

# Minutes of the Regular Meeting Of the Academic Council

Thursday, March 18, 2004

3:50-4:52 PM

139 Social Sciences

Prof. **Nancy Allen** (CliSci) as Chair called the Council to order, introducing the minutes of February 19 as a first order of business. There being a motion to accept, and no discussion, the minutes were put to voice vote and were accepted without dissent.

## ANNOUNCEMENTS

**Nancy Allen** noted that this was the last meeting of the 2003-4 Council. The 2004-5 Council will begin its work next month, with some of course continuing, and others likely to be re-elected. "And to some, we will say goodbye for now. I want to thank all of you for representing your colleagues, for giving your time and thought in a serious manner each month on the issues brought before us." She urged those stepping down from the Council to remember that its meetings are open. They are always most welcome to attend and participate, as the business of meetings may interest them.

She then welcomed President-elect Richard Brodhead to his first Academic Council meeting. He will speak a little bit later, with a time for conversation with him at an informal reception, just immediately following the meeting. It's planned for this room to make it especially convenient to stay around for this opportunity.

There's good news about the Faculty Commons, our Faculty Dining Room. Prof. Emily Klein (E&OS), the Chair of Faculty Commons Committee, reports that revenues are up over 200% above last year. The new caterer's menu changes and being able to bring [students] along for lunch is contributing to this success. **Nancy Allen** thanked Emily and the committee for their help, and for all who are customers of the Commons.

Speaking of the Faculty Commons, there will be a reception for President Keohane held there after the April 22<sup>nd</sup> meeting.

She then called the Council into Executive Session for the purpose of considering Honorary Degrees. Those other than faculty members should leave the room for a few minutes. The Faculty Secretary would let these other attendees know when the Council returns to open session.

## EXECUTIVE SESSION

Returning to open session, the appointment of the Faculty Ombudsman was next on the agenda. **Nancy Allen** was happy to say that Dr. Paul Killenberg of the Department of Medicine has agreed to serve for a third two-year term. His willingness to do so will be especially helpful to President-elect Brodhead. An excerpt of Appendix M of the Faculty Handbook describing the position of Faculty Ombudsman was pre-circulated with today's agenda. Dr. Killenberg was present to answer any questions about the Ombudsman's role and activities in the University. Prof. **Paul Killenberg** (MED) came forward, eschewing all ado by offering simply to respond to questions.

Prof. **Roxanne Springer** asked him to clarify his role [as Faculty Ombudsman]. Is it related to the Faculty Hearing Committee? **Killenberg** explained that most complaints come first to the Ombudsman. If the Ombudsman cannot mediate the complaint to the satisfaction of all parties it is then referred to the Faculty Hearing Committee. Prof. **Ronen Plessner** (PHY) asked about how many complaints a month, and **Killenberg** answered that, actually, it's not a very busy job. He has received eight to fifteen complaints a year. The most he had handled at one time is four. It's usually one or two at a time. Prof. **Claudia Koonz** (HST) asked about the nature of these complaints. Are some related to gender bias or discrimination possibly? **Killenberg** answered that some of the complaints do raise questions of gender bias or discrimination. More of the complaints, however, have to do with the process of tenure and promotion, usually after failure to achieve one or the other. There have been complaints about limiting of facilities. Changes in research facilities include a broad group of complaints. He did see a lot of people coming to him after tenure decisions and decisions. **Koonz**: Do their complaints include allegations of bias? **Killenberg**: Some of them do. **Koonz**: As much as 50%? **Killenberg**: No, it would be less than that.

Prof. **James Rolleston** (GER) noted that the Ombudsman, by the information in hand, has jurisdiction to consider complaints. What power or authority does the Ombudsman have? If he considers a complaint justified, to whom does he then refer the matter? **Killenberg** hastened to answer, to some amusement among the Council, that he had no actual power or authority. His role is to mediate. Some of the complaints he receives are from people who don't actually [make a formal complaint]; they just want to talk to him about what has happened to them. His only actual power, as it were, is in having the privilege of working with any document and consulting with any person in the University in reviewing a complaint. Beyond that he has no power, and cannot determine any resolution, although he does try to broker a resolution if he can.

Prof. **Ann Brown** (MED) asked what kinds of things are appropriate to come to the Ombudsman. It appeared to her that by the time things get to him there's probably a well-traveled conflict. **Killenberg** said some are, and some aren't. He'd had people come to him with complaints about scheduling, and things like this, that they had not yet taken up with their chairman. Or, complaints can be about working relationships within smaller groups, not yet discussed with the other departments. He was happy to listen to those complaints that are still at an exploratory stage for the potential complainant. What he usually did is to advise people to go back and try the obvious route of conciliation and

resolution. And he would say that some 80% of those people he didn't see again. **Brown** asked if these people [seen at such an exploratory stage] are in addition to the 8-15 that he had talked about, and **Killenberg** said yes. **Brown** wanted some idea of this larger number coming to see him and **Killenberg** thought it was probably about equal to the number of those having complaints. But these others are people who don't yet know what to do about [whatever the problem], and his job as Ombudsman is to sit and listen. **Nancy Allen** commented that it could be somewhat like a role as faculty psychiatrist. **Brown** asked, "Do you keep records of this?" **Killenberg** said that he did keep records of every interaction, with much thicker files on people for whom he needs to look into records and see other people. But every two years he destroys the files. **Brown** said that her question then is about privacy. Could he be put under pressure to disclose information that [comes to his attention]? **Killenberg** said that he had gone into this when first approached about the position, and was told by the University Counsel that it would be very unlikely that he would ever be subpoenaed to have to divulge anything that was given to him confidentially. But he didn't think he was protected under the law as maybe a physician or a lawyer might be. But there is no precedent. So far, he has been able to keep total confidence.

