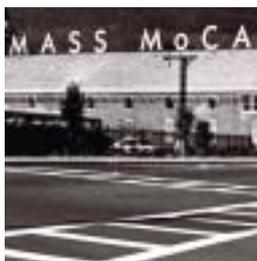


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VOLUME XX
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SUMMER 2005

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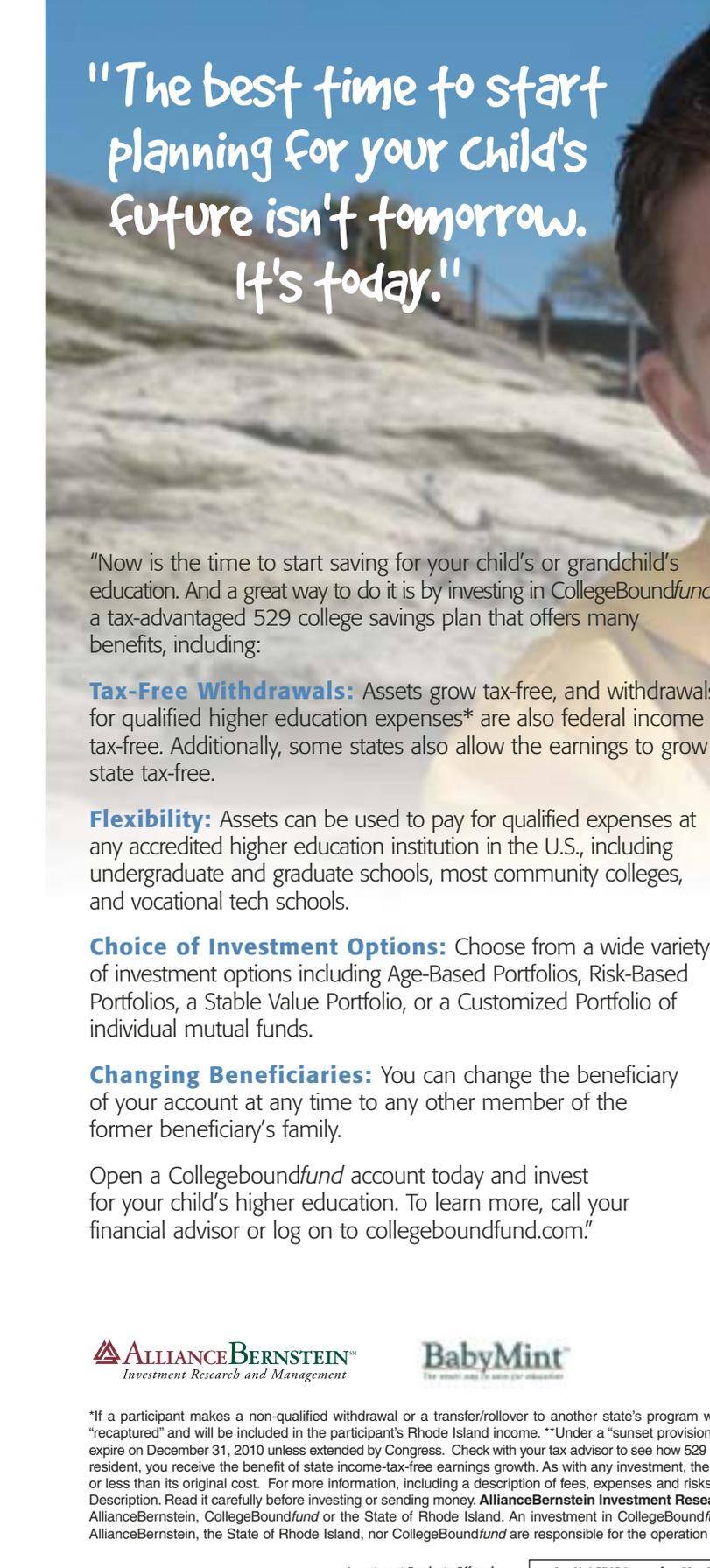
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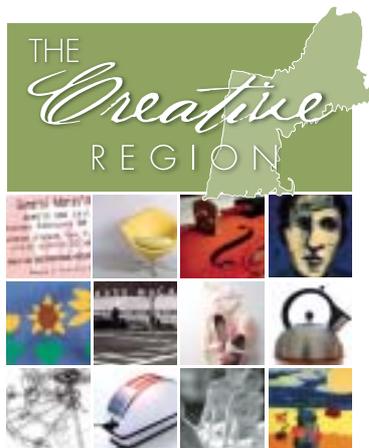
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EDITOR'S MEMO

Artists Only?

