SAIC School of the Art Institute of Chicago

Office of Institutional Advancement
312.499.4190
givetosaic@saic.edu

August 21, 2015

The Brock Family Community Foundation
2021 S. Lewis, Suite 415
Tulsa, OK 74104

Dear Members of the Brock Family Community Foundation,

Throughout his career, Walter E. Massey has directed organizations of all kinds—national laboratories, government institutions, non-profits committed to the advancement of the arts and sciences, and corporations—but it is in education and educational policy where he has had the greatest impact and made his life's work. Over the past five decades, he has established a truly exceptional track record of driving innovation and change in education at all levels and for many different communities. In particular, his lasting influence is seen in the following areas: (i) science and math education; (ii) diversity in higher education; (iii) the liberal arts; and, (iv)art and design education.

i) **Science and Math Education**
Massey's commitment to improving science and math education for one and all stems from a natural proclivity—he is a theoretical physicist by training—and from his deeply held conviction that these fields are key to the nation's economic prosperity and competitiveness. As president of the American Association for the Advancement of the Sciences (AAAS)—he was the first African American to hold this post—he sponsored Project 2061, "A long-term research and development initiative focused on improving science education so that all Americans can become literate in science, mathematics, and technology." From a global perspective, Massey also co-chaired the planning efforts for the AAAS's partnership with the Soviet Academy of Sciences and was a founder of the African Academy of Sciences, an organization designed to promote the advancement of scientific research and science education in sub-Saharan Africa.

Additionally, as director of Argonne National Laboratory and then director of the National Science Foundation, Massey continuously initiated efforts to improve science and math education at the local, regional, and national levels, from serving as a founding trustee of the nation's first residential high school devoted to science and math education (the Illinois Science and Mathematics Academy) to exploring strategies to reverse sex- and race-based discrimination in these disciplines. At Brown University, he received a distinguished service citation from the American Association of Physics Teachers for his work developing the Inner City Teachers of Science program, through which Brown undergraduates planning to pursue careers in science education served as mentors and

tutors for underserved high school students. These and many other programs and initiatives developed under his leadership reveal Massey's enduring vision of a stronger and more diverse future for science and math education in the United States.

ii) Diversity in Higher Education

Massey's early personal and professional experience paved the way for his career-long efforts to improve access to higher education for minority and underserved students. At 16, he was accepted to Morehouse College, where he discovered his love of physics, ultimately pursuing a doctorate in the field at Washington University in St. Louis and becoming one of the few African American physicists at the time. Only a few years later, as an assistant professor at the University of Illinois, Massey worked with students and faculty to combat racial discrimination on its campus, serving as an advisor to the Black Students Association and as first chairman of the Black Faculty and Staff Association.

At every educational institution where he has worked since, Massey has been a leading and influential voice on these issues, from the University of Chicago and Brown University to the University of California system. This work has been driven by Massey's overarching belief that America's colleges and universities are the best in the world, and that a more diverse system of higher education will inevitably make for an even stronger one.

In 1995, Massey was appointed president of his alma mater, Morehouse College, where over the next 12 years more than 5,000 young men, mostly African American, received college degrees. Under his leadership, "The Morehouse Male Initiative" was established to study the "personal, academic, and leadership development of African American males."

Since joining the School of the Art Institute of Chicago (SAIC) in 2010, Massey has made diversity a priority, both on SAIC's campus and within art and design education generally, establishing a number of innovative programs and initiatives through the School's new "Build Diversity" initiative. These include: the Walter & Shirley Massey Chicago Fund, the College Arts Access Program, the Early College Program, and a first-of-its-kind partnership with the Foundation for Homan Square. Last year, the School received the "Higher Education Excellence in Diversity" (HEED) Award from *INSIGHT Into Diversity* magazine in recognition of this work. In the coming year, SAIC will also welcome its first-ever Director of Academic Affairs for Diversity and Inclusion and convene a "Diversity Symposium" featuring special guest Henry Louis Gates, Jr.

iii) The Liberal Arts

Throughout his career, Massey has remained a staunch proponent of liberal arts education. He has written: "The liberal arts are what give the universe we call higher education a sense of coherence and mass. They are the foundation, the glue, the molasses that binds together all the

things we teach and learn in most American colleges and universities." For Massey, the liberal arts are what provide us with a common language and the ability to ask questions and think critically about an issue or idea from a multiplicity of perspectives—to stand in another's shoes.

Even so, he has done much throughout his career to help rethink what exactly it means to receive a "liberal education." As dean of the College at Brown University, he was responsible for implementing the highly innovative and influential New Curriculum, or Brown Curriculum, which requires students to develop their own course of study. In Massey's words, the New Curriculum posited that "...if students were to be treated as individuals, that meant that no standard, 'one size fits all' curriculum—no matter how liberal or broad—could meet the needs of everyone." With the New Curriculum, Massey and his colleague were asking students to take a more active role in their education—and, in so doing, endeavoring to enhance the democratic function of the liberal arts.

Later, at Morehouse, it was Massey's stated objective not only to make his alma mater into "among the finest undergraduate, liberal arts colleges in the nation—period—and the college of choice of African American men," but also to position the liberal arts as a bulwark against the increasing emphasis on professionalism in higher education. Although Massey would agree that professional and vocational programs have an important role to play, he was concerned that for historically black colleges such as Morehouse, and for schools with high proportions of low-income and first-generation students, the drift away from the liberal arts would deprive these already underserved young men and women of the great value to be found in a broad exposure to the arts, sciences, and humanities.

At the School of the Art Institute of Chicago—where, much like Brown, students design their own courses of study—Massey has similarly emphasized the importance of the liberal arts and interdisciplinarity, to be discussed in the section below.

iv) Art and Design Education

As President of the School of the Art Institute of Chicago, a leader in its field, and as chairman of the Association of Independent Colleges of Art and Design (AICAD), Massey has in recent years had the unique opportunity to advocate on behalf of the lasting value of art and design education, at all levels. Working closely with colleagues from across SAIC and AICAD, he has helped position the arts and design as a key factor in student success and as a fundamental component of any education, together with the sciences, mathematics, technology, engineering, and the humanities. These efforts are especially critical in today's economy, in which a number of studies and surveys of Fortune 500 CEOs, not to mention anecdotal evidence (e.g., Apple as the world's most valuable corporation), suggest that creativity is, more than ever, at a premium.

Although SAIC has long required its students to pursue a broad liberal arts curriculum, since Massey joined as president the School has heightened its emphasis on interdisciplinarity, on developing innovative programs that focus on the interconnections between the arts and design and fields once thought entirely independent of them. Over the past two years, for example, SAIC has hired its first-ever "Scientists-in-Residence" (an artificial intelligence expert and a mathematician) and has also developed the "Conversation on Art & Science" event series, which brings prominent scientists and artists who use scientific concepts in their work to campus. And this year, for the first time ever, students from SAIC participated in the University of Chicago's "Art, Science, & Culture Initiative."

This latter development speaks to another concern of Massey's, which is the importance of inter-institutional partnerships and the benefits to be found in collaborative work. Under his leadership, and under the aegis of the School's new "Earl and Brenda Shapiro Center for Research and Collaboration," SAIC has forged close partnerships and developed innovative programming with the likes of Northwestern University, Chicago Public Schools, and the City of Chicago, in addition to the University of Chicago. In so doing, Massey and his colleagues have helped further the cause of twenty-first century art and design education by achieving fascinating and concrete results with new and unexpected partners.

In all, for his lasting work spanning a number of the most complex issues in education over the past five decades, Walter E. Massey is a deserving recipient of the Brock International Prize in Education. I look forward to discussing his background further with you, and to exploring the wide range of interviews, remarks, presentations, and publications contained herein. Thank you.

Best regards,

Cheryl Jessogne
Vice President for Institutional Advancement

THE UNIVERSITY OF CHICAGO
Office of the Provost

Eric D. Isaacs
Provost

Edward H. Levi Hall
5801 South Ellis Avenue, Suite 50
Chicago, Illinois 60637

July 30, 2015

To whom it may concern:

It is with great pleasure that I nominate Dr. Walter E. Massey for the 2015 Brock Prize. Dr. Massey is an extraordinarily versatile leader who has assumed many roles, and so successfully, in a wide and varied constellation of fields and spheres from physicist to science policy maker to College president. He has lead efforts to advance the transfer of technological innovations from universities and national laboratories to private industry whose influences are still felt today, a creative and sustained agenda to improve the quality of high school education in the sciences, and support of countless students and researchers, particularly from underrepresented minorities, at a wide range of U.S. institutions.

His work over the last half century has enhanced applied research capacity in the United States, highlighted the importance of science and technology in society, and addressed in innovative and lasting ways the need for a strong system of science education, including the need to increase the representation of minorities and women in science and technology. He has done this through his personal commitment, through executive leadership roles at Brown, the University of Chicago, Argonne National Laboratory, the University of California, Morehouse College, and the National Science Foundation, and through a host of boards and commissions of important influence.

For a piece published in *Science*, on the occasion of his appointment as Director of the National Science Foundation, Massey reflected on his own path: "At critical points in my life and in my academic career, mentors [gave] me the confidence and support without which it would have been impossible to carry on." He added, "Unfortunately, not everyone is so fortunate. Minority students, who perhaps need that support more than most other students, often find it unavailable." Having experienced the value of mentorship as a teenager at Morehouse and then again under what he called the "extraordinary care" of his doctoral advisor Eugene Feenberg at Washington University, Massey deeply understood the importance of dedicated advisors, and also of the need for a conscious and collective effort to make sure that such advisors were available to minority students in particular.

Massey demonstrated his concern for the welfare of minority students from early in his career; on his first evening as an assistant professor of physics at the University of Illinois, a post he held from 1968 to 1970, Massey helped win the release of 264 black students who had been jailed for protesting against racial discrimination at the university. Such an act is no doubt notable, and would of course have been vitally important to those 264 students, but it is a gesture of relatively small scale. As Massey moved into positions of increasing responsibility, he began creating infrastructures that could support a more systemic response to the challenges faced by minorities in the academy and especially in scientific fields. He also began to create programs that focused more broadly on the concept of access to scientific education and knowledge for young people before they even got to college.

In 1970, Massey became associate professor at Brown University, and it was there that he developed one of his most important efforts to expand access to high-quality science education: the Inner City Teachers of Science

program, whose mission was to educate, train, and encourage students to teach science in urban high schools. For this work, the American Association of Physics Teachers honored Massey with a distinguished service citation in 1975, which he accepted while serving as dean of Brown's undergraduate college. One of the greatest opportunities we have, by far, to reverse America's declining competitiveness is to increase the numbers of public school teachers who are qualified and motivated to teach science and math, and the program Massey developed was extremely successful in leveraging this opportunity.

As the Director of Argonne National Laboratory, he broadened Argonne's educational and outreach activities to local schools and universities. He was a founding director of the Illinois Math and Science Academy, one of the nation's first residential high schools devoted to science and math education. He also launched a six-week summer course to encourage minority high-school students to study math, science and engineering. In the late 1980s, as President of the American Association for the Advancement of Science, Massey initiated a plan to improve science education in grades kindergarten through 12 that included support for Project 2061 (named after the projected date of the return of Halley's Comet), which Massey described in an article in *Ebony*: "Unlike many programs, which were primarily about finding gifted students for the sciences, this one has a different focus. Its focus is to raise the science literacy level of all Americans."

At a time when the World Economic Forum ranks the United States 51st in quality of mathematics and science education, we continue to need strong, influential leaders who understand how to bolster the foundations of our national competitiveness. Lack of access to quality education, even before college, is one of the greatest threats to our society and to the human capital that we need to sustain and enrich us all. Walter Massey has devoted his life to this work of improving math and science education, and more broadly to promoting the role of science in a democratic society.

Having also served on the National Science Board from 1978 to 1984, Massey was appointed as Director of the National Science Foundation in March 1991. When the nomination was announced, William Golden – who established the post of Science Advisor to the President during the Truman administration, and in 1991 was treasurer of the American Association for the Advancement of Science – articulated the reaction of the scientific community to Massey's appointment. Quoted in the *Chicago Tribune*, Golden said that Massey "can really make a case for funding scientific research and for the need to education and train more young scientists and engineers. He'll also serve as an excellent role model for young people." During his tenure as Director, Massey was a strong proponent of science education, as well as of the importance of basic research, and he was concerned with both enhancing the nation's applied research capacity and also working to garner increased government investment in science.

After leaving the NSF Director position, Massey became Provost and Senior Vice President for Academic Affairs at the University of California. In this role, Massey provided academic and budgetary leadership for the entire UC system and was also responsible for the oversight of the programmatic activities at Los Alamos National Laboratory, Lawrence Livermore National Laboratory, and Lawrence Berkeley National Laboratory, helping to mobilize and support faculty and staff in the national labs of one of our country's best public university systems.

In 1995, Walter Massey was named the 9th President of Morehouse College. Under Massey's visionary leadership, Morehouse established new interdisciplinary programs in neuroscience, materials science, and

telecommunications. One of his proudest accomplishments to date has been presiding over the graduation of over 5000 young men during his stewardship of Morehouse.

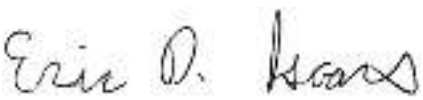
Massey's most recent, and current, post is as the President of the School of the Art Institute in Chicago (SAIC). When the School of the Art Institute announced in 2012 that Massey would be continuing for another four years as president, Thomas Pritzker, then chairman of the Board of Trustees of the Art Institute, noted that, "During his tenure, President Massey has fortified SAIC's strategic planning and advancement efforts and set a vision for SAIC to remain a leader in art and design education."

The School of the Art Institute has a long history of bringing together the worlds of art and science. Reflecting on initiatives at SAIC that connect students with computer scientists and electrical engineers, Massey has said, "In today's increasingly data-driven world, artists and designers have much to contribute to innovation alongside scientists and engineers. The complexity and scale of the issues presented by visualizing information in the age of big data require a creativity of approach and mindset in both research and problem solving. Only by combining the interpretive powers of artists and scientists can we continue to achieve the kinds of breakthroughs necessary to sustain an innovative society and economy."

When asked what qualities have made him such a versatile and strong leader over the course of his long career, Massey has suggested that he has, and has developed, the ability to listen to people and to work collegially. He has tried over the many decades of his career to surround himself with the very best people he can find – the smartest people who also strive to work collegially and collaboratively together. In this perspective is an exceptional humility that says a great deal about his approach to his life's work.

Making scientific knowledge more accessible to his fellow citizens, and to citizens of the world, is a task to which Walter Massey has devoted extraordinary care, imagination, energy, and creativity for a half a century. He has committed his life to contributing to the wealth of the nation through his service and has continuously evolved to bring to bear his training in physics and mathematics, his desire to educate, and his promise as a leader on new and different worlds. In so doing, he has had an enormous, almost immeasurable, impact.