There being no further questions Prof. Killenberg departed while **Nancy Allen** recognized as a motion from EC AC: That the Academic Council endorses the reappointment of Dr. Paul Killenberg for a third two-year term as Faculty Ombudsman. There being a second the motion was put to voice vote, and it passed, without dissent.

## **FOR VOTE: TRANSFER OF BIOLOGICAL ANTHROPOLOGY AND ANATOMY TO ARTS & SCIENCES**

Next on the agenda was continued discussion of, and then vote on, the transfer of Biological Anthropology & Anatomy from [partly in] the School of Medicine to [wholly in] the Arts & Sciences, effective July 1<sup>st</sup>, 2004. **Nancy Allen** noted one correction on page two of the transfer document. It had been received from Prof. Jo Rae Wright, Vice-Dean for Basic Sciences in the Medical School, to the effect that the School of Medicine will continue to support four Graduate Assistants, not three as stated in the document. Based on the minutes from the February 19 meeting and follow-up conversation, she reported that ECAC offers the resolution which was e-mailed to Council members earlier that day, with copies available here as well:

WHEREAS, the Dean of Faculty of Arts and Sciences, the Dean of the School of Medicine, and the Provost have proposed that effective July 1, 2004, the faculty of the Department of Biological Anthropology and Anatomy, currently a joint department between Arts & Sciences and the School of Medicine, be moved entirely to Arts & Sciences resulting in the dissolution of BAA within the School of Medicine, and

WHEREAS, this Proposal for a Transfer of Faculty has been considered and unanimously approved in a resolution by the Academic Programs Committee, and

WHEREAS, the Executive Committee of the Academic Council has examined the proposal and finds it appropriate with certain issues, including department name, to be further considered.

BE IT RESOLVED, that the Academic Council endorses the recommendation that the faculty of the Department of BAA within the School of Medicine will join the faculty of Arts & Sciences effective July 1, 2004. Further, as the Academic Council considers all requests for departmental name changes, any subsequent votes by the faculty in the newly organized department within Arts & Sciences to change the name of the Biological Anthropology and Anatomy Department, be brought back to the Council for approval. In addition, the Council encourages the use of the Academic Programs Committee for needed continued discussion of concerns as addressed in the APC resolution.

**Nancy Allen** asked if there were any further questions or discussion on the proposal or the resolution. There being none she put the resolution to voice vote and it passed, without dissent.

## **COUNCIL FOR THE ARTS/DUKE PERFORMANCES**

Council Chair **Nancy Allen** recognized Prof. Richard Riddell (Theater Studies and Special Assistant to the Provost this year) to provide an update on the Council for the Arts and on Duke Performances. It appears that the Academic Council has only rather infrequently discussed the Arts, making it a special pleasure to have this opportunity with Prof. Riddell.

Prof. **Richard Riddell** (TS) in turn thanked ECAC and the Chair for the invitation to come today and speak to the Council about these two initiatives. They have grown out of a larger process that has been going on since 1997 in the Provost's office. Some may remember the Task Force on the Arts, chaired by Prof. Jan Radway (LIT) back in 1997, which recommended among other things that Duke build a new Museum of Art, and soon we'll be able to open that museum. In 2000, in the University's Strategic Plan "Building on Excellence," one of the strategic initiatives was to improve the integration of the Arts into the academic mission of the University. When he had started work this past summer as Special Assistant to the Provost, and had checked in with Peter Lange about where we were on this initiative, they had taken notice of some very interesting progress on facilities. In addition to the master initiative, which was underway at that point, the Theater Studies 2M\$ addition to the Bryan Center was nearing completion, and a proposed renovation of the Smith warehouse, across the tracks from East Campus, for Music, Visual Arts, and multimedia technology art activity was underway. The two initiatives he was to present today deal with some organizational issues and some programming issues.

The first is the Council for the Arts, devised to address the needs that were perceived for the Arts to have a stronger, ongoing voice in the University administration. This CfA would advise the Provost, on a regular basis, about Arts policy, facilities, and strategic initiatives, and issue an annual report to the Provost on the Arts. It would also be a forum for Arts organizations throughout the University. Representatives on this CfA would come from the academic sector, from departments and programs. They would also be drawn from more the administrative side of the University, the Nasher Museum, the Center for Documentary Studies, and also the student-life area, where as many will know, we have a great deal of Arts activities, thanks to the energies of our entrepreneurial students. The hope is that the CfA, as he thought has been the case with the International Council that also is at the Provost level, will provide a forum for greater collaboration to take place between organizations on campus. It will also include organizations in the community as we seek to have representatives from the Triangle community as well. The CfA membership, where ECAC has helped, will be, first, the faculty from the obvious academic units. We'll also be looking to appoint faculty at large, with ECAC asked to take on that role, so that we get a good distribution of faculty voices from around the University. There will also be administrators from the organizations mentioned, representing students and the community. As said, CfA will meet regularly, and issue a report annually.

