariq Ramadan and the United States government's recent revocation of his work visa.

Prof. Appleby explained that the Kroc Institute has offered a master of arts in peace studies program for 19 years. As of June 2004, there were 388 graduates of the program. Last year, 24 students from 17 countries were in the class. Forty percent of Kroc graduates will go on to doctoral work in international relations, peace studies, or some related field. The other 60 percent plan to enter local politics or the diplomatic field, or go to work for non-governmental organizations concerned with arms control, conflict resolution, or similar areas.

This year, Prof. Appleby explained, the Kroc launched a new two-year masters program. [See <http://www.nd.edu/~krocinst/programs/masters/ma2yr.htm>] It will be run on a regular academic schedule—unlike the previous one-year program, which students entered on August 1 and then proceeded through classes quickly for three semesters. Kroc Institute faculty found that the pace of the previous M.A. program was too intense for students—many of whom were using English for the first time in an academic setting while simultaneously making other huge cultural adjustments. Plus, he said, by January or February, students were already worrying about what they would do after graduation.

With the new program, Prof. Appleby explained, students will be on a regular academic year schedule doing coursework in five areas:

- global politics and international norms
- religion and the ethics of conflict
- political economy of war, peace, and sustainable development

- culture, war, and peace

- conflict analysis and transformation

Classes are held with the Kroc's own faculty, as well as with the 40 or more faculty fellows at the University in related disciplines.

Under the newly designed master's program, after students have completed one academic year, they will enter a key component of the master's program: the field semester. Prof. Appleby said that this is an opportunity for them to integrate theories of peace-building with practical field research in institutions, communities, and field settings in which peace, economic development, human rights, or justice is at issue. Spreading out to seven or eight international sites, students will work with non-governmental organizations, research centers, and think tanks. They will then return to campus for a final semester in which they will synthesize their academic work in the classroom, theoretical training, and field research by completing a thesis or other master's project.

Prof. Appleby continued that in addition to the master's program, vital components of the Kroc Institute are several externally-funded, collaborative research projects. They are:

- The Program in Religion, Conflict and Peacebuilding—an interdisciplinary, inter-religious initiative which explores the complex roles of religious communities and movements in contemporary conflicts.

- The Research Initiative on the Resolution of Ethnic Conflict—which examines how to create a sustainable, just peace after a period of protracted ethnic conflict, particularly focusing on issues of violence, youth, and transitional justice.

- The Sanctions Project—a joint project of the Kroc Institute and the Fourth Freedom Forum, it examines multiple aspects of the use of economic sanctions and incentives and advises international policymakers.

[For further information, see <http://www.nd.edu/~krocinst/research/index.html>]

Prof. Appleby said that faculty involved in the collaborative programs, as well as those engaged in individual research or projects around similar themes, are becoming ever more prominent and gaining a wider audience for their research.

Prof. Appleby then turned to the subject of Tariq Ramadan, a Swiss scholar who accepted an appointment to be the Kroc Institute's Luce Professor of Religion, Conflict and Peacebuilding in the first of the externally-funded, collaborative research projects described above: The Program in Religion, Conflict and Peacebuilding. [Dr. Ramadan is the author of several books, including *Western Muslims and the Future of Islam* (Oxford University Press, 2003), as well as many articles on contemporary Islam in dialogue with the West. Earlier this year, Dr. Ramadan applied for, and received, a work/residence visa from the United States Department of State. He was to begin work on August 24, his first day of teaching a course in Islamic ethics. In late July, he was informed that his visa had been revoked at the request of the Department of Homeland Security. Neither he nor the University was given a reason for the denial. See <http://www.nd.edu/~krocinst/research/luce.html> and <http://www.nd.edu/~krocinst/applebyramadan.htm>]

Prof. Appleby said that, first, the controversy surrounding Dr. Ramadan's appointment has been draining for all involved. No one anticipated that the Department of Homeland Security would revoke a visa that had been issued after due scrutiny—particularly since Dr. Ramadan has been a very public and internationally known figure for a number of years. His writings and views were well known when the visa was processed in May.

Second, Prof. Appleby said, neither he nor others at the Kroc Institute have yet to find any credible evidence of what they believe to be wholly spurious charges against Dr. Ramadan. Some of those charges were already investigated by the Swiss government—for instance, that he met with Ayman al-Zawahiri in 1991 in a Geneva hotel—and proved to be unfounded.

Prof. Appleby said that, of course, the Kroc Institute and the University knew that Dr. Ramadan's appointment would be controversial. In light of the intense scrutiny of Dr. Ramadan by both the academic community and several governments, the judgment was made that the University would not be governed by unsubstantiated charges during the appointment process. The Op-ed piece that appeared in the New York Times today, Prof. Appleby said, is a clear statement of Dr. Ramadan's

positions on a variety of issues.