The city of Providence may have moved rivers, jailed mayors and inspired a hit TV show in the past couple of decades, but to me, it remains first and foremost the seat of the art school that produced Martin Mull and the Talking Heads.

So it was a bit jarring to arrive at the Rhode Island School of Design/Bryant University-sponsored "Success by Design" conference this past May just in time to hear Peter Dixon of Lippincott Mercer telling 450 young designers and other professionals how his firm would help McDonald's "create zones in the dining room" as part of a design strategy to entice young adults and "captive mothers." A self-described pioneer in corporate branding, Lippincott Mercer will also help McDonald's redesign its drive-through lanes to "double the throughput" and "speed up the transaction." But, Dixon assured the audience, "we're not going to cookie-cutter this idea."

For a moment, one might imagine it was David Byrne himself explaining how McD's would redesign its restaurants with "colors that say 'food.'" And that might've been Martin Mull deadpanning Dixon's typology of the new luxury: *translucency* in, *solidity* out; *natural* in, *traditional* out... all "great news for designers." Or explaining how Apple Computer retail stores are now infused with the faint smell of apples.

Back in reality, PUMA product design expert Gavin Ivester followed Dixon with a series of PowerPointed tips for becoming a "design-led" company. Ivester explained how the cat suit PUMA made for Serena Williams combined quality (freedom of movement) with style ("she felt like a rock star"). He nearly let slip that a product's intrinsic value is of no value at all really. The important thing is branding—and the associations that design instills in the consumer.

Turns out RISD is about both the Talking Heads *and* branding Puma. And in some ways, all New England is banking on the notion that what David Byrne does and what Peter Dixon does are two sides of the same coin, or at least the same side of two brains.

The idea is that New England's rich base of arts education programs, museums, symphonies and dance troupes enrich the region's quality of life and generate significant economic activity in terms of employment, construction, ticket sales and so on. But beyond that, they serve as midwives to the burgeoning "creative economy"—that collection of right-brained, moneymaking endeavors, from architecture to sportswear design, that promises relatively little pollution and few working blisters and cannot yet be off-shored to India or China.

Indeed, it's this creative *super*-supersector's breadth as well as its verve that make its promise so appealing to musty New England. As grand old brick school buildings are converted to elderly housing to suit the region's declining demography, grand old manufacturing facilities are converted into art galleries and design studios to suit its blossoming creative economy. Moribund cities spring to life.

This creative new world is not without challenges, however. New England's nonprofit arts endowments, museums and local theater companies are engaged in a constant battle for resources. And with each big corporate merger, a real or potential patron of the arts is gone from the landscape. Moreover, the creative economy offers most of the inequities its predecessor did. It was hard to find a black face in the Providence audience, let alone the Boston Symphony. For the most part, well-educated white and Asian women are shaping a new web-based graphic design industry, while under-educated Latinos sweep museum floors. And the usual patterns of income and educational attainment will conspire to keep it that way.

Moreover, school districts, rich and poor alike, marginalize art education as they become more and more obsessed with standardized math and language tests. And they're egged on by college admissions officers who, despite rhetoric about creative thinking, subtract arts grades when computing applicants' grade point averages—arts courses are not worthy.

The danger is that while New England celebrates the promise of the creative economy, it will lose its capacity to prepare the future workers needed to sustain it, and citizen-consumers able to navigate it. Heading off that prospect will require all the creativity the region can muster.

John O. Harney is executive editor of CONNECTION.



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Is There a Nurse in the House?