The second initiative relates to the Institute of the Arts - which the Academic Council will have discussed at earlier times. It is really an evolution of the current Institute of the Arts, transforming it into [what is to be called] Duke Performances, and clarifying its role as it evolves. Duke Performances would be a University-wide organization for the performing arts. It would be the principal presenter of professional performing arts on campus. Some of the goals in this initiative are to increase the quality of, the access to, and the attractiveness of the performing arts on campus. The quality of what we now have is good, but we'd like to see it even higher than it is. The access could be increased so that students see performing arts that come to campus as an even more attractive, accessible option for them, on a Friday night say, or whenever. The Duke Performances initiative would seek to increase the attractiveness of the [performing] arts so that they speak to as many voices in the community as possible. In terms of access, we are borrowing a page from the Dartmouth College Arts scene. They tried years ago up at the Hopkins Center there to bring more students to the arts events by setting a \$5 student admission price. Anything we do will be \$5 for a student, was the idea. Testing this out on students at Duke, they said "yes, that's good because that's about the price point. You can go to a movie and it's five dollars and yes, we think that's [about right]." So thanks to the support of the Provost, we're going to try a two-year experiment where it's five bucks if a student wants to see a ballet, a concert, whatever is going on with Duke Performances. We hope to extend this beyond Duke Performances, but we'll start with Duke Performances at the \$5, and see how that works out.

We're also planning to have a kind of galvanizing event in the Arts in 2005-6, to be called the Provost's Event in the Arts. When (EVP) Tallman Trask heard this he decided he wanted an EVP's Event in the Arts, too . We'll be happy to do that, said **Riddell**, tongue in cheek, while Prov. **Peter Lange** hastened to add, "if he wants to pay for it!" **Riddell**

went on to explain that this will be an event that gets planned over a period of time, in conjunction with several academic programs, so that it becomes a point for teaching, perhaps a point of research on the part of the Arts faculty, and a more visible part of the cultural scene for that particular year. Some examples from other schools come to mind. Stanford is bringing the Merce Cunningham Dance Group for an event of this kind. They have planned it ahead in literature, in theater, and in dance, among other departments, and are planning courses around this visit, around the residency of this dance company. They also had Tom Stoppard there one year, to tie in with their reading program. Everyone read "Arcadia" and talked about it. So we're looking to do something like that in 2005-6.

A last thing to mention in reference to Duke Performances is that we're moving forward, with a very healthy partnership he thought, to [deal with] maintenance and oversight needs of the performing arts cluster on West Campus. It's sometimes said that we don't actually have a Performing Arts Center, but he proposed that we actually do have a cluster of facilities on West Campus that really do form a type of such center: Page Auditorium, Reynolds Theater, Shaefer Theater, and Griffith Film Theater. As is spelled out in the document on Duke Performances, the Arts at Duke have grown up through the initiative of different groups on campus from the academics, the students, to even the business side of the University. Duke Performances will be in partnership with Student Affairs and with the business administration to take a look and make sure our performing arts facilities are maintained well and that issues of access and visibility are addressed. In closing, he added his welcome to President-elect Brodhead, and also noted that as he understood, the Provost, the President ~ President Keohane and President-elect Brodhead - will look upon our new Nasher Museum as a real launching pad for the Arts at Duke. This is [an opportune] time for raising the profile of the Arts at Duke, and for our reaching a different level in the Arts for this University. He would be happy to answer any questions the Council may have about the initiatives proposed.

## **DISCUSSION, COUNCIL, FOR THE ARTS/DUKE PERFORMANCES**

Prof. **James Rolleston** (GER) asked if he could relate these proposals a little more in relation to the way things now are. He was very struck by the excellence of what we see right now, as Evelyn Glennie and Susan Graham have been dominant presences of the Bryan Center for at least two months. And, he knew that there is already a student discount on tickets, right now. What is the evidence that \$5 is really the magic [number]? Does that ticket price, for instance, make a great difference at Dartmouth? How would we tell if student attendance is really going up?

**Riddell** answered that it did make a difference at Dartmouth, although he couldn't offhand provide the figures they shared with us. We do track attendance at Duke, so that we will indeed be able to track differences in the numbers of students who do attend, based on the 5\$ initiative. He was pleased to hear of the notice taken of the advertisements in the Bryan Center. That is kind of a forerunner of this [proposed] organization, because Kathy

Silbiger (Program Director, Institute of the Arts), who will be the Executive Director of [Duke Performances], is behind that advertising. He thought that she has done an even better job this year in making things more visible in the Bryan Center. One of the things the new initiative attempts to do in the advertising area is, effectively, to pull together some of the resources that are scattered around the University. We have a lot of activities in the Arts, but sometimes people who come to visit the campus, or prospective students, aren't as aware as they might be of what we actually have here. Part of the role of Duke Performances is to provide an information point for Arts organizations, not just their events as part of Duke Performances, but also what's going on in theater studies, visual arts, etc. So once a year, there's to be an attractive brochure that will be developed in the fall, to let everyone know what's going on. It will be available in the Admissions Office, so that when prospective students come they can see it as well. There will also be a website and we're working with David Jarmul (News & Communications) and the Duke Homepage to make sure that it's relatively easy for someone accessing that web page to get the information about what's going on on campus that night, or next week, or whenever. Studies indicate that people who want to come to an event at Duke don't really think about which organization is sponsoring it; they just know it's at Duke. That's our approach, and of course they can always dig deeper to find out more about particular sponsorship [of events].

