

Richard Walker, SIUE Vice Chancellor of Administration
Transcript of Interview for the 50th Anniversary History of SIUE Project
Interviewed by Ellen Nore-Nordhauser
March 03, 2006

Ellen Nore [EN]: It's Friday, March 3rd, 2006. This is Ellen Nore. I'm recording an interview with Vice-Provost Richard Walker. Um, for the SIUE 50th Anniversary History. [Recording stops] I I gave you a list of questions to think about and one of them was how did you come to SIUE?

Richard Wilson [RW]: Yes, that's an easy place to start.

EN: And tell me about your present job.

RW: Mm-hmm. Okay. Sure. Well, right now I'm the assistant Vice-Chancellor for the Administration. And that role is responsible for planning the construction of the... Well, planning new buildings and major renovations. So that means hiring architects, and engineers then there's working through the design process, the financing process, the board approval process, the bidding process [RW laughs].

EN: Okay.

RW: The construction process, and the ribbon cutting.

EN: Okay. Up to the ribbon cutting.

RW: From the moment that there's a viable project, meaning that the chancellor says, "yes, let's do this thing." Then we start planning, and we, you know, start getting the the background done on it. That's the most of my job right now. I also have a great deal of responsibility for budgeting for about 1/4th of the university all of the area. And I manage the lease agreements for all of the land that we have, or all the property that we have that is being leased to other people and organizations so that's...

EN: Does that include University Park? Places in... oh, okay.

RW: That's the one...doesn't include university park for the most part. The park has what about four hundred acres, I think. They have their own folks over there responsible for developing it and maintaining it. The difference is that the university owns a couple of buildings over there for which the administration is responsible and then in that case falls to me.

EN: Okay.

RW: I mean the pharmacy building that we just opened, the planning that was a UCA responsibility.

EN: I once at a Chicago Cubs thing, I once met one of the architects for the, for the dorms, for the original dorms, And I was wondering are you going, are you using the same architect as your...? Or is that privileged information?

RW: No, I'll tell ya. Um, we...

EN: He said it was hard to fit in with [Gyo] Obata's buildings, that it was a challenge he was talking about.

RW: No. Now are you talking about the architect for the Cougar Village or for the resident halls?

EN: The resident halls.

RW: Yeah, mm-hmm, we are not using the same architect because that architect is actually involved in litigation with us.

EN: Over the ceiling up in the... mold, okay.

RW: Over the moisture, the moisture in the hall. So, we are actually in the fourth resident hall we used Mackey Mitchell Associates [Mackey Mitchell Architects].

EN: You've used them before?

RW: This is the very first time we have used Mackey Mitchell.

EN: Okay. And they've bid on these before though.

RW: They have, they have tried you know, to do work for us.

EN: Good.

RW: We also, I mean we have used them to do the preliminary work for this Academic Success Center that.

EN: I've seen the book about it.

RW: Yeah so, but their big project right now is you know, the resident halls.

EN: So are you involved in with planning for the Academic Success Center also?

RW: If it's a new facility then I am responsible for planning it. I mean technically the Chancellor is responsible for it.

EN: Of course.

RW: Yeah and then he assigns facilities to the Vice-Chancellor for Administration. I want to say this diplomatically but the, you know, the real...

EN: The real work is done by you.

RW: ... paperwork comes down to me so...

RW: And I don't have a staff [RW laughs]. [Crosstalk] I share a secretary with someone else.

EN: No staff... oh my.

RW: But we have a campus architect with whom I work closely and.

EN: Who is the campus architect?

RW: His name is Rick Kline.

EN: I think I have his name somewhere. He's been the campus architect since about 2000 or?

RW: I think that's about right. Yeah. I was going to say six-seven years so that's...

EN: Uh-huh. Well, that's just something I wanted to ask you about because I have been reading about the development of the buildings. And I know that with these buildings, when they heard HOK, HOK wanted to do all the contracting. To you know, contract it all within firms that they had dealt with and so forth. But John Randel who was the architect then said no, didn't trust them. And so, they contracted out everything out to a whole bunch of different firms. And that later resulted in...

RW: Problems.

EN: ...problems. [EN laughs] But how do you do that now? I hope that isn't too... I'm just interested in these questions.

RW: Absolutely. It's actually state law. It's a little more strict now than it used to be in the early '60s.

EN: Okay.

RW: But state law says we have to hold a bidding, an open bidding process for the actual...

EN: Uh-huh, okay. Open bidding. Okay. For the engineering firms and...

RW: The engineering firm is different. You have to do a selection process but it's not by bid. In other words, the money doesn't necessarily determine it. It's based on their experience and qualifications. That's how we do the selection for architects and engineering. But for the contractors who actually do the building.

EN: Yes.

RW: They're the ones who put you know, the nail in the board. That has to be by formal bidding. And if you're a contractor then you, I tell you, "Here is what I want done." And you tell me how much you'll do it for. If this person over here can do it for less, then we chose them.

EN: Okay. I think it was the engineering firm that was contracted out.

RW: Could be.

EN: For these buildings.

RW: Usually they, nowadays, I don't know if they did back then, but nowadays they go hand in hand. In other words. [Crosstalk] An architect comes forward.

EN: That's right.

RW: With his engineers...

EN: Yes.

RW: ...says here's who I want to use. And then we hire the package.

EN: Uh-huh. But we didn't in the case of these original buildings. So, anyway, I've wanted, I've always wanted to ask about that. That's interesting.

RW: Mm-hmm. So that's what I do now. You asked me about, "How did I come to the campus in the first place." And all that.

EN: Yes.

RW: When I finished my undergraduate work at Indiana State University in Arts Administration, I took a job in Tulsa, Oklahoma. And I worked for the arts, first the Performing Arts Center in Tulsa, and then the Arts and Humanities Council. And at the... When I was at the arts and humanities council coordinating an arts series for them. I attended a conference in New York City for um, people like myself who booked artists to come into their area. And at a luncheon, uh at, at the conference I just happened by fluke to sit next to Lyle Ward who was there looking, with an assignment to, to get people to apply for the job [RW laughs].

EN: I see.

RW: To coordinate this program full time. And that's the place if you were looking for someone that's where you would go.

EN: And this was when about 1980?

RW: It would have had to been, I came in the fall of '86 the conference would have been in...

EN: Spring of '85?