Among the paradoxes surrounding the nation's nursing shortage, too few nurses earn the four-year nursing degrees that experts say lead to better patient care. Yet 11,000 qualified students were turned away from bachelor's degree programs in nursing last year, according to the American Association of Colleges of Nursing. Reason: there aren't enough nurses with advanced degrees to serve as faculty.

In Vermont, less than 5 percent of nurses have the master's degrees or doctorates in nursing required to teach college-level courses, and many of those who have earned the graduate degrees work instead in higher-paying clinical practice or administration. As a result, the state's five nursing colleges could have to turn qualified applicants away if they don't find more faculty members. The Stowe, Vt.-based Freeman Foundation has a remedy.

The foundation launched its Freeman Nurse Scholars Program in 2001, and since then, applications to Vermont nursing schools have increased over 200 percent. In March, the foundation pledged an additional \$1.5 million over three years to provide scholarships for nurses who are interested in graduate nursing education and teaching. The Freeman program provides up to \$17,000 per year for graduate nursing students and \$7,500 for undergraduates.

* * * *

Meanwhile, the University of New Hampshire and New Hampshire Community Technical College, Manchester/Stratham, signed a dual admissions agreement allowing students admitted to the community technical college's associate degree program in nursing to be conditionally admitted to the bachelor's program for registered nurses at UNH.

UNH officials say nurses who complete bachelor's degrees have better problem-solving skills, more effective communication skills and most importantly, better results with

patients. But last year, fewer than one-quarter of the 455 students who graduated from registered nursing programs in New Hampshire earned the four-year degrees.

Under the new dual admissions program, students spend three years at the community technical college completing the nursing curriculum as well as UNH general education requirements. In the summer after their third year, they may take the Registered Nurse exam. Then they may work as nurses and finish the bachelor's program at UNH part-time, or enroll full-time.

Youth Group

When the Portland, Maine-based Libra Foundation created the Libra Future Fund (LFF) to support a range of startup businesses and community enrichment projects conceived by Mainers between the ages of 18 and 25, a key priority was to assemble a board of directors. Who might be appointed to such a body? Business leaders? College presidents?

Wait a minute, the idea behind LFF was to capitalize on the creativity of Maine's young people and combat nagging out-migration by increasing the number of professional opportunities available to young Mainers, right? So, the fund's founders asked, why not choose directors from among the very same young people that the initiative was meant to support?

Now, every member of the LFF board is under age 30. The twenty-somethings may not be as potent as Business Roundtable types. But they are presumably in tune with what makes Maine attractive, or not so attractive, to young people. And when they need advice, they have a network of more seasoned advisors they can turn to.

"It could be argued that the relative inexperience of our board is a little bit risky, but actually it's been a blessing. We're able to relate to the candidates because we're their age. We understand the same limitations

and possibilities," says Robie Anson, the 24-year-old Bowdoin College biology grad who heads the fund.

This spring, Anson announced the first round of fund grants, ranging from about \$2,500 to \$5,000. Among recipients: Pete Morse, 24, will convert a farmhouse in Freeport, Maine, into a recording studio. Augustine Sedgewick, 25, will run resume-writing workshops for homeless people in Portland. Bryan Weber, 25, will examine the technical, economic and legal aspects of extending high-speed Internet service to rural Maine. Jeremy Usher, 24, and a group of partners, will create internships for a new digital design firm in Damariscotta.

A Cape Codder for Rover

Cranberry growing is a vital industry in southeastern Massachusetts, generating \$63 million in annual sales and employing more than 5,000 people. Problem is, farmers now harvest many more cranberries than consumers want to eat.

A University of Massachusetts Dartmouth study sees a new market for the tiny fruit: the nation's 377 million cats, dogs and other pets.

The pet food market is worth \$14 billion. Nora Ganim Barnes, director of the Center For Business Research at UMass Dartmouth, noted: "There are now more pets in the United States than people, and we are taking better care of our pets than ever. Therefore, the cranberry, known for its health benefits, is catching on fast as a key ingredient in pet food."

