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Bard College

FREE PRESS

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Bard College

FREE PRESS



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Letter from the Editor:

Welcome back to the *The Free Press*, Bard college's only source for campus journalism. You have probably noticed that our publication has taken a couple different forms lately. We are trying something new. Our *Free Press* 'extras' are now our primary output, and they will be published bi-weekly as a folded zine. This format allows us to inexpensively get the news into your hands as fast as possible.

But we aren't abandoning our magazine format. These curated collections of articles will be published once or twice a semester. We like to think of the magazine as a 'best-of.'

No matter what form *The Free Press* takes, we are always dedicated to delivering honest, thorough reporting that empowers our community.

We strive to give you a fair picture of the state of Bard, where it's been, and where it's going.

If you think we missed something, let us know. Our jobs would be impossible without you: our readers and sources. So please, feel free to submit scoops, ideas, letters to the editor, or other kinds of articles to bardfreepress@gmail.com. If you wanna hang out in our office or are curious about joining *The Free Press* staff, contact me directly at hh5684@bard.edu.

Thank you to everyone who has contributed to *The Free Press* along the way, and a big shout out to the folks who lent us some printing money for our extras!

Sincerely,

Hayden FW Hard, '18
EDITOR-IN-CHIEF

Campus Construction Playing Catch-Up to Increased Enrollment

LIAM MAYO

This past summer, Bard updated its Campus Master Plan, a document reviewing the current state of infrastructure on campus with plans for future construction. In the works is a significant wave of upgrades and expansions to campus facilities.

According to data from the Integrated Postsecondary Education Data System, Bard's student body has grown by nearly a thousand full time students over the past fifteen years. The college has expanded from 1,440 full time students enrolled in the fall of 2001, to a peak of 2,365 full time students enrolled in the fall of 2014.

Several new buildings have been added in this period, of which the Fisher Performing Arts Center and the Reem Kayden Center are perhaps the most prominent. Despite this new construction, campus facilities have not kept pace with expanded enrollment.

One of the projects detailed in the Master Plan, to be completed within the next five to ten years, is the construction

of new student housing, and the replacement of several older dorms with new ones.

Three new triple-story buildings are planned for a site southwest of Robbins, which will house 200 students in four-person suites, with single bedrooms in each. Three additional buildings in the same style are planned to replace several older dorms in Cruger Village: Oberholzer, Keene, and the Tree Houses.

Currently, 72% of undergraduate students live in on-campus housing; according to the Master Plan, the long-term goal is to increase this to 85% of all undergraduate and graduate students. Even accounting for the new construction, another 314 spaces will be needed to meet this goal. Unspecified construction will be undertaken at some point in the future to account for these spaces.

Several other expansion projects are planned for buildings which see more frequent use than their current configurations comfortably support. Stevenson Athletics Center will undergo two phases of upgrades and expansions, taking into account the expanded body of student

athletes on campus. The first phase, intended to be completed over the next few years, consists of a new artificial turf field for soccer and lacrosse at Ferrari Main Field, a new grass practice field, and renovated locker rooms.

Long term plans for the Athletics Center include an interior expansion with a large space suitable for basketball, tennis and volleyball, as well as smaller exercise spaces. There are also plans for several new outdoor facilities, including a new 400 meter track around Ferrari Main Field and a new softball field.

Stevenson Library is also going to see major expansion, with an intended first story addition adding 28,500 gross square feet to the current building. Aside from new shelf space, the expansion will add three seminar rooms, an information commons, and additional study space.

Plans are also in place for several new structures to accommodate various artistic endeavors. One such structure will house the undergraduate Dance, Theater and Performance programs. Currently, rehearsals and classes for these programs are primarily conducted in the Fisher Center, which was not designed as a rehearsal and instructional space. The new building will be located behind the Fisher Center parking lots, and will contain studios, classrooms, faculty offices, rehearsal and production spaces, and multi-purpose rooms.

Another such building is a new student performance space. Despite the dusty joys of SMOG, the former auto garage is a fairly inadequate performance venue. The new building, located to the west of Ferrari Main Field, will be built specifically for performance, and will contain storage spaces and restrooms in addition to the main stage. Once this structure is completed, the existing SMOG building will be used for athletic concessions and restrooms.

This new construction is intended to take place over the next ten years. However, there are several potential issues unaccounted for by the Master Plan which may complicate this process.

Perhaps the biggest issue is with local zoning regulation. Most of the new buildings violate Red Hook's ordinances

by exceeding the maximum permitted height, having less than the required amount of open space surrounding the building, or some other deviation.

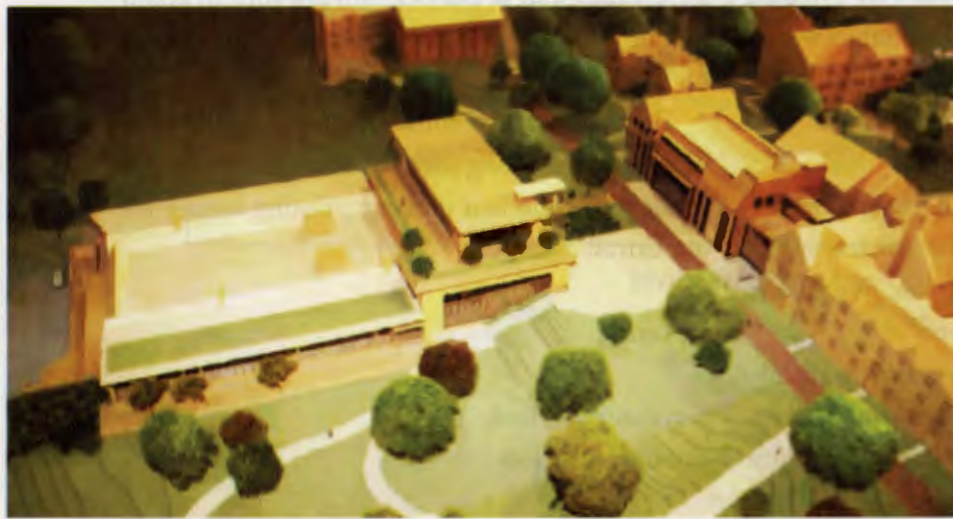
The Master Plan acknowledges this issue by including a section for each building with "Variances Required," with no indication as to the likelihood of these variances being granted. The minutes for a meeting of the Town of Red Hook Planning Board dated July 17, 2017, suggest that the decision about whether to grant these variances may be deferred until the final planning for these buildings has occurred.