Prof. **Peter Burian** (CStudies) had first a comment, related to the first question. It's a logical development in this situation where there are so many kinds of performance opportunities, owing in great measure to the wonderful work of Kathy Silbiger. We have an enormous range of music and dance and other performances now from all over the world, making Duke already a very exciting place to be. This happy development is a culmination of an ongoing process [that we all] want to see. That said, his question is about the relation of this programming to the educational mission of the University, mentioned at several points in this report. But it seemed to him, on the whole, that the approaches suggested are a little timid. There is a lot more that we could do without a great deal of additional expense or difficulty. Suppose, for example, that Theater Studies decided to perform a Moliere comedy. Arranging fairly far in advance, it would be possible to have a Moliere course taught by someone in Romance Studies, to engage people who perform 17<sup>th</sup> Century French music, to teach people how to do some of the dances of the time, integrating all in a way that uses resources already here, and do something that is more ambitious and more interesting than what we're now doing. Now, he realized that we can only do so much, and most people he thought would say that their plates are already fairly full. But with things organized to some extent with this kind of principle in mind, we could have a kind of additive process so that there might be in a given semester one country featured, or one period, one kind of performance or something. Such a process could move in a lot of directions academically, bringing in people from all over the University community to participate. This is something that would not be too ambitious to aspire to, thanks to all the good work that has gone before.

**Ridded** agreed. Absolutely. Some things like that are already going on, and have been. The dual initiative he has presented will make it even more likely that these things will

happen. First of all the Council for the Arts will have various presenters and departments sitting around a table on a regular basis. So each will hear what the others are planning and doing, and there will be some "ah hah's", happening around that table. "I didn't know you were thinking about Moliere. Well, we're thinking..., etc." That kind of engagement he thought will much more likely happen with such a system in place. Also, Kathy Silbiger will continue. She's going to be running Duke Performances and is very committed to this kind of theme-driven, if you will, presentation of events. In a way, the focus of this Provost's Event in 2005-6 is to really demonstrate that this is what can happen. We're trying to make it a little more visible with that particular project, but it can go on in any number of ways. There will be partnerships that she will attempt to broker with departments all around the University. If she wants to bring in a Korean Dance Company, then who in the academic sector is interested in that? Who might use that in class?

**Judith Ruderman** (VProv, Acad&Admin Svcs, Provost's Office), noting that the CfA/DP report makes a point of respecting the history and integrity of the University Union, and maintaining the Union, was curious why the subsidy for student attendance was only for "Duke Performances" events, and not for any performances given through the Union?

**Riddell** agreed that that was a good question, and they were still working through that issue. Where this subsidy exists on other campuses — Dartmouth as he had mentioned, Stanford he thought has it, and there are some others — the subsidy is focused on the events of the presenting organization, the equivalent of Duke Performances on those campuses. They would like to see it be more [comprehensive] here, to include not just the Union, but other sponsors as well. The Freeman Center for Jewish Life, for example, is among many organizations at Duke that bring [performance] events. The hope is that if they will partner or co-produce with Duke Performances then that will open the subsidy up to that organization. Can we spread it sufficiently so that everybody gets the subsidy every time? We're looking to see if that's financially possible. Some things require more subsidy than others. Bringing a Broadway show requires a little different kind of subsidy, say, to pull a \$25 dollar ticket price down to \$5, than something that is normally \$12 for students. The guiding principle is to keep it equitable, so that every organization would benefit in an equal fashion, letting us be as inclusive as we can.

**Kenneth Knoerr** (NSEES) wanted to be assured that there's to be no attempt by this group [DP] to control what the Union arts performances will be. Is the Union still going to be able to do the Broadway at Duke and other on-stage events? That's really a very valuable experience for those students with the Union to do that sort of thing. **Riddell** said yes, the answer is yes. Duke Performances will in no way control the Union or any other presenter at Duke, in terms of what they're going to do or what they're going to program. That's part of the reason, in response to Judith Ruderman's question as well, that there are no financial strings to any of these organizations. Part of the focus of Duke Performances is to involve more students as interns in the process of bringing theater to campus, learning about general management and that sort of the thing from professionals, as well as from their own experience in things like the Union. The hope is that there will be a partnership between what the Union is doing and what Duke Performances is doing. We've already had co-productions between On-Stage and the Institute of the Arts, and we hope to see

more of that. "Maybe one more question, and then I think we've got a speaker that I should probably yield the floor to very quickly."