The researchers urge the cranberry industry to launch a campaign to convince pet food manufacturers of the tart berry's health benefits. Four in 10 pet food manufacturers already use cranberries in their products, mainly because cranberries appear to reduce urinary tract problems in cats and dogs. Most companies that don't use cranberries say they would if the health benefits were clearly established.



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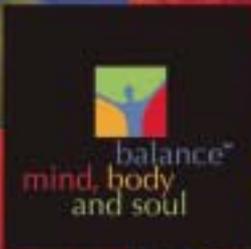
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Back to the Base

The Pentagon's latest round of proposed military base closures would hit New England disproportionately hard. The Naval Submarine Base New London in Groton, Conn., the Portsmouth Naval Shipyard on the Maine-New Hampshire border and Otis Air National Guard Base in Massachusetts would close completely. And the region would lose approximately 13,600 personnel—nearly half the jobs cut nationwide.

Maine alone would lose 7,000 jobs under the 2005 Base Realignment and Closure (BRAC) initiative—equal to one-third of all job growth forecast for Maine over the next five years, according to University of Southern Maine economist Charles Colgan.

Maine's Brunswick Naval Air Station would be "realigned," a fate perhaps worse than closure, according to Colgan. Brunswick's squadron of P-3 submarine-hunting aircraft and their well-paid crews would head for Florida. But the naval air station would remain open as a reserve base for less economically potent weekend warriors. What's more, stuck in khaki, Brunswick would be deprived of base closure's economic silver lining: redevelopment for civilian use.

Down the coast, the early 1990s transformation of Pease Air Force Base into an international tradeport cost New Hampshire 400 jobs but led to 5,000 new ones. Still, Dennis Delay, director of special projects for New Hampshire's Workforce Opportunity Council, told a meeting of the New England Economic Partnership (NEEP) in May that the Portsmouth shipyard closing would cost many more civilian jobs than could be created around the site. Besides, the key to BRAC's impact is how fast the Department of Defense gets the bases off the military rolls and available for civilian development, what kind of environmental problems exist at the sites and how they will be cleaned up. The shipyard in Kittery quietly housed a nuclear reactor for years, which could make cleanup more complex.

In some ways losing personnel under BRAC is a blessing. As Fairfield University economist Edward Deak told NEEP: "In the case of the New London sub base, 7,000 military personnel would ship out, so the employment impact on New London is not as bad as if they were left behind suddenly looking for jobs."

Among victories for those fighting to keep New England bases open was certainly the expansion of Hanscom Air Force Base in Bedford, Mass., which would gain about 1,000 jobs. But even this bounty poses a dilemma. Most of those transferring to Hanscom previously worked at the air base in Rome, N.Y., where the average home price is \$78,000. "Where are they going to find homes for that price?" *American Demographics* founder Peter Francese asked the NEEP audience.

How high are the economic stakes in this round of base closings? NEEP officials made a special point of asking their national economic forecaster to come back in November not with his usual single forecast for the New England economy, but with two: one assuming the bases remain open and one assuming they close. They expect the two forecasts to be very different.

URI, not ACI

Fully 70 percent of the more than 1,000 juvenile delinquents doing time in the Rhode Island Training School will end up back in the correction system, most likely the Training School or the Adult Correctional Institutions (ACI) in Cranston. Hardly any will go on to college.

University of Rhode Island President Robert L. Carothers wants to change that. Carothers has proposed creating a transition school for about 200 Rhode Island boys who run afoul of the law and serve their sentences. And the real carrot: Carothers would pledge full scholarships to URI for those who finish the program.

Carothers told a breakfast meeting in April that planning and starting

up the school would cost about \$170,000, while keeping one offender in the state training facility for a year costs taxpayers \$115,000.

State Sen. Daniel J. Issa (D-Central Falls, Cumberland, Pawtucket) filed legislation to create a school called the University of Rhode Island Academy for Post Adjudicated Youth, aimed at easing the transition from the criminal justice system to society. The idea, Issa says, is to break the "jail trail" that so many juveniles have followed. A bumper sticker touted by the Rhode Island's Black Ministers Alliance summed up the hope in Rhode Island: "URI, not ACI."