I thank you for the opportunity to nominate such an outstanding individual, whose profound and still growing legacy appears already in the fabric of our national research institutions and our approaches to scientific advancement and education.



Eric D. Isaacs
Professor of Physics and Provost

August 11, 2015

The Brock Family Community Foundation
2021 S. Lewis Avenue, Suite 415
Tulsa, Oklahoma 74104

Dear Members of the Jury,

I have learned that my friend and longtime associate, Walter Massey, has been nominated to receive the Brock International Prize for Education. Thus, I am writing to offer my strongest possible recommendation that he be granted this award.

Walter Massey and I have been close personal friends for over 30 years. We first met when he came to the University of Chicago in the early 1980s.

Through most of that time, Walter and I worked together in the governance of major international corporations. Through all of that time, I have closely observed and worked with him in his education career.

Walter is a very talented, wise, and professional educator. He has superb interpersonal skills. Throughout his career, he has had an enormous impact in science education, liberal arts, as well as art and design education.

As a role model and as a proponent of diversity, Walter has made a major difference in every place he has worked.

As the President of Morehouse College (1995 to 2007) and the School of the Art Institute of Chicago (2010 to 2016), Walter's leadership advances those institutions to much higher levels of administrative and reputational excellence.

As one who has a long and deep involvement with the Art Institute of Chicago, it has been especially inspiring to see the remarkable advancement of the School of the Art Institute over the past 5 years. It is rare to see such a major long term benefit to an educational institution.

I do heartily endorse the selection of Walter Massey for the Brock International Prize for Education.

Sincerely,

John H. Bryan

JOHN H. BRYAN
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LAKE BLUFF, IL 60044

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E. ROBBIE ROBINSON | MANAGING DIRECTOR

August 11, 2015

The Brock Family Community Foundation
2021 S. Lewis, Suite 415
Tulsa, OK 74104

To Whom It May Concern:

I sincerely and enthusiastically endorse Walter Massey for the Brock International Prize in Education.

Walter's many accomplishments in higher education speak for themselves. And, while those accomplishments are impressive, my support and endorsement for Walter is absolutely personal.

I first met Walter as a bright eyed and naïve 18 year old Freshman at Morehouse College in Atlanta, Georgia. Back then, he was Dr. Massey to me. I was in awe of him. Walter carried himself with grace and purpose. He had a no-nonsense, results-oriented intention. He was a leader, he was my leader, he was our leader.

As I matriculated through Morehouse and then began my professional career in finance, what I have grown to admire most about Walter is his versatility. There are very few people in this world that have the uncanny ability to relate to, interact among and build relationships with people from all walks of life. Walter is one of those people. This versatility, in my judgment, has been and will continue to be the catalyst for all of the tremendous things he has done on college campuses around the country, in communities across the globe and in the boardrooms of some the world's most successful companies.

Educational leaders are not only charged with instruction, but when and where possible, inspiration. Walter has directly and indirectly impacted my life in so many ways. But, most profoundly, he has inspired me.

He has inspired me to walk with purpose, to command respect and to embrace my authenticity. He has inspired me (and thousands of Morehouse Men) to LEAD. And, for this, I couldn't think of a better recipient of the Brock International Prize in Education.

Warmest regards,

Bill and Stephanie Sick
565 Sheridan Road
Winnetka, IL 60093

August 20, 2015

The Brock Family Community Foundation
2021 S. Lewis, Suite 415
Tulsa, OK 74104

To Whom It May Concern:

We enthusiastically endorse the nomination of Walter Massey for the 2015 Brock International Prize in Education. In our opinion he personifies all that the Brock International Prize represents.

Throughout his life, he has been a leader in innovation in both education and science. We know Walter from his leadership as President of The School of The Art Institute (SAIC) where Stephanie serves as a member of the Board. Using his exceptional background in the sciences, he has established numerous programs that provide the opportunity for collaboration between art and science at SAIC. This experience has provided one of the best examples we have seen of successful implementation of STEAM (Science, Technology, Engineering, Art and Math) in an educational institution.

The "Scientist in Residence" faculty position at SAIC brings renowned scientists to teach at SAIC to incorporate science into the art curriculum. So far many students have had the opportunity to use their creative point of view to solve scientific projects, and have used these projects for inspiration in their own studio work. To date the scientists in residence include David Gondek (IBM scientist who helped create "Watson" -- the artificial intelligence machine that beat the best on *Jeopardy!*), and Eugenia Cheng, a mathematician and pianist who is a strong believer in bringing math to a wider audience and breaking down stereotypes surrounding mathematics.

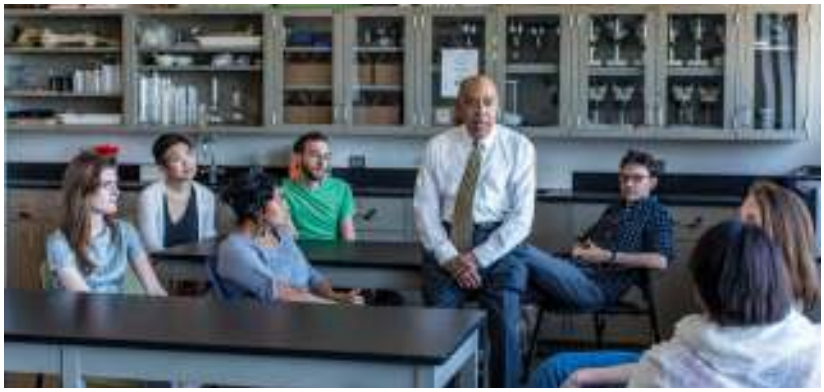
Walter initiated the "Conversations on Art and Science" event in 2011 to explore interdisciplinary and critical perspectives on art, science, design, and technology. Lectures or panel discussions hosted each fall bring noted artists, designers and scholars to the SAIC campus and has included such notables as George Lucas. These dialogues sustain the diverse conversations on art and science that are ongoing in the work of faculty and students at SAIC and are open to all students.

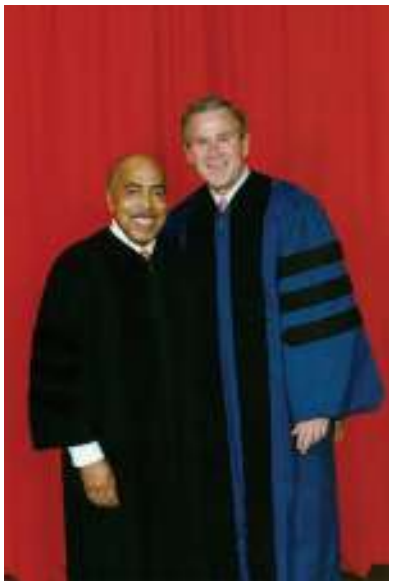
Collaboration between Northwestern University and SAIC has created the Data Vix Program class taught by interdisciplinary faculty based at both SAIC and Northwestern University. This course is open to undergraduate and graduate students and has two primary goals: (1) to establish a critical dialogue about information visualization across multiple disciplines and (2) to engage students in collaborative research on information visualization using existing data sets.

Walter personally makes himself available to all students individually and works with others to arrange for mentors that can be both helpful and inspiring. He has a unique ability to comfortably engage with people at every level and culture including civic and government leaders, heads of corporations, technologists, students and the public.

Walter has been on the forefront of the remarkable transformation of SAIC by providing critical leadership to successfully implement massive changes going on in the fields of art, education and science. This model could have significant impact not only at SAIC but at other educational institutions as well.

Sincerely yours,
Bill and Stephanie Sick





NATIONAL
SCIENCE
FOUNDATION

U.S. DEPT. OF ENERGY

WALTER E. MASSEY
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Chicago, IL 60615-3204
(773) 288-7196
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CURRICULUM VITAE

Marital Status Spouse - Shirley Anne Massey (maiden: Streeter)
Children - Keith and Eric

Present Position President; the School of the Art Institute of Chicago
President Emeritus; Morehouse College

Education

Institution	Inclusive Dates	Degree/Date
Washington University St. Louis, Missouri	1960-1966	Doctor of Philosophy, 1966 Master of Science, 1966 Physics
Howard University Washington, D.C.	1959-1960	None
Columbia University New York, New York	Summer 1958	None
Morehouse College Atlanta, Georgia	1954-1958	Bachelor of Science, 1958 Physics and Math
Royal Street High School Hattiesburg, Mississippi	1952-1954	Entered College from 10th grade

Ph.D. Research

Development of a theory and the calculations of the ground state properties of liquid helium

Thesis Title	Research Supervisor
"Ground State of Liquid Helium: Boson Solutions for Mass 3 and 4" Available at Olin Library, Washington University	Dr. Eugene Feenberg Washington University St. Louis, Missouri

Fellowships and Scholarships

Fellowship/Scholarship	Source/Year
Academic Administrative Fellow	American Council on Education, 1975
National Science Foundation Fellowship	Washington University, 1961
National Defense Act Fellowship	Howard University, 1959
Ford Foundation Early Admission Scholarship	Morehouse College, 1954

Professional Organizations

1. American Academy of Arts and Sciences
2. American Association for the Advancement of Science (Fellow)
3. American Association of Physics Teachers
4. American Nuclear Society
5. American Philosophical Society
6. American Physical Society (Fellow)

7. New York Academy of Sciences
8. Society of Sigma Xi
9. African Academy of Sciences (Fellow)
10. Society of Black Physicists
11. Council on Foreign Relations

Employment History

University/Employer	**Position/Dates of Employment**
Bank of America Corporation Chicago, IL	Chairman 2009-2010
Morehouse College Atlanta, Georgia	President August 1995-June 2007
The University of California System Oakland, California	Provost and Senior Vice President for Academic Affairs April 1993-August 1995
University/Employer (cont'd)	**Position/Dates of Employment (cont'd)**
National Science Foundation Washington, D.C.	Director March 1991-April 1993
Argonne National Laboratory/ University of Chicago (ARCH) Development Corporation Chicago, Illinois	Founding Chairman of the Board August 1986-February 1991
The University of Chicago Argonne National Laboratory	Vice President for Research and for Chicago, Illinois 1984-February 1991
The University of Chicago Chicago, Illinois	Professor of Physics July 1979-1993
Argonne National Laboratory Argonne, Illinois	Laboratory Director July 1979-1984
Brown University Providence, Rhode Island	Professor of Physics, Dean of the College 1975-July 1979
Brown University Providence, Rhode Island	Associate Professor of Physics 1970-1975
University of Illinois Urbana, Illinois	Assistant Professor of Physics September 1968-January 1970
Argonne National Laboratory Argonne, Illinois	Staff Physicist July 1968-September 1968
Argonne National Laboratory Argonne, Illinois	Post-Doctoral Research Associate July 1966-June 1968
Washington University St. Louis, Missouri	Post-Doctoral Research Associate January 1966-July 1966
Washington University St. Louis, Missouri	Teaching Assistant 1960-1961
Howard University	Instructor of Physics

Washington, D. C.	Summer 1960
Atlanta University Atlanta, Georgia	Instructor of Physics Summer 1959
Morehouse College Atlanta, Georgia	Instructor of Physics 1958-1959

Experience

Corporate Organizations

1. BP p.l.c., Board of Directors, 1999-2008, Nominating and Governance Committees, Safety, Environmental and Ethics Assurance Committee (Chair)
2. BP Amoco, Board of Directors, 1998-1999
3. McDonald's Corporation, Board of Directors, 1998-Presen, Audit Committee, Corporate Responsibility Committee (Chair)
4. Bank of America Corporation, Board of Directors, 1993-2010, Audit Committee
5. Tribune Company, Board of Directors, 1987-February 1991
6. Motorola, Inc., Board of Directors, 1984-February 1991, 1993-2006, Chairman, Board Technology Committee
7. The First National Bank of Chicago, Board of Directors, 1983-February 1991
8. Continental Materials, Inc., Board of Directors, 1982-1990
9. Amoco Corporation, Board of Directors, 1982-February 1991, 1993-1998
10. Research-Cottrell, Inc., Board of Directors, 1982-1987
11. Analytic Services, Inc., Trustee, 1980-1981

Not-for-Profit Organizations

1. Mellon Foundation, Board of Directors, 1997-2011, Audit Committee
2. Hewlett Foundation, Board of Directors, 1994-1995
3. Commonwealth Fund, Board of Directors, 1993-2008, Audit Committee
4. Salzburg Global Seminar, Board of Directors, 1993-2002; 2003-Present
   Chairman of the Board, Salzburg Global Seminar, 2007-2011
5. MacArthur Foundation, Board of Directors, 1990-February 1991
6. Rand Corporation, Board of Trustees, 1983-February 1991
7. Corporation of Woods Hole Oceanographic Institution, 1980-1983, 1986-1989

National Science and Science Policy Experience

1. National Research Council of the National Academies, Member of Committee on Research Universities
2. University of Chicago Board of Governors for Argonne National Laboratory, Member, 2004-Present
3. Woods Hole Oceanographic Institution Board, Member, 2000-2003
4. Marine Biological Laboratory Council of Visitors, Member, 2000- 2002
5. Marine Biological Laboratory Board, Member, 2001-2011, 2012-Present
6. Secretary of Energy Advisory Board, Chair, 1997-1999
7. President's Council of Advisers on Science and Technology (PCAST), Member, 1990-1992; 2001- 2009
8. Scientist's Institute for Public Information, Board of Trustees, 1989-February 1991
9. American Association for the Advancement of Science, Chairman, 1989-1990, President, 1988-1980, President-Elect, 1987-1988
   Board of Directors, 1981-1985
10. National Science Foundation, Advisory Committee, Directorate for Science and Engineering Education, 1985-1989, Advisory Panel, Division of Physics, 1975-1977
11. National Science Board, 1978-1984
12. American Association of Physics Teachers Committee on Physics in Higher Education, 1974-1977
13. National Academy of Sciences, Advisory Committee on Eastern Europe and the USSR, 1973-1976
14. National Academy of Sciences - National Research Council, Member, Physics Review Committee, 1972-1975
15. Aspen Center for Physics Participant, 1971, 1976, 1979
16. American Institute for Physics, Executive Committee on "Physics in the Predominately Black Colleges," 1971, 1972
17. American Physical Society, Vice President, 1990, Councilor-at-Large, 1980-1983, Executive Committee, New England Section, 1971-1972
18. Commission on College Physics, Member of study group to develop proposals for the improvement of the teaching of physics in high schools and colleges, 1971, 1972