The minutes from an April 17 meeting of the Planning Board make reference to another potential issue. The current zoning of the college would prohibit several of the longer term projects spelled out in the Master Plan, such as office spaces at Montgomery Place and an intended College Inn.

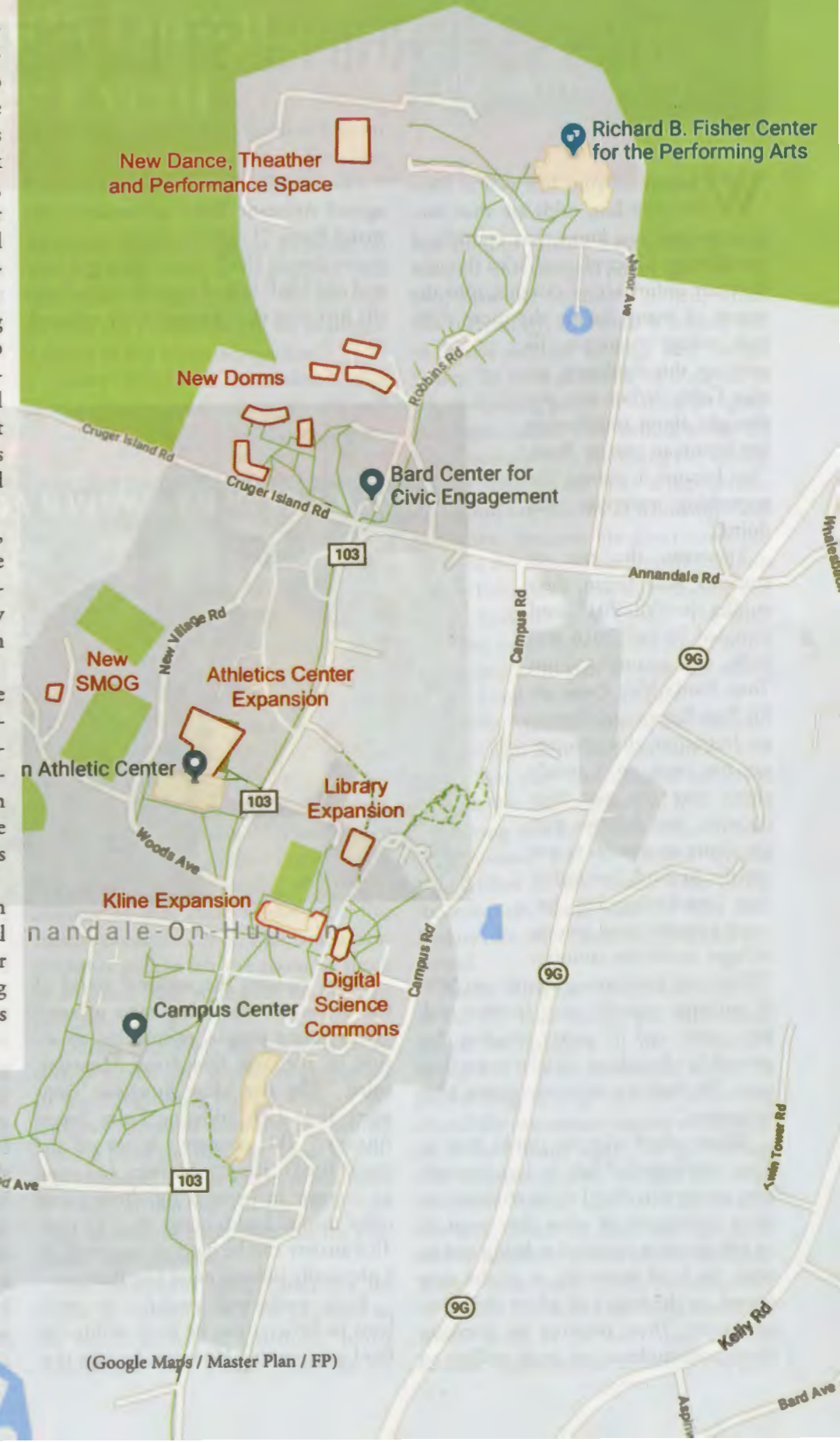
While a change in zoning is possible, the Master Plan does not take this issue into consideration, stating "The potential change of zoning designation for any parcels owned by Bard is not included in the scope of this Campus Master Plan."

Money is another issue. Several of the near-term projects outlined in the Master Plan have already lined up the necessary funding. For instance, the upcoming expansion of Kline and construction of the new Digital Science Commons are funded by a loan from the United States Department of Agriculture.

However, funding for the long term projects is less certain, with the final stages of the Stevenson Athletics Center expansion and the new student housing projects planned for "when funding is available for implementation." ■



Kline Expansion & Digital Commons Space Rendering (Master Plan)



(Google Maps / Master Plan / FP)

RETENTION RATE ON THE RISE, BUT TALK OF TRANSFERRING STILL PERVADES

ZOE ROHRICH

Whether it's your first year at Bard or your last, odds are that you, or someone you know, has considered transferring. Once planted, it's a thought that can unfurl across campus, into the minds of many during the more difficult college moments. To sum up this tendency, senior Gaby Berbey says she thought about transferring her freshman year at Bard, "just because it seemed like something everyone was doing."

However, the rate of students who began their studies in Fall 2015 and returned in Fall 2016 was 86%, and according to Taun Toay, Bard's Vice President for Enrollment and Strategic Initiatives, this percentage has been on a steady climb over the past four decades. Toay believes that the desire to transfer is not specific to Bard, but rather that transferring has become a recent trend among colleges across the country.

"When you look on aggregate, over 50% of students transfer once in their college career, and it's pretty amazing that around 1/4 of students transfer more than once. So that is a relatively recent phenomenon."

When asked why he thinks that is, Toay responded, "This is just speculation on my part, but I think students are more consumers of what they want in an education as opposed to being tied to what the local university is, or the state school, or the legacy of where their parents went. These patterns are breaking down and students are more willing to

move if another school serves their interest better."

"I do think it's a national trend," agreed Assistant Dean of Students Timand Bates. "I can tell you that because in my day, in 1997, when I first got here and did L&T, talk of transferring among the first-year class was relatively unheard of."