Clarification

A Short Courses item in our last issue ["Dean of Presidents?," Spring 2005] suggested that eight New England college presidents have served their institutions for at least 20 years. We missed one: Richard Sanders took the reins of the community college in Waterbury, Conn., back in 1984, and remains there today. The name of the institution has changed, however. It was Mattatuck Community College when Sanders began. In 1992, it merged with Waterbury State Technical College to become today's Naugatuck Valley Community College.

SNIPPETS

Academic Sharing

"If public colleges and universities agreed to provide one elite public program in a discipline (for instance, one university would host a premier program in biotechnology and one in nanotechnology), they could serve the entire region more efficiently and effectively than if each covered several areas."

—From "Sustainable Prosperity: An Agenda for New England," an analysis of regional economic competitiveness prepared for the New England Council by the consulting firm A.T. Kearney and released in June.

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Best Practices for a Creative Economy

EVAN S. DOBELLE



For the past five years “creative economy” has been one of the more influential ideas in economic planning. More and more thinkers and policymakers are heralding the unexpected benefits that creative endeavors bring to economies as a whole. Popular writers such as Thomas Friedman, David Brooks and Daniel Pink have recently explored the impact creative culture and thought can have on the global marketplace.

Closer to home, the New England Council, the region’s oldest business group, has launched a Creative Economy Initiative to take a comprehensive look at the economic role of artists, designers, performers and related businesses. Its findings are startling: from 1997 to 2001, the number of jobs in the “creative cluster” of arts-related companies grew twice as fast as the New England economy as a whole. As of 2000, that cluster supported 245,000 jobs, or 3.5 percent of the total jobs in the region. That’s higher than the national average and a larger share than either of the better-known software or medical technology industries. The initiative has given us a clear picture of a tremendous, hitherto virtually invisible, economic engine.

This issue of CONNECTION includes three case studies of successful creative engagement. In Old Lyme, Conn., the Lyme Academy College of Fine Arts has invigorated a town with a long tradition of support for the arts by teaching old methods for a new

era. In Providence, the Rhode Island School of Design has embraced a commitment to the city and helped transform a now-bustling downtown. And in North Adams, Mass., an old industrial complex now houses a world-class art museum with strong ties to the nearby Massachusetts College of Liberal Arts.

What these stories have in common is that a college in each case has taken the initiative and forged a new working relationship with the creative community in its area. From their examples, we can draw three lessons about how colleges can and should help foster the creative economy in New England.

Colleges first of all make excellent stewards of the arts. Museums such as the renowned Yale Center for British Art provide a stable home where cultural heritage can be safeguarded and shared. They also host visiting artists, hold symposia and attract touring exhibitions that would otherwise come only to major cities. This semester, the University of Maine brought Persian photography to Orono, Williams College finished construction of a cutting-edge theatre complex, and the University of Connecticut welcomed the “conceptual juggler” Michael Moschen.

Amherst, Hampshire, Mount Holyoke and Smith colleges and the University of Massachusetts Amherst have gone the extra step of coordinating their museums’ programming and promotion through the Five Colleges

consortium. Their “Museums10” initiative extends to shared thematic exhibitions, the first of which will focus on Dutch culture.

That sort of collaboration could work anywhere with several colleges, or where colleges have a neighboring independent museum. The Peabody Essex Museum in Salem, Mass., for example, has a spectacular collection of Asian art and artifacts, with a strong emphasis on the China trade. It represents a great opportunity for nearby schools and colleges to develop a comprehensive K-16 Asian studies program that would prepare students for the post-globalization economy.

Second, there’s the matter of real estate, because another element common to all of the stories in this issue is the importance of abundant, affordable *space* where artists can do their work. Lowell, Mass., and Manchester, N.H., had enormous industrial complexes just begging for new life; Providence had the benefit of an entire downtown district ready for a makeover. In Maine, Gov. John Baldacci sees the creative economy as a vehicle for reviving old mill towns and attracting new business. He has put real weight behind that vision, raising awareness through a conference and a task force and proposing state support for art education and policy in his latest budget.

