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Faculty and Staff Perspectives

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Faculty and Staff Perspectives

*Tom Morgan and Denise James (moderators); Jalen Turner (presenter);
Donna Cox, Andrew Ewwaraye, Herbert Woodward Martin, Kathleen
Henderson (panelists)*

Tom Morgan: Welcome everyone. My name is Tom Morgan. I am a faculty member here at UD, and I'm the director of race studies. Today's panel provides perspectives of Black faculty and staff members. To better account for issues in our past and to better foreground some of those ideas, we're going to do several things today. We have four faculty and staff members who we did short interviews with, and I'll play some clips. Then we'll have the chance to reflect.

Denise James: Jalen Turner is a junior history major who has worked with us on this part of the project, and I will let her talk more about that. We envisioned that part of what we ought to be doing if we're going to think about race at UD is to look to our past—what we know about it, what we don't know about it—to think about where we are today, so I'm happy to introduce Jalen and have her share some things with us.

Jalen Turner: Hello. I am a third-year history major from Milwaukee, Wisconsin. In my initial meeting with Dr. James, she told me there would be two parts to this research project: the profiles on Father Paul Marshall and Professor Dennis Greene and then an archive dive on the integration of Black faculty and staff at UD.

My research for Father Paul Marshall and Professor Dennis Greene was a shorter process, and the information was very easy to find. I used the UD memorials for Father Paul Marshall, who was the rector, and Dr. Dennis Greene, who before joining the faculty at the UD School of Law was one of the founders of the popular disco group Sha Na Na.

My archive work was a little harder process. I received help from the archivist, Kristina Schulz, and she sent me a survey from 1985 by Sarah Harris. It was a survey about Black students and faculty experiences at UD, and from what I found on there about Black staff is that they felt as though they weren't supported and that they had to prove themselves.

The method that I used to continue my research was "reading the silences," which is learning about the lives and ideas of people who didn't leave direct textual evidence. The resources that I used were the *Flyer News* archive, *The Black Perspective*, and the UD yearbooks.

The yearbook included a directory of all faculty and staff at UD. It was a little harder though because the directory for the yearbook just had names and no pictures, so you couldn't see who was a Black faculty and staff member and who was not.

I used BATU information to pinpoint areas of interest between 1955 and the 1970s. For example, *The Black Perspective* gave me a jump-off point for understanding Black faculty at UD better. I would use milestones from the BATU timeline and try to cross reference them in the *Flyer News* archive or *The Black Perspective*. I also used *Uhuru* volumes to get a better understanding of Black student life at UD.

I did encounter some challenges with the organization of the *Flyer News* volume numbers. I also had trouble in the UD yearbooks to try and find milestones for Black organizations such as Alpha Phi Alpha and Delta Sigma Theta and Alpha Kappa Alpha. I wasn't able to really find them mentioned in the yearbooks when they were founded.

There really is a lack of documentation for faculty at UD prior to the 1980s. After that, it's routine and well-documented, but prior to that, it's really hard to find a mention of Black faculty and staff, what they did, the positions they held, if they were involved in anything else on the campus. Black voices were not really commonplace in the regular campus media; it was more common in Black student-produced newspapers and journals.

Some things that would make this process easier are updating the archive with the milestones of Black students and trying to find missing newspapers. What was the most interesting to find in the Black student-published newspapers and journals was the activities that they did with Black students so they could bring them in more, make them feel more at home and comfortable at a predominantly white institution — like a clip-

and-save listing of Black faculty in *The Black Perspective* and the Black faculty and student dance, which was a way for students and faculty to get connected because the Black student population was very small at UD, and the Black faculty population was also very small.

Denise James: Thanks so much for that, Jalen. People come and go in institutions, and we need to intentionally collect their stories and organize them in ways that are accessible. I think one of the things that the archival research has done is help us see some distinctly similar ways in which the demographics have mattered on the University campus when it comes to faculty, staff, and students of color, but in particular faculty, staff, and students who are Black and how that lived experience shares lots of qualities but perhaps does not share some. So one of the goals of this particular project is to think about what it means to talk about faculty and staff. University of Dayton is an employer across all sorts of levels. We are citizens of the University in lots of ways, and what we contribute as faculty and staff is what creates the place. We have longevity that students do not have. We hope that this will develop into a deeper dive into the University of Dayton's past and thinking about the lives of Black faculty and staff. This isn't the culmination of a project but rather a beginning of thinking about learning from and remembering that past because if we don't cultivate these things, we lose them. This is what we're doing today. Though it's woefully incomplete, we're going to feature the voices of Black faculty and staff who have contributed to the life of our University, many of whom keep the University running and going.

I'm going to share with you some snippets from four interviews that Dr. Tom Morgan and I did in February with faculty and staff folks who have been at the University of Dayton for a combined almost 120 years or maybe a little over that. From them, we get a sense of institutional memory. Some of them were students here and then became staff and faculty; some of them have come from far afield to be with us here:

- Donna Cox, professor of music
- Andrew Evwaraye, professor of physics
- Herbert Woodward Martin, professor emeritus of English
- Kathleen Henderson, director of college access, transition, and success

[Dr. James shares the video, which is available at https://ecommons.udayton.edu/global_voices_4/1 with subtitles; transcripts follow.]

The Rev. Dr. Donna M. Cox

I came to UD in 1990 and just celebrated 30 years of employment on campus.