Bates equates the national trend of transferring to the rising rates of anxiety in young people, referencing an article in *The New York Times Magazine*, titled "Why Are More American Teenagers Than Ever Suffering From Severe Anxiety?" This comment is not off the mark—Bard's Health Services has seen an increase in requests for therapy and other mental health needs. And it's true. This anxiety can be hard to cope with in a physically isolated place like Bard.

Bates works with students on problems he believes can be fixed within the Bard community. However, he says that

the number one factor in why students decide to transfer is Bard's location, an unfortunate problem that cannot be mitigated.

A peer counselor for three years, Bard senior Vikramaditya Ha Joshi also says that when students have come to him in the past with thoughts of transferring, the main reason has been Bard's location. In

his three years as a peer counselor, however, he hasn't noticed an increase of students transferring out. Rather, it's a fluctuation from semester to semester. "They have a good week, they have a bad week. A lot of these student have momentary glimpses of thinking about transferring, but the ones that actually go through with the process are few." In counseling students through conversations about transferring, Joshi says that he tries to focus on a student's interests, rather than the school itself. "Their experience has colored the way they look at the school," not having so much to do with the college itself.

Whether it's the location of the school, that more students

are becoming consumers of their education, or that rates of anxiety have risen, transferring is a topic very much on the minds of young adults across the country. Bard's current first-year class of 2018 seems to be no exception. Dezi Hall, a freshman, says that she's been thinking about the possibility of transferring since September. So have many of her peers. "I don't know if anyone's actually going to do it—I'm sure there will be. But people are talking about it. It's definitely an idea. It's a big idea." ■ This article first appeared in a *Free Press Extra* on December 1st, 2017.

'Students for Justice in Palestine' Shuts Down Arendt Center Event

BRONWYN SIMMONS

On Monday, November 6th, political theorist Shany Mor was scheduled to speak at the Hannah Arendt Center. The Hannah Arendt Associate Fellow, who is a former Director for Foreign Policy on the Israeli National Security Council, was set to deliver a lecture about representation in politics.

To the audience's surprise, this event was interrupted by a group of protesters from Bard's Students for Justice in Palestine club (SJP). It was eventually cancelled by Roger Berkowitz, the Academic Director of the Hannah Arendt Center.

Held in the small seminar room, over a dozen audience members sat around a table laden with food. Shany Mor was positioned at the head of the table next to Roger Berkowitz. A few minutes into his lecture, Mor was interrupted when several students situated in the audience passed out pamphlets, giving one to him as well. These students then silently stood and held up signs that said "Academic Boycott Against Israeli Occupation," "No Hasbara on Campus," and "Bard Students Opposed to Imperialism."

Shany Mor stopped his speech and asked, "What is this? Does this have anything to do with my talk?" He seemed genuinely confused.

Roger Berkowitz asked the protesters to leave. They did not. Mor asked the protesters if they had questions to ask at the end of the lecture. They said no.

He tried to bargain with them, offering them a chance to express themselves. The protesters refused to speak, and instead directed the audience's attention to their pamphlets.

When Berkowitz asked what they wanted, the members of SJP answered, "We are opposed to the normalization

of Israeli apartheid against Palestine on campus. Our point is that Shany Mor should not be on campus. We are supporting the Palestinian call for academic boycott of the Israeli occupation."

Roger Berkowitz maintained that Bard College does not recognize the call for academic boycott. He brought up Al-Quds, the Bard affiliate school in the West Bank, and claimed that Bard would not be able to work with Palestinian students if the college recognized the boycott.

Mor and Berkowitz argued about whether or not to allow the protesters time to speak. Berkowitz explained that he did not have the right to throw the SJP protesters out, and brought up the idea of bringing the event to his private home so that it could continue. He and Samantha Hill, a Bard professor attending the event, asked Mor if he would simply continue his talk. Mor said he was unable to continue in these conditions.

After much deliberating, Berkowitz announced that there would be a five minute break. He, Mor, Hill, and a couple other people left the room to speak in an office. They were gone for over ten minutes.

During that time, the students sat in silence as the SJP protesters continued to stand with their posters. One of the audience members described the sounds coming from the office as "peals of erudite laughter." People began to eat some of the food that was on the table, and some opened the pamphlets that the protesters had passed out.

The pamphlets said, "Students for Justice in Palestine: We are opposed to the normalization of apartheid, settler colonialism, and ethnic cleansing on

our campus. Shany Mor is the former director for foreign policy on the Israeli National Security Council, which has increasingly taken on a central role in Israeli military strategy and foreign policy. To treat someone who served in a high-ranking position within an apartheid state, tasked with writing policy for and internationally justifying the actions of that state, as not only a regular academic but one worthy of fellowships and platforms, obscures his direct contributions to the oppression and subjugation of the Palestinian people, including our fellow students at Al Quds." The writing went on to elaborate on Shany Mor's works and to further espouse his stance on the Israel-Palestine conflict.

Finally, Mor, Berkowitz, and the others returned. Berkowitz announced with regret that they had decided to cancel the talk. He said that he and Mor would be moving into his private office to hold a discussion, and he invited anyone who wished to join them. Some of the students left, some followed Mor into Berkowitz's office, and the protesters dispersed.

Andre Burger, a Bard senior and one of the SJP club heads, was enthusiastic about the outcome of the protest. "I thought it was incredibly successful. As part of Roger's long tradition of inviting incredibly reactionary figures to campus, he invited Shany Mor. The SJP viewed this as unacceptable. We got the event cancelled. People also had time during the long break to read our brochure, which hopefully raised awareness about Shany Mor and Bard's complacency in Israel's treatment of Palestine. If he comes back, or the next time another fascist figure comes to Bard's campus,

we'll be there."

Andre continued, "I was expecting Roger to completely lose it, so I was surprised by his reaction. He seemed kind of resigned to what was going on. He first tried to negotiate with me, and then when we made it clear [that] we were a group, he said it was difficult to negotiate with a group. Non hierarchical organization is great."

Juliet Hadid, another protester said, "I hoped that people would leave with a new perspective on Bard's 'neutral' stance about boycott, divestment, and sanctions. I was really heartened that everyone was reading our brochures. I think that it went pretty well."

Roger Berkowitz told *The Free Press*, "Students have a right to protest. And in this case, while they had a right to, they were protesting something I don't think they should protest. This was an academic talk about representative democracy, a topic at the very heart of what a college like Bard should be talking about. That

it should be protested because he's from Israel is a terrible precedent to set about intellectual life at Bard College. Students will make mistakes. It was a sad event that we have to cancel a talk. We had Israeli speakers at the [Hannah Arendt Crisis in Democracy] conference, and no one boycotted. I don't support academic boycotts in general; they're absolutely counter to the very premise of academic life and life of the mind."