When there is space available at a reasonable price, government and smart institutions can step in and plant the seed for renovation and

rediscovery. A well-placed museum, or campus building, or theater can start the process of renewal, as artists and students move in and businesses such as fine restaurants follow to meet the demand.

The situation is different in those cities where real estate is at a premium and the needs of higher education and the creative community seem at cross-purposes. In Boston, for example, the simultaneous expansion of several universities has helped boost real estate values over the past decade, but also moved large institutions to think about their impact on the fragile creative communities nearby. Emerson College has expanded while bringing new life and culture to Boston's downtown. Its development has enhanced the city's theatre, radio and writing scenes and preserved several historic buildings. It's just one result of how

innovative planning and collaboration between colleges and residents could go a long way toward protecting our creative resources.

But higher education's most vital role in this sphere is to prepare the people who drive the creative economy: tomorrow's architects, painters, sculptors, writers, dancers, designers, thinkers, entrepreneurs. It is in this area that bold leadership will pay the most dividends. We are waking up to the fact that music, dance and other arts programs are not luxuries. In the new economy, committed study in the arts can be as financially rewarding as it is enlightening. And artists, art organizations and arts-related businesses bolster our economy as they feed our imaginations.

Moreover, the type of thinking encouraged by artistic study is in demand in all sorts of fields, even those not traditionally considered

"creative." The more students learn to trust their intuition and take risks, the better-suited they will be for a quickly changing world. Artistic instruction in college and earlier can instill these vital traits.

We can only grow stronger by embracing and supporting our innovators and creative thinkers. New England has been denigrated by some as an old, cold "cultural theme park" that has little to offer business. But our cultural strengths are nothing to hide, and can instead be a distinct advantage. Maybe it's time we stopped worrying about being a "theme park" and instead focus our energy on becoming a global cultural capital.

Evan S. Dobelle is president and CEO of the New England Board of Higher Education and publisher of CONNECTION.

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Together we build the future.

A Vocation of the Imagination

Creating the Creative Campus

ELLEN McCULLOCH-LOVELL

Innovation is a touchstone of American identity. We trust in our creative powers. We define ourselves as explorers. We have built intercontinental railroads and ocean-linking canals, sent men to the moon and created the microchip. If we are confronted by disease, we expect to find the cure. If we need a solution to a problem, we invent it.

Part of our confidence is based in our democratic traditions. Our freedom of expression is enshrined in the First Amendment. Our amalgam of many peoples broadened the reach of our imaginations. Perhaps because we are a nation of nations, in Walt Whitman's phrase, we are also a nation of creators. The Library of Congress reports that in 2003, Americans registered more than 530,000 copyrights for music, art, manuscripts and software. The U.S. Patent Office received more than 365,000 applications for patents.

Looking from our past to the future, we must ask some pressing questions. Is our faith in our creativity substantiated? Is it a talent that only some possess or is it a set of perceptions and skills that can be taught? Are we recognizing and supporting creativity in our schools and society? Or are we slowly starving it by not nurturing our young people's creative capacities, by not rewarding exploration and innovation as a result of scarce support for the arts and scientific research? What is the role of colleges and universities in answering these questions and encouraging the next generation of American innovators?

The Library of Congress reports that in 2003, Americans registered more than 530,000 copyrights for music, art, manuscripts and software.

Recognizing the public benefits of higher education and the arts, the American Assembly of Columbia University convened a 2004 conference called "The Creative Campus," from which important recommendations emerged about better integrating arts offerings on campus into the curriculum, serving the surrounding community and preparing students for the demands of arts careers.

After that conference, then-Princeton sociologist Steven Tepper, who served with me on the conference advisory group, published an article in the *Chronicle of Higher Education* acknowledging that "creativity



abounds on campuses," but perhaps "in spite of our policies." Noting that we live in a "scorecard society," Tepper proposed a Creativity Index to measure what he identified as the five elements that encourage the creative process: collaboration, cross-cultural experiences, interdisciplinary exchange, time and resources, and a climate that tolerates failure.