RW: It was actually at the time it was in December of '85. You know what I take that back, I get mixed up with my dates. It was December of '85 was the conference, I came here in May of '86. I switched to the my job I have now in October of '01. So, I forget, I get mixed up which was in spring, and which was in fall. That's how it works. So, the conference was in the winter, and I was hired in the spring. So I sat next to him, he said, ya know I told him what I was doing, he said ya know, "How do you like it out there?" "Well, ya know it's okay, it's not permanent. I don't like it anymore, I gotta find a job." He said, "Well we got this new series that the president wants to start up. They're looking for someone to coordinate full time, work with the faculty, the committee." And I was interested, I applied, I came out, and here I am. [RW laughs]

EN: Okay.

RW: Matter of fact at the time, I came out for the interview. We toured the town and looked at ah, the campus, and you know, SIUE was much different back then.

EN: Yes.

RW: But I thought ya know, this little university, this little town; I'll give it five years. [both laugh] Ya know, oh, I could do this for five years. Build my resume. Steppingstone to something bigger. Well as I like to say I'm on my, ya know, just finished my fourth five-year plan. [RW and EN laugh] Because the program evolved, um, the campus evolved. We grew to. We became involved in the community and um... So much we couldn't leave anymore we were so much a part of it. We had grown to love it and probably stay here for a while.

EN: People in the community here admire you very much too. That's what I hear.

RW: Ohhh...that's nice of you to say.

EN: But um, well you've built the Arts and Issues into a very successful program, and it was during your time that it became self-supporting, more or less?

RW: Mm-hmm. More or less. It's still, the university support... As I understand it the university still supports the salaries and the overhead, the telephone, lights....but programmatically it is self-supporting and uh, as all the arts and speaker fees. And I think most or at least when I left those out-of-pocket operational expenses are self-supporting, postage, printing, that kind of thing.

EN: Now is is this from ticket sales and also regular donations?

RW: It was a three part-funding scenario, When I came here in '86 it was a, I guess two-part funding scenario in that the University supported nearly all of it and I don't know the ticket prices at the time, I think were like three dollars. So there was the nominal charge and that money was used also, but it was such a small piece of the funding pie it wasn't taken too seriously. But that evolved as, you know, the money and the state started getting tight [loud

crunkling noise] It was about that time; you know the early '90s. You know, something dramatic had to be done or this place just wasn't going to survive. And so we started a fundraising, in fact, I remember spending a summer going through the um, it's an Illinois Missouri book on Philanthropy, looking for foundations that would support this type of program in a state school. And uh, spent that time developing locally a fundraising list for smaller dollars. I'm talking about the 500 - 1,000-dollar kind of gifts. So that started almost immediately and so it became the goal was for the fundraising to pay for the arts and speaker fees. That's why I started writing grants to the Illinois Arts Council. And about that same time in the early '90s we started an individual fundraising campaign as well and became, "The Friends of," although we didn't formalize it I think...

EN: Of Arts and Issues.

RW: Of Arts and Issues.

EN: Mm-hmm. I've seen your picture with Jacque Custeau in 1991. [EN laughs]

RW: Oh yeah! Oh yeah! I forgot about that. Actually, I did a lot of those, I have pictures with just about anybody. And I have an autograph, um the ones that autographed them to me, ya know Rich...I didn't turn those over to Kurt? I guess I probably should.

EN: Well, it's probably nice.

RW: So that they'd be better kept than what I am doing now.

EN: ...family to see it. You know and be inspired and...

RW: Right, it's a lot. A lot of them. So the funding was so that it was one-third, third, third, third. A third from ticket sales because at the same time we started raising ticket prices, a third from the University, and a third in fundraising. I think the highest point from annual fundraising was 80,000 dollars. I was expected every year, another 80,000 dollars, and it was a grind!

EN: Yes, of course, it is.

RW: By the end of the year, you know, twelve I would say, it all came to a peak and I said, "Boy I can't do this is, boy I can't keep doing this forever." Keep banging on doors and looking...I lose a thousand-dollar contributor and then my whole budget is gone.

EN: Yes.

RW: And I'm going nuts trying to find another someone to replace it because I have already made commitments for, ya know, contracts...and so by year twelve I was...

EN: Burned out?

RW: Yeah, because you just, you're only as good as your last performance, "What did you -what have you done for me lately?" So um, at that point, unfortunately, it took me three more years to find what I was going to do. Because I was in that position for 15 years. And uh, I didn't - my wife and I, obviously we talked about it and I didn't, I really didn't want to give up our house on the lake. We didn't want, I was interested in city council at that point. So for me to, ya know and I liked the university, I liked the community. For me to pick up and move somewhere across the country would just have been this major thing. I know people do it all the time but it's not for me. So, we thought - so I stuck with it for a few more years. Um, this position came up at the university. And uh, that I'm in now, I applied for it and was grateful to be offered it. And so someone, the logical question I would think, or you may be thinking is, "Well how do you go..." Well, during that time by the way I worked and completed my um, public administration, masters from here.

EN: PAPA [Masters in Public Administration and Policy Analysis] from here.

RW: Yeah, it's a great program. I just loved it. I wouldn't have minded continuing, taking another couple of courses. I just loved it.

EN: I just interviewed Dennis Hostetler, that's a big interview.

RW: Mm-hmm, so, uh so during that. So, I go from arts administration, public administration ties in, ya know, study...

EN: Yes.

RW: ...the government. So, but um during the last few years of Arts and Issues I was elected to the city council. At the time we didn't have a city administrator. And um I was, one of my responsibilities on the council was Chairman of the Finance Committee.

EN: Mm-hmm.

RW: Well, the Chairman of the Finance Committee, at the time, was responsible for presenting the city's budget.

EN: Mm-hmm.

RW: Again, technically it was the finance committee. But who actually puts it together? The Chairman of the Finance Committee. So, I would spend my days here at the university, go home, fly through dinner, and then go up to city hall until one in the morning trying to put this 23 million dollar budget together.

EN: Yes, that's what was just running through my mind, well that's \$23 million that's almost like running the budget of the...

RW: Well, that's what my budget is now for VCA [?], only it's part of my full-time job. So ya know to do that...

EN: Mm-hmm, [EN laughs] Yes...training...

RW: ...it amazes me now looking back that the city allowed that to continue as long as it did.

EN: Without an...

RW: Without a professional paid person... Think about it, putting together a \$23 million dollar budget by a volunteer!

EN: [EN and RW laugh] Yes.

RW: An elected volunteer, but nevertheless...

EN: Now, now when were you elected to the city council? I just....