From the moment I arrived on campus, I felt welcomed. There are a few reasons that might have been so. First, I was one of four Black faculty hired in 1990, and I believe we nearly doubled the number of Black faculty on campus. Second, my position was envisioned and advocated for by Debra Moore, who was the director of what was then Minority Affairs. There was a student-run gospel choir that was very important to the Black students, and it constantly struggled. Working with the dean of the College of Arts and Sciences and the Department of Music, they



Donna Cox

created a position that was jointly funded by student development and the College for my first three years. Because of that, I came in with a community of Black folk who were committed to my success. Third, I had spent my career working in public school and community college, so I didn't realize that there were artificial lines I was not supposed to cross. As a result, I boldly went where other folk might not have tread. Vernellia Randall [now professor emerita of law] and I met with Amie Revere Taylor [now professor emerita of counselor education and human services] early on for advice on navigating the tenure process—not one person in either of our departments or schools had sat us down to have these discussions—and out of that grew the formal gatherings of the Black faculty. I was very

comfortable with President Ray Fitz and Provost Jim Heft. The fact that they knew me by name—knew my children and husband—made me want to stay on campus despite being invited to interview at other schools.

While I was very comfortable with the administration, there were challenges with students who were *not* used to having a Black faculty member. In my first year, I ended up with a group of singers and a community choreographer who made my life miserable. From having a small group of them stop by my office leaving a message addressed to “Donna,” to having them tell me what music they would sing and that they were accustomed to selecting who made it into the group so they could choose people “like themselves,” to two girls discussing their preference for “nigger toes” for Christmas nuts, I had never encountered a group of people such as this. I did not have the language at that time to know they were, beyond their overt racism, operating in their presumed privilege and fully expected me to get with *their* program. They had met the wrong woman, though I admit to going home crying after several rehearsals. When I say it was ugly, I mean that. At one point, I told the chair it was them or me; it was not going to be both. By the end of the year, most of them had quit; I had fired the community member and brought in singers I could work with. Though I never again had such an experience with a group of students, it was not to be the last time I encountered individual students who challenged my right to be on campus or the legitimacy of my ability to teach them. I was an anomaly in the Department of Music as well.

Though I had wonderful colleagues, there were microaggressions. I recall being asked in a meeting if there were scholarships for Black students on campus. Having only been on campus myself for a matter of months, I wondered how I was expected to know this information. Someone once apologized to a visiting family because I was wearing (pressed and creased) jeans. I was, in fact, “called to the office” for wearing (again, pressed and creased) jeans when my group went to perform at a

nursing home. I found myself constantly interpreting Black culture—especially as it related to my scholarship, the work I was doing with the gospel choir, and the few Black students we had in our programs.

I recall very clearly the day I decided I could not be both Black and female on campus. It was at a women's dinner. This was in the days pre-Women's Center, and there were a core group of women working very hard to bring women's issues to the fore. As I sat in Barrett Dining Room listening to the plans to advance the causes of women on campus, it became clear to me that I did not have bandwidth for two causes. It would have to be one or the other. As soon as I could, I left the room knowing that I would need to fully align with and commit myself to advancing the issues and needs of Black faculty and students at UD; there were plenty of women on campus but very few Black people to carry the torch. I never regretted that decision.

Lest I give the impression that my life has been one long battle for justice at UD, let me say — it has. From asking the deans and upper administration if they would support regular conversations with Black faculty over dinner, to participating in nearly every iteration of diversity work in the past 30 years and serving as chair of the Department of Music, it has been a battle. At the same time, I can honestly say I love UD. I've had a very good career here. My work has been supported, and it's been home.

What do you think the University could do to improve the experiences of Black people on campus? I openly admit that had it not been for the staff of the Office of Minority Student Affairs/Diverse Student Populations, I may not have stayed at UD. Though their charge was to support students, the administrators knew that meant supporting Black faculty as well. The little office in O'Reilly Hall was home to the Black faculty. We were included in lunches. When Black guest speakers were

brought to campus, we had special discussions and a meal with them. I have fond memories of sitting, paper plates balanced on our legs as we chatted with Cornel West or other visiting speakers. This was a space for us to kick our shoes off, so to speak, and just *be*. It was a safe space. While there is rightly an emphasis on the needs of the students in MEC today—and faculty are certainly encouraged to drop in and hang out—it's not quite the same experience. This is not in any way an indictment of them; they are doing an amazing job. I'm concerned that there is no such place for Black faculty to gather without an expectation of solving the University's diversity/social justice problems. With so few Black faculty on campus, it is very difficult to form community, a critical need at a predominantly white institution. We talk a lot about campus climate, but I am still not convinced people really connect the dots between campus climate and the feelings of isolation Black faculty experience on a daily basis. There are 30 Black faculty out of over 600 tenure-track and tenured faculty currently on campus. I believe there ought to be more intentionality about providing space and funding for Black faculty to gather on campus and to go to conferences and meetings where we can be with other Black scholars and artists. These things fuel the work and feed the soul.

Improving the experiences of Black folk on campus is so deeply connecting with improving University systems it's difficult to tease out. What I will say is that the administration needs to know who the Black faculty are and what each person contributes to the community. There is a wealth of talent and knowledge that can and should be utilized—not used. Our stories are important and can be very helpful. In fact, we need to tell the stories; they need to hear them. Our stories shed light on things happening at the grassroots level. And it's often these stories being unheard that eventually lead people to separate from the institution.

Dr. Andrew Ewwaraye

My name is Andrew Ewwaraye. I came to University of Dayton in 1961, just after I finished high school, and the question people usually asked me was, “How did you hear about the University of Dayton? You are ... so far away in Nigeria. How did you hear about us?” Well, I went to a secondary school in Nigeria run by the Marianists. The Marianists ran that school, and they told us all about University of Dayton—most of them went to UD—and how great life is in America, but they did tell us about (unclear) and before I registered, I was summoned to



Andrew Ewwaraye

go and see a counselor who would discuss with me my academic plan. So the guy was in St. Mary. So I went and talked to the guy. The guy said, “What do you want to study? What do you plan to study?” I said, “I want to study physics.” The guy was holding a pen. When I said I wanted to study physics, he put it down and said, “You people do not do well in the sciences.” OK, so a young boy from Nigeria, full of confidence, I said, “How many Nigerians have you met for you to make that conclusion?” He didn’t answer, but he said, “In three months, you’re going to come here crying for me to change you to physical education.” I said that would not happen, so that ended our conversation.