Academic and Educational Experience

1. University of Chicago Board of Trustees, Member, 2001-2005, 2010-
2. Gates Millennium Scholars Advisory Council, Member, 1999-2005
3. National Commission on Mathematics and Science Teaching for the 21st Century, Member, 1999-2000
4. Morehouse School of Medicine, Member, Board of Trustees 1997-2007
5. Commission on Cost of Higher Education, 1997-1998
6. Georgia Tech Advisory Board, 1996-2007

7. Annenberg Institute for School Reform, 1996-2000
8. Atlanta Chamber of Commerce Education Committee, 1996-2007
9. Rockefeller University, Board of Trustees, 1996-2000
10. Brown University, Board of Trustees, 1980-1991, 1996-1997
11. Massachusetts Institute of Technology, Department of Physics Corporation Visiting Committee, 1982-1990
12. Harvard University, Visiting Committee, Department of Physics, 1985-1989
13. Northwestern University, Visiting Committee of the College of Arts and Sciences, 1982-1985
14. Washington University, Board of Trustees, 1980-1981
15. Science Research Institute - Atlanta University Center, Advisory Board, 1979-1981
16. American Association of Colleges, Commission on Institutional Development and National Affairs, 1979-1981
17. Association of American Universities, Energy Advisory Committee, 1979-1980
18. United States Department of Health, Education and Welfare, Fund for the Improvement of Post-Secondary Education Board of Advisors, 1976-1979
19. Graduate Records Examination Board, Advanced Physics Examination Committee, 1974, 1975

Civic, Cultural and Community Affairs

1. Chicago Council on Science and Technology Board, Member, 2012- Present
2. After School Matters Advisory Board, Member, 2011- Present
3. National Center for Civil and Human Rights, Atlanta, GA; Board Member, 2008-Present
4. Local Education Fund, Atlanta, GA Member, 2006-2007
5. Atlanta Committee for Progress, Member, 2003-2007
6. Great Schools Atlanta, 2005-2006
7. City of Atlanta, Living Wage Commission, Chair, 2003-2004
8. Rotary Club of Atlanta, Member, 2001-2007
9. Smithsonian Institution, Board of Regents 2001-2007
10. Atlanta Committee for Public Education, Chairman, 1998-2005
11. Atlanta Symphony Orchestra, Board of Directors, 1996-2007
12. Woodruff Arts Center, Board of Trustees, 1995-2007
13. San Francisco Symphony Orchestra, Board of Governors, 1993-1995
14. Illinois Coalition, Board of Directors, 1989-February 1991
15. Governor's Science Advisory Committee, State of Illinois, Executive Committee, 1989-February 1991
16. Institute of Illinois, Board of Directors and Treasurer, 1986-March 1991
17. Chicago Council on Foreign Relations, Board of Directors, 1985-February 1991
18. United Way of Chicago, Board of Directors, 1985-1988
19. Illinois Mathematics and Sciences Academy (High School), Board of Trustees 1985-1988
20. Chicago Symphony Orchestra, Board of Trustees 1984-1990
21. Chicago High Tech Association Founding Chairman, Board of Directors, 1984-1990
22. National Opinion Research Center (NORC), Member, Board of Trustees, 1983-1991; 2007 - Present
23. Governor's Commission on Science and Technology, State of Illinois 1982-1989
24. Mayor's Task Force on High Technology Development, City of Chicago, Chairman, 1981-1982
25. Museum of Science and Industry, Board of Trustees, 1980-1989; 2008-Present
26. World Book-Childcraft International, Inc., Advisory Board, 1979-1982
27. KQED Television, Inc., San Francisco, Project Advisory Committee, 1977-1980
28. Urban League of Rhode Island, Board of Directors, 1973-1975

International Experience

1. Salzburg Seminar, Austria, Member, Board of Directors, 1997-2002; 2003-2014
   Chairman of the Board of Directors, 2007-2011
2. Center for Global Partnership/Japan Foundation, Member, 1998-2000
3. Fulbright 50th Anniversary Distinguished Fellow, South Africa, October, 1996
4. Lilis (Lifelong Learning for the Information Society) Conference, Genoa, Italy, March 25-27, 1996
5. Hong Kong University of Science and Technology, Member, President's Advisory Board, 1991-1996
6. Study of University/Industry/National Laboratories- Technology Transfer Europe, 1990-1991 (Sabbatical)
7. American Association for the Advancement of Science (AAAS)
   Board Planning Meeting for Cooperative Programs between the Soviet Academy of Sciences and the AAAS, USSR, 1989
8. American Association for the Advancement of Science, Annual Meeting of the Continuing Committee on the Role of Scientific and Engineering Societies in Development, Helsinki, Finland, 1989
9. National Science Foundation, Advisory Committee for International Programs, 1985-1988
10. American Association for the Advancement of Science
    Project to Strengthen Scientific and Engineering Infrastructure in Sub-Saharan Africa, Co-Chairman, 1984-1989
11. American Association for the Advancement of Science
    African Regional Symposium on the Role of Scientific and Engineering Sciences in Development, Ivory Coast
12. Co-Chairman, Mbabane, Swaziland, March 1984, and Grand Bassam, Ivory Coast, December 1984

13. United States/South African Leadership Exchange Program (USSALEP), Council Member, 1983-1989, 1996-1999
14. Conference on Physics in Latin America, Rio de Janeiro, Brazil, Planning Committee, July/August 1983
15. United States/South African Leadership Exchange Program, Study of South African Universities, Republic of South Africa, August/September 1981
16. American Nuclear Society, Scientific Exchange to the People's Republic of China, September/October 1980

Honorary Degrees

1. Doctor of Science Honorary Degree, Kalamazoo College, Kalamazoo, MI 2013
2. Doctor of Humane Letters Honorary Degree, Wabash College, Crawfordsville, Indiana, 2011
3. Doctor of Humane Letters Honorary Degree, Aurora University, Aurora, Illinois, 2011
4. Doctor of Civil Law, Sewanee: The University of the South, Sewanee, TN, 2009
5. Doctor of Science Honorary Degree, Middlebury College, Middlebury, VT 2008
6. Doctor of Science Honorary Degree, Howard University, Washington, DC, 2007
7. Doctor of Humane Letters Honorary Degree, Colgate University, Rochester, New York, 2006
8. Doctor of Humane Letters Honorary Degree, Northeastern University, Boston, Massachusetts, 2006
9. Doctor of Humane Letters Honorary Degree, Tufts University, Boston, Massachusetts, 2004
10. Doctor, Honoris Causa, Soka University, Japan, 2002
11. Doctor of Humane Letters Honorary Degree, Wesleyan University, Middleton, Connecticut, 2002
12. Doctor of Science Honorary Degree, Ohio State University, Aurora, Illinois, 2002
13. Doctor of Science Honorary Degree, California State University, San Luis Obispo, California, 2002
14. Doctor of Science Honorary Degree, Polytechnic University, Brooklyn, New York, 2000
15. Doctor of Science Honorary Degree, Rhodes College, Memphis, Tennessee, 2000
16. Doctor of Science Honorary Degree, Northwestern University, Evanston, Illinois, 1999
17. Doctor of Science Honorary Degree, Bates College, Lewiston, Maine, 1998
18. Doctor of Humane Letters, Honoris Causa, Allegheny College, Meadville, Pennsylvania, 1998
19. Doctor of Education Honorary Degree, University of South Carolina, Columbia, South Carolina, 1997
20. Doctor of Humanities Honorary Degree, Mt. Sinai Medical School, New York, New York, 1994
21. Doctor of Science Honorary Degree, Illinois Institute of Technology, Chicago, Illinois, 1993
22. Doctor of Science Honorary Degree, Michigan State University, East Lansing, Michigan, 1992
23. Doctor of Science Honorary Degree, Yale University, New Haven, Connecticut, 1992
24. Doctor of Science Honorary Degree, Amherst College, Amherst, Massachusetts, 1992
25. Doctor of Science Honorary Degree, Southern Illinois University at Carbondale, Carbondale, Illinois, 1992
26. Doctor of Science Honorary Degree, University of Delaware, Newark, Delaware, 1991
27. Doctor of Science Honorary Degree, Brown University, Providence, Rhode Island, 1991
28. Doctor of Science Honorary Degree, University of Massachusetts, Amherst, Massachusetts, 1991
29. Doctor of Science Honorary Degree, Columbia University, New York, New York, 1991
30. Doctor of Science Honorary Degree, Washington University, St. Louis, Missouri, 1990
31. Doctor of Science Honorary Degree, Rensselaer Polytechnic Institute, Troy, New York, 1989
32. Doctor of Science Honorary Degree, Northern Illinois University, DeKalb, Illinois, 1989
33. Doctor of Science Honorary Degree, Boston College, Boston, Massachusetts, 1987
34. Doctor of Science Honorary Degree, Marquette University, Milwaukee, Wisconsin, 1987
35. Doctor of Science Honorary Degree, Morehouse College, Atlanta, Georgia, 1982
36. Doctor of Science Honorary Degree, Rutgers University, New Brunswick, New Jersey, 1984
37. Doctor of Science Honorary Degree, Atlanta University, Atlanta, Georgia, 1982
38. Doctor of Science Honorary Degree, Elmhurst College, Elmhurst, Illinois, 1982
39. Doctor of Science Honorary Degree, Williams College, Williamston, Massachusetts, 1981
40. Doctor of Science Honorary Degree, Lake Forest College, Lake Forest, Illinois, 1981

Honors and Awards

1. Enrico Fermi Award, Chicago Historical Society, 2012
2. Listed, Who's Who in the East, Who's Who in America
3. Golden Plate Award, American Academy of Achievement, 1992
4. Distinguished Achievement Award, Morgan State University, 1992
5. Bennie Trailblazer Award, Morehouse College, 1992
6. Archie Lacey Memorial Award, New York Academy of Sciences, 1992
7. Honorary Fellow Award, Society for Technical Communication, 1989
8. "Distinguished Service in Engineering" from the University of Illinois College of
9. Engineering Alumni Honor Award, 1988
10. "Distinguished Service Citation" of the American Association of Physics Teachers
11. (AAPT) for "Exceptional Contributions to the Teaching of Physics," 1975
12. "Outstanding Educator of America" Award, 1974

2

Walter E. Massey

President, Morehouse College

Dr. Walter E. Massey is the ninth president of his alma mater, Morehouse College. Located in Atlanta, Georgia, Morehouse is the nation's largest liberal arts college for men. Morehouse College is an institution with a long, rich legacy and tradition. Under the leadership of the legendary Benjamin E. Mays, who served as president from 1940 to 1967, and his commitment to the values of producing outstanding leaders, service, personal integrity, and academic excellence, the college grew from its origins as a strong southern institution into a national institution that meets the standards of excellence set by the finest colleges and universities in the land. Morehouse has always been a national leader in the overall production of African American students who go on to earn the PhD, and it is one of only four historically black colleges that has a chapter of Phi Beta Kappa.

A member of the class of 1958, Massey's return to Morehouse follows a long and successful career in higher education leadership in which he served in a wide range of executive positions: provost and senior vice president for academic affairs at the University of California; vice president for research at the University of Chicago; director of the Argonne National Laboratory; and director of the National Science Foundation. Massey has also served as dean of the college and full professor of physics at Brown University.

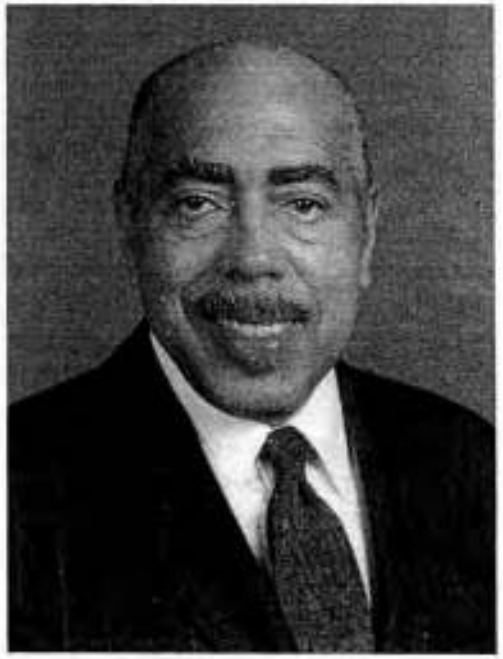
Under Massey's able leadership, Morehouse College continues to rise to new heights of academic excellence. The College has enhanced its

academically rigorous liberal arts curriculum through the addition of several centers and research enterprises, including the Leadership Center, the Morehouse Research Institute, and the Andrew Young Center for International Affairs. The College has also broadened its global curriculum, expanded foreign study, and increased the recruitment of students from abroad.

Morehouse is a wireless environment and was recently ranked among Yahoo's 100 most wired undergraduate college campuses. In 1993, Morehouse became the first historically black college or university to produce a Rhodes Scholar. In 2001 when it produced a second Rhodes Scholar, Morehouse was one of only three undergraduate, liberal arts colleges in the nation to produce a Rhodes that year. The year 2003 witnessed Morehouse produce a third Rhodes Scholar. This time the college was the only higher education institution in the state of Georgia to win a Rhodes.

Massey emphasizes that although Morehouse is predominantly black, and all male, it is still an institution that values diversity. Diversity at Morehouse College, he maintains, is manifested in the fact that students hail from different cultural backgrounds, different religions, different classes, and different economic and social strata. Before students can appreciate the diversity of the larger world, Massey asserts, they must first recognize and appreciate the diversity within their own racial group.

A native of Hattiesburg, Mississippi, Massey received his doctoral degree in physics in 1966 from Washington University, St. Louis, Missouri. He is also the recipient of several honorary degrees from institutions including Washington University, Amherst College, and Yale University.



Walter E. Massey (courtesy Morehouse College).

When most people talk about the state of black colleges in the twenty-first century, there is a tendency to assume that all historically black colleges and universities are alike or similar, and that they face basically the same challenges. But asking what are the most important challenges

facing historically black colleges is like asking what are the most important challenges facing colleges in the South. Just as southern institutions are not all the same, historically black colleges are not all the same. So, to understand what it means to be a historically black college in the twenty-first century, one must first differentiate among HBCUs because different colleges are following different paths into the future.

Probably the greatest differentiator among HBCUs is public versus private institutions. For example, public, historically black schools in most states in the South are under mandates to broaden their applicant pool to, in fact, become more similar to historically white institutions. I do not know what will happen in that regard but, ultimately, public black colleges and universities will become different kinds of institutions than they have been in the past, and than they are today.

Among private, historically black schools, I think you will see more differentiation in the future. Some will remain small, local or regional institutions whose missions will probably not change very much. They will be focused on providing access to higher education for students who would have difficulty pursuing a degree elsewhere because of financial or academic requirements they could not meet.

Then there will be another group of private, black institutions, and I count Morehouse among them, that will simply evolve into national and international institutions that will be compared with other first-rate colleges and universities, regardless of their historic origin. The distinguishing feature of the institutions in this group will be that we are historically, traditionally, and probably will remain overwhelmingly African American in enrollment, but not exclusively. In that regard, I do not see for Morehouse or for other institutions like us a major change in the twenty-first century. Our ongoing relevance or importance will be clearly answered by our success.