When asked his opinion on the Israeli-Palestine conflict and the SJP's complaint that Bard is normalizing Israeli violence against Palestine, Berkowitz responded, "This was a lecture on Thomas Hobbes, Jean-Jacque Rousseau, and democracy. [The Israel-Palestine conflict] is not my issue. I don't spend a lot of time on it. This has nothing to do with that, and students tried to disrupt it."

For Noah Wurtz, a sophomore, this Shany Mor lecture was his birthday treat to himself. He didn't know anything about the speaker's background;

he simply wanted to enjoy a talk on political theory on his birthday. Noah was completely shocked when the protesters pulled out their signs. He wishes that they had taken the floor when Roger Berkowitz offered it to them because "that is an important part of protesting—sending your message."

He also would have liked to see more specific criticism of the speaker coming from the protestors. Although Noah was disappointed that he was not able to hear Shany Mor's lecture, he thought it was great that the protesters disrupted and raised awareness to Mor's ties to the Israeli government. "I was super pumped up afterwards, running around telling everyone what happened," Noah said. "It was the most exciting thing to ever happen on my birthday." ■

Full disclosure: The author of this article is a member of SJP, and Juliet Hadid, quoted, previously contributed to The Free Press.

Righteous Students of Bard Unable to Perform Simple Composting Task

ABIGAIL AVITAL

Just down the hill from SMOG, there is a heaping, steaming, smelly compost pile encircled by a kettle of vultures. While the hardworking students of Bard decompress to the sweet sound of angsty pop-rock in the beloved garage we call a music venue, our food scraps happily biodegrade. All of Kline's food waste, which accounts for about one third of all waste at Bard, is diverted from conventional landfills because of this staff-run operation.

The last grain of student involvement in what is perhaps one of the most successful and resilient sustainability programs on campus has been dismantled. Because Bard students were incapable of separating food from disposable and non-disposable cutlery, the dishroom is now responsible for the separation. Without this separation, the compost would be unusable due to contamination. John-Paul of the Bard Farm says he would be open to using the compost "but there is too much garbage and plastics mixed in with the food".

As a result, beginning this Fall, the aggressive, fluorescent signage directing students where to put their waste is no more. Where there was once a neat system of receptacles (recyclables, non-recyclables and compost), there is now a one stop shop for all waste products. Students put everything from paper cups, to pizza, to plastic cutlery in the mysterious slit that separates the dishroom from the diners. From there, the dishroom workers must separate food waste from plastic and paper waste.

Taysa Moehler, a Senior representative of BardEATs, argues that this composting system, completely void of student involvement, is actually easier for all workers involved. The dishroom workers no longer have to search for discarded plates and silverware in the trash.

Fred, the environmental service worker responsible for transporting and turning the compost, no longer has to deal with excessive amounts of liquid in the compost. Students were apparently throwing entire cups of liquid in the compost making it very heavy for Fred to carry. So heavy, in fact, that Fred has thrown out his back three times.

Although the new system may be easier at times, Katrina Light, director of BardEATs, says that the dishroom has difficulty during peak dining hours.

Some might argue that Kline should just get rid of composting all together. If students don't care about composting, and composting creates more work for the dishroom and Fred, why not just get rid of it?

Because composting is a no-brainer. It prevents a third of Bard waste from entering conventional landfills that release massive quantities of toxic greenhouse gases routinely. Not to mention, the cost of shipping that much waste to the landfill is enormous. Composting saves Kline money so that Bard students can enjoy artisanal bagels, and it combats a problem that most universities have already addressed.

The missing ingredient is student involvement. According to Katrina Light, director of BardEATs, the major downside of the new system is that it doesn't create awareness. "Part of this program is [supposed to be] about personal responsibility, skill building, and understanding systems."

Bard students have rallied for a number of social justice causes in the past, including workers rights for environmental service workers at Bard. But student-led, campus-wide sustainability causes are noticeably absent from the mix. Ironically, issues of sustainability are closely tied to workers rights.

The simple fact is that no matter what you care about, composting is relevant. If you care about better Kline food, composting will save Kline money which can go towards the food itself, rather than the transportation of waste. If you care about workers rights, composting saves the dishroom the extra work of separating your garbage. If you care about sustainability, composting means that waste doesn't become useless like it will in a conventional landfill.

Even if you don't care about anything at all, separating food from plastic is truly a very small thing to ask of a person. Taysa Moehler marvelled at students' inability to perform this incredibly simple task. "The thought that Bard students can pass L&T, CitSci, FYSEM, and turn in a satisfactory Senior Project, but they somehow haven't figured out how to not throw plates, silverware, and plastic water bottles into the compost bin...there is something wrong in that picture. This really shouldn't be as hard as it has been." ■





TOWN & GOWN

Then and Now

HAYDEN FW HARD

(Google Maps / FP)

Nobody finds themselves in Tivoli, NY by accident. Bordered by the Hudson River to the west, this no-stoplight village of roughly a thousand people is only accessible by a few country roads sprouting from Route 9G. If you walk around Tivoli, where everybody walks, you'll find quaint Victorian architecture, a couple of upscale restaurants, neighbors conversing on the bakery porch, a boutique general store, and even a couple of small hotels. The non-native pool primarily consists of New Yorkers escaping the city for the weekend and a rotating cast of Bard students.

But for some local residents, treating Tivoli as a college town is a major point of contention. It finally came to a head in July, 2015, when the village held a public hearing to discuss three proposed ordinances that target public urination, excessive noise, and 'nuisances.' Dozens of students, locals, and town officials attended the two hour long meeting—a huge turnout in this town.

The Free Press took a look at the notes from the public hearing.

The proposed ordinance, which

passed a week later, specified a noise violation as, "The shouting, yelling, calling, or hooting at any time or place so as to annoy or disturb the quiet, comfort and repose of a reasonable person of normal sensibilities; The use of any sound reproduction device outside a structure or inside a structure in such a manner as to result in the sound from such apparatus to be projected there from between 10:00 p.m. and 7:00 am; [And] Sound which can be heard from inside a structure across any property boundary, where all exterior doors and windows are closed, shall be deemed to be projected within the meaning of this subsection."