So anyway, the following week, we started attending classes, and I met a lot of people. Good people. Brother Mann was the dean of the College of Arts and Sciences. To my young colleagues, they think that Mann is an award [n.b the Mann Award is given to the outstanding senior in the College of Arts and Sciences, named for Brother Leonard A. Mann, S.M.]. Mann

to me was a human being. I interacted with him; he was the dean. I met Dr. Bueche [Frederick J. Bueche]—greatest man I’ve ever met. He was committed to my success. He told me, “This is how you study,” “This is how you go and get your driver’s license,” “This is where you go and get your eyes tested” -- that guy was a lifesaver, and we remained friends until he died. He was my great mentor.

After I graduated from UD, I went to graduate school—University of Saskatchewan in Canada—that’s where I got my Ph.D. in 1969, 1970. Actually, I was supposed to graduate from UD in 1965, but because of summer school and carrying overload, I was able to finish a semester before my class, so I graduated in 1964 instead of June 1965. So I went to Canada, and I studied there until 19—I got my Ph.D. in 1970. Then I thought I was prepared now to change the world. OK, let’s take it into segment: As a student, when that counselor told me, “You people do not do well in sciences,” it did not ... it did not ring a bell. It was a year or two later that I remembered that. What this man was saying was that, “You Black people are not good in sciences.” So that was a battle cry. It drove me. I said, “I’m going to go show this guy that even though I’m a Black person, I can study this subject.” So I spent all my time doing that.

When I graduated, I took my transcript, and I went to see him. I said, “Do you remember?” He said, “Yeah, yeah.” “You look at it, my friend,” I say, “Are you seeing physics?” I said, “I’m not only physics, I’m graduating in physics.” OK, he had an excuse: “Oh, your case is different because you’re a foreigner. You don’t have the same background—” I say, “OK, all right,” but I met, as I said before, I met a lot of good people, and there were a lot of people who were mocking me because I have an accent; I didn’t have too much money, so I don’t wear jeans—because I couldn’t buy new jeans, I was wearing my baggy trousers I’d brought from Nigeria; people made fun of me. And at that time the ’60s [and ’50s] were very turbulent. The African countries were struggling with the British; there was a big war

going on between Kenya and the British, so there was a movement called Mau Mau—the Mau Mau movement. People were calling me Mau Mau. “Oh, here comes Mau Mau.” I’m not even from Kenya. So I took all those as people being ignorant. They are not—I would point out to them that there was Bay of Pigs. I said, “So are you Bay of Pigs?” “No but you’re Mau Mau.” No. I just leave them as being ignorant.

So I came as a full rank [professor]. I dedicated myself to being a good teacher, to try to be a mentor. I said, “I am here because I had good mentors.” OK, so I also spent a lot of time on my research. I said there are three things you will be judged on this campus: a good teacher, a good researcher, and are you serving the community. OK, so if you are good in these three, they may hate you, but there’s nothing they can do to you, so I try very hard to be a good teacher. I spend a lot of time on my research, and I belong to many committees, OK, I say. But outside my department I tell somebody, “I’m teaching physics.” “Oh, so you’re teaching mostly labs.” I went back to 1961, where that man said, “You people—,” so I don’t know physics? Only labs I can teach? The one that really touched my heart was a dean of a school—not the dean of the College of Arts and Sciences—a dean of one of our schools. When I told him, “I teach physics,” he said, “Oh, so you are teaching mostly introductory courses?” When I go back to my department and I relay this to my colleagues, it was like, “Oh that’s racism. Let’s fight him.” I said, “No, that’s not how you fight this. You fight this by being successful.”

So anyway, this has been my— So, UD is a great school. I like UD. I like UD people, but they speak in tongues. You have to listen. “Are you still enjoying your courses?” What he’s telling you is, “When are you going to retire?” He’s not going to ask you, “When are you going to retire?” because you may be offended or people may call it racism, so he’s going to tell you, “Oh, are you still enjoying this? Oh, so you are teaching mostly labs or mostly introductory courses?” When this man asked me

this question, I was teaching quantum mechanics, the most—the hardest subject in our field, so this has been my experience when I came as a faculty member, but I had tremendous influence over Black students.

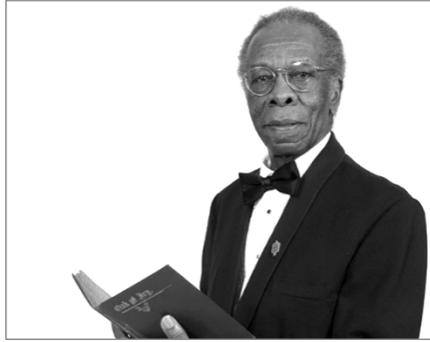
My view is that the University of Dayton is not a blatant racist place. There's no sign that says, "No Blacks are allowed in the senate ... meeting." But people—good people—ask you, "Oh so you're going to senate? I'm surprised that you're going." So this—that makes the atmosphere so uncomfortable. Because good people—"good people" quotation marks—"good people" ask—ask you questions they would not normally ask white people. But the only way this can be rectified—to improve the climate—you know climate is very toxic—to improve the climate is true education because these people are—they are ignorant. You know, you can be a dean. You can be a professor of mathematics. You can still be ignorant—ignorant about people.

So it is true education that Denise [Dr. V. Denise James, who is interviewing Dr. Ewwaraye] can be a professor of philosophy. When I leave, I want people to remember that this man tried hard to be a good teacher. He may be a lousy teacher, but it is not—it's not a lack of effort, and he worked very hard on his—on his research and tried very hard to participate in community, committees, and all kinds of things. But more importantly I want especially the Black students to know that I value—that this man valued our intelligence. This man knew that we have something. I mean that would be sufficient for me.

Dr. Herbert Woodward Martin

I arrived in 1970, and I think I retired officially when my granddaughter was born, which would mean 2002 so from '70 to 2002, and I think that that's—what, 32 years? Yeah. And then I added onto that three years.