RW: Okay um, '96 I believe.

EN: Would that be about '96? Okay. I can check that.

RW: It was '95 or '96.

EN: Okay.

RW: Oh, gosh.

EN: That's okay.

RW: I try to remember things by when my kids were born. So it's '94 and '96, the first one I think was born and we were waiting on the second one, so it was '95 or '96.

EN: Okay, but yes, that really is amazing..

RW: So, but that gave me experience in budgeting and hands-on, I mean I had the budgeting with the Arts and Issues series but then I was dealing with, you know, about a \$150,000 budget, you know. So, but to manage a 23-million-dollar budget um gave a tremendous insight to the city and how it functions. But how financially it functions too. So that gave me the background for this job, during that time I also coordinated a couple projects for the city, some capital projects. Primarily the downtown streetscape program.

EN: That's exactly.

RW: And the new lights and the concrete and the sidewalks and the...all that stuff.

EN: Mm-hmm, that's so nice.

RW: Thank you. So that gave me the project experience to bring to this job. During my years I also worked for the university a concept design for the new theater on campus, so I worked with the architects, the engineers, and the planning process on the campus for that one project. So all

of that sort of came together and just seemed like a logical fit, something that I enjoyed doing and so far has worked out well [knocks on wood] [both laugh].

EN: Yes well, that's very, it's really interesting how you came to...

RW: But how the streetscape... came about, um it's actually my heart is still with the arts- with the performing arts and so I have always been interested in redeveloping the Wildey theater downtown. And it's a big building, it's an expensive building to renovate.

EN: Yes.

RW: When I first got involved in it which was seven or eight years ago...

EN: Mm-hmm.

RW: The building was owned by a private individual who lived in the Netherlands and hired someone locally to start fixing it up. Well, the owner um, decided he didn't want it anymore [long pause] for some reason I'd rather not put on paper. [RW laughs]

EN: Okay, okay.

RW: But the man at the time who still lives around here and frankly I think legally embezzled maybe that's an oxymoron, but fortook him if you will, in my opinion, um took a lot of money from him and didn't put it in the building. Put it up his nose instead.

EN: Oh, dear.

RW: And anyway, the man got tired of him and said... anyway so the man decided he wanted to sell the building. I then, um uh, asked the Mayor Gary Niebur if he would go with me to the then-senator of the, of Evelyn Bowles office.

EN: Yeah.

RW: To get a special appropriation from the state to, well the city, to purchase the building. The senator agreed, she was successful, and the city got the money to buy it and put a new roof on it. Because the roof was leaking and kind of destroying the int...

EN: That tornado had just taken the back off of it...

RW: Yeah, but that had been fixed. Yeah, the tornado in the '80s took the um, it's called the fly loft, it's the area above the stage area, off and um, did some damage but that was repaired. That was [crumpling noise] so, the city-owned it now and came up with, "Well, what do we do next?" Well, I was chairman of the financing committee remember, so I said well the next step, we need a funding source for this. Let's set up, what's called a tax increment finance district - The TIF district.

EN: Yes.

RW: In downtown such that the property owners downtown, part of the tax that they pay - property tax that they pay would go towards fixing up the downtown.

EN: Okay.

RW: Their own taxes would go towards fixing up the property that they had businesses in. City Council approved it and the first project we did with that money was the theater project.

EN: Okay. Mm-hmm.

RW: So that's kind of the long story of getting all of that tied together.

EN: Uh-huh. And it has succeeded, I think. I've seen, we have lived here since 1978 and it seems like the town center underwent a kind of a death and then a revival.

RW: Right the - it's always been the - it's been the county seat for as long as I've been around, and then some. But you're right it was, it closed down, you know, and there were a lot of first-floor storefronts that were open for rent ready for it to happen. We did that streetscape project and it was amazing. You can't get first floor uh tenant space downtown anymore...

EN: Mm-hmm.

RW: ...and uh when they become vacant because a business goes under for whatever reason, it's picked up right away. It doesn't stay vacant for long. And the types of businesses have changed too.

EN: Mm-hmm. Yes!

RW: Think about it, it is now, that one of the whole end of it with the coffee shop and the vintage clothing store and the bead store and now.

EN: The Yarn Store.

RW: the yard store. Jamie Anderson is moving into Busy Bee and fixing that up...

EN: Right. Good.

RW: A local architect I don't know if you know Jamie Ander-

EN: I know - well I go to the bus station every day, so I think about him every day.

RW: Yeah, right. Well he's moving out of his existing um, building uh across from the library into the what was the busy bee. And he is fixing that up and Jamie's got - he has a nice concept for a design.

EN: Mm-hmm. Yeah, I like the bus station so...

RW: Yeah. Yeah. It is not the same old traditional stuff.

EN: No.

RW: He's involved in a development by the way um, that actually goes to City Council on Tuesday night if we approve it and I'm sure we will, on Plum Street. And I hope they'll print...

EN: [sighs]

RW: What you don't like it?

EN: Well, I just have read about it. To me, it's too bad to be draining those wetlands there in a way. Paving more up here and causing more runoff.

RW: Oh, okay well his original plan was to change the creek.

EN: Yes, it was.

RW: ...change that. He's not moving the creek at all.

EN: Oh. That's good.

RW: They are not building on the wetlands. Now, they are - it's concrete and roof.

EN: Yes.

RW: And that's an inevitability I'm afraid.

EN: Uh-huh.

RW: But I think when you see where they're locating it now, it's all much smaller than it was originally.

EN: Oh, that's good.

RW: His original plan had problems with it but uh, [RW clears throat] this one is much smaller. Just the whole look of it, it looks like something that belongs out in Oregon.

EN: Good.

RWP: It's just such a nice sort of feel to it [RW coughs].

EN: Good. That's good.

RW: So, it's changed dramatically. It's still, I agree it's still concrete and rooftops and run off. But they are not building on the other side of the creek by the residence's um at all.

EN: That's good.

RW: In fact, they have agreed to designate it as a conservation district.

EN: Oh, that's wonderful.

RW: So, it can never be built on.

EN: That's really great! Because that is kind of a pretty drive right now. It's very beautiful right now, it's got this bike access...

RW: And that's you know honestly one of the reasons why I say it'll never change, well never say never. But I can't. I don't see most of that drive changing because it's owned by Madison County Transit, Madison county.

EN: Oh, that's good.

RW: Where it's already developed to the point where you can't do anything with it. So, it's very little of it in private hands.