These ordinances have been on the books since 1997, and the only change was a stiff increase in fines. Under the previous noise ordinance, penalties ranged from \$50, \$100, and \$250 for each recurring offense, and the new proposed penalties begin at \$150, then increase to \$300 and \$500 dollars for repeat offenses.

The "nuisance law" is focused on cracking down on parties, which in addition to excessive noise, covers such in-

fractions as unlawful possession of alcohol, trespassing, disorderly conduct, and parking illegally. The "nuisance" fines range from \$250 for the initial offense, to \$1,000 and eventually \$2,500.

At the beginning of the meeting, Mayor Joel Griffith stated, "Tivoli and its residents have suffered too long from disruptive late-night noise caused by partying in the Village. Hollering in the streets and house parties. That is why this legislation has come forward."

Amy, a former Tivoli resident and landlord who now lives in Kingston, thought the fines were too punitive against students. Instead, she along with a couple other residents and students, suggested community service in lieu of police action and stiff financial punishments.

While the fines seem rather steep, they're intended as deterrent, and perhaps for good reason. A number of residents complained about being woken up by parties, or beer cans strewn on their lawn, or witnessing public urination. (While many speakers' full names were published in the meeting's transcription,



Hotel Morey on Broadway in Tivoli. Photo courtesy of Emily Majer

we'll use first names here.) Melinda, a local resident who lives next to the park, was frustrated by late-night basketball games, trespassing on her property, and the slow police response after she reported a couple having sex behind the community garden.

Ineffectual police action pervaded many local residents' complaints, but especially so for Rich, a middle-aged resident of Montgomery Street. He said that if laws on the books aren't adequately enforced, people will take the law into their own hands. He'll do what must be done to defend his home, Rich said, citing his ownership of baseball bats.

His comments were in response to concerns expressed by a woman named Mary, who earlier in the meeting, cited two incidents when a man threatened students with a gun, then returned from his home with a baseball bat.

While threats of violence and an 'us versus them' attitude peppered the conversation, an overwhelming majority of people on both sides voiced their love of and appreciation for Tivoli's community and the desire to improve it.

But that was two years ago, and as a student-journalist and village resident, I wanted to take the temperature of Bard's current relationship with Tivoli to see how things may have changed. But I

soon discovered that the distinction between the village and the college is extremely murky.

Like any dedicated journalist, I began my investigation at the bar, Traghaven. Opened in 2014, it's a cozy pub with a wood-burning stove and a whiskey menu as long as Ulysses. After ordering a Six Point IPA, a 'Trag' staple, I took a seat next to some old regulars. As it turned out, they were all affiliated with the college to some degree. Some were professors, like Ben Hale, while others, like Art Carlson, graduated many years ago and stuck around after falling in love with the village.

But former Bardians don't just hang out at the bar. The mayor, who everyone just refers to as Joel, graduated Bard's MFA program in 2003. Emily Majer, the deputy mayor who can be found strolling around town wearing a sawdust-coated flannel shirt, earned her undergraduate degree in the early '90s and has lived here ever since.

Many local businesses were also founded by ex-Bardians. Santa Fe, a Mexican restaurant, was founded in 1987 by a Bard grad. More recently, Jake Stortini and Jesse Feldmus left Bard to start Murray's

coffee shop and café in 2011. And Kazio and Natalie Sosnowski, class of 2011, opened Tivoli General in 2015, where they sell everything from artisanal shaving cream to artisanal sandwiches.

What's more, a lot of businesses in town, mostly restaurants, employ Bard students almost exclusively.

On the bar's back patio, I spoke with Yuma Carpenter-New and Elijah Jackson, two students who have lived in Tivoli for a couple years. Yuma's relationship with the village has changed a lot since they started working at Murray's over the summer, which has made them "less of a consumer and more of a participant in the community."

Elijah chimed in, "There's always a couple people at The Corner who I talk to when I host them. But then there's also the bar, which is like a meeting point between Tivoli community members. And here I feel more a part of the community than I ever have. It used to be a place to get fucked up, but it's no longer just a playground....Tivoli's a real place."

If you stop by the bar, chances are a wiry boy with freckles and a wide grin will pour your beer. Devin Mello, a current Bard student and Tivoli resident, has been bartending here for a year and a half. He seldom walks down the street

“the distinction between the village and the college is extremely murky.”

without bumping into acquaintances. Sometimes locals ask him for help, like Joel, who recently needed a hand for the annual Tivoli street painting festival.

But it hasn't always been this way. "I think a lot of kids have this idea that 'it's them and us,' and I believed that for a while," Devin said. "But I quickly squashed that stereotype in my mind because it's 'all of us.' I think everyone who works and lives in Tivoli, and makes an effort, has really enjoyed the people here and the community."

This sentiment was echoed by Emily Majer, with whom I shared a meal during a Bard-Tivoli potluck in November. She said that working in the village gives students a lot of opportunities to interact with locals. That kind of personal, face-to-face interaction, she said, is the best way to improve the relationship between the college and the village.

She, like many others I've spoken with, thinks that that relationship has gotten a lot better over the past few years. But legislation is only one small part of the equation, and while she thinks that the stiffer noise ordinance has helped to set boundaries, she emphasized the importance of talking to one's neighbors.

Jake of Murray's agrees. Located on the ground floor of a converted church, the coffee shop and daytime gathering spot has always employed students. When he went to Bard in 2010, few students worked in Tivoli, but now, more students work in the village than ever. According to Jake, "when you have students that are literally interacting with residents of the village, the students feel a lot more a part of Tivoli...and they develop a respect for residents that they otherwise wouldn't feel."

Many of the issues that residents have with students, he said, usually aren't with those who actually live here. "There are students [who] come here on the shuttle on Friday or Saturday night, and they only come here to party, and they don't have those connections with residents that live here full-time."

But in Jake's experience, problematic partying has been on the decline. He

partially credits the noise law, but he thinks that the shuttle to Tivoli stopping at midnight, as opposed to 2:00 a.m., has drastically reduced the number of drunk people wandering the streets.

Another big factor, he added, was that Gerard Hurley, the owner of Traghaven, is extremely strict about refusing to serve people under 21. The previous bar in the same location, called The Black Swan, was notorious for serving kids, and in December, 2012, the police shut it down in an undercover sting operation.