In an educational system that prizes high retention and completion rates, what room is there for eccentricity?

My view is that the "creative campus" must be thought of at a more profound level than as a place that supports the arts. Higher education talks about creativity but is not willing to face how its very institutional structures and measurements often work against the conditions in which creativity flourishes. The order needed to define course sequences, confer credits and fulfill majors at many institutions may not respond well to challenges from students or faculty who want to range across disciplines, receive credit for independent and creative work or define their concentrations of study differently.

In his 1952 introduction to *The Creative Process*, University of Utah professor and poet Brewster Ghiselin observed that "every creative act overpasses the established order in some way," and "is likely at first to appear eccentric." In an educational system that prizes high retention and completion rates, what room is there for eccentricity? It is possible that institutions have become so consumed with quantifying success that they will discourage hard-to-measure qualities like "unquenchable curiosity" and "fierce determination," the vital elements that University of Chicago psychologist Mihaly Csikszentmihalyi identified in *Creativity*, his study of innovative individuals.

For Ghiselin, the inventor is "drawn by the unrealized towards realization. His job is, as Wordsworth says, 'widening the sphere of human sensibility... the introduction of a new element into the intellectual universe.'" What is required of the choreographer making a dance or the scientist conducting an experiment is an openness of mind, an acute attention and a "surrender" to the "widest and freest ranging of the mind." However, to complete this process, "what is needed is control and direction," Ghiselin reminds us.

The institution that would foster creativity is called upon to do many things: provide access to a broad

range of knowledge that contains the seeds of its own expansion; encourage the flow of curiosity across disciplines; and give the creator the discipline and craft to make the barely glimpsed idea visible.

Institutions should not be so consumed with measurements that they do not allow for the unstructured time necessary for discovery and experimentation—to link previously unrelated elements, recognize emerging patterns and take risks—all so essential to creativity. In addition to developing new measures of creativity, colleges should also pay more attention to qualitative assessment, such as portfolios, poster sessions, presentations and performances.

The myth of the lonely creator must yield to the understanding that creativity is a group activity, informed by past ideas, expressions and even failures. It thrives on collaboration. Without collaborators or witnesses, creativity never emerges to do its influential work. Again, college plays a key role for such discoverers. “This is the period when they found their voice,” according to Csikszentmihalyi. “College provided soul mates and teachers who were able to appreciate their uniqueness.”

To support this process, we faculty and administrators must see creativity as a value and steep ourselves in its theory and tools. We must not only teach students how to think, but also how to think about thinking. We must be wise enough to know when to reward

the creative perception and also know when to challenge it; when to urge more freedom of thought and when to demand more discipline. We must develop a pedagogy of creativity.

Stimulated by Richard L. Florida’s book, *The Rise of the Creative Class*, college leaders readily talk about preparing students for the creative economy as knowledge workers. However, colleges and universities, responding to students’ anxieties about finding jobs after graduation, run the risk of narrowing their students’ exploration of knowledge and training for existing conditions. There is room for creativity even in this goal. Reassuring an anxious parent about a liberal arts education, one Marlboro College graduate said recently: “We don’t get jobs, we create jobs.”

The vocation we prepare liberal arts students for is one of the imagination. In addition to supplying the newest scientific and artistic breakthroughs, encouraging creativity will cultivate students’ abilities to engage in the kind of thoughtful, compassionate and problem-solving democratic process on which our nation thrives.

Ellen McCulloch-Lovell is president of Marlboro College. She was formerly president of the Center for Arts and Culture and served as deputy assistant to President Clinton and advisor to the First Lady on the Millennium, where she spearheaded historic preservation, educational, cultural and environmental programs.



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The Coming Right-Brain Economy

Daniel H. Pink Says the MFA is the New MBA



"In many ways, MBA graduates are becoming this century's blue-collar workers—people who entered a workforce that was full of promise only to see their jobs move overseas," according to a recent *Harvard Business Review* piece by author Daniel H. Pink. "At the same time, businesses are realizing that the only way to differentiate their goods and services in today's overstocked, materially abundant marketplace is to make their offerings transcendent—physically beautiful and emotionally compelling." As a result, Pink contends, "the MFA is the new MBA."