It's been—it's—
According to my mother, it's been a fair run because I was only supposed to stay here I think three years. Since I'd given three years to



Herbert Martin

the Aquinas people I was going to give three years to the official Catholic people and then three years to the Protestants, three years to the nonbelievers, and three years to the Jews, and then I would be done. I could do whatever it is I wanted to do. I thought that I had serviced, as best I could, humanity, and so then—but my wife—my mother intervened and said, “Why are you hopping from job to job?” And I thought, “Because I can.”

Well in her day, if you got a job, which was Depression, you stayed there. It was a job for life, and somebody that I worked with in New York in the '60s told me that that's what it was—she was Jewish, and she said, “If you got a job, you stay there for life. I don't understand these kids who come for three months and then they're gone—come for one year and then they're gone.” And I said, “It's because they can.” You know it's because they don't have to stay here forever. But she and my mother did not quite understand people who navigated from job to job to job.

My mother convinced me that I should stick it out, and so I never ever put in applications for anywhere else. I just stayed. As far as I was concerned, I was the first of the Black faculty

members along the way, but now you tell me there's somebody who preceded me in the '60s or thereabouts, but I don't know who that was, nor do I know what department they were in. I think there's one—I had to remember his name his name was Professor [Raymond M.] Herbenick, and I think that there may have been either a grant that was offered by the University or somehow the University was connected to that grant, or it was funds that somehow or other the Marianist brothers had set aside and you could tap into them. So it was something which I think any professor on the faculty, and that included everybody from A to Z might decide, "Gee, I'm going to try for this fellowship or this grant and see if I am not worthy of it," and I can remember that Professor Herbenick came to me and said, "Aren't you next in line," for the X amount of whatever that fund was, and I said, "No, I don't think so," and he said, "Yes, I think you're next in line," and I said, "Well, I don't think I am, and if I am, I'm not going to apply for it, so if you're behind me, then you're next in line." And I thought that was—that was really quite the thing for him to do, that—that he thought that I was in front of him rather than behind him or however he may have placed it, but I always felt very, very complimented that—that he thought that I was next in line, which meant that he just saw me as another person in line. He didn't see me as Black, he didn't see me as whatever it was—but that I was literally next in line, and I should have that opportunity. And I've always sort of felt that that was partly his upbringing and certainly not mine, but I always felt complimented by that.

I'm not sure that absolutely everybody on the faculty felt that way, and nobody ever expressed it in those terms, but Professor Herbenick—he gets that place in my memory that—that says thank you, thank you, thank you, for ever and ever and ever and ever because it was a worthy thing for him to do as a human being.

I think maybe the only time that I came near being fired was when I voted to have Allen Ginsberg come to campus, and I

forgot, but he read some outrageous poem about being gay, and all I can remember is this lady grabbing her child and sailing out of the reading with her child in the air because she sustained it by that strength in her hands and she disappeared. And the next thing I knew, the secretary was saying, “Oh, you probably shouldn’t have invited that man Ginsberg to the campus because blah blah blah blah blah blah blah, and I hit the ceiling, and I said, “Well, when Dr. [B.J.] Bedard [chair of the Department of English] comes back to his office, I don’t care who is scheduled in front of me; I want to see him right away. She [laughing] had the poor secretary’s death. She never gossiped anymore after that.

It’s for the most part been a good run, as I would say. I’ve had a great time. I think I did what I was supposed to do. I think I accomplished something along the way. I knew that people were waiting and watching to see if I was going to publish any scholarly materials, and so I did. People were waiting and watching in the wings to see if I was going to produce any creative books, and so I did, and because I felt like from somewhere other than what I knew, I got this talent, I thought that I was supposed to develop it and to use it as well as I could and as best as I could, and so those things I have always been mindful of. [musical transition]

Kathleen Henderson

I first came to UD in 1977 as a student. I'm a graduate of Jefferson Township High School here in Dayton and came to the University of Dayton as a first-year student. That was part one, and then part two of Kathleen came when I started working in 1982, and I began working in the law school as a faculty secretary. I did that as a way to finance my degree to complete it because I wasn't such a great saver, and I knew tuition remission would cover me to finish my bachelor's degree. I



Kathleen Henderson

was in the School of Business. At that time, I think there might have been one or two in the class with me—Black students in the class with me—and so, in addition to being intimidated by being in a predominantly white school and hearing kids from Alter [Archbishop Alter High School] or CJ [Chaminade Julienne High School]—you know, my perception was private schooling gave you more than public schooling, and being in the School of Business and learning some years later—that wasn't even some years later, but learning—that the dean at the School of Business at that time did not believe women belonged in business, and being this little brown girl in business, it was not the most comforting of places.

I think to know that administration matters, and those around you matter—matter—again, I think—I'm blessed that people have always seen me for me where maybe for some other staff members they have not been as fortunate to be around people who recognize—again I'm unapologetically Black, so when that question comes up, “Well, Kathleen ... who do you see yourself as, a woman or—when those two people behind me [photos of her parents on bookshelves] knew that they were expecting a

child, they were expecting a Black child; we did not know sex—so I am Black first; I am female second I am Christian third. Those come into play, and to have people recognize me and see me—actually see me—for all those pieces, because I'm not going to shy away from it, and I don't want anyone else to shy away from it—I think it has allowed for me to have some authentic conversations.

My hope and my wish is for others—other people of color—at the institution to have that same gift, to have that same opportunity. What I need from you, though, is to be able, for you to hear me, for you to sometime allow me to just be—instead of me trying, feeling at times like I have to make you comfortable with the fact that I am comfortable with who I am. You might not be comfortable being white, but I sure as hell am pretty damned comfortable being Black. Hear them. Listen and actually hear. Chances are—University, as Bette Davis would say in one of her movies, “Buckle your seat belts; it's going to be a bumpy ride”—buckle your seatbelt. Chances are, it's going to be bumpy. Chances are, it's going to be uncomfortable for you to hear some of what you hear. But recognize we're living it, and so I can't afford for you to be uncomfortable and leave the table because when you do, then I'm totally exposed. We are making choices to be at this institution. We are making choices to work and walk amongst you. We—I hesitate to speak for all, but I want to say—we want you to make that choice to be with us as well. So again, it means sometimes, it's going to be uncomfortable, but that's growth. That's growth.