Having made these distinctions, I will say that, generally, historically black colleges and universities face the same challenges that most other colleges and universities face, and those include maintaining academic excellence, competing for the best students, and building a sound and stable financial base. In addition to these basic challenges, HBCUs face the additional challenge of preserving the best features of their heritage and mission, while not becoming mired in the past. Historically black institutions cannot assume that their tradition, historic heritage, and mission will allow them to be successful in the future. They must be willing to adapt to the changing environment of higher education in the twenty-first century.

Mission Is Critical

Some people in the higher education community seem to hold the view that there is a conflict between academic excellence and institutional heritage. They argue that because an institution's primary clientele is students from a particular, minority community this limits the excellence that institution can achieve. I do not subscribe to that notion. In my view, there is no real conflict between excellence and heritage, but I do believe that one has to be careful in the language used in articulating how to achieve this balance, because the two can *appear* to conflict. That is why HBCUs must carefully choose what their missions are and try to speak to obtaining those missions, but not try to be everything to everyone.

As president of Morehouse, I inherited a very clear mission. My predecessors, particularly, Dr. Benjamin E. Mays, had a strong commitment to producing leaders for society. Coupled with the notion of leadership was a strong commitment to service, to giving back to the community. And always, these commitments were carried out in the context of academic excellence.

With this mission in mind, Dr. Mays moved Morehouse from being a very good southern institution to being an outstanding national institution. He was adamant that Morehouse would be able to compete favorably with other institutions with a strong academic standing. Over the years, Morehouse has followed Dr. Mays' mission and worked to maintain his legacy. In fact, my vision for Morehouse in the twenty-first century is quite similar to his—that is, that Morehouse will be one of the very finest, undergraduate liberal arts colleges in the nation — period — and the college of choice for African American men.

The Challenge of Diversity

Having clearly defined their missions, one of the first concerns of all institutions—including HBCUs—is the issue of diversity. I think the efforts to diversify American campuses generally are good, quite noteworthy, in fact. Most institutions now recognize the educational value of students encountering others of different backgrounds, cultures, and races. The study the University of Michigan developed in preparation for its defense of its affirmative action program demonstrated this quite strongly. The end result of diversity at the college level should be an improved educational experience, because that is what colleges are

about, first and foremost. But in the long run, one would also hope the end result of diversity on college campuses would be a less prejudiced and discriminatory society.

At Morehouse, we give careful consideration to the question of institutional diversity as part of our strategic planning process: Exactly what does diversity means at a historically black, still predominantly black, all-male institution? Our answer is to approach diversity from the point of view of Roosevelt Thomas, a management consultant who has written a number of books on the subject. Thomas argues that while looking at diversity in any corporation, institution or society, one has to move beyond the obvious framings of diversity, such as race, gender, and ethnicity, and also look at what diversity means at an *individual* level.

When they come to Morehouse, the majority of our students have been educated in predominantly white institutions all their lives. For these young men, the experience of four years at a predominantly black institution is not the same as for white students who have been in a predominantly white environment all of their lives and go to a predominantly white institution where they encounter people of color. So, we tell our students that while they may look at their fellow Morehouse students and see all men and mostly African Americans, they should also try to see the diversity that exists beyond those classifications. The fact is that our students come from all over the nation, and all over the world. Our students come from different cultural backgrounds, different religions, different economic and social class strata, and so forth. We challenge our students to learn to recognize and appreciate the diversity within others, a distinction we hope they will carry on to the larger world.

Speaking of the larger world, we also recognize that we need to give our students a more global educational experience, so we have strategies for achieving diversity in that way. For example, we have a number of international students, and we are recruiting more broadly than we have in the past in places where there are large numbers of students of African descent. We also provide students with opportunities to live and study abroad in all parts of the world. The other way we achieve diversity is not through direct recruiting per se, but by being the kind of institution that is attractive to all students. So, we are getting more applications from non-black and non–American students because they simply see Morehouse as a good institution and many of them want to have the experience of not being in the majority for once in their lives.

The Liberal Arts Curriculum

As I said earlier, different historically black colleges and universities will pursue different missions, and those different missions will call for different approaches to curriculum development. Large state universities like Florida A&M, for example, will have a very different curriculum from institutions like Tugaloo College.

For Morehouse and other liberal arts colleges, the challenge is how to preserve the commitment to a liberal education at a time when there is so much emphasis on professionalism. This is a particular concern for historically black colleges, but also for most schools that have many first-generation college students, or students who come from low-income backgrounds. In those situations, parents and students have as their goal for an education to find a career and a job. So, sometimes they see a commitment to a liberal education, for which you are required to take courses that do not seem relevant to a particular job, as not particularly meaningful.

At Morehouse, we have a strong commitment to remaining a liberal arts college. All of our students, regardless of their major, must take courses from our core curriculum, which provides them with an introduction and immersion into the traditional liberal arts disciplines: religion, philosophy, science, mathematics, history, foreign languages, and the social sciences. We do not offer online degree programs at Morehouse College and, except as supplements to our on-campus offerings, we have no plans to do so. We feel very strongly that having a residential experience on or near the campus is very important for the kind of liberal arts education we want to provide.

Retaining Good Students

In the area of student retention, counseling and advising is the greatest challenge confronting historically black colleges and universities. Economics is an equally critical factor. At most HBCUs, the income level of the majority of students is such that it is very challenging for them to complete their education without working, or without taking out excessive loans. And this begins to affect their class performance.

In every study we have done at Morehouse, we have found that the primary cause for student attrition is financial. So, we are trying to work with students and their parents to plan financially for four or five years. We also counsel them on taking the right courses in the right sequence

so that they can graduate in four, or at least five, years. And we advise them on how to balance the work experience, if they must work, with the college experience so that they do not wind up in their third year or so and realize they will have to stay around longer than they can afford to because they have not taken the right courses, or their loans have maxed out. It really is a matter of working very closely with the students and counseling them on how to plan their academic careers.

Effective counseling is also critical to ensuring that HBCUs can increase the number of African American students going on to graduate and professional programs. Institutions must make students aware, very early in their college careers, what will be required to go to graduate school. They need programs, including training, counseling and coaching, to help students prepare to take the various exams: the Graduate Record Exam, the Law School Admission Test, and the Medical College Admission Test. And, they need enough people either on the faculty or visiting to give lectures about what it is like to be a member of a given profession.

Along with retention, we, at Morehouse, also place great emphasis on preparing our students for graduate and professional training. The largest number of our majors is in the division of science and mathematics, the second largest is in business and economics, and then the social sciences and humanities. Morehouse still sends more African American males to medical school than any other college, and a significant number of our graduates go on to graduate school in the sciences. In 2003, we were recognized by the *Wall Street Journal* as one of the nation's top 30 feeder schools for sending students to leading law, business and medical school programs.

Faculty Development

All HBCUs face important concerns regarding faculty, perhaps the most important of which is competing in the open market to hire and retain them. To attract the best faculty, institutions have to pay competitive salaries. There is no particular market for good faculty for historically black institutions, although Morehouse, and I am sure many other HBCUs, are able to attract a significant number of alumni who want to come back to teach out of a sense of loyalty and commitment.

We attract outstanding faculty to Morehouse by paying competitive salaries and providing professional development support—funds either for release time to do research and scholarship, or to take sabbaticals or

short time off for visits at other institutions. We also support our faculty in seeking external scholarships and fellowships, such as the Fulbright and others. And we have offices that assist faculty in obtaining research and scholarship grants.

If a college or university is not able to pay competitive salaries, then that institution must try to seek out individuals who have a commitment to the kinds of institutions that historically black colleges are. Quite often, that recruitment is done through networks rather than advertising in standard journals. Alumni are very important in this regard in identifying individuals and helping to recruit them, and inviting them to campus to give talks and lectures so that they can see the kind of experience they would have as a member of the faculty. We want faculty who will enjoy being a part of the Morehouse community.

Information Technology

In addition to diversity, and student and faculty recruitment and retention, information technology infrastructure is a critical area of concern for historically black colleges and universities in the twenty-first century. One has to give it a very high priority—not just in technology in the classroom, but also in the administration of the institution, including registration and class management. Students expect it, the faculty expect it, and technology does make an institution much more productive, so it has to be a very high priority.

I advise being selective in one's investments in information technology. One of the big mistakes that some schools have made is to try to invest broadly in all aspects of technology. The problem is, the technology changes so fast that an institution can become trapped in equipment and software that is obsolete. Being selective means asking the right strategic questions. The key is to focus on the one or two things that are most important for an institution's mission and the kind of students it has, and to invest in those areas.

Over the past eight years, Morehouse has invested a great deal in technology enhancement. Our campus is completely wired with high-speed fiber optic networks, and we also have a wireless environment. In addition, we have invested a great deal in computer equipment for classrooms and availability in the dormitories. Not only have we spent money on the technology, but also on training, which is perhaps as important as the infrastructure itself.

Institutional Advancement

Fundraising and development is another major challenge facing historically black colleges and universities. There actually are two different kinds of challenges in this regard — one internal, the other external and historic. The internal challenge is resources — the need to spend and invest the appropriate amount of money to achieve results. Most HBCUs have not had the resources to have a professional, fully staffed development office, nor the technology that is required to operate one. The external challenge is to position the institution as one in which donors and supporters want to invest because they see it as an important contributor to society, as opposed to a charity to which they give a handout. When people give on the basis of charity, even to institutions deserving of support, they give small amounts of money. But when they see an institution as an investment, they are more likely to give larger amounts of money.

In this regard, Morehouse fares well in comparison to small, liberal arts colleges, primarily because we are more national than most small, liberal arts colleges, meaning that our student body is much more national, our alumni more national, and much of our sources of support comes from large cities such as New York, Chicago and Los Angeles. We belong to the Associated Colleges of the South, which is a group of about 19 very good, southern liberal arts colleges, including Davidson, the University of Richmond, Furman, and Rhodes. Morehouse and Spelman are the only historically black college members and, as I said, Morehouse competes fairly well for fundraising when compared to this group. Where we do not compare as well is with fundraising among our alumni.

Morehouse is in the middle of a capital campaign. We have invested more resources into our professional development offices so that we can make contact with our alumni, both in person through the Internet and other ways. We also have more events where we bring alumni back to campus, and we hold more events around the country where we take the show on the road, so to speak, to them. Generally, we are developing more sophisticated methods of identifying alumni who have the resources to contribute generously. It is not a very difficult problem to address in terms of what needs to be done; it is a matter of having the organization in place and the resources to support it, to implement the strategies we put in place.

At Morehouse, we also do fairly well with corporate fundraising. Until recently, we had not adequately tapped government resources,

but we now have hired a lobbyist in Washington — a strategy used by most of the successful schools. We also have a very active office that alerts faculty to opportunities to apply for grants and assists them in grant writing.

HBCUs can also obtain resources by forming partnerships with other institutions — including other historically black colleges and minority-serving institutions, as well as traditionally white institutions. At Morehouse, we have an almost 25-year relationship with Georgia Tech through a 3–2 program in engineering. Of course, we are members of the United Negro College Fund and several other consortia. The benefits of these partnerships are immense. We share programs or resources, but perhaps the most direct benefit is learning from the other institutions by sharing information and experiences.

The Service Tradition

Service is an important part of the mission and tradition of all colleges, especially historically black colleges and universities, and I believe it is a tradition we should continue. Students learn a great deal from working in the community or working on various service-related activities, both from a perspective of personal growth, as well as academic interest. In fact, the experiential aspect of service can actually help students be more successful in their academic pursuits.

At Morehouse, we have a number of ways we do this. We have informal activities where students are encouraged to work in neighborhood organizations, but we also have a college-wide community service office that coordinates our community service and service learning programs. In addition, we belong to national organizations such as Campus Compact.

Bright Future for Morehouse

From my perspective, the future of Morehouse College is very bright and will continue to be so through the twenty-first century. As I have said, my vision is that Morehouse will be among the finest undergraduate, liberal arts colleges in the nation — period — and the college of choice of African American men.

We already are the college of choice; we have achieved that. To achieve our goal of being one of the finest liberal arts colleges, we have a five- to ten-year plan that includes measurements and assessments of

how we compare to institutions against which we benchmark ourselves in everything from retention, to placement of students in graduate schools, to the quality of faculty. So, we have a fairly clear strategy and plan to move us to where we want to be — one of the nation's very best liberal arts colleges with a particular history in the black experience, like any other school has its own particular history and experience. That is our goal.

My vision for Morehouse's future is based in no small part on my experience of its past — of what I remember the school was and what it meant to me as a student. I was admitted to Morehouse on an early admission scholarship that was awarded as a result of a nationwide examination that was given to 10th graders. I came simply based on the fact that the school had recruited me out of 10th grade and I could attend on a scholarship. That was in the mid–1950s, and Morehouse was much smaller, maybe a fifth of the size it is now, with about 600 students. The College was in a segregated, black community on the southwest side of Atlanta. The campus was surrounded by a thriving economic community, with black-owned businesses, barbershops, drug stores, and theaters. It was very similar to my hometown, Hattiesburg, Mississippi, in the sense that the faculty lived in the neighborhood and were part of the community, so they had influence way beyond the classroom.

Like many of the historically black colleges then and now, although the student body was all or mostly African American, the faculty was very mixed, so our role models were not all black. One of the two professors who really inspired me was my physics teacher, Dr. Sabinus H. Christiansen, a white gentleman who came down from the North to teach, as many did. The other was Dr. Henry McBay, an African American, who taught me chemistry. Beyond our professors, we were also exposed to national and international speakers who would give lectures at campus-wide assemblies, or what we called Chapel. We heard politicians, heads of foundations, heads of state, even sports figures.

Of course, Dr. Mays was a source of inspiration for all of us, and probably the most memorable chapels were the ones he presented himself. I did not have a personal relationship with Dr. Mays, but he set the tone for the faculty's message to the students, which was: You can do whatever you are inspired to do if you work at it. We were also told that Morehouse would hold us to very high standards, even higher than those we would be held to in the non–African American world. We were told we had to be better than everybody else, and that, as Morehouse men, that is what we had to strive for.

These messages — about the value of community, setting and achieving high academic and personal standards, the importance of role models — were delivered to us in various ways throughout my entire time as a student at Morehouse, and they are the same messages we deliver to our students today. Benjamin Mays believed, and so do I, that historically black institutions can maintain their culture and heritage, predominant flavor and vision and also be excellent institutions.