One way to improve Bard's relationship with Tivoli, Jake said, is for the village to crack down on the cleanliness and order of Tivoli's rental properties. "If you're living in a shithole, you're gonna treat it as such." Back in his day, he remembers going to parties in these "shitholes," and he said that's where kids give themselves permission to go crazy.

While recent legislation may have diminished the frequency of Animal House-style parties, Emily Majer said it doesn't actually solve the problem, because there isn't an adequate venue to party on campus. The Old Gym, now a black box theater and Bard Security headquarters, used to host massive all-campus parties, but that was discontinued in the early 2000s after numerous cases of alcohol poisoning sent kids to the hospital.

Today, students party in a cramped anteroom in Manor, dorms like Tewksbury, and at the music venues Smog and The Root Cellar. But dorm rooms struggle to fit more than ten people comfortably, and both the music venues are alcohol free spaces, which encourages students to drink heavily beforehand in secret. The college is liable for underage drinking, so legally speaking, they can't condone large on-campus parties. Thus, Tivoli becomes quite alluring for the soon-to-be shitfaced. Cool upperclassmen with their own houses are just a shuttle stop away. What's not to like?

For my neighbor Matthew, a lot. He's a middle-aged guy who's lived in Tivoli since 1993. Before he let me into his home for an interview, my only other interaction with him was when he rebuked me for leaving my trashcans on the side-

walk. Litter is a sore spot for him. He moved up here from the city because it's a picturesque community, and he resents having to pick up beer cans from his lawn and stepping over shattered glass on the sidewalk.

But Matthew doesn't have a problem with Bard or its students. He likes going to concerts and lectures at the college, and he said that Bard has been a major boon for Tivoli, whose prosperity is only made possible by its proximity to the school. Except for a few "terrible neighbors," most of the students he's met have been respectful.

The issue of Bard students' respectfulness was also brought up by Julia Tinney, a current senior who lived in Tivoli her junior year and now lives in Red Hook. She said there's a narrative of students acting like entitled socialites, and she said that's true to some extent. But overall, she's surprised by people's resentment for Bard kids. When she lived in Tivoli, Julia felt like some locals treated Bardians as disrespectful until they proved themselves otherwise.

On the condition of anonymity, I spoke to one of Matthew's "terrible neighbors," who felt that some residents don't recognize students as their fellow Tivolians. He's been ticketed three times for noise violations, and while he admits he was blasting music, he wishes that his neighbors would have knocked and told him to turn it down before calling the police. And according to him, the police have entered his home illegally, without knocking or announcing their presence.

For better or worse in Tivoli, Bard isn't going anywhere. For decades, the college has played a major role in developing the village's economy and identity. According to Art Carlson, class of '79, Bard makes the "Tivoli Renaissance" possible. While some may trade an expensive meal for a good night sleep, Art adds that "Tivoli has always been a place for artists, intellectuals, weirdos, and just regular folk."

The best way to balance the needs of students and locals may be contested, but everybody who lives here agrees: Tivoli is a special place. ■



FACULTY SALARY NEGOTIATIONS

LIAM MAYO

At Bard, faculty salaries are primarily determined through collective bargaining, but individual negotiations also play a significant role in a professor's pay and responsibilities.

Collective bargaining is managed by the Bard chapter of the American Association of University Professors, a national association dedicated to faculty rights and the quality of higher education. Bard's AAUP chapter negotiates with the college's administration to set a base salary for full-time faculty. The most recent set of negotiations, in the summer of 2017, set the base salary for tenure-track faculty at the initial rank of Assistant Professor at \$75,807.

These negotiations also influence the salary raises that accompany promotions. Promotion from Assistant Professor to Associate Professor includes a raise of \$5,150; promotion from an associate position to the rank of "full professor" includes a raise of \$8,048.

The latest set of negotiations also include an agreement to raise salaries an additional amount over the next three years. This additional increase will bring salaries at Bard into the 95th percentile of salaries at all undergraduate institutions in the country, as stated in the Bard Faculty Handbook. According to Professor Swapan Jain, Bard AAUP Chapter President, Bard aims for academic excellence on a level with the top five percent of colleges, and the salary increase is intended to bring faculty compensation in line with this aim.

The standard contract for tenured and tenure-track faculty includes an expected teaching load of five courses per year, with two courses taught in the Fall semester and three in the Spring, or vice

versa.

Also included in the contract are "all the usual expectations," in the words of Professor Éric Trudel. These include responsibilities like at least four days a week spent on campus, office hours, participation on faculty committees, advising, helping with senior projects, and sitting on students' moderation boards.

According to Dean Rebecca Thomas, ideally the responsibilities of faculty governance fall equally upon all faculty. Stu-

NEW BASE SALARIES & PROMOTION REWARDS:

Assistant Professor:

\$75,807

Associate Professor:

+\$5,150

Professor:

+\$8,048

(not to scale)

dent interest in any given Program fluctuates from year to year, so accordingly the burden of moderation and senior project boards varies. However, there are no regulations in the standard contract governing the extent of faculty participation in such activities.

Aside from the minimums established by the Bard chapter of the AAUP, raises are handled by individual negotiations between faculty and the government of the college. While each negotiation is unique, according to Bard faculty, some common factors may include name recognition, published works, or competing offers from other institutions.

Individual contract agreements also reduce course load in some cases. Distinguished Chairs, who are appointed by the President, are often required to teach four courses per year rather than the standard five. Division Chairs are in a similar situation; they are given a two-course reduction to compensate for their increased administrative responsibilities.

Part-time faculty are also subject to individual negotiations. These agreements vary according to the role each part-time faculty member will play in the college.

The college brings in some part-time faculty to teach one or two very specific classes. Their contracts typically include only time spent teaching, without wider responsibilities in faculty governance or student activities.

For other faculty members, the term "part-time faculty" has become something of a misnomer, as many current "part-time" professors have a long-term relationship with the college. These professors are involved in faculty governance and student activities, to an extent detailed in their individual contracts.

Left unclear is the question of whether, on the whole, faculty are left better off from practices of individual negotiation, both for part-time faculty and for full-time faculty in terms of responsibilities and raises, or whether a more regimented system would be preferable. ■

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TENURE RATES STAGNATE, JUNIOR FACULTY, ARTS PROGRAMS AT RISK

RACHEL HODES AND JOE FITZGERALD

Today, there are more faculty in non-tenure positions at Bard than in both tenure-track and tenured positions combined. In 2005, only one in four professors held a non-tenure track position among those marked "primarily instructors" according to self-reported data obtained through the Integrated Postsecondary Education Data System (IPEDS).