I've made a choice to stay because someone needs to be here, in my view, someone needs to be here to welcome new people in. It doesn't mean that it's always going to be the right thing, but at least sometimes, to have someplace or somebody that you can—who looks like you, who may have some experiences similar to you, but someone who can understand. Sometimes it's just that look across the room that, “OK, here we go.” I often think of the diversity because I can't be every place.

So, what are we doing across campus with images? I want families, when they come and tour the campus, to be able to see: statues that reflect people of color—that reflect, you know, the place—1935 when women were first fully admitted to the University—that those ancestors and experiences are with you even when I’m not.

Because you came through that era where ... it was polite to say, “When I see you, I don’t see color,” to which my response was always, “Then you really need to go get your glasses checked, your eyes checked.” Then, I was much smaller—now I’m much heavier, but I would say, “Because I’m a pretty good-sized Black woman. If you can’t see that I’m a Black woman, then you really don’t see me.” You were taught ... it’s carefully taught—that’s what I love in Rogers and Hammerstein’s “South Pacific,” when he says, “You’ve been carefully taught who to love, who to hate.” You were carefully taught that that was the right thing to say without recognizing that simple phrase means that you deny everything, then, about me—because if you don’t see the color, then you don’t see the history. And if you don’t see the history, then you think, when I tell you what I’m feeling and experiencing today, it’s just me. And it’s not. So part of the reason I kept saying, “I need you to see me,” I’ve been blessed that you’ve seen me. I want us to be comfortable enough to see everyone—and all of who God has made them to be.

[Video closes to the music of Ebony Heritage Singers]

Commentary following video

Denise James: This was a great project to undertake. Tom Morgan and I got to interview our colleagues who have been influential to us. They are here to talk with us. One of the things that I realized the first time we tried this symposium on race and really focused on what is in the archive and what isn’t is that there are lots of stories to tell. One of the stories has always been about who was the first Black faculty person on campus, and I think there’s a really interesting story to tell because there

are folks who appear, and then they're not at the University anymore. One of the stories to tell about UD is that there were folks who were considered instructional staff at least as early as the late 1950s on campus who were Black. We have Essie Bruce, who worked in the University Libraries as a librarian starting in 1966. And then, when we think about the instructors on campus, there were people who came for a while and did not stay, and some of those stories we may never know fully. I remember looking through UD yearbooks and finding a 1967 picture of Dr. Brenda Frazier, who was an instructor of Spanish who got her Ph.D. at the University of Madrid in Spain. She later became a lawyer and a common pleas judge in Philadelphia. She was the chair of the finance department at Howard for a while. There are lots of stories to tell, and we have a lot to learn from them. We'll share some comments about Dennis Greene and Father Paul Marshall and then open it up to our panelists and discussion.

Tom Morgan: Thank you, Denise. I will be talking about Dennis Greene. I spent a long time reading biographies, obituaries, articles, and everything I could find online. In the process, I came across a sort of short clip that he did as part of the Law and Leadership Summer Institute in 2010 where he talks a bit about himself and the program in his own voice. (Morgan shares screen and plays video.)

I knew who Dennis was, but I never interacted with him that much during my time on campus. But in either 2012 or 2013, I randomly happened to be seated next to him on a plane to Chicago. We spent an hour talking about our times at UD. He was actually traveling to back to California to do theater work for the summer, and he talked about looking ahead to 2019 the 50th anniversary of Sha Na Na and the book he wanted to write. He was very excited to hear about the work I had done on Dunbar and asked me to pass along some of that, and a lot of that is made possible by my long-standing relationship with Dr. Herb Martin, another person who's been particularly important in my own personal, professional development. I think it's important to think about his larger legacy and making sure that that legacy is visible to everyone, and that's one reason this panel is particularly important.

Denise James: When Dennis Greene's name came up in the planning process, it brought up memories of an interaction with Dennis Greene that actually changed part of my research trajectory. In my second year

here, he and I were coming away from a meeting, and he asked me what sort of work I was doing. He was having a roundtable at the law school on Lorraine Hansberry's Broadway play *A Raisin in the Sun*. Sean Combs had taken on one of the lead roles, and it was a big deal. I mentioned that I was reading this thing about Hansberry as a part of a context of larger Black women's thinking, and he said, "Will you come and talk about Lorraine Hansberry?" and I said, "I don't know, this is just literally my second year here. I have this understanding of her and her history as a queer person of color who really was pushing against the bounds of her society at the time, who felt that she was radically misunderstood. That's the story that I'd come and tell." He said, "That is the story I want you to tell." So he was like, "I'm going back you up. Whatever you say, I'm going to back you up." And since then, I'm thinking about writing about how he has been a significant part of my scholarship.

One of the things that I also do in my scholarship is talk about issues of belonging—of who belongs and what sort of ideologies motivate us to practice and act in certain ways in settings of community. I am a philosopher who's interested in community and belonging, and when I first came to the University of Dayton, it was clear to me that social justice was part of the talk of the place, and so was this notion of community. One of the first people who welcomed me to this community was Father Paul Marshall. Instead of giving some deep discussion of all of his impacts and the experiences I had with him or others, I want to talk about what I see is one of the potential ways forward and why we might want to do this institutional research. Father Marshall was a graduate of the University of Dayton. He came to UD after going to Catholic school. He wasn't around Marianists and was really committed to a type of community-oriented justice practice, and so in the winter of 1996, he told the *Black Alumni Chronicle* newsletter, "I'm a Marianist; I am an African American." And he really wanted to think through how those two identities went together. Later, he would challenge the University to practice building a community of inclusion. He noted, "The greatest challenge to becoming inclusive is the challenge of including African Americans," and then he called for more interaction.