I hope that historically black colleges and universities will be able to achieve this goal, that we would be able to say that there are historically black institutions — and that Morehouse is one of them — that can compete effectively with any other school in the nation of similar size and character, and that this question of the relevance of historically black institutions would be so ridiculous to ask it won't be posed. Through my efforts at Morehouse, I hope I will be seen as playing some role in helping to bring this about.

Chicago Tribune

Art and science intersect at the School of the Art Institute

By Barbara Brotman
Chicago Tribune

Eugenia Cheng had just cut a bagel into a Mobius strip and was explaining why a liquid could not assume the same shape, when a student posed a question: "That bagel looks like water coming from a waterfall," said Nico Camargo. "What if you froze water?"

Cheng considered, delighted at the proposal.

"A frozen Mobius strip," she mused. "Why didn't I think of that?"

"Art school," Camargo shrugged, grinning.

Art school — but one that is increasingly exploring the intersection of art and science.

The School of the Art Institute of Chicago already offers science and math classes. But now the school is enriching the content and connecting it to art. Cheng, a mathematician making a presentation to the class on topology, is SAIC's scientist-in-residence — the school's second.

Mathematician Eugenia Cheng SAIC's second scientist-in-residence.

The class, the first incorporating an academic subject into an art symposium, combines studio art and physics. At the graduate level, SAIC students are working with University of Chicago graduate students in physics, astrophysics and anthropology on projects like creating a 3-D fabric representation of the dark matter in the universe.

The work reflects growing interest around the nation. The National Endowment for the Arts and the National Science Foundation held a summit in 2010 on how artists, scientists and technology experts can work together. The NEA has funded some 30 arts-science and arts-technology projects a year since 2011.

"Artists and scientists are both looking to advance understanding and meaning," said Bill O'Brien, the NEA's senior adviser for program innovation.

The Rhode Island School of Design, another of the nation's premier art schools, is heavily involved with efforts to enrich the STEM fields — science, technology, engineering and mathematics — by adding art, a concept called STEAM.

And at the Museum of Science and Industry, the Art of Science Learning project is developing ways to teach science by using art. The initiative, which is funded by the National Science Foundation, brought together scientists, artists, educators and students in 2014 to develop projects like a healthy eating video contest, which were launched in 2015.

In a way, it is a return to classical tradition. Through much of history, artists were scientists, a role epitomized by Leonardo da Vinci. Only within the last 200 years have the two diverged into separate academic disciplines.

At SAIC, the efforts have been championed by the school's president, Walter Massey, a physicist.

"There's a lot of science in art," he said, from the reflection of light on various surfaces to the technology of materials used in making art.

Cheng uses bagels in her presentation to a class on topology at SAIC

But he wanted to explore the concept more deeply. He began convening faculty meetings to examine the similarities in the ways artists and scientists see the world and express what they consider truth.

The school now has a scientist-in-residence program. The first one, preceding Cheng, was David Gondek, a computer scientist who helped developed IBM's supercomputer, Watson, which is known for beating two champions on the "Jeopardy!" quiz show. SAIC offers Conversations on Art and Science, a public lecture series that recently featured Cheng. Students and faculty worked on data visualization in a course taught in collaboration with Northwestern University's McCormick School of Engineering.

"It's amazing," Massey said. "I feel like I just stumbled into this."

To Cheng, a concert pianist as well as a mathematician, there is a strong connection between math and art.

"I work with abstract ideas; a lot of artists work with abstract ideas as well," she said.

In the "Articulating Time and Space" class, student Zoe Nyman sat perched on a stool and pushed herself to understand the relationship of abstract concepts to physical objects — specifically, whether a Mobius strip's shape was defined by a container or could be assumed by the material inside a container.

"Why can't coffee be a Mobius strip?" she asked at one point. "I'm asking seriously."

Cheng and physicist Kathryn Schaffer, the faculty member who teaches the course with artist Paola Cabal, took the question seriously. The conversation deepened into a discussion of the nature and limitations of mathematical theory.

Nyman finds physics and its abstract ideas of space and time deeply relevant. Her art, she said, "has a lot to do with the space around me and moments that I am within and experiences I am living in."

Camargo is also intrigued. For his next project, he is reading up on dark energy versus dark matter.

"Science is an area of interest, like lily ponds would be for Monet," he said.

The instructors revel in the class too. Cabal, a site-specific installation artist who proposed the course, has found it so intriguing that she did the physics homework along with the students.

"It's been really exciting to see some of the work the students have done," she said. "They've really generated some experiences that contextualize and visualize the physics in a way that feels very personal."

Schaffer finds that art students are eager to engage with the philosophical questions that first drew her to physics.

"They're interested in knowing for knowing's sake," she said.

For Cheng, teaching at SAIC is an extension of her work in bringing mathematics to wider audiences. Her short math videos on YouTube have been viewed more than 800,000 times, and her new popular math book, "How to Bake π: An Edible Exploration of the Mathematics of Mathematics" will be published in May.

She doesn't expect SAIC students to master complex mathematics. But that frees her, she said, to introduce the kind of advanced ideas that she finds most exciting about her field.

"Although it's true that in the class we don't have the rigorous techniques to be able to really get to full grips with them, I always say you can appreciate listening to music even if you can't play it yourself," she said.

Charles Shields, a student in her math class, said he finds the ideas intriguing even if he can't always do the computations.

"My work is all about perception and depth," he said. "I want to see depth in dimensions that are beyond my understanding right now, to see something beyond our perceptions. Mathematics can do that."

For one of his projects, Shields made a stained glass work depicting rectangles of color spelling out "1+1=1."

Cheng initially did a double take, but loved it.

"There are mathematical systems where 1 plus 1 does not equal 2," she said. "There are some in which it's zero."

With graduate students, SAIC's involvement is with the University of Chicago's Arts, Science & Culture Initiative. The initiative funds research projects in which science students team up with those in the arts.

Isaac Facio, a Master of Fine Arts candidate in fiber and material studies at SAIC, is working with Benedikt Diemer, a doctoral student in astrophysics at the University of Chicago, to create a 3-D textile work that will represent the universe's dark matter.

The collaboration has challenged and entranced them.

Visual depiction of Diemer's data was inherently thorny. Facio found himself asking, "If dark matter is invisible, then what are we doing? If it's not visual, what are we rendering?"

"Artists ask very different questions," Diemer said. "Isaac's first question (on looking at Diemer's 2-D rendering) was, 'What's the perspective here?' It was a totally different way to look at it, a visual way.

Said Facio: "It's challenging my studio practice; definitely challenging my technique; and it's really making me think beyond what I typically make. I'm creating something that has significance."

That is exactly how the program is intended to work," said Julie Marie Lemon, who launched ASCI in 2010 and is its program director and curator.

"They begin to teach each other, she said. "It makes better scientists; it makes better artists."

Rebecca Duclos, dean of graduate studies at SAIC, sees another value for artists — breaking down stereotypes they may hold of scientists as engaged in dry exercises proving objective facts.

"In fact, the scientists work very much like the artists," she said. "They probe around; they make mistakes. ... I think what both these disciplines are finding with each other is that research is this magic dance between linear, logical discovery and beautiful accident, spontaneity and intuition."

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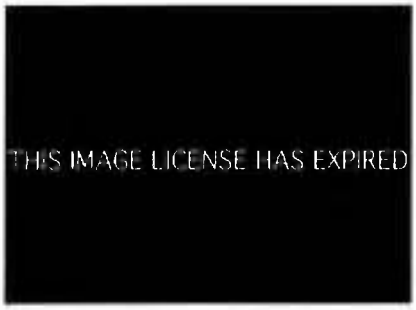
President of the School of the Art Institute of Chicago

The Art of Innovation

Posted: 07/19/2012 3:41 pm EDT | Updated: 09/18/2012 5:12 am EDT



Recently I delivered the closing keynote address at the Committee on Institutional Cooperation's Global University Summit to a group of higher education leaders from around the world on the topic of innovation -- or more specifically, "developing talent to drive innovation in a global society." The audience consisted of presidents, chancellors, and provosts of major research universities from around the world. As president of the School of the Art Institute of Chicago (SAIC), I was the lone representative from an art and design school, so I took the opportunity to share what institutions like mine can contribute to global innovation.

As a longtime cultural enthusiast, yet somewhat new president of a school of art and design, I have a newfound appreciation for the importance of the kind of education offered by these schools. Subsequently, my views on what drives innovation in society have broadened as a result of being in this new world. As a physicist and erstwhile "science guy," I have honed my views on innovation through the lens of science and technology -- and the established and almost canonical scientific paradigm.

An oversimplification of that paradigm goes like this: basic research uncovers new insights and understandings leading to engineering and new products, devices, and methodologies, which then spawns new innovative enterprises.

This paradigm was promoted by Vannevar Bush, which led to the founding of the National Science Foundation in the U.S. His seminal report, "The Endless Frontier," made the case for government support of fundamental research because that underlying research would lead to new intellectual frontiers, which would lead to economic development. This paradigm has worked and in many ways is still valid.

However, a closer examination of the innovative process reveals it is not that simple or straightforward. We certainly need more scientists, engineers, and mathematicians, but we may have been missing an opportunity by not more effectively engaging in the innovative process one of the most creative groups in our society -- artists and designers.

At SAIC, our curriculum is based on an interdisciplinary approach to art, design, and innovation. Sculpture students take writing classes; writing students study designed objects; design students enroll in art history classes; and art history students use the wood and metal shops.

Our students have the freedom to design their own pathways. They move freely among disciplines to integrate content and technique. They cut across boundaries. They create hybrid practices, and they explore all aspects of their creativity in order to address complex issues. Students at many other art and design schools have similar experiences. This kind of education is exactly what is needed to develop the talented individuals who will drive innovation in society -- the kind of people that columnist David Brooks described in a recent *New York Times* editorial entitled "The Creative Monopoly."

In that article Brooks discusses how we live in a culture that nurtures competitive skills, such as rigor, reliability, and discipline. All necessary, but these skills need to be supplemented with traits such as alertness, independence, and the ability to reclaim forgotten traditions. He argues, "Creative people don't follow the crowds. They seek out the blank spots on the map. Creative people wander through faraway and forgotten traditions and then integrate marginal perspectives back to the mainstream. Instead of being fastest around the tracks everybody knows, creative people move adaptively through the wildernesses nobody knows." In other words, they innovate.

We have a laboratory at SAIC called Knowledge Lab. This is a place where students and faculty collaborate around the topics and processes of knowledge, innovation, and research. They collectively identify important subjects -- such as energy, waste, or urban agriculture -- undertake in-depth research, and formulate interdisciplinary projects aimed at the production of new knowledge, which can make a

meaningful contribution to understanding these issues.

This knowledge leads to socially responsible individuals who will have an impact on society -- individuals like SAIC alumna Emily Pilloton (MFA 2005). A designer, builder, and high school educator based in North Carolina, Emily founded the nonprofit design firm Project H to use creative capital to improve communities and public education from the inside out. She also set up Studio H, a one-year program that teaches design thinking and vocational construction skills within the public school system. Over the course of one year, Emily's high school students earn 17 college credits in a studio environment, and earn summer wages to build the architectural community project they have spent the school year designing.

Alumni like Emily reinforce the fact that all over the world, artists and designers are engaging with timely issues and working with unexpected communities in innovative ways. Whether the issue is sustainability, public education, or social justice, artists and designers engage, adapt, reimagine, and continue to move the definition of innovation forward.

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Chicago Tribune

SAIC molds today's artists through new tools, traditional principles

By **Amina Elahi**
Blue Sky Reporter

New tools help students at the School of the Art Institute of Chicago bring fantastic ideas to life: They design virtual structures, 3D-print household objects and craft garments out of found objects.

Student enthusiasm for 3D printers, laser cutters and advanced software programs pushes faculty to become experts in new technologies, too — and the school to acquire large, expensive machines.

School of the Art Institute of Chicago

"This doesn't fundamentally change what we do, but it opens up an extraordinary range of options to a student who's looking to take an idea and put it on paper or who has a relatively complex idea and wants to rationalize it," said Jonathan Solomon, who joined the school in August as director of the department of Architecture, Interior Architecture, and Designed Objects (AIADO).

But maintaining both cutting-edge and historical tools puts a burden on the school, whose downtown campus is strained for space. And no matter how many new tools appear, professors say, learning fundamental principles of theory and design can't be passed over.

Students who are taken with technology and loath to disconnect need to let their work dictate which tools they choose, not the other way around, he said.

"One of the challenges is encouraging students to continue to hybridize, even as tools come out that might make the design process seem faster or easier," Solomon said.

In the hybrid digital and physical world of architectural design, professors encourage students to create and tweak physical models often, even if they're doing so using a 3D printer. Traditional techniques — sketching, producing version after version of material objects — are critical, Solomon said.

Solomon said SAIC at times pairs professors from different departments so they can teach old and new techniques in tandem.

One new course integrates digital sculpting with ceramics. Students use software to design architectural elements like walls and fountains that eventually can be produced in ceramic.

AIADO instructor Mary English and ceramics adjunct assistant professor Mie Kongo guide students along the paths of either designing or making these objects. At the end of the semester, students from each side will pair up to produce a final project using everything from 3D modeling software to traditional ceramic shaping tools.

"Anybody who's really in a design field has to be good at looking at all the different tools at their fingertips and in an agile way going from one tool to another," English said.

While 3D modeling offers certain benefits, she said, it's important for students to also create models by hand to help them think in scale.

It's not only design tools that have changed over the years. Materials, too, have gone from basic to high tech.

Anke Loh, director of fashion design, creates jewelry and scarves that integrates LED lights and is working on making her pieces interactive. She said students in introductory courses such as Shape and Theory use cheap brown paper or thrifted clothing to create garments in unexpected shapes and scales. By their senior year, they may be producing apparel and accessories using heat-reactive materials.

Loh said she wants students to have a strong understanding of fashion theory, production and history — that's what helps them get jobs. Often, their early career is spent doing basic work for design houses. Later on they may get the chance to produce original designs under their own labels.

Indeed, the school has worked hard to preserve old techniques that technology threatens to wipe away, said Eia Radosavljevic, adjunct associate professor of fashion design. She teaches history, manual dexterity and sculpture through her hat-making class.

"This stuff was traditionally passed down by apprenticeships," said Radosavljevic. "It's understandable that it almost vanished, and I'm thrilled that it hasn't."

To the professors, it's essential to equip students with traditional knowledge. Without it, they say, they won't know how to innovate.

"You can't comprehend new technology if you don't understand the hand of the craftsman before you," said Conrad Hamather, adjunct assistant professor of fashion design.

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A group of curious teenage art students jotted down notes at the Garfield Park studio of Karolina Gnatowski as the artist talked about her installation pieces and the musicians who inspired them.

A few teens scribbled reminders to look up rock stars Jimmy Page of Led Zeppelin and Jim Morrison of The Doors on Google. The musicians and their bands are iconic figures to generations of fans but new to some young millennials.