EN: Well, that's nice.

RW: Maybe twenty percent...And there will be some. But most of it will stay as it is now. So how did we get to downtown....?

EN: Well, you were talking about your, your activities as a member of the city council.

RW: And I still haven't given up on the Wildey.

EN: Mm-hmm, well the arts center thing is still going there isn't it?

RW: No, not there. The Edwardsville art center has evolved somewhat too. They now want to build on-campus here.

EN: Oh, they do?

RW: And develop a program that ties into our design curriculum.

EN: Hmn.

RW: There was a letter that Dave Werner penned that um, promised them fifteen acres across from where the art center was. Um, for an outdoor sculpture park...

EN: Good.

RW: ...and academic facility. So, I think it will be studio and teaching classes that our students and faculty would be involved in...

EN: Good. I think Ivy Cooper has just been so great in the art department.

RW: She is great.

EN: She's going to be great administrator for them.

RW: Well and I know I feel like I am sort of all over the place tonight. One of the things I have been able to do with Ivy, with my city hat. Is to take the student sculpture program you know on campus ...

EN: Yes.

RW: You know how they have these things?

EN: Yes.

RW: Well, after they are done here, I have put together a group of people in the city that reviews what the students had and each one picks one to go into the city park.

EN: Oh, that's very nice that's really good.

RW: So right now, we have one, two, three, four of student sculptures located in the city parks and we'll have - I got another one - we are ready for another one.

EN: Uh-huh oh good that's really nice.

RW: And that's called the sculpture in the park program but it's really not a program it's just a cooperative thing with me and the city...

EN: Right. So, all this will bring the city and the campus closer together...

RW: All this does.

EN: I think students - especially being more residential - I think they do come to Edwardsville more...

RW: They need to. Twenty years ago - the university and the community, and the city, just, I never did get the sense that there was that much closeness. It's the. I got the sense from the community, "Oh, you work out there at the University? Okay good. I don't care." [EN laughs] You know, "Have you ever been on campus? No, never had any reason to be on campus."

EN: [EN laughs] Oh.

RW: But that has changed as the campus continues to grow. In the number of the additions of buildings.

EN: Yes.

RW: We have come closer physically to the city of Edwardsville physically. Such that our...

EN: We are a part of the city.

RW: The residential development has also grown towards us. And that annexing into the city. We weren't part of the city of Edwardsville.

EN: Yes.

RW: We are now legally a part of the city of Edwardsville.

EN: Yes.

RW: Has changed all of that so much. There's just so much integration between the people who work out here and who study out here into the community. It can help but be melded together so much better than we were twenty years ago.

EN: Yes. Mm-hmm. Right I agree. The policemen have the city of Edwardsville on their uniforms now.

RW: Exactly. Yes, I was just going to say that. The cooperation of the police department has gotten so much better, um. You know as students - as our enrollment grows, we need more housing for students we can't accommodate all of it. So, housing for students. You know, the housing complex in the city of Edwardsville for apartments, multi-family residential has grown tremendously and continues to grow.

EN: Yes. And that has to be - what do I know - it seems like it has to be very carefully planned though in a way and monitored so that, so that, so that it doesn't become a series of slums.

RW: Right. Right.

EN: Have you seen those signs up around campus about Cherry Hills?

RW: No.

EN: There's a lot of signs around campus that saying "Don't rent in Cherry Hills. Your contract says they won't fix things."

RW: I didn't know that.

EN: I just noticed them yesterday. I thought that was kind of - They're not in Edwardsville I think probably Glen Carbon.

RW: ...I think Cherry Hills their boundary line is... I think it is in Edwardsville.

EN: Is it? I just noticed - walked by a bulletin board in Peck yesterday and there's three big signs each different and giving...

RW: Don't see that too often.

EN: No.

RW: I remember working there twenty years ago and I remember stories that talked about, I think partly in jest, about the faculty you know here who slept on grass mats. [RW Laughs] you know, as the campus grew it was just going to be a strange element changing you know, our community. Something they didn't want to do. Obviously, those are unfounded. I can't imagine the community without it.

EN: No. I think people in the community now are always telling you about their own education too. When you talk to them so that - so, I don't know there's just a pride in education in the whole community.

RW: Yes. That's right.

EN: That they've come from that relationship.

RW: And many now. They might have degrees from SIU or SIUE. We've been open for almost fifty years. We've had to have given out a few degrees along the way.

EN: [EN and RW both laugh] Yeah. Right.

RW: But uh having the administrator - full-time administrator helped get some consistency from year to year, for the university to have a contact. Latest elected official.

EN: The full-time - city manager [Ben] Dickman was hired about 1997? You were doing the budgets from '95, '96.

RW: That is probably right.

EN: You did it for three years you said. So, it must have been '97, '98.

RW: ...by the way if you are ever looking for someone with a good memory, good family stories.

EN: Uh-huh, yes.

RW: Ben is the guy. Man. [EN laughs] He of course grew up in Edwardsville, but he can tell you whose brother was this and owned what store and when his wife had gotten a DUI. I mean, he has an amazing memory for people and how they are connected and who owned what business and yea. I've been really impressed with Ben.

EN: Okay.

RW: You know another thing I think that brought the community - not just Edwardsville but Southern Illinois together with SIUE are the development of the bike trails.

EN: Uh-huh.

RW: We used to be, you know, of course we had a bike trail on campus, but they were sort of isolated amongst themselves.

EN: Mm-hmm.

RW: If you really wanted to and were aggressive about it you could get from Edwardsville to town on a bike trail, but it wasn't a developed bike trail.

EN: No.

RW: Now, my goodness we are a hub, the center of a much more complex network. We're recognized - all those trail maps. And people realize they can get on a bike and come to SIU, take a break, get something to drink, and then continue on their ride.

EN: I just heard something on National public radio I guess, about how the development - that's really considered a prime, an amenity, the trails, bike trails.

RW: And I would agree with that, there are those who oppose. Think just the opposite, "Oh what a waste of money to be." I mean I hear it. I do. I hear it.

EN: I bet you do.

RW: Both sides. Just it reminds me there are always two sides.

EN: Yes, that's right

RW: And in this case. Yeah. There are folks out there that think the trails are, folks that think we ought to bulldoze the Wildey and expand more parking downtown.

EN: Oh really?

RW: It takes all kinds doesn't it.

EN: Yes, it does. Well, what is going to happen to the Wildey?