Prof **Güven Guzeldere** (PHL) thought that one data point that may be relevant to this proposal is perhaps available from his experience with a program that Kathy Silbiger has been running over the past few years. She offers free tickets to events organized by the Institute of the Arts to faculty taking students to these events. Now, free is even better than \$5, but he had tried this over the years without much success. Sometimes he thought maybe they just don't want to go with him, except to a movie, or for pizza, say. He'd have six people sign up, and then two people show up, always the case. For whatever reason, he hadn't been able to rouse out the students, wonderful though they are in other ways, when it comes to the Arts. He wondered if it might be a more general issue about what we encourage on campus as the "Duke culture," as opposed to what we discourage. There seems to be a lot of emphasis on sports. Even though he was a Duke basketball fan as much as anybody else, [it is troubling to him that] students end up spending days camping out in those tents. He worried about encouraging things that much around sports, unintentionally perhaps. But nonetheless, we may be discouraging and undermining a culture built around intellectual things and the Arts. So he hoped that this \$5 program will not just get a bunch of graduate students, which he thought it could, but few or no undergraduates.

**Riddell** wasn't about to touch that remark about the culture of Duke. He'd note it, but leave that for another day. But he would like to say something about the students and faculty issue raised. He thought Kathy Silbiger did want to continue that program, so that if faculty members want to take their class to a performance she'll provide tickets for that. But what we're also trying to do, which we've learned from students, is that it's different when students go by themselves from when they go with faculty. They were trying to encourage both. With a change in their mind set, of course, they could have fun going to a ballet on a Friday night and then maybe go out afterwards and talk about it. They were working with Student Life on this idea, and (VP StuAf) Larry Moneta has been very supportive of it. They were pursuing both ways. That being the last question he thanked the Council for the opportunity to present these Arts initiatives.

## **A CONVERSATION WITH PRESIDENT-ELECT RICHARD BRODHEAD**

Thanking Prof. Riddell, Nancy **Allen** moved on to the last item on the agenda, introducing President-elect Richard Brodhead, currently the A. Bartlett Giamatti Professor of English and American Studies at Yale, and Dean of Yale College. He was appointed 9<sup>th</sup> President of Duke University in December by our Board of Trustees and will take office in July. He has been busy shuttling back and forth between New Haven and Durham, meeting regularly with President Keohane and with the administrative leadership, including the Deans of all the Schools. He has already spent considerable time with faculty, students, alums, and community leaders. The transition is going very well, thanks to the remarkable

skills of our University Secretary and Vice President, Allison Haltom, and Ira Mueller is helping him get where he needs to go. Today she was pleased to ask President-elect Brodhead to share with the Council his thoughts about himself and Duke. And also, he is very interested in your ideas. We will have time for questions and conversation after his remarks and during the reception to follow this meeting, here in this room. So, (to Preselect Brodhead), welcome.

President-elect **Richard Brodhead** picked up on the suggestion: "Share my thoughts with you about myself?" [An interesting challenge?] As a first thought, he reflected on having chaired the faculty meetings at Yale for the past ten years. He was never prompted to think of himself during that experience as anything other than a member of faculty. Duke is the first place where he will have been an administrator first and it therefore means very much to him that he will also have a faculty appointment here. He was to have dinner with his colleagues in his new department at Duke, whose favor he hoped to curry before they decide whether to appoint him one of their number or not. But that's only to say that he hoped his new colleagues [across the faculty as a whole] will not find in him a person whose thinking seems estranged from that of the faculty, since it will be all his purpose to try to serve our common purposes. So, he would just say a few things and then welcome questions or comments. He would be glad to hear them, and this opportunity will just be the beginning of a more continuous dialogue to come.

He found it a great pleasure, first, to be here with his new colleagues. And second, it is a great honor, though a curious one, to begin to be addressed as President Brodhead. Hearing that expression he presumed is second nature to people like President Keohane but his first reaction is still, "who's that," you know. So, from his point of view, there is both honor and pleasure in coming to this bigger job, for him. He did consider it perhaps curious, from your point of view at Duke, to have entrusted such an office into the hands of a total stranger. He saw a certain boldness, on your part, or exercise of hope in doing such a thing. All he could say was, "if you are willing to entertain the hypothesis that I might be able to do this job well, I will be grateful and I will make it my business to try to live up to your hopes of me, and I say this most sincerely."

You may have come to this meeting with the thought that this would be a good time for him to unveil his program for Duke. This very week he had been reading a book about the end of World War I, how it is the predominant history whereby everything that we now know to be political history of the modern Middle East comes out of the settlement of this war, one that seemed to be centered in Western Europe. This insight had led him to reacquaint himself with Woodrow Wilson and of course the Fourteen Points, which we all remember from our studies. So this would be the occasion perhaps when he should unveil his fourteen points. Someday, maybe, but if that's an expectation about today he was sorry to have to say that you will be tragically disappointed. But he did want to say two things about that [vision of a detailed plan]. One, he was not coming to this office he will be assuming here in order to impose a personal program on this University. That was not his concept of his role. He would have things he would bring to this place. He would really have ideas, and certainly was hearing ideas from you, but it would be his business to work

with you and many others to advance towards goals that will be communally identified, rather than proceeding from pet projects of the famous President Brodhead. The second thing he would say — although there may be a day when his personal agenda is a little more hardened than it is nowadays - is that he did hope for agreement with him that it might be a good thing for him to learn a little more about Duke before beginning to diagnose and write prescriptions for the patient, let alone "walking around pontificating to people who, in fact, know this place far better than I do." We have a little period at this time for learning on his part.