The generational gap became insignificant as the teens absorbed Gnatowski's informal lecture on her work with fabrics and fibers as well as the research that goes into her pieces — books she reads, music she listens to, and a trip she made to Morrison's grave in France.

"I couldn't connect to the culture she was talking about," Nattawan Prasingchob, a sophomore at Senn High School who spent most of her childhood in Thailand, said. "But I could connect to her passion."

The studio visit was part of an introductory class called Inside Innovative Minds that selected Chicago Public Schools students have been attending each Saturday this fall at the School of the Art Institute of Chicago.

Twenty students, mostly sophomores, were accepted to SAIC's pilot bridge program. Those who stick with the program for three years could earn up to six hours of undergraduate credits.

"I feel like a real college student," Prasingchob said of the experience.

The program exposes students to the many fields in art and design and helps to keep art thriving amid its diminished role in high school classrooms as students are required to take more math, science and language courses.

Along the way, students pick up lessons to creatively solve problems, SAIC Dean of Continuing Studies Rob Bondgren said. "Thinking out of the box is what we do all day long," he added. "Scientists think the same way."

The school has addressed an impediment for most CPS students: financial hardship. Undergraduates at SAIC pay $1,327 a credit hour, but this program is being funded this year by the Jacques and Natasha Gelman Trust in New York.

Despite scholarship funds, Bondgren and the staff sometimes must make a spirited pitch to parents who, out of concern that their children will become starving artists, discourage their kids from pursuing it seriously.

Students and parents alike are unaware of career paths because many see art within the limited scope of painting and drawing, instructors said.

"We're trying to show them a wide spectrum of how to make a living," Bondgren said. "Your parents may want you to have a traditional, stable career. We're here to tell you that you can have both."

Malik Coleman, a sophomore from Kenwood Academy, had to convince his mom that classes at SAIC would be worthwhile for an eventual career in fabric and fashion design.

His mom thought his interest in art was just a passing fancy until Coleman started designing and selling T-shirts. His first order last summer was for six shirts, he said. The most recent was for 70.

Asked what he enjoys about his SAIC class, Coleman said: "When we go to the artists' studios. I get to feel where they're coming from.

"One day I might have to have my own studio."

"Liberal Arts: The Higgs Boson of Higher Education"
Dr. Walter E. Massey
President, School of the Art Institute of Chicago
James E. McLeod Memorial Lecture on Higher Education
Washington University, October 2, 2012

Thank you, Gerald (Professor Early)…

First, I must say that it is great to be back at Wash U. Being on campus has brought back many fond memories of my days here as a graduate student. It is wonderful to see some of my old friends and colleagues and to meet some new friends with whom I can now share the special bond I have with this special institution.

I must also say that I am deeply honored to have been asked to deliver the inaugural address for the James E. McLeod Memorial Lecture on Higher Education. Jim was a friend, a fellow alumnus of Morehouse College, and a person I admired greatly for his dedication to the liberal arts. Jim worked tirelessly for what he believed in. He walked his talk. And, in the process, he built a legacy from which not only those of us in the Wash U community will continue to benefit, but also many others beyond this campus. So, I am proud and delighted to be here today.

In his invitation to me, Professor Early said: "We ask a speaker to address any aspect of the role of the liberal arts that he or she wishes," including "a personal narrative of the speaker's own involvement with it." Well, that is the approach I have decided on – to speak with you about some of the personal experiences that have shaped my views about the importance of a liberal arts education.

I can imagine that many of you are wondering about the title I chose for my talk: "Liberal Arts: The Higgs Boson of Higher Education." Well, I wanted to be intriguing, and I hope the title alone attracted a least a few of you to this lecture. But, now that you are here (for whatever reason you came), for the sake of clarity, let me explain my title and my topic. And I hope you will decide to stay anyway.

This past July, as everyone probably knows by now, scientists confirmed the existence of the Higgs boson, an elementary particle, which along with the associated Higgs field, gives everything in the universe mass, according to the "Standard Theory." It is the glue, the molasses that scientist and Nobelist Leon Lederman labeled the "God Particle." Scientists believe that the Higgs boson is essentially what makes the universe as we know it possible, what gives it heft, and along with gravity, weight. In the scientific community, there has been a great deal of excitement about the Higgs boson, not only because of its importance in helping to explain how the universe works, but also because its discovery has eluded scientists for so many years.

I think it can be argued that, in some respects, the liberal arts are not unlike the Higgs boson and the Higgs field. The liberal arts are what give the universe we call higher education a sense of coherence and mass. They are the foundation, the glue, the molasses that binds together all the things we teach and learn in most American colleges and universities. And, like the Higgs boson, the liberal arts are, in many ways, hard to validate and pin down.

After all, what does it really mean to have a liberal arts education or to be a liberally educated person? These concepts, in many ways, are as elusive as we say they are important. And, certainly, like the scientists who have spent decades trying to document the existence of the Higgs boson, we, in higher education, have spent many more decades trying to document the efficacy of a liberal arts education. We "know" what a liberal arts education is, why it is important, and what it can do. And yet, it can be hard to pinpoint by way of actual proofs the direct connection between a liberal arts education and the expected outcomes.

I want to stress that I am not a scholar of higher education, but I do have a very definite perspective about the liberal arts based on my own life's experiences. Those experiences have shaped my belief that being liberally educated is, of course, about what one knows – that is, the particular knowledge or expertise a person might have. But it is perhaps more importantly about how one acquires knowledge – that is, how one learns to learn. I have come to believe that learning how to learn is probably the most important goal of a liberal arts education. I have

become more convinced of this as I have begun to analyze my own life in the process of writing my memoirs, and as I have examined the lives of others whom I admire.

Of course, this notion of learning how to learn is not new or original with me. For example, America's most influential thinker on education, John Dewey, said that schools first and foremost should teach us "habits of learning." In a recent New York Times op-ed, Wesleyan University President Michael Roth wrote about "Learning as Freedom" and quoted Dewey, who also said: "The inclination to learn from life itself and to make the conditions of life such that all will learn in the process of living is the finest product of schooling."

Learning from the process of living is, basically, what I want to speak about.

Looking back over my own life, two things stand out: First, I have been fortunate. I have enjoyed a rich and varied career that has moved between two worlds, so to speak, that are characterized by somewhat different institutional contexts – the world where scientific research is the primary activity, on the one hand, and the world of liberal arts education, on the other. The second thing that has become clear is that my success in moving between these two worlds was made possible by what my own liberal arts education had helped me to do – that is, to try to think broadly and to see and attempt to understand issues from multiple perspectives.

In his introduction of me, Professor Early gave you an overview of my career. I apologize, but I am going to say more about that and I hope you don't find it boring. As I said, I intend to speak personally about what I see as the value of a liberal arts education and, therefore, I have to tell you some things about me.

Now, I need to tell you up front, in case you want to leave now, that I have not arrived at some grand "Standard Theory" of the liberal arts, nor will I have any sweeping recommendations to make. But, perhaps my experiences can spur conversations about the topic, and might offer some insight to the students and other young people in the audience.

I began my career as a scientist, conducting physics research at Argonne National Laboratory, which is operated by the University of Chicago. Two years later, I moved into the world of education when I took on my first teaching assignment as assistant professor of physics at the University of Illinois at Urbana-Champaign, and later as associate professor of physics and then professor of physics and dean of the college at Brown University.

In 1979, the worlds of science and education converged for me when I had a dual appointment as director of Argonne Laboratory and professor of physics at the University of Chicago. I went on to become vice president for research at the university with oversight responsibility for Argonne. Then it was back to science again, when, appointed by President George Bush Sr., I served for two years as director of the National Science Foundation. And then back to academia and education when in 1993, I went to the University of California, where I was provost and senior vice president for academic affairs, and in 1995, to Morehouse, where I served as president of my undergraduate alma mater for 12 years.
Throughout my career, in addition to the jobs I held I also had served on a number of corporate and foundation boards. One of them was Bank of America, then the nation's largest bank. Shortly after I left Morehouse, I was elected by the board of directors to serve as chairman, which I did for a year.
I can say in all honesty that after that year as chairman of Bank of America at the height of the financial crisis, I am overjoyed to be where I am today – serving as president of the School of the Art Institute of Chicago, a much calmer environment.

In the interest of time, I will not talk about the fascinating plots and subplots associated with my career story. And, trust me, there are some fairly dramatic moments. For example, at the University of Illinois when, on my first night at the school – before I had even held my first class – I was awakened out of a deep sleep to come help bail out of jail 250 black students who had been arrested for protesting on campus. Or when I was provost at the University of California in 1995 when the debate over affirmative action got so heated that the campus police insisted on moving the meeting of the Board of Regents to another location – for our own safety, they said.

Nor will I talk about becoming director of Argonne, then the nation's leading nuclear reactor research laboratory, just months after the notorious Three Mile Island reactor accident and being thrust into the forefront of the national controversy over the safety and viability of nuclear power in the United States.
What I will say now is that all of the positions I have held have included unexpected challenges and opportunities. Whatever I thought the jobs would be, they ended up being much, much more. I could not have predicted the situations I had to face, nor could I have predicted how I would deal with them and how they ultimately would be resolved. At the time, I was simply committed to drawing from all of my resources to do the best I knew how to do.

In retrospect, however, I realize that, in most cases, I was better prepared to handle those situations than I thought I was at the time. And, yes, looking back, I attribute my ability to handle those situations, my ability to deal with ambiguity and unpredictability and crisis, to my exposure to and involvement in the liberal arts. Why do I say that? Because what I learned from my liberal arts education (both formal and informal) about how to learn shaped the way I have seen possibilities in life and, now, equally important, the way I see myself. To make this point, I want to tell you about two phases of my development. The first is about my education, formal and informal, at Morehouse and Wash U. The second phase is about my professional growth at Brown and the University of Chicago.

I went to Morehouse from the 10th grade of high school in Hattiesburg, Mississippi. Back then, all Morehouse freshmen took an exam designed to place them into courses at the right level. I was dumbfounded when I earned the fifth highest score out of a class of about 120 students. That was the first time in my life I imagined that I might actually be smart. Still, many of my classmates only saw me as this young guy from Mississippi, arguably the most backward state in the nation. I felt I needed to prove something to them, and perhaps to myself, so I set out to take the courses that were widely agreed to be the most difficult – chemistry, math and physics.
I lacked a lot of high school prerequisites for college coming from the 10th grade (I have told the story of how I thought physics was a laxative and calculus a skin disease!). But we were lucky in our teachers at Morehouse. They were skilled, patient, caring people. They were also rigorous and not shy about failing a student, but always helpful and supportive. At Morehouse, I discovered that there were more religions than Baptist and Methodist or even Christian. I learned about Islam, Zoroastrianism, Jainism and, of course, Socrates, Plato and Aristotle, but also W.E.B. Du Bois and Richard Wright.

My biggest challenge as a freshman was not science or math. It was English. My professor, Gladstone P. Chandler, who had graduated from Middlebury College in Vermont, gave me a grammar book and tutored me in high school English at the same time I was taking his college-level course. I managed to get a B-, and I was very proud of that.

When I was a sophomore, I took my first physics course with Dr. Sabinius Hobach Christensen, or Chris, as I came to call him later. Most of our professors at Morehouse were black, but Chris was a white, Danish-born, Harvard-educated gentleman who turned out to be one of the most influential people in my life.

As in English, I was poorly prepared for introductory physics and had to learn high school trigonometry and geometry while I was studying college physics. Chris helped me all the way. I only got a C+ in physics that first semester, but the course, and Chris, opened my eyes to the whole field, which I came to love – especially the way it used mathematics, one of my favorite subjects, to understand the physical universe and the things that happen around us. In retrospect, I see that Professor Chandler and Chris were teaching me not just English and physics, but also how to learn English and physics.

In addition to physics, Chris also opened my eyes to a wider cultural world. He and his wife, Marian, were a childless couple and lived in a small apartment near campus. Chris was an accomplished violinist and Marian was a skilled pianist. They often invited students to their apartment for dinner and, afterward, would entertain us by playing classical music. This was all new to me.

My education in physics, and in the arts and culture, continued when I came to Wash U to attend graduate school. Here, I was immersed in physics, and here I found another wonderful mentor, another Chris, so to speak – Professor Eugene Feenberg.

But at Wash U, I was also embedded in an atmosphere where the issues of the day and the broader implications of our research were always at the forefront. Edward Condon, who taught us quantum mechanics, seemed to spend as much time discussing the Vietnam War and civil rights as physics. And he and Professor Barry Commoner and others helped organize some of the first "teach-ins" on the Vietnam War on any college campus in the country. "Teach-ins" were the opposite of "walk-outs."
Wash U was also the place where I gained a deeper, more personal appreciation for music and the arts. There was something about the campus environment and the people, faculty and students that encouraged us to reach out beyond the particular discipline we were pursuing. It was here where I attended my first opera. It was on the Green: "Cosi Fan Tutti." It was here where I listened to Wagner on 78 rpm records in the library, and where I discovered Jack Kerouac (his writings, not him, personally). The campus was a liberal arts "laboratory" in many ways, and even a physics graduate student could move beyond boundaries.

So, between Morehouse and Wash U, I not only received an excellent education in physics, but also was introduced to a whole new world of issues, ideas and interests that I had not previously known about or imagined even existed when I left Mississippi. I was continuing to learn new things – and learning how to learn new things.

Being a professor at Brown and being at the University of Chicago were also pivotal points in my growth. Until I went to Brown in 1969, professionally I was mostly in my world of physics and science education. Although I had my Morehouse and Wash U education and experiences, I had not yet begun to think about the liberal arts in a consciously self-aware manner. When I arrived at Brown, the college was just beginning to initiate what came to be called the New Curriculum. This was the result of a remarkable effort led by two undergraduate students, Ira Magaziner and Elliot Maxwell.

At the time, colleges and universities around the country were under pressure to do a number of things: to take a stand against the Vietnam War and the draft; to abolish ROTC; to admit more minorities (Blacks, at that time); and add more courses on "Afro-American" history and culture. Magaziner and Maxwell argued that although these were very important issues, they did not address the core problem facing colleges and universities – namely, the curriculum itself – the kinds of courses students were required to take, the manner in which the courses were taught, the way learning was assessed and evaluated, and the aims of a liberal education.

At that time, Brown had a fairly traditional undergraduate liberal arts curriculum, with majors and minors and distribution requirements to ensure that all students were "exposed" to the humanities, sciences and social sciences, including a language and, of course, physical education (one had to pass swimming to graduate). The fundamental thesis of Magaziner and Maxwell and their colleagues was that the entire undergraduate educational enterprise needed to be changed to focus on the individual student. And if students were to be treated as individuals, that meant that no standard, "one size fits all" curriculum – no matter how liberal or broad – could meet the needs of everyone.