Later, when he was named rector in 2005, he revealed a series of questions: "How do we grow as a community being Catholic and

expressing our African-American heritage? What's the future of the church? What's the future of the Black church? Will we see a real integration of Roman Catholic tradition and African American faith and culture?" And then later he was thinking about institutions and he's quoted as saying, "When you talk about social justice, I'm aware that institutions change the way things are done. There is power and value to be in the church, to work at racial reconciliation and at just and fair relationships. Our own institution is part of the team that's working for justice in the world."

Are we fully integrating everyone into our University? What would that mean, and how important is it for institutions to intentionally foster?

Father Marshall was a man of deep faith who believed it was possible for us to do really difficult work around the issues that race presents to us because it doesn't present to us merely the fact that we are all different-looking people, but rather it is in the social and historical context of racism in the United States that the University of Dayton is the institution that it is. The question is, what sort of institution will we become? A bit of a personal story about Father Marshall and I: A few years after coming to the University—I got here in 2008—we had gone to a breakfast, and it was a breakfast that I was particularly frustrated at, although I don't know that people realized how frustrated I was. It was after something had happened on campus, and there were administrators who were trying to puzzle out what we do—they want Black people to feel better on campus. I was walking away from the breakfast, and I was not feeling particularly better about anything, even though I had just had a breakfast with the provost and president, and somehow, we ended up walking together. I think this was his design because I don't know that we were going the same way. We were having our general "How are you doing" sort of conversation, and he said to me, "I liked your question," because I always asked questions. I said, thanks, and he was one of the few people would follow it up with another question. He said, "No matter what, you keep asking those questions." And that, for me, really set the tone for what I would later see as my role as building a part of the community here at the University of Dayton—to keep asking the questions. We would like to open up for any of our panelists to have a few words, and then we will open it up to a full discussion.

Kathleen Henderson: I want to add a piece there to the presentation on Dennis and also and Father Paul, for some may or may not be aware that Dennis's brother is a Catholic priest, so faith for each of those gentlemen, I think, pushed them to do the things that they do, and for me having grown up at the University—I share it with Tom that I always love to share it because it's a part of my story—my grandmother was the weekend cook for the Society of Mary, so I was introduced to the Marianists, so it's no surprise that all the faith comes together. But in each point along the way, faith intersects and pushes us to do for others and even at times to be uncomfortable. It's in that pushing that Father Paul would tell you to keep asking those questions. It was in my young days as a staff person that either Father Gene Contadino or Father Chris Conlon and other vowed Marianists who supported me when I would ask the questions. It's why I feel such a sense of responsibility, because the number of vowed Marianists has dwindled, to always push that question in order for us to grow.

Denise James: Thanks so much, Kathleen. Now we can open up for more discussion.

Tom Morgan: Part of the framing for this conversation is thinking about where we go from here. What do you want to do to preserve this history more effectively? What lessons have been learned that we need to remember, and how can this legacy may be made more visible? What else is missing that we need to include?

Denise James: Dr. Cox has posted a comment. She says these stories are so important. We are people of stories, and stories bring a valuable perspective to the UD landscape that it's easy to overlook, primarily because our voices are so few. I know that Dr. Cox in particular has been really instrumental in figuring out how to have Black faculty voices, but also Black staff voices at the table when some decisions are made or haven't been made. I personally am indebted to her for her advocacy for Black students, faculty, and staff on campus.

Andrew Ewvaraye: I want to commend you and Tom for this project of archives because in a society where people depend upon our tradition or our history, when the old man in the village dies, it is like you have burned down the library. So, putting all this story together today, 30 years from now there will be a young philosopher who sees in 2021 what

we have done. I really commend you, and I hope I continue to be a part of the project.

Denise James: Our interview was not only the highlight of my week; it's been the highlight of my 2020. There needs to be a whole book, movie, documentary, series. You mentioned the philosopher. What's really interesting is one of the things I found in my research: Father Paul Marshall was a philosophy major here at the University of Dayton. There are just very few professional Black philosophers and certainly very few philosophy majors—so it's interesting what we find in the archive. Our hope is that this is a living, ongoing project, that this is just a beginning of something. We're so happy that people agreed to be the first folks to think about this. I really appreciate that everyone took part.

Kathleen Henderson: I so loved the videos, and you did a wonderful job. There is to be a Black alumni reunion coming up. Even if we cannot be in person, I think sharing that video with Black alumni would help future scholars like Jalen Turner and others hopefully not struggle to find those stories or to reconnect with the institution. I know that the archives a couple of years ago put out a call to Black alumni to ask them to share what they have. I think to hear and see Dr. Martin would elicit a lot of good feelings and a lot of good stories.

Denise James: I am not oral historian. I'm not a documentary filmmaker. I'm none of those things, but one of the things that this project revealed to me was: There are really high-tech ways to go about these things and more low-tech ways to do this, but we need all of them, and I think institutionally, we need these efforts. There are lots of different types of communities on campus that can benefit from this sort of effort. There are lots more people to talk to and interview. It may not be me and Tom Morgan doing it, but we do think that this doesn't end with today's panel or the videos. I think tomorrow we'll talk more about takeaways. We're in a great technological moment to capture stories and to catalog them and keep them for our institution in ways that we have not been able to before, and I think there are more products to be done. What are the ways that people can build on the legacies and make the connections and act on the ideas that we've had.

Julius Amin: First of all, thank you, thank you very much. This is just super. Secondly, I think these stories are so important because they help us to understand change over time. We hear stories of the '60s; we hear

stories in the '80s. What did it mean to be a Black person at the University of Dayton in the 1960s? What did it mean to be a Black person at the University of Dayton in the 21st century? We see themes which are continuous. In the '60s and the '70s and '80s to the present, people are constantly proving themselves. People are still feeling it, clearly, meaning that there's something wrong. It's important to admit that there are issues. Rather than saying we are already doing this and then how do we move forward—if we do not agree that there are issues, that becomes very difficult to move forward. I again applaud you in terms of just hearing these voices. This is really important for us to figure out how to deal with this story.