What he had been doing since the year 2004 began — except for being part-time in his old job — is with the rest of his time to try to learn about this place, to get his head inside it more fully. This winter he had had a very elaborate tutorial at Duke, sometimes strenuous, but almost always exhilarating. His mailman's arms in New Haven were sure to be tired from carrying the boxes of journals and papers that had been sent to his home there. People must wonder what goes on at 202 Prospect St. in New Haven that it is necessary that so many boxes arrive there. But, also, he had been down here, usually three days a week, every week since the beginning of this year. He had visited every one of the Schools, and met with every one of the Deans. He had met with upper administrators in many of the Schools. He had studied the budgets of the Schools, sometimes with expert assistance. He had read strategic plans and revisions of strategic plans for each of the Schools. In addition, he had visited most of the offices that make a university work. There's a whole point in visiting such offices, ones that as a faculty member you don't need to spend much time even being aware of, or even of that side of the University. But he had been to the Human Resources office, as one such place. He had been to the Diversity Office. He had been to the Development Office. He had been through the Athletics Department. He had toured the Hospital, and had visited with the staff of Undergraduate Admissions. He had visited the Information Technology people, and had even been taken to the building where the Duke telephones are answered. The funny thing about these visits is that while everybody who teaches knows everything, compared to him, who knows nothing [in comparison], he was going to know some things too, that they don't know, because there are so many things that just aren't part of the daily experience of people who live at a place. Such is the curious nature of his knowledge of Duke, so far.

He had seen Duke as it exists, so to speak, and he had also seen the Duke yet-to-be, as it is coming into existence. He had toured the CIEMAS building, where somehow it always seemed to be raining on days when people tour. He knew this because he had watched the routine provision of special shoes to wear, in addition to the expected hard hat. But anyway, he had been in pretty much every space in that very, very interesting building. He had also been around the extension of Perkins Library. Yesterday he had been through the Nasher Gallery of Art, and he could join in saying that while you don't get much sense of that building in driving by, from the outside, it opens up when you see it inside. You see this courtyard in a tent of buildings, and see what a capacity it will have for making the Arts happen, integrating them more wholly in the life of this place.

He had begun to meet faculty, though there would be many here at this meeting that he didn't yet know. But he'd be getting to know people very soon. And, one of the things for which he was most grateful to the transition team is that they had arranged for him to meet students on every one of his visits. He had had lunch with medical students. He'd had lunch with twenty-four freshmen on East Campus on his second visit here. He had had lunch with law students and with students of the Fuqua school. He had also, with some sense of apology [considering the previous discussion], paid a visit to the [Krzyszewski-ville] Tent City, which had been highly educational for him. They don't have a Tent City at Yale.

So, what more to say? This is like the midterm report of a youngster going through a tutorial. What he wanted more to say was that when you know me, and we tell the story [from this time], you will understand how my taking this position, although very thrilling, was also in very significant measure an exercise in hope and faith on his part. He did not know this place that well. There were things he thought might be true here, things that some might find here. And so, if asked what would be his conclusion after eight or nine weeks of talking about this place, what he thought he would wish to say is that the very things he had hoped to find here are, in fact, the things that he did find here. What he had guessed might be true here, turned out for him to be even truer than he had hoped. There are several words that might describe it for him: consoling, and relieving, and most of all, exhilarating. That was what he was feeling, he guessed, from what he had seen, and many will have already heard him say that on a number of occasions. There's a warmth of welcome he'd received everywhere he had gone. But more than that he had gained a sense of the quality of the people, everywhere he'd gone. Whatever people are doing they seem very capable, very smart, very good-natured, and decent. And they also believe in what they're doing, and feel positive about it. He wanted to say, too, that while others would maybe find this to be true at most universities, he didn't. There's an incredibly positive attitude toward Duke itself, and what's going on in this school, and what it's up to. If you would like to know what point one of my fourteen points would be, as an agenda item, it's don't mess that up. And secondly, something he thought was true, but now finds to be even more true than he had thought, is that this is a happening school, meaning a school on the move, a school where one has a sense of the present opening its way into the future, something he found immensely exciting. As one example, he had had dinner with faculty at the John Hope Franklin Center last time he was here. And the whole point here is that that Center was only an idea a fairly short while ago, and then people went and made the idea better and better and then they built it and made it happen. When you go there you feel that force that a good facility provides, but also the power of ideas that bring something like that into existence at this place.

When he goes back to Yale, now, while hoping not to distress his colleagues there, he would say that he loves the school he is leaving, and the job he's had there, but something quite striking to him when he returns there from here is that some schools have something that he would call a kind of inertia of excellence. That is to say, some things have been so good that it's hard to imagine how one could ever do them very differently. The way one does them is so intimately tied up with the excellence of what has come from there. Now,

there is a lot of excellence here at Duke, too. But in terms of inertia of that excellence he liked the fact that here, when you find out what somebody's title is, the next thing you learn is that four years ago there was nobody who even had that title. In searching for a Chancellor for the Duke University Health System, what's the first thing one should probably understand? It's that the Duke University Health System itself was invented only about five years ago. It's that kind of place. He hoped this idea of a lesser inertia carries the resonance he meant it to. It's a sense of plasticity of this place. It's a sense that the materials of the University are still there, available for things to be made as people feel they have ideas to [guide the process].