Prof. Appelby then said that what distresses him most about the current controversy surrounding Dr. Ramadan is the allegation or implication that Notre Dame was not careful in making the appointment. On the contrary, all involved with the appointment were extremely careful in their deliberations precisely because of Dr. Ramadan's identity. Thus, there were 10 people on the committee that made the appointment. Moreover, because Dr. Ramadan's writings are published in French originally, and then translated into Arabic and English, some committee members read his works in French, others in Arabic, and still others in English.

Prof. Appleby said that in the final analysis, one reason that led the committee to have confidence in the appointment was interaction with Dr. Ramadan over time. Part of his appeal is his methodological approach to intra-religious and inter-religious dialogue—which is a quality that does not emerge in press accounts of the controversy. That approach grows out of his knowledge of Islamic sources, Islamic religious practices and spirituality, and a deep commitment to his own religious identity. It is, Prof. Appleby believes, a strong religious identity that is very much at the base of what Dr. Ramadan does.

Obviously, Prof. Appleby continued, the committee does not believe that Dr. Ramadan is either a terrorist or a terrorist sympathizer. His intellectual project is inherently risky. Prof. Appleby said he believes that a peace institute should take the risk of bringing contending parties into dialogue. He would describe Dr. Ramadan's message to Muslim groups as: "You need not abandon Islam; you need not fail to practice your faith with integrity; you must embrace democracies, pluralism, and human rights as your own and understand them within Islamic idioms and the Islamic world view."

Prof. Appleby said that Dr. Ramadan holds views on subjects such as democracy, pluralism, and Islamic feminism that are controversial within some sectors of the Muslim world. None of us in this room today, though, would subscribe to every opinion held by any other person present. Thus, Prof. Appleby said, while he personally may not agree with Dr. Ramadan on certain subjects, that is

not the point. The point is that his views fall well within the range of reputable, reasonable discourse. In fact, he is putting forth an agenda that, to more conservative audiences in the Muslim world, is, to some degree, challenging—if not threatening. He is calling upon them, in a sense, to trust the West, and to become full-fledged citizens in Europe and the United States while remaining Islamic in a deep and resonant way. To the West, he voices criticisms within the Islamic world that many of us may not want to hear. Again, while any of us may feel that some of those criticisms are wrong or exaggerated, that is precisely the reason to enter into a dialogue with him and to discuss where the differences lie.

Prof. Appleby said that one of the reasons to bring Dr. Ramadan, an experienced teacher, to Notre Dame and to have him teach at an undergraduate level is the opportunity that would offer our students to interact not just with a scholar of Islam, for there are excellent scholars of Islam already at the University, but with someone who shapes opinion at the popular level and who also wants to enter into dialogue with the West.

Prof. Appleby concluded his remarks by saying that if Dr. Ramadan were allowed to come to the United States, he would be under such a spotlight that all those who would call his views and actions into question could observe him quite easily.

Fr. Malloy then commented that Prof. Appleby kept him apprised all along of Dr. Ramadan's appointment and subsequent events. He has read Dr. Ramadan's most recent book and met with him when he visited campus.

It should not come as a surprise, Fr. Malloy said, that there are people in the University community, the community at large, or the nation who disagree with much of what Dr. Ramadan says or advocates. Others, of course, are very sympathetic to his views. The critical issue, however, is that the reasons why his visa was revoked have never been articulated; therefore, neither he nor the University can respond to them. This lack of due process is precisely the kind of thing the Academic Council might take up—not just in regard to Dr. Ramadan but for the sake of any potential faculty member who has been given a thorough review in connection with hiring. Through its legal counsel, the University is trying to query the government about the revocation of Dr. Ramadan's visa in a respectful and appropriate way.

To date, however, no satisfactory answers have been forthcoming.

Prof. Taylor commented that the situation with Dr. Ramadan is just an example, and perhaps a particularly egregious one, of a much larger problem with the U.S. Patriot Act. He has seen potential graduate students at the University turned away because of concerns with the provisions of that legislation. Also, the Act raises concerns for all in higher education regarding government-funded research projects—particularly the composition of faculty and graduate student teams that work on such projects. He wonders if the University is prepared to make a general statement to the country on how the Patriot Act is affecting education across the nation. That topic does not now seem to be part of the political discussion.

Fr. Malloy responded that all the national higher education associations have been lobbying heavily on that very issue. When he was in Washington, D.C. a short time ago, he met with Senators Lugar and Bayh as well as several other people and discussed the implications of the Patriot Act for universities and colleges. He knows that every U.S. senator and representative is being bombarded by higher education entities in their constituency as well as by the national associations on this subject. None of the elected officials, however, want to take on the issue at this particular moment.

Fr. Malloy said that whether their reluctance will continue after the election he has no idea—but the current absence of action is not due to any lack of opposition. Those in higher education speaking out against the Patriot Act are arguing that it puts graduate education at risk in a number of fields and that it is having a deleterious effect on American higher education as compared to our peers in Europe, Australia, New Zealand, and Canada—all places that have been much more open to the admission of talented graduate students from other parts of the world. He expects that the issue will continue to be hotly debated.

There being no further business, Fr. Malloy adjourned the meeting at 4:30 p.m.

Respectfully submitted,

Jean Ann Linney