These numbers mirror a national trend within colleges and universities, in which full-time positions are being replaced with adjunct or visiting professors en-masse, often in shorter-term, non-tenure contracts. National IPEDS data shows that from 1995 to 2015, the number of part-time faculty increased by 95 percent, while the number of full-time faculty rose by 47 percent.

Both visiting and otherwise non-tenured professors lack the recourse of tenured status, and those on the tenure-track are subject to the constraints of a review process which one pre-tenure professor at Bard called "a bit of a Russian Roulette."

Intellectuals on the left have been sounding the alarm for years. In 2014, Noam Chomsky described the forces behind the shift in the higher-education job market as a "corporate business model designed to reduce labor costs and to increase labor servility."

Despite the apparent connection between Bard's changing faculty and the national data, many believe the changes here are different. When asked about the growing proportion of non-tenure track positions at Bard, President Leon Botstein

explained: "That's an artifact—statistics can tell you anything you want."

In interviews, untenured professors and the president alike refuted the comparison between Bard and larger state schools or urban campuses, where they say that the real exploitation of adjuncts occurs.

In an interview, Dean of the College Rebecca Thomas described the unique benefits that part-time or temporary contracts can have for the community. When a professor is on sabbatical, for instance, Bard typically hires two or three short-term faculty to cover the course load. "If you hire somebody in half-time, then you can ask them to work on senior projects, and be on moderation boards," noted the Dean. "They really can integrate into the community and can participate in the intellectual life in the college. They can be a presence."

From the perspective of the untenured academic, the opportunity to "integrate" is sometimes tainted with notes of self-censorship.

One pre-tenure professor called the review process itself "fairly authoritarian,"

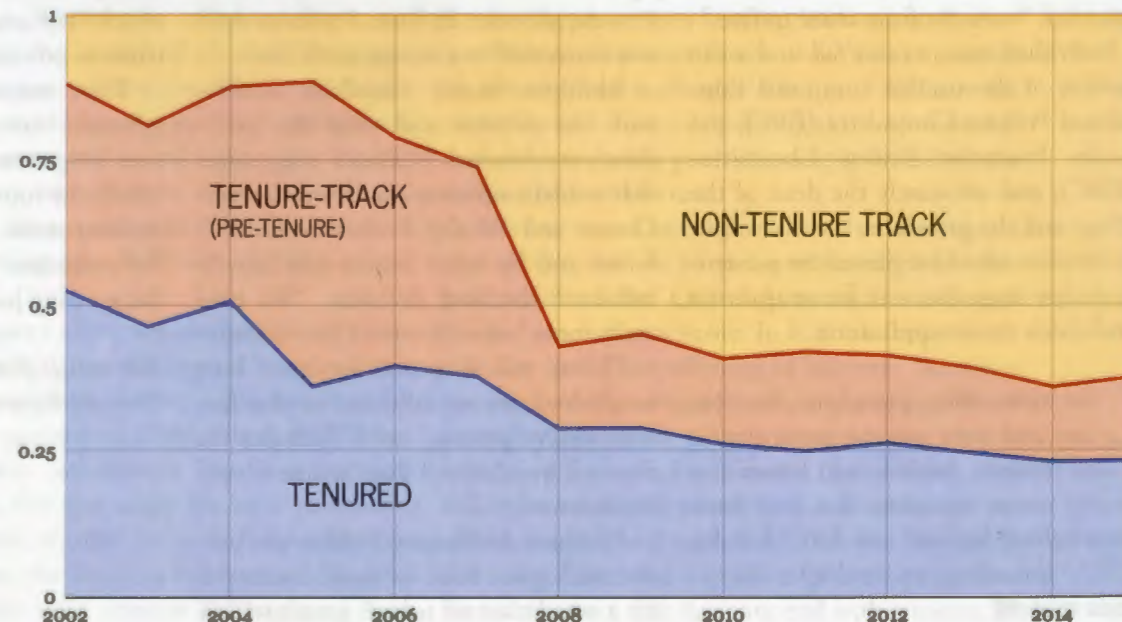
and named Bard as the most "outwardly hierarchical" and "stratified" institution he had experienced as a faculty member. He also stated quite simply: "there is no such thing as free speech for an untenured professor."

The academic freedom clause in the Bard faculty handbook applies universally, regardless of tenure status. But as another untenured professor pointed out, there is "no incentive to rock the boat" among those who lack the security of a tenured position.

Among the tenured professors and administrators interviewed for this article, a majority cited the AAUP's 1940 Statement of Principles on Academic Freedom and Tenure, discouraging what they see as an uninformed attack that fails to recognize the system's nuances and benefits. Still, some also acknowledged its potential unintended consequences.

With more new PhDs on the job market every year, and comparatively fewer available tenure track positions, the rise of the adjuncts across the country may jeopardize not only young professors' financial security, but also the stability of

Percentage of Tenured vs. Tenure-Track vs. Non-TT Faculty at Bard Among "Primarily Instruction" Faculty, 2002-2015 (National Center for Education Statistics/IPEDS)



the platform upon which they exercise their intellectual freedom.

"Too many younger scholars may feel that they have to play along and stick to the script in order to get tenure, and only then can they say something more daring or unconventional," remarked Tom Keenan, Human Rights Program Director. "And you hope that the tenure system is not a deforming mechanism that makes you incapable of saying that once you acquire the right to say it."

All the same, "The fact that tenure exists is the product of a long serious struggle." Professor Keenan maintained, "And the fact that it's not a perfect system is not a good argument for giving it up."

Upon her arrival at Bard in 1980, Jean Churchill was hired under a non-tenure contract within the Dance program. When one of the already-tenured professors in her program retired, a new tenure-track line was created for Professor Churchill, who has been teaching at Bard ever since. The number of tenured professors held level, she explained: "we went from three to three."

Professor Aileen Passloff, also tenured, retired in 2015, and while other departments have since opened multiple new tenure lines, the Dance program's request to replace the third tenure seat was denied. This time, Professor Churchill lamented, "we went from three to two."

Individual tenure cases fall under the purview of the student-composed Educational Policies Committee (EPC), the Faculty Executive Review Committee (FERC), and ultimately the dean of the college and the president. Faculty within the division who have passed the pre-tenure review stage also vote for or against a candidate's tenure application.