Along with the things that are happening here he was impressed by the fact that instead of, say, forty-one separate spasms of creativity, these things seem to add up to something. Instead of just being vaguely good ideas, they correspond to excellent goals, deeply part of an educational enterprise. And beyond that, they seem to help join the units of the University rather than to perpetuate the separations that are so natural elsewhere. Of all the things that surprise him here, the thing he always goes home and tells his colleagues about — "they are finding me extremely tedious on many scores these days; they thought they would never be able to see me leave [Yale], although I believe that actually the day has come when they could." (Laughter). Anyway, what he always finds so striking as he comes down here is the amazing collaborativeness of this school. Previous experience has taught him to think of universities as like honeycombs, interesting structures made up of lots of separate little rooms where the strength of the whole comes from the separateness of the parts. Down here there also of course are units and departments and schools, and such things, but he was struck by how those parts here are aware of the existence of other parts, aware of the potential relevance of the other parts. When he came here and spent his day at the Divinity School what he found himself discussing is a program for care at the end of life, a joint venture of the Divinity School, the Medical School, and the Nursing School. Care at the end of life is an issue that draws on intelligence to be brought from the domains of medicine and nursing and spirituality. But that does not mean that it would be natural to conjoin those three things at any other school. He had never seen it done at any other school. It seemed to him a perfect thing [for Duke to be doing]. He knew many schools that have vied for genomic centers and had studied the structure of some of them. One of the things he had learned is that at other places a lot of genomic centers are in fact paper constructions. Things that already were leading their own separate lives are alleged to have something in common with one another now, but when you get there there's not much there [that's really new]. But that's not the way it works here. What's really striking here is that the biochemistry of the genomic revolution and believable applications of it and the public policy implications of it and the ethical implications of it all seem natural to study simultaneously, as the relations of one to another. This only works if people will collaborate. He could promise as a fact that this is desirable, but that does not mean that it is inevitable. This school should take great pride in the extent to which this is a natural way of doing things here.

In touring the CIEMAS building he had recognized that it is going to include biomedical engineering. It's interesting that in designing this new building, they had the [biomedical]

engineering part go off toward the Medical School, so you are almost at the Medical School when you get there. The building itself enables the connections of the Schools. So many of the schools that talk the talk about these things then build buildings that actually defeat their purposes, ones that people think they are entertaining. He had gone to the [ground-breaking] for the French Science Center, and found a story awaiting him there. It was fun to learn that the planning group included biologists and chemists, and in the middle of their planning they decided they would like to have the building enable their work to be much more interpenetrating than they had first thought. He could name some very distinguished schools, ones that understand how inter-woven the sciences are in the modern university, but where nevertheless at this very moment widely separated buildings provide for the structures that are said to be closely involved intellectually with one another. He liked it that this kind of thing is not characteristic here.

As a last point, he spoke in more personal term of his own education. He had wanted to be one thing, his whole life, a teacher. And so he became one. And then along the way it was interesting also to become a scholar. After that he was called on to do a variety of administrative jobs, as a department chair and then eventually as a dean, and "lo and behold I am now President Brodhead." None of those administrative jobs were his aspiration. They grew instead out of what was always his only real aspiration, which was to live that kind of life of the mind that takes place in a university, in a world of students and teachers. But as he had lived that life he'd come to understand how important it is for people living in that world to be willing to become its citizens. None of the faculty here would have been hired at Duke because they are good on committees, that is to say, or on task forces. Each was hired for some completely different purpose, completely separate from the purpose for which everyone else in this room was hired. And of course that's how it should be, in universities, but universities only work then if the people hired for those specialized intellectual purposes also turn out to have other active genes, as one might say, other traits. Among these is a willingness to become oneself a member of the whole, a willingness to use some part of one's intelligence to make that whole stronger and to help it more adequately to reach its goals. He loved finding in his meetings with students here, a professional school, even, that what they would want to tell about is then-own self-invented community activities. He hadn't imagined that when he went to the Fuqua School, where people are training one might say to be capitalists of the future, they have actually put together a clinic to offer consultant type advice to small businesses in the City of Durham. There are always going to be lots of small businesses that can never afford a consultant, but if you have a Business School where the students are willing to find out how to create such advice and make it available, that's an act of just such citizenship. The medical clinics operating within the Nursing School here are a comparable kind of activity. At the Nicholas School there is a giant printer that prints maps as big as this wall. The map that was coming out as he visited was one showing where lead is present in all the buildings in Durham, and by what amount. This is an example of citizenly work, so to speak, done in conjunction with the academic work of these students.