Denise James: I think part of this was to inspire us to figure out what to do with all of these stories. There's just a long list of interesting people who came either to speak, perform, be at the University of Dayton. There is a record of student protests, but there's also, I think, a sense that this is a part of our inherited legacy that we do not take up as part of the spirit of being in community together. Having really hard university-level conversations at the University is a part of what is possible.

Joel Pruce: I wonder if, while we're here together and very much in the moment, we could even think about a book or for these things to live somewhere. How do we make these stories accessible? How do we put them in front of people? How do we build this archive—what would we need to do to really continue this work?

Denise James: We've discussed this a little as a group, and I know that each of the different subgroups have thought about where this information is going to go next. I know Dr. Amin is really committed to proceedings. I think to do this well, we would really need the institution to be committed to this becoming a product of the institution. The two times that we have come together around this set of issues have been, in some ways, spearheaded by Dr. Amin. I think that is great, and I think it adds to our University conversation. I think it's important, but I do think that collecting, archiving, and sharing stories cannot be a one and done or every now and then; it needs to be ongoing. It has to have a home and people for whom this is a part of their work. How do we carry that on?

Tom Morgan: I would add that we think of someone who is a strong archivist as one spends a lot of time reading through old stuff. I do not

think that this type of work should merely be an archive as we think about—put in a box and store it somewhere—that’s not what this work is. It needs to be public-facing. It needs to have a page of its own. It needs to have a space that can be easily updated and added to. It needs to be an ongoing story that’s intimately connected to what our institution is. I don’t necessarily know what that looks like, but I know what I don’t want it to be. I don’t want, in 30 years, students digging through boxes of stuff hoping to find the gem. I want to smack everyone in the face with it in their daily life, that they have to engage with. And this circles me back to some of what Miss Henderson said in her comments: She wants us all to stay at the table. I think it’s important that we stay at the table, even if we’re uncomfortable because that’s part of who we need to be while we’re here.

Denise James: Agree. People in the chat are talking about sort of what could be done right is there, you know way that we can talk about UD history, and I think, someone said a museum or having a mini UD history course, and I think that there are lots of history to tell one of the things that happened when I was trying to chase down so we went on a search this time. For you know when do we have you know the integration with university faculty in that and I don’t mean this integration with you know Black faculty I was looking to see you know when is unique faculty integrated right we knew that they were staff persons of color on campus and that there were employees of color on campus who are not considered sort of administrative staff on campus you know from meetings inception, but we were looking to see.

There are lots of different stories to be told. For this symposium, really thinking about racism and anti-Black racism and the Black experience on campus, there are myriads of stories to be told about who we are as folks here at the University of Dayton, and I think often we assume and normalize a sort of experience of the University that actually doesn’t really match the history of the University. How do you think about, as Dr. Lawrence-Sanders points out, those official UD history narratives as something to talk about?

Herbert Woodward Martin: When I came, I thought I wanted to see people in whatever areas that they were gifted in. I didn’t often see very many Black people in theater—and certainly none in dance unless you were in DCDC, thanks to Miss Jeraldne Blunden—but you have to have

people who are committed to the particular art that they are invested in, and none of the Black students, I think, had the percentage that say Sidney Poitier had. And so they didn't try out for plays, and I thought the only way they're going to do that is if they see somebody like themselves on that stage. You have to have people who are committed not only to the sciences, but to the arts as well. And we have to see them, and they have to have something inside of them, and they don't know how you put that in them, that they have to want to do this thing because they are good at it. Or that they are willing to learn how to be good at that and then, once you see that, you know that whoever is coming behind them can do this thing too.

I know I don't know how to make people poets. I don't know how to make people actors. But I do think that something along the way has to be a commitment that they bring to the table saying, "I can do this thing, and you can take a chance on me." I often thought before I went on stage, "Here we are, Mother, making a fool of ourselves." And then, I would think, just before the curtain opened, "It's time to go to work." No time to think about being foolish; you have to produce. And that's the real thing: We have to be able to see people and to see their energy and want to give them the opportunity to display that talent in whatever way it is. You can't just go to the theater and wish that there were Black people there or Asian people acting on the stage. They have to step forward. All over the University you have to see people, know who they are, what they are, how gifted they are, and then encourage that gift and hope that it somehow gets disseminated among all the people who are interested in that particular craft.

Denise James: We need to think about what representation is, but also to recognize that having a Black physics professor has meant something for several generations of scientists, not just at the University of Dayton, but in Nigeria and other places, and we have it on campus having the historians and I think how to build on that, as some of the gifts and talents of folks at the University and not have them marginalized but also not taken up as central parts of what the University is trying to do when we go into educating the whole person and thinking very fully about what these sorts of representations mean—for our students but also for each other, to see each other in various roles, to know that there are not just possibilities, but actualities. Dr. Martin had a

30-plus-year career when I first started here 12 years ago. I remember very distinctly having a conversation with Dr. Donna Cox about how it had been her 18th year, and we were talking about how long that was, and then, as I was editing the videos and reading about how long she'd been at the University, I thought, "This is my 12th year." I think about how time in some ways compresses itself, and with students, most of them, we have them for four years, so what does it mean to have that longevity. I know people are talking about digital archives. We have so many possibilities; there lots of little data points, little videos, lots of little things or large things that can gather our attention. Part of what we, I think, as an institution need to do is think about the curation and cultivation of all of these bits. The educational practice, especially around issues of race and representation at the University, is to have some stories to tell—to have ways for students to lock on to their experiences and connect them with the history of the University in a concrete way that takes all of that stuff and makes it alive for them. This project helped me see why I needed this project, why I needed to think about that in my relationship to the work that I do with the University, so I'm glad that people have found parts of this really valuable. I think this is a beginning, and I'm hoping that will grow to other things.