This was a bold notion, but it was adopted by the faculty, resulting in entire new categories of courses – "Modes of Thought," team-taught interdisciplinary courses, individualized concentrations (not majors), and a curriculum with no required courses of almost any kind outside of one's concentration (read major).

As dean of the college, I was responsible for driving the implementation of the New Curriculum, and in order to credibly urge other faculty to create and teach new courses, I had to immerse myself in interdisciplinary dialogues, sponsor lectures and seminars, and informal sessions at the dean's residence. I had to move beyond my zone of comfort in physics and really engage with artists, classicists, and even semioticians.

I also developed an introductory physics course based on what was then termed "an individualized, self-paced, mastery" approach. Students studied the materials on their own or in self-organized groups and came to me or my teaching assistant for tutoring and questioning. The goal was to get students to learn as much as they could on their own, to learn when and how and what questions to ask, to learn how to learn, and to understand how physics is a way of thinking about the universe – and not just a lot of formulas and problems.

Did it work for the students? Yes, I think it did, in many ways. But I know it worked for me. It helped change the way I thought about physics, science and learning, and taught me more about learning to learn.
Of course, the broader question about the New Curriculum at Brown was: How could a student achieve a liberal arts education or be "liberally educated" in an environment where one could graduate without ever taking a course in philosophy, or the classics, or psychology, or art history, or biology, or any other subject typically associated with a liberal arts program of study?

The theory and logic behind the curriculum was that with strong advising and with an encouraging and supportive infrastructure, students would, in fact, take such courses without being required to do so. And when they did not, they would be no worse off than previous generations of students who had sleepwalked through required courses without gaining any significant appreciation and understanding of the course content and how it could affect their lives.

While I deeply appreciate the Brown approach to liberal arts education, not everyone does. This approach has been vilified, caricatured and dismissed by many academicians. In his very widely read book, "The Closing of the American Mind," which was written in 1987, Allan Bloom, the late professor at the University of Chicago, captured these views. Although he did not single out Brown, almost all of Bloom's complaints about the state of higher education could be exemplified by that institution. One of his most stringent criticisms of a "Brown type" approach to education (and many, of course, support him) was that young people fresh out of high school are totally unprepared, even with the best of advising, to decide what they should study and how to study, and that there are certain bodies of knowledge that all educated people should study and be required to study.

After Brown, I went to the University of Chicago, where the philosophy and approach to the curriculum was and is the antithesis of that at Brown. The University of Chicago approaches the teaching of the liberal arts through "core courses" – broad, general courses that are intended to bring together the humanities, social sciences and science in a coherent manner around general themes. And these courses are required. A strong emphasis is also put on the importance of writing and research through scholarly readings.

So, I got to see and experience firsthand the differences between the Brown approach and the University of Chicago approach. The University of Chicago has become more flexible in its requirements. Just yesterday, the university announced that it has abolished its swimming requirement.
Are Brown graduates "better educated," more liberally educated than University of Chicago graduates? Does one group exhibit more of the traits we espouse for graduates of the liberal arts – namely that they are empowered and prepared to deal with complexity, diversity and change, that they have developed a sense of social responsibility, and that they have learned how to think and therefore how to learn?

Well, I don't think we really know if one approach is "better than the other." At least in the case of the Higgs boson, scientists had the Large Hadron Collider, the world's largest and highest-energy particle accelerator, at their disposal. Unfortunately, there is no such corollary device in higher education, nothing that proves there is a certain, specific "liberal arts field" or approach as there is a Higgs field that if one passes through it, he or she will be endowed with the requisite intellectual, emotional and spiritual capacities to understand and engage successfully in the world.

You might argue, reasonably, that the appropriate comparison is not between the products of different pedagogical and philosophical approaches to a liberal arts education – a Brown grad versus a University of Chicago grad, or a Wash U or Morehouse grad – but between those who did not go to college and those who did, or between those who attended schools where the liberal arts were not taught and where they are taught.

This is a valid point. Mark Peltz, associate dean and director of career development at Grinnell College, has tried to make such a comparison. He recently wrote a report in "The College News" in which he attempts to demonstrate the value of a liberal arts education by looking at leaders in the business, nonprofit and government sectors and analyzing whether or not they attended a liberal arts college. He finds that a disproportionate number of these

leaders did so. But to me, this is not really a validation of the liberal arts because the study does not indicate what kinds of leaders these people have become. What are their values, standards and styles of leadership?

So, what conclusions have I reached?
First, I would say that there are many paths, trajectories and curricula through which one can travel to become a liberally educated person. And the important role of colleges and universities is to focus on the student and to try to match, as best they can, their particular approach to liberal education to the students they admit and educate, because different people learn in different ways. Second – and this is something worth emphasizing – in order to really learn how to learn, one needs to learn something deeply, to really go through a process of struggle, hard work and setbacks – even failures – to master a field, subject or endeavor. Ideally, this should be something for which one has a passion and a desire to master. Physics played that role in my life.

In mathematics, there is something called an "existence proof." The idea is that if you can prove that something is valid in at least one instance, perhaps a proof that it must be valid generally can be developed. Well, fortunately for those of us who argue for the value of the liberal arts, there are individuals whose lives can help us in constructing an existence proof.

As I said earlier, as I have reflected on my own life, I have also been reflecting on the lives of some individuals I know personally who exemplify, to me, a liberally educated person. I want to briefly mention three such people: Robert Galvin, Martin Nesbitt and Avon Kirkland.

Bob Galvin, who passed away a year ago this month, was the son of the founder of Motorola. I got to know him during my service on the Motorola board of directors for more than 20 years. Bob was the person who made Motorola one of the world's greatest technological enterprises. Bob was more than a technical leader. Although he was versed in the intricacies of technology, more than that he was a leader and a person who understood history and philosophy and who used his learnings and his ability to learn in the way he ran his business.

Bob also had deep personal values and a high sense of integrity and character, which he infused throughout the company. He was an internationalist, the person who led Motorola into China, one of the first companies to go there. And, he often said that "the job of a leader is to spread hope."
Martin "Marty" Nesbitt is a very successful, relatively young African American businessman in Chicago. He is a close friend and advisor to President Obama. Marty has an MBA from the University of Chicago, but credits his success to his liberal arts education at Albion College. He says, "The liberal arts wired my brain" to always try to see things from others' perspectives and to have a "fluidity of mind that has allowed me to continue to grow and learn."

Avon Kirkland, a close friend of mine, was my apartment mate here at Wash U. Avon received his Ph.D. in organic chemistry a year before I graduated in physics, and, in fact, had an undergraduate experience similar to mine. He attended the school next door to Morehouse, Clark College. While we were at Wash U, Avon taught himself to play guitar and sang folk songs in Gaslight Square. After working a few years as a research chemist, he decided he wanted to pursue folk singing full time and moved to New York. While there, he took a part-time job working for a company that produced instructional materials for teachers, and within two years, he was offered the presidency of this multi-million dollar company.
Deciding not to accept that offer, Avon moved to San Francisco and taught himself how to film and write stories for television by going to the public library. Avon is now a world-renowned television writer and producer of award-winning shows such as "Simple Justice," which portrayed the Brown v. Board of Education story, as well as stories about Ralph Ellison and Booker T. Washington. Bob, Marty and Avon never stopped learning because they all learned how to learn.

As futurist Alvin Toffler said, "[in the future] illiteracy will not be defined by those who cannot read and write, but by those who cannot learn and relearn."

Then, of course, there is the man we came here to honor today, Jim McLeod. Initially, Jim was a chemistry major at Morehouse, but changed his focus of study to German after studying at the University of Vienna in Austria. An engaging professor, Jim was also an effective administrator. I learned that Jim often said his goal was to have every Wash U student "known by name and by story."
Before coming to Graham Chapel this afternoon, I visited McLeod's Way, the beautifully designed and landscaped gathering place dedicated in his honor. As I passed there, I thought how pleased Jim would be to have his name associated with such a contemplative space, a place to think, to reflect, to expand one's perspective, a place so symbolic of the inner journey of the mind and the joys of a liberal arts education.

That is a powerful legacy – and a powerful inspiration for those of us in higher education who value the liberal arts. Like the scientists who never ceased in their search for the Higgs boson, we must never cease our work to continually enrich the liberal arts experience for our students, nor our quest to prove that a liberal arts education does, in fact, produce the kind of people we say it will.

So, where am I now along this path?
Well, I started a new job in an institution unlike any I had experienced before – at the age of 72. I have gone from science to art. Interestingly enough, there are more similarities between the arts and sciences than one might suspect. The creative impulse, curiosity, passion and dedication, and willingness to explore beyond accepted norms are shared attributes. But they are different worlds and, once again, I find myself in an environment where I am a learner. I can tell you it has been a wonderful experience.
So, thank you, Gerald (Professor Early) for giving me this opportunity to share my experiences with all of you today. And thanks to this marvelous institution, Washington University, for all you did for me.

Links to Videos, Presentations, and Websites
Walter E. Massey

Chicago History Museum - The Enrico Fermi Making History Award for Distinction in Science, Medicine, and Technology

1. http://brockinternationalprize.org/nominees/Massey.mov

Interview and appearance on Open Mind, PBS (2015)

1. http://video.pbs.org/video/2365417241/

Critical Thinking on WFMT (2014)

1. Part 1 of 2: http://blogs.wfmt.com/andrewpatner/2014/05/05/walter-massey-part-1-of-2/
2. Part 2 of 2: http://blogs.wfmt.com/andrewpatner/2014/05/12/walter-massey-part-2-of-2/

Art of Science Learning Conference in Chicago, IL (2011).

1. Please find his interview on WBEZ soon after his presentation here: http://www.wbez.org/episode-segments/2011-05-17/dr-walter-massey-discusses-what-science-education-could-learn-arts-86642
2. A summary of his presentation can be found here: http://phase1.artofsciencelearning.org/conferences/admin/chicago-report/95-masseyreport.html
3. Link to the slides used in the presentation: http://www.slideshare.net/artofsciencelearning/massey-presentation

About Our President, School of the Art Institute of Chicago

1. http://www.saic.edu/about/missionandgovernance/aboutourpresident/

Biography, Morehouse College

2. https://www.morehouse.edu/about/bio-wmassey.html

WALTER & SHIRLEY MASSEY CHICAGO FUND 2015 REPORT

SAIC School of the Art Institute of Chicago

Image: Maryiah Winding, *AWKH*

Over the past four years SAIC has seen a **330% increase** in applications from students from Chicago Public Schools (CPS). For academic year 2014–15, 71 CPS students were admitted to SAIC, while only 26 of those students enrolled. These statistics highlight the critical importance and continued demand for need-based undergraduate scholarships. Scholarships like the Walter and Shirley Massey Chicago Fund help to increase enrollment and retention of talented students who do not have the financial resources to attend SAIC.

This fund honors SAIC President Walter Massey and his wife Shirley (pictured), who are devoted advocates for issues surrounding minority students and education.

WALTER & SHIRLEY MASSEY CHICAGO FUND

Created in 2012 by John L. Thomson, member of the School of the Art Institute of Chicago (SAIC) Board of Governors, the Walter and Shirley Massey Chicago Fund provides critically important need-based scholarships to students from the city of Chicago. Thomson's establishing gift has inspired a generous outpouring of donations from the SAIC community, increasing the fund and the number of students it helps.

Now, in its second awarding year, the Walter and Shirley Massey Chicago Fund enabled five full-tuition scholarships for undergraduate students matriculating from Chicago Public Schools (CPS). They join the cohort of the Massey Scholars who finished their second year at SAIC in 2015. Coming from diverse backgrounds with demonstrated excellence in the arts, the Walter and Shirley Massey Chicago Scholars have access to a world-class SAIC education. The scholarship provides them with the funding they need to become visionary thinkers, innovators, and scholars over the course of their undergraduate tenures at SAIC.

SAIC has committed to ensure that the Massey Scholars thrive during the pivotal transition from high school to college and through their academic careers. Matriculating students are faced with new responsibilities, socially, culturally, and financially, and SAIC has recognized that financial assistance is only one part of the holistic approach to the Massey Scholars program. Faculty, staff, and students from across the school are positioned to serve as advisors and mentors, providing the scholars with guidance and support to succeed within SAIC's liberal arts-centered art-and-design curriculum.

AMANDA ALEXANDRIA MCLIN
BFA 2018

This funding has completely changed my college experience. Without it I would not have attended an art school because the costs would have been entirely too much for my family and me to handle, even after receiving student loans. With this scholarship, I can now navigate my daily life and schoolwork much easier knowing that I won't have a crippling amount of debt when I graduate. I am not constantly plagued with the fear of having to drop out of school or transfer because I can't pay my tuition. This scholarship has given me an amazing opportunity that many young students of color don't have. I will be able to gain a concrete foundation of knowledge in my field and apply it to the things I have already learned myself, ascending to the highest point of achievement within the field of fashion design and the art world.

My art is a reflection of my identity in every aspect—from the most minute details to the large and self-evident characteristics. I am an expressive African American woman and my artwork tells the story of my culture. It chronicles that which has been lost, forgotten, and celebrated about African American Culture. Fashion design is my chosen mode of creative expression and my garments are a physical manifestation of my thoughts. I am inspired by the culture African Americans have constructed for themselves within the Western world as well as the traditional African aesthetic, and the history of Africans in all different regions of the past and present world. I seek to promote a lifestyle and create garments that cater to the stylish, yet grounded women and men of color who fearlessly navigate the world. In society, clothing supports the ways in which we identify ourselves and interact with one another. I plan to use fashion as a tool to generate positivity, to bring people closer together, and to learn more about myself in the process.

Right: *Patchwork Vest*

Above: *Wax Print Bomber Jacket*

NATHAN KNIZE
BFA 2018

Becoming a Massey Scholar removed an immense amount of stress from my life. I have five siblings and only one living parent. Receiving the scholarship was the most important event that has happened to me. My stress and uncertainty were immediately resolved. Entering the art world and starting an art career no longer feels foreboding

I've taken every opportunity SAIC has offered, and I hope to continue to do so in the future. I participated in SAIC's experimental First Year Scholars Program and traveled to Italy, documenting the trip for the Admissions office. I became a student ambassador to advocate for the school for prospective students. Most recently, I ran for SAIC's Student Government, tying with the incumbent and causing SAIC's first-ever runoff election. I've begun to give back to SAIC as much as I can because I feel I can never really repay the school for what this scholarship has done for me.

My work revolves around social science and historical references. Several different comparisons create a dialogue between time periods while at the same time, sharing information. As an American I don't necessarily have a culture, and everything I'm interested in occurred well before America's existence. However, I look primarily at the Western world as that's the legacy I feel I'm part of. I relate contemporary events back to the theology, government, and history of earlier civilizations.