Like most college presidents, Botstein can and does exercise authority in faculty review procedures, sometimes vetoing tenure decisions that have been green-lighted by both the EPC and the FERC, according to multiple anonymous sources.

When asked about the rising percentage of non-tenure positions at Bard, the president stated: "The number of tenure-track faculty doesn't reflect the long-term commitment to full-time faculty not on tenure lines that we have and the tradition of part-time and visiting faculty in the arts."

Mark Williams Jr. '18, Chair of the EPC, did not comment directly on specific cases, but when asked about the president's philosophy on hiring in the

"There is no such thing as free speech for an untenured professor."

arts generally, he noted that tenure rates in the arts are "abysmal" compared to other divisions.

That assessment did not discourage Williams, an Anthropology major, from hand-delivering a stack of student emails to the Dean's office last Spring, supporting a more permanent position for Ephraim Asili in the Film and Electronic Arts department. In June, Professor Asili was converted to a tenure-track line.

Multiple faculty members familiar with the process and with the president corroborated Williams' suggestion that student opinion—vocalized through Course and Faculty Evaluation (CaFE) forms and by other means—can heavily influence the final decision. "We read every form," one Division Chair stated.

"I am still surprised to learn how much we have an influence in the faculty review process," said Williams. In the end, he admitted that "tenure is very mysterious."

Professor Asili's conversion to the tenure track gives hope to those concerned by a stagnation of tenure grants within

the Arts Division as a whole. But four departments in particular, including one in the Languages and Literature Division, suffer from remarkably low ratios of tenured professors to total FTEs (in other words, tenured-instructor hours vs. total instructor-hours): Studio Arts, Dance, Theater and Performance, and Written Arts.

Whereas the number of tenured professors in most programs at the college has increased roughly proportionally to the total number of FTEs, in the four departments listed, the number of tenured seats is shrinking, even where total FTEs has increased steadily.

Consequently, departments like Written Arts are underrepresented in faculty governance, wherein most upper-level committees are 'tenured-only.' The president refers to a "tradition" in which tenure is largely reserved for those outside the arts. At the same time, those familiar with the programs express skepticism for the future stability of Bard's most lauded programs, with fewer professors committed to Bard in the long-term.

Tenured professors play a pivotal role in decisions concerning curriculum, buildings, facilities, and resource allocation. In the words of one Arts Division faculty member, these are meetings in which "someone has to be able to speak truth to power."

There remains a hard limit to the influence non-tenured professors have over long-term decisions at the college. While the number of tenured professors remains stable, many are concerned for the precarious and unstable position of the growing junior faculty. ■

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Remembering Bill Mullen

RACHEL HODES

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In the weeks since Bill died, I've learned a lot about him. He was born in Little Rock, Arkansas, one of six children. He organized the books in his office strictly by publication date. He wrote limericks. He kept a lawn chair in his trunk, so that he could stop and read poetry when he drove by an especially beautiful landscape. But most of what I heard, as a student of his, I already knew.

He was generous with his time and his thoughts. He kept in touch with his students for years after they graduated. Mostly, he was an intellectual, the kind of learner who is rare and inspiring. He especially loved Pindar, and his work on Greek choral odes and dance was published years before its time.

To Professor James Romm, Bill was part of an "older model of engagement with students... with a lot of off-campus contact," a model that he thinks a lot of his students "really treasured." I interviewed Professor Romm in his office one afternoon. The weight of his words came from pauses, when he searched carefully for the right things to say. "The students were his family," he told me. "People stayed close to him after leaving, he really considered them his friends."

His students remembered his passion for the sounds of the ancient languages. "I will always fondly remember, above all else, Bill's love of reading Greek and Latin aloud. He was an absolute joy to listen to," a recent student of his, Kaitlin Karmen, explained. "I had never seen someone so enthusiastic about the 'music' of classical languages, and I doubt anyone will ever be able to match it."

In the process of cleaning out his Aspinwall office, we found some reel-to-reel tapes of his Homer recitations. They were thirty or forty years old, and perhaps hadn't been touched in that long, but were nevertheless sitting on a shelf with all of his prized books.

Professor Rana Liebert was one of Bill's students and advisees during her undergrad years at Bard. She spoke nostalgically about a Homer class he taught in the autumn of 1998, which met at his house over coffee and desserts. "As far as bringing it back to life, Bill was really the only person on campus who wasn't jaded or ironic," she said. "He brought the ancient world to life for me." She also talked about the joint seminar he taught to Bard

and West Point students, the most memorable class she took at the college. "He recognized that the two different institutions had a lot to offer each other."

"He was kind of a hedonist about art and culture," Professor Romm recalled. Many people's memories of Bill, shared at a memorial service in Bard Hall on November 13, highlighted his two loves of entertaining and the arts. He welcomed students and professors into his home for dinner and lively conversation, and was especially fond of throwing pig roasts. He held poetry readings at his house for years, inviting people to come read and read their own work.

"He taught classes in early September at Bard Falls, literally submerged in Bard Falls. That sums up so much of Bill: his love of the outdoors, of the body, of physical life, and the joy he took in the natural setting of the college," Professor Romm remembered, smiling. Indeed, the intersection of the physical experience and poetry is a perfect example of the things Bill loved.

As a professor, Bill taught his students to appreciate beauty, and encouraged us to think independently. I once went to his office hours, hoping to discuss certain fragments of Heraclitus, but he ended up telling me that I understood them in my own way, and he moved on to some lesson on Pindar instead. In student work, he appreciated beautiful writing as much as he detested typical analytical papers.

Poetry was a way for Bill to think about his favorite works in a more creative way. He wrote frequently, sometimes sending his work to Professor Liebert, who said that it was "always steeped in what he was reading at the time." Bill saw his creativity and academic pursuits as interconnected, and as a result, his poetry is deeply linked to the authors he loved to read.

The last time I saw him, Bill was reminding me and another student to read over one of his favorite poems, John Keats' Ode to Autumn. It was one of the last pieces Keats wrote. In it, the narrator finds a beauty in the late offerings of autumn. There is a sorrow in the passing of time, a confrontation of mortality, but all the same, a recognition of plenty. I can't say for sure, but I would like to think that Bill experienced this plenty too, as a celebrated academic and a loved teacher. I know that he adored this school, and that his influence on the community is a bounty that does not end with autumn. ■



Bill Mullen
1947-2017