RW: Very expensive renovation project. Two and a half million dollars was what we had estimated it, um that was a year or so ago. So, a little too much for the city to bite off all by itself.

EN: Yes.

RW: And as much as I want it to see it reopen again for performances, can I really justify spending three million dollars on the Wildey when we still got the streets and sidewalks.

EN: Yes, streets.

RW: We still need a couple more police officers and public work staff is stressed too. You know, can you really justify that?

EN: Right.

RW: So, I have been trying to find a developer who is interested in the building. Think about the building, it's more than just a theater. You've been in it and in that front part of the building?

EN: Yes, I have been in it.

RW: It's really two buildings that are joined together. The front building has a second, third floor, ballroom type space, a very open, generic and could be used for just about anything. Including a profit center for some businesses.

EN: Yes.

RW: Offices, you know, restaurants, whatever. The auditorium its - for the size that it is, in my opinion...United States just doesn't fund performances like they do to some extent Europe where smaller venues can make a profit...

EN: Yes.

RW: So if a developer would come and put up some money for the, what you would as I call it, a profit center that the tenants pay upfront the city would then I think agree to match it. Now it makes sense to match some funds for the theater portion of it. The community space. if you will and get that going down. So, we've talked. I've taken dozens of potential developers through the building. But it's just very expensive.

EN: Yes.

RW: And I haven't been able to make it work. I have someone now. We have two potential developers that are both very excited about the project. One of them just wants to do the building, wants to put a microbrewery on the first floor, and a restaurant on the second floor, a banquet hall on the third floor. And then let the city develop the auditorium. Perfect, it's exactly what I was looking for. And ideally, I would like to have the second and third floor for other types of art spaces.

EN: Right.

RW: But ya just can't do it.

EN: Whatever, right.

RW: But the auditorium is the key there. So I like that concept that it ties in with food and drink with the performances. And I'm thinking light performances and uh movies, like art movies or travel films, or...

EN: There's a place like that in Portland where I have gone with my son and his friend Jamie. It is an old public-school building where there is some public space and then there are restaurants and a movie theater.

RW: It is a nice combination.

EN: Mm-hmm.

RW: The second guy - So that is who I am working with right now, he has been given some time by the city council to draw up some plans for about three months and we just did it. So the second guy however will come speak to us soon. That in the event that that doesn't work out he wants to come in-he wants to put in offices um, like professional offices on the second, third floor. He has a plan to extend the building and some parking - it's a very big concept involving some other properties downtown.

EN: [EN laughs] Oh.

RW: You know so I think you know, "Hey, we will see."

EN: Yeah.

RW: And I won't know until I meet with him, what his thoughts are on the auditorium.

EN: Mm-hmm.

RW: So, the idea is that we develop the front part and the auditorium we develop for lite-performances and movies. But not first-run movies like at showplace twelve. Not, we don't...it doesn't add anything to the community.

EN: Uh huh right, you don't have to compete with them...

RW: Well it doesn't do anything for it. Let's say to put another Harry Potter out there.

EN: Right.

RW: Um but it does and nothing against Harry Potter I just, you know what I mean.

EN: Right. Yeah.

RW: But it does do something to a community to put one or two Tivoli [St. Louis, Missouri. Delmar Loop Theatre] type films or children, you know, older childrens movies on Saturday and Sunday night.

EN: Yes, that's a nice idea.

RW: You know things that aren't already available in the area. Without having to travel to St Louis so... And have a good you know three-four hundred seats so that would lend itself to that. And it could be done I just don't think we'd make any money.

EN: Right.

RW: That's a problem...

EN: [both laugh] Yeah, it won't. Right, but anyway. Well, you talked about how the relationship between the city and the university has changed over the years, um, but is it a smooth thing with the water? I know the water has always been a subject of negotiation between the university and the city and that was one of the points of negotiation about university park I think.

RW: Yeah, that's right. Um at the, I don't think it has been a point of contention, it has been an issue certainly. Because you know the city has to produce the water and someone has to pay for it, and it's not right to ask the residents to fund...

EN: University Park [EN laughs].

RW: ...SIUE's operation of the University Park. So yes, the university does pay for the production of that water. So when the city and the university agreed to annex University Park, part of that deal was that the - because the city was trying to get the additional property tax, that the university would get a discounted water rate.

EN: Okay.

RW: And the university has, ah, been taking advantage of that rate since that agreement was signed.

EN: Okay.

RW: That agreement is ah, expiring and so the city will begin negotiations with the university as to what that new rate should be. Particularly given that development in the park hasn't exactly taken off as it was talked about.

EN: No. That's another...okay. [RW laughs] Well, now I wanted to ask you since you're in charge of buildings and maybe you can't. Maybe you're not in charge of this but I wanted to ask. What are? What is about the ethanol plant...Now I understand that the maintenance cost of it every year approximates half a million.

RW: I think more than that...

EN: And of course this recent new bill will take care of some of it, right? Three million

RW: The bill will take care of all of it.

EN: ... oh, but for a few years.

RW: The bill is three million dollars plus a million dollars every year.

EN: Every year. For the foreseeable future. [EN coughs]

RW: And the million dollars will take care of it. The three million is for some plant upgrades.

EN: Okay.

RW: I'm not sure I don't want to say that. But the million is for the operation... you're right because the state and the federal government both came and said we'll give you this money to build a building.

EN: Yes.

RW: And we said that's great, we love it, we'll take it, we'll build it. Don't forget this is an expensive place to run, so we need the operating money. State said no problem, don't worry about it. We'll take care of it. So, we built the building and we said you know what the electric bill is due...

EN: Yes, that's what I saw in the last records I could look at, 2001 were the last.

RW: Not to be critical of the state but the state didn't really keep up their part of the bargain quite honestly. So, the university had no choice but to shut it down. So we have the university has, so I always have to say whether I am talking about the city or the university...

EN: Right. Yes

RW: So, the university has had to step up and fund to the tune I thought it was \$750,000, because once.

EN: It might be more. I've seen these breakdown over the last few years about the costs.

RW: Once the building is built, I basically have to hand over the keys to whoever the...and I don't have to worry about the operating end of it.

EN: Yes, this one...

RW: So, um so I don't know the details of it. But I would say it was close to \$750,000 and growing. And uh that comes straight out of the university's budget.

EN: Yes, that's what I.

RW: So. [EN Laughs] After all these years maybe the three million dollars would help us recover but I don't think so, but now that would put the responsibility where it belongs. In other words, the state built the building, the state ought to be funding the operation of the building.