Tom Morgan: I came to the University in 2006. I was here several years before I actually realized that Dr. Martin had been retired for several years before I got here because he was publicly visible in the life of department in ways that even current colleagues aren't. I think making his presence known, seen, and felt is important; it's been important for me, and he's touched the lives of many, as are all of our panelists.

Denise James: And I want to reiterate one thing I think both Tom and I touched on. Other people have said it, but I'll bring it back. These are people who were going to give us a long perspective on the University. But there were so many other folks. Had this been a different project, we would have talked to you. There are so many other people whose experiences and insights we did not get to, and that is a limitation that we recognize is part of this. There is a story to tell about the experience of people who work on campus, who are hourly employees, who are a vital part of delivering upon the mission of the University, who have experience at the University that is a racialized experience, that is sometimes for good and sometimes for not—and documenting that

history as a part of the University is, I think, vitally important. It's a topic that the University should take up, especially if what we intend to do is continue to build a community that is wanting and desiring to be anti-racist. There's lots to be done, and probably that will always necessarily be unfinished and incomplete. Part of the challenge is to recognize that there's so much to be done and to take that up as part of all of our work to do—not just the work of a few interested folks every now and then, because we will miss things right, and we will tell incomplete stories. Knowing that this is incomplete does not make it less important. That doesn't mean we don't keep trying to tell more of a story.

Donna Cox: Thank you for the honor for being a part of this.

Denise James: Dr. Cox, thank you for being my colleague. It's great to share the work with you.

Kathleen Henderson: Thank you for allowing me to be a part of it. Like so many of us, I cannot believe I am soon approaching like 40 years of employment at the University of Dayton, I never ever intended to be here, as long as I have, but I'm thankful that I am and have had a chance to impact young lives, but also to have my life impacted. I'm also thankful that you all are capturing this. As I shared with Tom, I started working here when I was 23; I'm now 62, and I'm forgetting so much stuff. Get it on video because I'll probably say, "Was I there?" a few years from now.

Herbert Woodward Martin: Amen.

Julius Amin: When we began this process, we never knew where we were going. We never knew what we were going to find. This is one of the beauties of research. The fact that we are engaged in this conversation and that the conversation will continue after the entire symposium is done is clearly one of the objectives that the committee had. We can tell by this session that this conversation is not going to stop here.

Comments from this session's chat

Note: This section contains the comments participants made in the Zoom chat field in response to the video and commentary.

Tom Morgan (questions posted in chat window at the beginning of the session): Where do we go from here? What do we need to do to preserve this kind of history more effectively? What lessons have been learned that we need to remember, and how can this legacy be made more visible? What types of information should we look to include? This is an opportunity to collectively think of future directions for continued work on this project, and to think about ways to collect and preserve this information to make it a part of our institutional memory.

Leslie Picca: These are such incredible stories and perspectives to share and should be required viewing for ALL students, faculty, and staff (such as incorporated into the new faculty/staff orientation video).

Ashleigh Lawrence-Sanders: That was excellent! Thanks to everyone for sharing these important perspectives and stories.

Julius Amin: I concur. The theme of providing one's self runs through these conversations; it is worth talking about.

Kathleen Henderson: I think that video would be great to share with Black alums. It might help them 1) to reconnect; and 2) to open up their foot lockers and share their contents with archives so that future students won't be as challenged when doing research.

Donna Cox: These stories are so important. We are a people of stories. Our stories bring a valuable perspective to the UD landscape that is easy to overlook, primarily because our voices are so few and because we often push back.

Donna Cox: Father Paul Marshall was my theology teacher. We did an independent study focusing on Black liberation theology!

Jalen Turner: I agree with Ms. Henderson. These stories are vital to UD Black history, and being able to record them now and share will be really important for future scholars and current UD students.

Donna Cox: We could do a book based on story.

Jalen Turner: I like that idea. I definitely would purchase and read from cover to cover.

Deb Bickford: Jalen, maybe you can author it!

Jalen Turner: I would love to be a part of that.

Donna Cox: Collecting, archiving, and sharing stories cannot be a one-and-done or every now and then; it needs to be ongoing and has to have a home and people for whom this is part of their work.

Joel Pruce: Yes.

Shazia Rahman: Agreed.

Julius Amin: Yes, yes.

Kaitlin Hall: I know a lot of students are interested in a mini UD history museum to walk through.

Donna Cox: Yes!

Jalen Turner: I was just thinking about a mini UD history course.

Jana Bennett: Love the mini UD history ideas.

Jalen Turner: I feel like that would be very important for incoming students to understand UD's history.

Shazia Rahman: Whatever we end up with, it should be accessible from the UD website, public-facing and so on.

Jalen Turner: Agreed, 100%.

Julius Amin: This is a crucial part of UD's story, and it needs to be ongoing and well-preserved. We need to keep stories of alums such Margaret Peters, etc.

Ione Damasco: Maybe a two-fold approach—something public-facing which is very important, but also placing the content in eCommons, the institutional repository, to be sure information is archived.

Ashleigh Lawrence-Sanders: I agree, this needs to be part of the official UD history narrative. And it needs to live on somewhere where it can be updated.

Sarah Cahalan: Community archiving is a huge part of practice in libraries/archives/museums right now; keeping materials alive and engaging/building knowledge instead of hiding materials away for a select few to access; material culture as part of an ongoing conversation with the community. Resources are key! Even just preserving digital videos requires expertise and storage space.

Joel Pruce: And how do we do this without segmenting it off, as “only” Black history?

Donna Cox: Joel, that's part of the attitudinal/structural change needed, where people are consistently led to the understanding that the experiences of Black folk on campus IS UD history—to the point where this kind of leading is no longer necessary.

Joel Pruce: Absolutely, Dr. Cox!

Jalen Turner: I'm very thankful to be a part of this, and as a student, it's amazing to see so many influential Black people all on one screen sharing their stories. Thank you!

A cascade of thanks followed.