I see metal as being the foundation of civilization; in my work, copper, brass, steel, and zinc are recurring materials and colors. I create in ways that are visually organic and inorganic simultaneously: tearing, ripping, tarnishing, and cutting. I want my work to look ambiguous in its time and culture; I'm trying to represent older ideas as broader statements.

I've been exposed to so much art and information in my first year at SAIC that I'm reassessing my entire process and body of work.

Right: *House of York*

Above: *Landscape-Self Reflection*

HECTOR MONTALVO
BFA 2018

Being a recipient of this scholarship allows me to focus on creating meaningful work. I cannot adequately express the gratitude I have for receiving support from different individuals and groups. This generosity will always be in my mind when when I create art.

My artwork explores different themes in color, light, and desolate environments that are reminiscent of human activity. I concentrate on using low-lit environments to portray emotions in seemingly empty spaces.

Above: *Retrospection*

Above: *Anarchy*

MARIA LUISA CONLON
BFA 2018

Without this scholarship I would not be the person I am today. I am grateful that philanthropy has impacted my life in such a way that I may be forever reminded of the importance of giving positively to others—whether it be through my artwork or otherwise.

In the past year the majority of my work has focused on personal struggles. My academic year culminated in my first sound piece *Box With the Sound of Its Own Breaking*, in which I recorded the process of destroying all physical works from my freshman year. I accompanied the sound piece by displaying the wreckage on a pedestal. The action itself was therapeutic and the work itself is evidence of both personal and artistic growth. I've grown to approach my work as more of an emotional process, something that previously was absent from my process of producing work. My artwork is an attempt to further understand myself and who I am in the context of our shared environment. My ethnic and cultural background as a Latina artist from the South Side of Chicago are large influences on my artwork. I hope to create personal work that speaks to larger social and political issues, through sound, performance, installation, and social interventions.

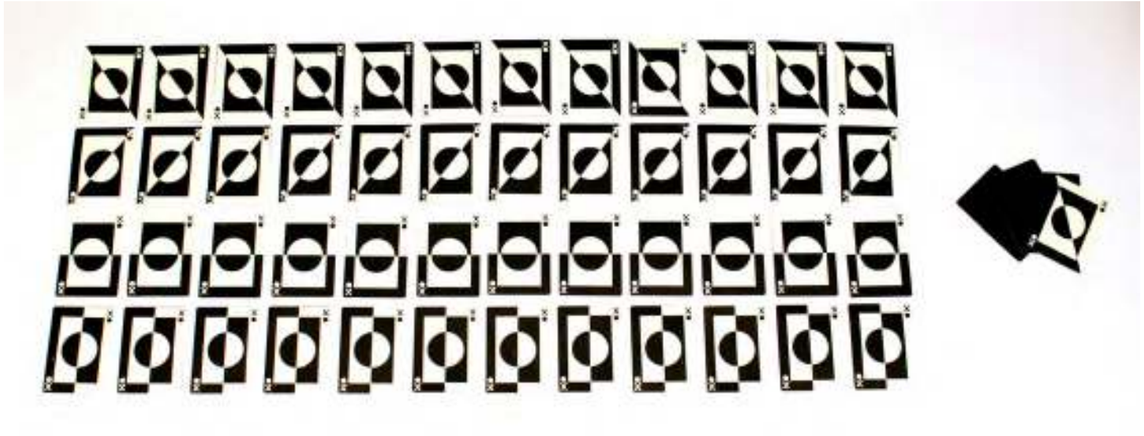
Above: *Box With the Sound of Its Own Breaking*

Above: *Mask 17*

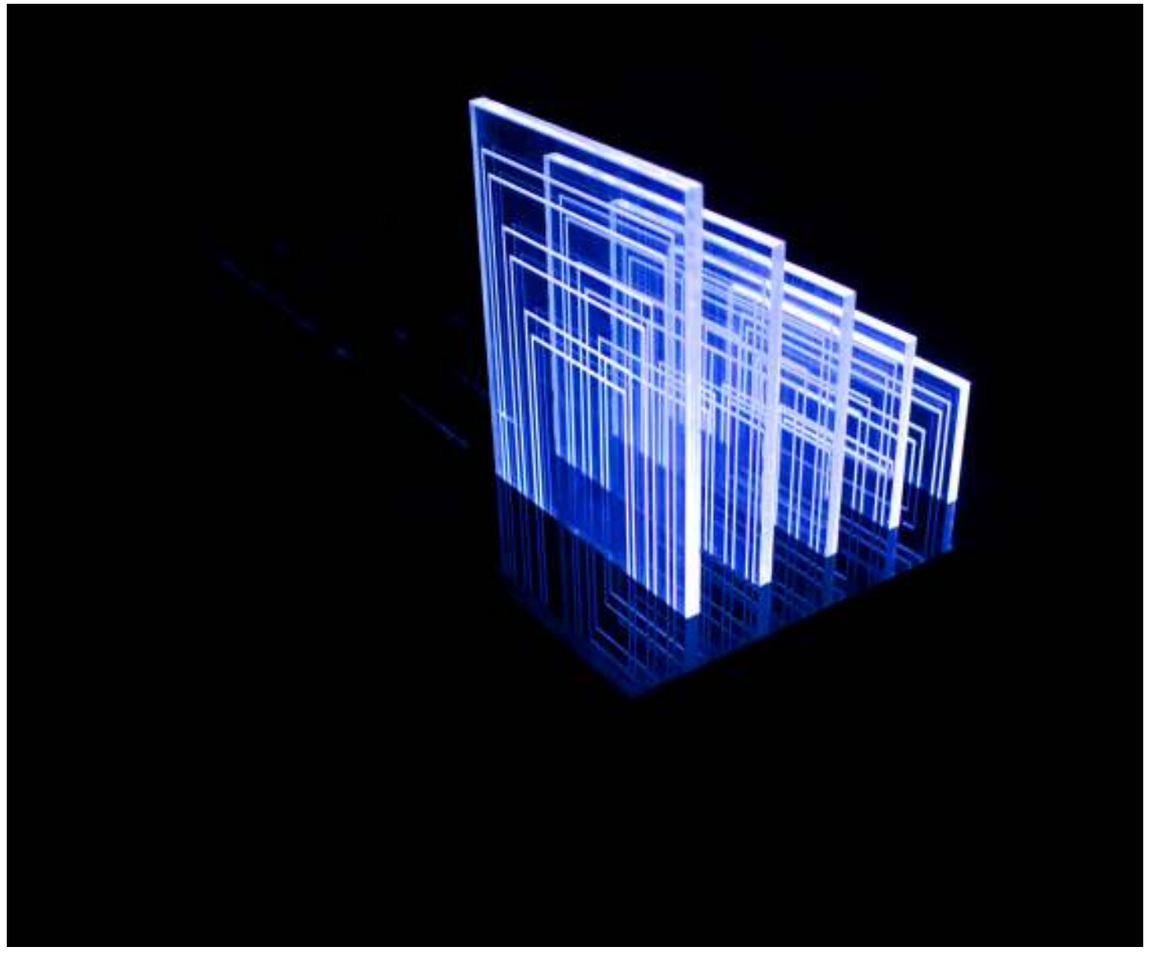
ALEX TERRY
BFA 2018

I love being challenged, and SAIC has pushed me beyond my limits to explore new media and new ways of thinking and seeing. With each critique I grow as an artist, and I can feel myself thinking more and more about the art I make as I create it. I love SAIC because it grants me the freedom to experiment across media, so I can gain a variety of experiences as I try to find my own path. I will be forever grateful for the opportunity the Massey Fund has given me, so thank you for investing in my future. I'll work hard to pay it forward.

I have a background primarily in drawing and painting, but during my first year at SAIC I've been exposed to a variety of media, and my work is rarely similar to what I produced in the past. Right now, my art is more of an exploration of media and an expression of my ideas. I've started to turn to my subconscious interests, which I've never focused on before, for ideas and inspiration. My recent interests involve conceptual art as well as playing with visual contrast and visual ambiguity.



Above: *Play'n Cards*



Above: *Toaster of Hanoi*

Now approaching their third year at SAIC, the first class of Walter and Shirley Massey Chicago Scholars are thriving within SAIC's art-and-design curriculum. Here are just some of their accomplishments from the past year.

PATRICE BARNES
BFA 2017

- Exhibited work at *Embracing Creativity* at the Lincoln Park Community Center
- Began volunteering at ArtReach

ANTONIO MORALES
BFA 2017

- Began coding webpages on the SAIC domain space

LUIS MEJICO
BFA 2017

- 2015 Summer Resident Artist at ACRE
- Eager Grant recipient to research Queering Mixed Reality Collective
- Began a role as a College Arts Access Program (CAAP) mentor
- Exhibited at a variety of spaces across Chicago, such as the John M. Flaxman Library, Dark Lodge, Soho House Chicago, Uptown Arts Center, SAIC's Student Union Galleries

LAWRENCE PEARSON
BFA 2017

- Exhibited work at *Black Radical Imagination* at the Arts Incubator in Washington Park

MARYIAH WINDING
BFA 2017

- Received the Idea Generation Grant From SAIC Student Government
- Curated a show titled *Nothing Was The Same* at the Chicago Cultural Center in Garland Gallery
- Assisted in curating the *CPS 2015 All City Senior Portfolio Exhibition*

ABOUT THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

A leader in educating artists, designers, and scholars since 1866, the School of the Art Institute of Chicago (SAIC) offers nationally accredited undergraduate and graduate degrees and post-baccalaureate programs to more than 3,200 students from around the globe. For more information, please visit saic.edu.

WE ARE EXPLORERS

At SAIC, we exceed boundaries. Our commitment to an open structure is embodied in a curriculum of self-directed study within and across a multiplicity of disciplines and approaches that promote critical thinking, rigorous investigation, and playful creativity. We are a community that challenges the notion that any field is ever beyond rediscovery.

MEANING AND MAKING ARE INSEPARABLE

At SAIC, we believe that meaning and making are inseparable, existing as a perpetual and productive cycle driven by experience, research, and critique. Our commitment to a wide range of media and processes supports our assertion that the artist, designer, scholar, and writer are uniquely qualified as makers to provide leadership, creative perspective, and hands-on skill for shaping today's world, as well as contributing to its opportunities.

WE ARE ARTISTS AND SCHOLARS

The students, faculty, and staff of SAIC are engaged and innovative creators of art, design, scholarship, and writing. The faculty drives our curriculum, and each member brings the diverse experiences of his or her practice directly into the classroom and studio. Our students are viewed as emerging peers and full participants in the learning that occurs in collaboration with faculty and each other.

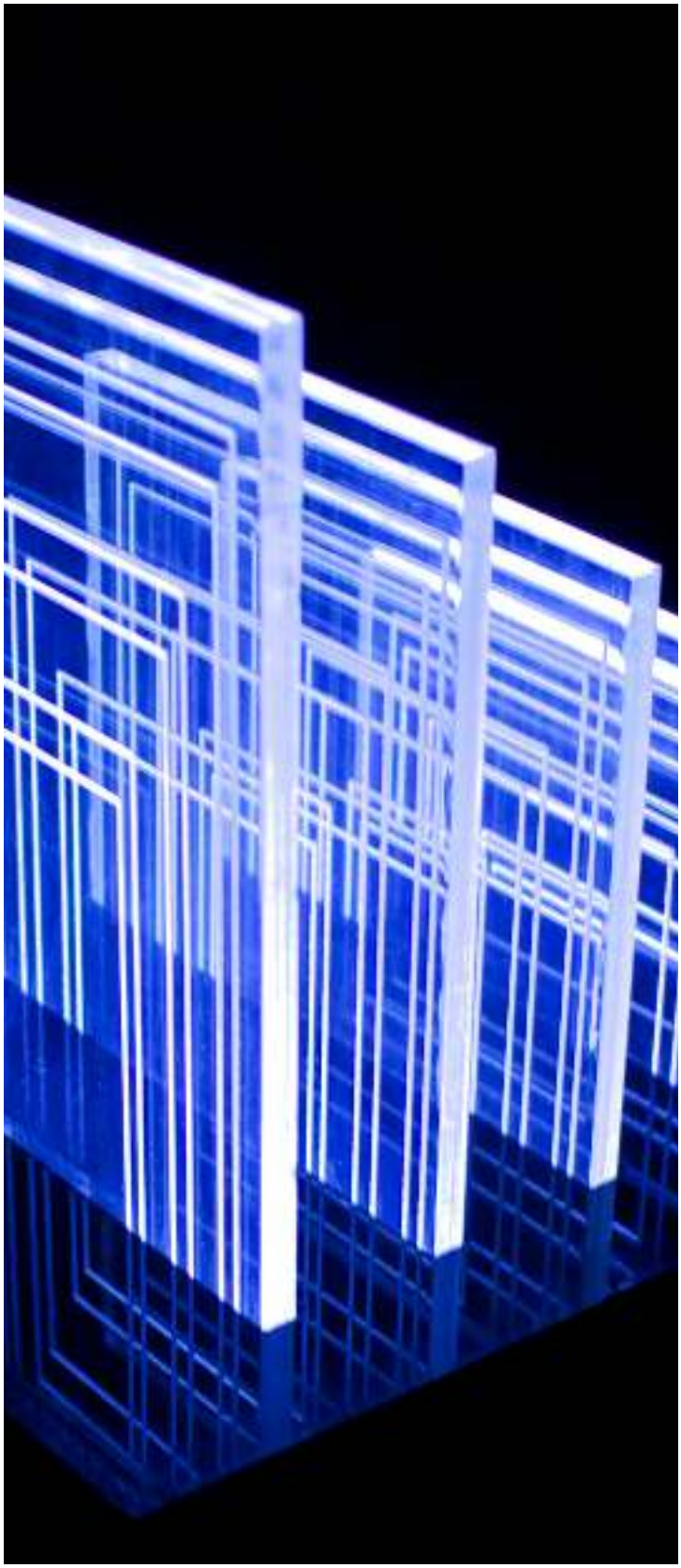
CHICAGO

Our symbiotic relationship with the city radiates outward as students, faculty, and staff connect themselves to the diverse communities of Chicago and the entire world. The city's richness, complexity, and contradictions are the perfect environment for our own diverse community.

WE MAKE HISTORY

Our major encyclopedic art museum, libraries, special collections, and public programs create an unparalleled environment for maintaining a thoughtful and tangible relationship to history and the ways in which it is continually revisited and represented, fueling our innovation and experimentation and keeping our historical and critical discourse completely active. Students, faculty, and alumni of SAIC have made significant and groundbreaking contributions to the art, design, and scholarship of the 20th century, and continue to do so in the 21st.

SAIC School of the Art Institute of Chicago



Above: Alex Terry (BFA 2018), *Toaster of Hanoi*

Katy R. Solomon
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