EN: Right. Now the other thing I was going to ask about I was thinking this for the Wildey if they would build that conference center and hotel on campus in University Park. And then people had conferences then some of the sessions could meet downtown in the Wildey. And I bet from our campus we have a lot of good scholars. I bet there would be a lot of academic conferences and probably a lot of other types of conferences too. And that probably would help out with the Wildey if it could be a venue for meetings you know.

RW: Absolutely, it would be a public space to use for daytime whatever...I could see a church group using it on Sunday, I could see the university using it for or corporations using it for training or tying in with conferences. Absolutely it's not just for performances it could also be used for public gathering, space for ceremonies, the mayor's state of the city address...you know - whatever. Definitely.

EN: Yeah, that'd be neat the mayor's state of the city...I like that [EN laughs].

RW: And you know the Wildey was built or open in 19, wait, oh 1909, so we are coming up on the hundredth.

EN: That's right, the hundredth anniversary of it.

RW: So, I have two years to open in full! [EN and RW laugh] I really want to have it open before then, but I think if everything goes well that's what were on track to do is open on its hundredth.

EN: Oh, that's wonderful.

RW: That would be a nice tie. I would like to have it open before then, but it would be a nice tie.

EN: Yes, it would be, yes, that would be great that would be really great.

RW: It would be nice to open it now and then have a sort of hundredth... later to another resurgence of interest... But it works out the way it is.

EN: Right.

RW: The one thing that I wanted to mention to you.

EN: Yeah.

RW: ... that has changed for the university and has just now changing by the way has changed recently. Well. Just now re-formalizing. Is um, you mentioned earlier that you know, HOK [HOK group, St. Louis based Architectural firm] did the original designs on the original campus, and that's true.

EN: Yes.

RW: And since then...We've have really been in this building boom in the last ten years. Think about it. Between the University Park, um the residence halls, Engineering, Design Building, Dunham hall expansion, a lot of infrastructure improvements from systems, School Pharmacy Building, Fitness Center expansion, university center expansion. Think about it in the last ten years what we have done and are still continuing to do by the way.

EN: Right [Both laugh].

RW: ...with another Residence Hall. Another Fitness Center expansion is on the plans. This Academic Success Center. More buildings in the park, it's jus, you know, we just keep going. And the Science Building. Don't want to forget that that's a biggie-biggie-biggie.

EN: Yes. No, that's really important. And the planning money has been approved and has the construction money been approved yet for that?

[Recording stops.]

RW: ... building has been number one for SIUE in the last ten years, but you know then it has to become number one for SIUE

EN: Yes but - for the system where has it been in the system?

RW: The system has been about four years and it has been number one. Well, no it's number one now for SIU. Then it has to become in the top at least ten for IBHE for Illinois Board for Higher Education

EN: Yes, Right, right.

RW: ...which it has been now I think for two years.

EN: It's been in the top ten?

RW: For IBHE for the past two years.

EN: Okay.

RW: And then it has to be in the top funding for the state-

EN: Yes, I know.

RW: So that's where we are. We are in that top funding level for the state...

EN: Right now, for this year for this session.

RW: Yes, that's right. Now the trick is the governor has to find a way to fund his capital plan.

EN: Uh-huh.

RW: He tried it on the back of keynote that didn't work.

EN: Yep.

RW: He has um, another plan that's kind of a, you may have heard about moving monies out of .. accounts to... It's a rather creative approach. But it would fund his capital bill.

EN: Uh-huh.

RW: Which would allow funding governors parkway in the city and for the science building at SIUE. We have design money for the engineering building but...

EN: Yes, the planning money three million isn't it, something like that.

RW: Yes. 2.96 yeah, but not the construction money. So, when you think about it....

EN: Thinking ahead it could start in 2008 maybe?

RW: Right.

EN: Okay.

RW: If your interest is solely the science building money, then what you want to happen is you want to is to get this capital bill funded. If you want him to get reelected...[Both laugh] I qualify my statement - if your only interest is getting science building money and you have the blinders on to everything else that's what needs to happen. If he doesn't get his capital bill, it puts the science building off another year. If he doesn't get reelected it happens every single time a new governor comes in and all capital accounts are frozen.

EN: Everything is cut off...

RW: It's not off. But it's cut off at least a year until the new governor gets to reprioritize everything and then where are we?

EN: That's right.

RW: Who knows? That's you know so that's why so I am struggling with myself personally on the - where I, you know, come down on that one. Anyway I want to start so we talked about HOK and you know, there's a, since then all these buildings that take place we have informally tried to stay with the design concept of, that HOK had...

EN: Yes.

RW: ...of the horizontal lines, the window systems, the brick towers. And I think we have done a very good job of staying consistent. And if you look at other camp, get a chance to visit other campuses, then you know many of them have a hodgepodge...there's just no design consistency.

EN: A hodgepodge...no, right.

RW: I think we are better than that.

EN: Yes.

RW: But we, and even the engineering building it stays in that family. The residence halls stay in that family. They are the newest buildings. And the new residence hall. If you see a picture of that, you'll, you'll, I think you will agree, that it fit's right in there very well.

EN: That's good.

RW: So, we continue to get pressure from architects to expand into new modern sort of looks and about on the campus and you know, bring it into the twenty-first century and all that stuff. So the board of trustees required each campus to formalize its design guidelines.

EN: Oh. When was that done?

RW: It will be voted on at the next board meeting in March, next week.

EN: Okay, okay.

RW: So the campus took the time and developed design guidelines. And Edwardsville did and Carbondale did.

EN: That's good

RW: And ours say what we have been doing all along.

EN: Uh-huh.

RW: You know, that it doesn't have to mimic. It doesn't have to to you know, reproduce what Gyo Obatta did originally. But it has to fit in family.

EN: Mm-hmm, now is this the public...

RW: ...board approval...Yeah, yeah?

EN: Is this a public, for the public view? I am really interested in seeing that.

RW: I'll send you.

EN: Yeah send me a copy of that, I'd love to see that because there was some interference with the original design you know Delyte Morris had this idea that there shouldn't be windows in buildings.

RW: Classrooms. Not buildings but classrooms.

EN: Yeah, right and so that was a...

RW: And Founders and Alumni departed from that because it was after him. Gyo Obata's idea always was to put. I just talked to him a few weeks ago.

EN: Good.

RW: He said his idea was always to put windows in classrooms.

EN: Yes, that's right.