He didn't want to forget one other example. Duke has a Law School, and everybody at Law Schools gets jobs in the summer, and some legal jobs are very highly paid even as summer jobs, in the Law School. But you always want some people to do pro bono work, work that doesn't pay very well. To his considerable surprise in visiting in the Law School he found that students themselves have contrived it so that the students who make good money during the summer kick some part of it back to pay the students who are doing pro bono work during the course of the summer. Now this is not generally expected in law school environments, he could say. It seemed to him that to see that kind of evidence, that sort of instinctive, active citizenship within the schools, is a very special virtue for this place.

And of course he also saw it in the faculty, certainly in the faculty he had met so far. Of course, he'd known English cronies from here, going back some years. The first people he had met in his new incarnation at Duke were the six faculty members on the Presidential Search Committee. Nancy, as a belle of the ball, was certainly one of its principals as well. They had enabled him to get to know this school, while he couldn't talk to anybody else as yet. He had to learn what Duke was through the members of the search committee, meaning largely the faculty. How time consuming it is to be part of a Presidential Search team. It must have been a way of life, for a while, for the members who took on that job. Again, that's a matter of individuals trying to get a better outcome by putting in some of their own considerable effort. The way he had [become acquainted] most with the Medical School faculty so far was by reading with the Search Committee for the Chancellor over the Health System, the Chancellor for Health Affairs. Again, one gets a sense of not just the trouble people have taken, but the intelligence that has been activated in the process of trying to find one's way to a better outcome. Who did he know in History of Art at Duke? It's mostly people he'd met on the Search Committee for the Director of the Nasher Museum of Art, for which candidates are in town this week.

Again, it's fun to meet people socially, but it's really fun to meet people in the act of doing their work and helping try to figure out how some problem can be solved in the University, how some opportunity can be maximally seized.

And of course, how best to end this catalog? It's "with you guys," who could after all be somewhere else this afternoon. But there is an Academic Council here, with a time to meet. And thinking of this Academic Council there was something he had learned just by chance, the first time he had come here. When he and Nan had gone out to lunch the first person he had met was Professor Christie (George C. Christie, Law), the Christie of the Christie Rule. Wow! They didn't have a Christie Rule where he himself had come from. He has spent much of his life wishing they did, and all of his life thinking it would be a good idea to have such an expectation. To have this notion that the serious business of the University, as it effects any part of the enterprise, of the intellectual or the traditional life, should include such faculty presence in its consultations. This seemed to him just a good idea, if faculty are willing to take the time to do it, to take on the role of learning the difficulties, of enabling themselves to participate in providing better and more informed advice. He had worked his way through a list of things the Academic Council has dealt

with at Duke: the merger of Trinity College and the Woman's College, whether or not it would be a good idea to have the Richard Nixon Presidential Library located here, the Black Faculty Strategic Initiative, ethical investment policy... What not has come before you?

He had been to a lot of schools at which one spends a lot of time listening to otherwise very admirable and intelligent people run on and on about what the administration has just done or what will they do next. There can be a level of grumbling that has to do with a quality of disempowerment, sometimes even of self-disempowerment, on the part of faculty who experience themselves as [simply] the recipient of other people's decisions. They just feel differently about those decisions under such circumstances. He would suppose that part of the reason for the positiveness he senses about this place, and about where it's going, isn't the fact that everyone approves of every single thing that happens here, but that such an attitude of passivity with respect to the institution and its future is not the natural attitude of the faculty here. There are formal and informal structures here that create a kind of public space at Duke, a space such that the business of the University also is the business of this public. That's a good thing, and here's why. First, although it was at first a bitter lesson, he had learned that decisions do come out better when they come not only out of one's own head, but have passed under the attention of others. You just get better outcomes that way. And second, a council like this one is a good idea because it makes the life of faculty members more interesting and more valuable through understanding the kinds of difficulties that come up with universities. It's a good thing to learn how to put one's self in a position to make intelligent contributions [toward dealing with these difficulties].

So, in sum, he really would say this. He would be President here, God willing, for X years, and during that time some of you [among the faculty] might wish that nothing very much, or very bad or very challenging, might happen. But this seems profoundly unlikely, and possibly even profoundly undesirable. We may hope that the academic life will avoid such [troubling surprises], that it's not a place we go to embrace [uncertainty]. What he would say to his new colleagues as their colleague-to-be, and what he wanted to say to this Council, is that this time of changing administrations is in a sense a time to think about the kind of compact that holds the University together and makes it work. That's what he was thinking now, and what he would say on this occasion is that he would undertake to listen and to consult you and to take your advice seriously on all such matters, because he recognized your part in this compact. It is your custom to undertake actively to engage in such things in this business, not just to offer opinions with no reflection or depth of knowledge under them, but to enter into the authentic difficulty of these decisions and therefore help craft the solutions for the right way forward. He hadn't meant to talk so long. Were there questions or comments? What there was applause, which President-elect Brodhead graciously acknowledged.

Nancy Allen asked whether there were indeed "any questions for Dick?" Or rather, President-elect Brodhead, she said. "He needs to hear it a few more times." There being none, the Council adjourned, at 4:52 p.m., reminded to stay around for the reception, for which the provender was being hustled in. Someone thoughtfully supplied the President-

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f^ elect with a surely welcome glass in hand during various animated conversations with small groups of the Council members.

Prepared for consideration by the Academic Council,

onald J. Fluke, Faculty Secretary