RW: But um, Delyte Morris was very insistent. I never knew the man, but I understand that he had a very powerful personality.

EN: Uh-huh.

RW: And um that was the one thing he wanted that he was able. Now when Founders and Alumni were built it changed. But I don't know that's a significant architectural departure really.

EN: Maybe not, you know more about this.

RW: It's a concept departure maybe from use, but.

EN: Need to know more about this.

RW: If you look at Founders and Alumni and then turn and look at Peck I don't know that you would say that, "Oh this significant change in period of design."

EN: No. No.

RW: You still think of them architecturally together. So it still holds the campus together. You might not even know that they weren't built at the same time. Until you get inside and see how they function.

EN: Mm-hmm.

RW: So, having those design guidelines...

EN: This is another quest... thing you may know about from your position. It does seem to be that Alumni and Founders were built on the cheap somewhat on the a little bit less, um with less

attention to future survivability than maybe some of the earlier buildings. But I am not sure about that. I know they have had terrible problems with their roof which you probably don't have to deal with...

RW: Ah, somewhat. Because my money has to do with it. My budget. But the facilities people are the ones who actually contract that out. Basically, I don't get involved unless its cost is at least a quarter of a million dollars. And that sounds a little. I don't mean it to sound arrogant.

EN: No.

RW: That is literally the limit, it's what it says. Until a project budget reaches 250,000 dollars I don't need to get involved... and that, and that's on paper, that's the guidelines.

EN: Yeah.

RW: But until these. Once we have these guidelines approved by the board.

EN: Yes.

RW: I can then take them to Mr. Architect and Mrs. Architect and say sir or ma'am I appreciate your concept here but I don't have any flexibility here the board says it has to be in the family.

EN: Oh good, well, that's really good.

RW: It really is a good move, it's a significant move that will most likely go overlooked you know, by the average person.

EN: Mm-hmm.

RW: But it is, it is a milestone, I think, in the history of the life of the university...

EN: I think people are aware of it, I've interviewed. I've been interviewing all of these families all of which have graduated from SIUE and I was interviewing someone the other day who talked about the unity of the buildings as so important it was part of their pride in the campus. And I think her degree was in Elementary Education and she came back to the Bootcamp. You know, but she is proud of the way the buildings blend together.

RW: Right. But here before. I think that people are aware of that, but here before it was based on who has been in the administrative positions at the time...

EN: Yes.

RW: So I think the board did a wonderful thing...

EN: Yes.

RW: It's been a pain quite honestly myself to help put these things together.

EN: Uh-huh.

RW: But it's a good thing or influence, it's been, it will prove valuable for years to come.

EN: Yeah.

RW: And I think Ben might have gotten his degree from SIU Carbondale. Ben Dickman.

EN: Oh, Ben Dickman.

RW: You talk about community people.

EN: Yes.

RW: And I think that's true.

EN: So, are you going to be presenting all of these things to the Board of Trustees at the meeting?

RW: No, the Vice-Chancellor will.

EN: Oh, okay

RW: I'm just the assistant vice-chancellor.

EN: Alright alright okay. And that's coming next week or...

RW: Thursday.

EN: Thursday. Okay.

RW: In Carbondale.

EN: Oh, in Carbondale. Okay. That's always a pretty drive or do you fly down there now?

RW: Drive down.

EN: Okay.

RW: It is so easy to drive. And ah. In fact in that issue because both campuses were required to submit their guidelines I think actually the President is going to submit that one. Because it's a combined - it's not really a combined effort but it's, it is a dual initiative.

EN: It must be much harder for Carbondale because they...

RW: I can't wait to see what they wrote [RW laughs].

EN: They should just tear some down some of theirs and start over.

RW: It's a good move for them too. For them say well we have this going on and B going on and C going on. From this day forward we are going to go with A.

EN: Okay.

RW: We will see...

EN: Well that sounds. Well, thanks a lot for the.

RW: I am going to mention two other things.

EN: Yeah, mention anything else that's what I was going to say.

RW: Don't want to overlook the history of the university....

EN: Yeah. Tell me. Don't overlook.

RW: ...because some of them perhaps more obvious than the other. And that's a worldwide phenomenon...The impact of the internet um, when I first came to the university, I had a word processor. [RW laughs] I didn't have the internet. It changed almost I... earlier in my years here but it changed how I, how everyone did business with the outside world.

EN: Good. Okay. Do you know anything about the untangling of and then the developing of a smooth administration for computing on campus?

RW: I don't, but you are right that did happen, I don't know how it happened.

EN: Yes, there was a problem.

RW: But it is so much better.

EN: Yes.

RW: Academic computing and you know information technology were two separate focuses that always, I thought that... But it has all the time.

EN: Yes.

RW: Someone somewhere along the line brought that together under Jay.

EN: I think it was Warner bringing Jay Starrett in.

RW: You know basically, I get the sense. Other than working with Jay because Jay also reports because of his electee hat he reports to Ken Nehr and, as I say no one reports to me but the money does. [both laugh]

EN: So, are you talking about the internet as a device for saving time and paper and? Uh-huh.

RW: Yeah. Yeah. As a tool people have to use for their job. Has made that much more efficient and and the way Arts and Issues was able to do its job. Everything was done... I had to wait for contracts to come in the mail and wait for program copy to come in the mail. Um, even contributions you know a physical check that had to be sent to me. So now all that was done electronically. When I left that position uh, contracts would come electronically, I had to sign them, and I could either scan them and then send them back or send physical copies back.

EN: This is great. [EN laughs]

RW: The program copy is now all online. So, I just. Once I had a speaker booked, I can go to their website, scan, you know, copy and paste their bio and whatever they want in the program. Then ah, even ah, and not all of them did it, but I had ah, some individual contributions and some corporate contributions where the funds were transferred electronically to the universtiy. So what an amazing sort of tool it was.

EN: Right.

RW: ... things go so much easier.

EN: That's good. No one has mentioned that it's really great.

RW: Because it seems. It's probably something we all take for granted now. But, you know. My kids cannot understand, "What do you mean you didn't have a computer in the house." We didn't have a computer in the house! It was only five years earlier we got a microwave [RW and EN both laugh]. They don't get that either. So I I I, we have this game with the kids we play. What do you have now that we didn't? It kind of blows their minds. We were able to survive... So it's kind of fun for them to talk to my mom, to talk to her about what they didnt have. And they just think she just lived in a cave. [RW laughs] It's fun to look back on that though and to think about when I lived in a small town. We had a party line.

EN: Yeah, so did we.

RW: Well, the party line you pick up the phone and someone may be talking on it so you had to hang up the phone and wait for your neighbor to stop talking. [Both laugh]

EN: You had to hang up the phone that's the key.

RW: You had to hang up. And in our small town, you didn't have to dial the prefix.

EN: You just dial the...uh-huh.

RW: Just the last four digits. If it was in town. You knew that your neighbors' number and it's 2345. You just dial 2345 and it rings up. [EN and RW laugh] And that's so. And the phone actually had a cord on it. We don't have a phone in our house that has a cord on it.

EN: We don't either. [EN and RW laugh]

RW: You know you start looking around and it's kind of funny to see..nothing to do with...

EN: Well, that's a very good point on technology. I might just. You might see a paragraph on this from you in the book. And what was your second. Then what was you said you had two things.

RW: The the topic of diversity.

EN: Good.

RW: As a university, I think, I think were always I remember being taught to be sensitive to diversity, but it was many years until there was a training session on what that really meant. At the time it meant was make sure all your photographs were balanced. And that was the sense of diversity twenty years ago. [EN laughs] And it was several years until there was sort of a formal effort that said this is important to us and we are going to do something about it.

EN: Mm-hmm. Was that, was that started under Nancy Belck really or was that the last years of Professor Lazerson.

RW: I would go back and take a look at when did - when was Rudy hired into his position?

EN: Oh, he was hired. I am interviewing him next week. He was hired in 1970.

RW: Okay well. In this position?

EN: No, not in that position.

RW: That's what I meant when this position was formalized. And it may have taken him... even if he came before that to be able to get a foothold, to be able to make an impact.

EN: That's righ.

RW: Having that training available I think made a big difference. In fact, again wearing my university-city hat, I was able to get that program with, Rudy's help, implemented at the city level so that all of our frontline managers and their staff went through the same program as the university who went to the city and did the program there. So, anyway and I think as a result of that the Arts and Issues series during that twenty years and it still is today, it truly is the most diverse program that we have on this campus and I would put it up against any program. When you truly are talking about multiple cultures, not just one or two, multiple cultures.

EN: Yes.

RW: I have yet to see a single program that is as diverse as the art teachers. And I think that is what I am most proud of in that program is the, having that developed something with that brings that kind of variety and exposure to our students and our community.

EN: Great. [pause] That's right, that's a very good point. Any other themes that you think are important for the history? That you'd like to mention?

RW: We talked about money and programming and uh, operational needs pretty much stayed the same. It's always been a program to complement the academic programs.

EN: Uh-huh.

RW: Although I think I see a shift coming here but time will have to just bare that out.

EN: A shift?

RW: In um, I don't want to criticize John and his work but I think I see a shift in more, bringing more popular events in fewer student workshops and faculty workshops and that kind of thing. And less of a tie to the academics. It seems to have developed. It's developing into more of a program for the community which the community has always been a part of, but it has always been first and foremost a compliment for the academics that for which the community was invited to.

EN: Yes.

RW: Every time I see the new lineup I think hmm more and more it's about the community and what they want. And if we can work out a student workshop, great. But every single event that I have brought in always had a student component.

EN: Yes.

RW: In the classroom or workshop.

EN: I remember that.

RW: And sometimes we had to get creative with it but um. The dance company I brought in. I think it was called Eisel. It-obvious to do a workshop with the students. But what wasn't obvious that I did that was a lot of fun that this particular dance group did was do a lot with fulcrums and balance and counterbalance and weights. So I went into the physics chair at the time. Oh gosh, who was it... a Green Bay Packers fan. What's his name?

EN: Bran.... Br..

RW: Bran Brandmeyer [phonetic]. We talked to him and he said he loved it, great. Can you bring a couple of the dancers into my physics class? Into this particular physics class so we did. So, students come in that day, you know books and things.

EN: Uh-huh.

RW: And we push the desks back and the two dancers say you know this is a physics class you talk about these such things.

EN: Wow, that's nice. That's really great.

RW: ...let's see how that works with the human body. And they loved doing it because they always talk to dancers but to get to talk to the non-dancer types and to say when you see dance, when you see someone doing dance.

EN: Yes.

RW: You will now notice where the weight is and know that dancers are very much aware of that. And they couldn't do what they do if they weren't aware of where their weight is and where the, where the, where that balance is and how that relates to the person they are dancing with. And they actually took them through some exercises, some dance moves if you will. And the kids I think really got a kick out of it.

EN: Oh. That's good, that's really great.

RW: And Branmeyer said one of the things they are talking about, discussing in class right now and I don't remember the subject is one of the dancers said, "I think I understand. If that, if this is what I understand your concept to be here is how it plays out in dance." And they went ahead and demonstrated it. But anyway. Things like that that really made it a part of the academics on campus.

EN: Right. So lately that hasn't been true...

RW: In my opinion. I haven't seen that happening nearly as much. Yes, I see that the dancers do a dance workshop, um [RW sighs] but I don't think any of the speakers - I might be wrong on this, but I don't think that any of the speakers do a student workshop anymore. I always had the speaker meet with students with the Kimmel leadership program.

EN: Yes. Uh-huh.

RW: That was a given.

EN: That's right.

RW: And it was automatic that they would meet with the Kimmel leadership program and we would supplement that to get a bigger impact with if it was a political speaker with someone from political science and faculty, a member would bring their classroom over for the event. So I would bring others over if it was appropriate. I don't know if it happens anymore.

EN: No, I don't know if it does or not.

RW: Well when **Jean-Michael Cousteau** was here great man. You know science people came, over biology people came over

EN: I remember that.

RW: Did some of the Kimmel stuff. So, it kind of - maybe it is what has to be done to keep funding coming from the community. That's just a change that I think I am observing. I will wait and see the next lineup and what he's planned...

EN: I think it is a committee that plans it...right?

RW: It is a committee; it was a faculty committee up until the last three-four years. I was in it, it was widened to a faculty-community committee.

EN: Oh, I see, oh, that's interesting.

RW: It has an impact to it, maybe I have I don't know there was a shift I am not aware of but the faculty, it was always a faculty committee first and foremost, and then again, to cast a wider net on financing it was it became a faculty and community, majority faculty but I think there were three or four something community members, some additional members of the community that were brought in.

EN: Well is there anything else?

RW: If I think of anything, I will let you know.

EN: ...let me know...

RW: And I'll send you the...[Recording ends]