A contributing editor at *Wired* magazine and former chief speechwriter for Vice President Al Gore, Pink is the author of *A Whole New Mind*, exploring "six essential abilities that white-collar workers must master to survive in an outsourced, automated, upside-down world." His earlier bestseller, *Free Agent Nation*, looked at the growing numbers of people who work for themselves.

CONNECTION Executive Editor John O. Harney asked Pink about his views on the growing importance of the arts to the economy:

HARNEY: You've written about how the MFA is becoming the new business degree. What skills do art graduates offer employers that MBAs don't?

PINK: Let me take a step back and explain what I mean. It used to be that logical, linear, SAT-like, zero-in-on-a-right-answer abilities were enough to make it in the economy and have a decent standard of living. Today those abilities are still necessary, but they're no longer sufficient. The abilities that matter most will be the sorts of things we've often overlooked and undervalued: artistry, empathy, seeing the big picture. Why? Three big forces are tilting the scales away from those "left-brain" abilities and ever more toward "right-brain" abilities. Those forces are: Abundance, Asia and Automation.

In a materially abundant society, you can't sell a product, a service or an experience that's merely functional. It also has to appeal to nonmaterial sensibilities—beauty, spirituality and emotion.

Meanwhile, all sorts of routine left-brain work—

basic accounting, basic programming, basic financial analysis—is migrating overseas. And other routine left-brain work is being automated. Think of Turbo Tax software automating many of the functions of accountants. So to make it in this environment, you'll have to do something that people overseas can't do cheaper, that computers can't do faster, and that satisfies the growing aesthetic and emotional desires of an abundant age. MBA programs generally don't teach these kinds of abilities. MFA programs do.

HARNEY: MFAs may be good for business, but is the growing connection to business good for art? And for art education?

PINK: Probably. In particular, I think it's essential for young artists and designers to be literate in business. Many of them are going to be working in or with organizations dominated by left-brain people who don't share their right-brain sensibility. Part of what it takes to accomplish great work in a business setting depends on an artist or designer's ability to persuade business people in their own language.

HARNEY: If art education will be applied increasingly to business, how should we revisit the relative merit of different college arts programs?

PINK: I'm not sure that fundamentally changes. Art education is valuable first and foremost for its own sake. It just so happens that the set of abilities it imparts is becoming increasingly valuable in business. And all aspects of art education in some fashion can be useful in a business setting. Studio work gives all of us a taste of the joys and challenges of creation, while the Critique method can begin to deepen an artistic sensibility and develop the aesthetic literacy that's necessary for business today.

HARNEY: How long will the United States be a leader in programs to prepare these skilled people? What's to stop these high-end creative jobs from following financial jobs to India and elsewhere?

PINK: This is a crucial question. There's nothing permanent about the advantage that the United States (or Canada, Japan and Western Europe) hold in this regard. But I believe there's a fairly long way to go before the United States loses its edge in creative fields

on a large scale. This is true for lots of reasons. First, countries such as India are just finding their footing on Information Age work. The offshoring of knowledge work overseas is still incredibly overhyped in the short run, though it will have a huge effect in the long run. Second, I think the United States offers a very hospitable soil in which these creative abilities can take root. That's less true of other parts of the world. The United States isn't perfect—but you'd be hard-pressed to find a country nimbler or more accepting of risk.

HARNEY: What does the artistically driven future mean for the current emphasis on standardized testing and the devaluing of arts in schools?

PINK: Schools are one area where I'm not optimistic. In fact, the trends, as you point out, are moving in the exact opposite direction—with this obsession over standardized testing and cuts in art, drama and music programs. We're entering the Conceptual Age, yet many schools are madly trying to perfect the Industrial Age model. It just doesn't make any sense.

HARNEY: What kind of economic advantage will the presence of top art colleges confer on a city or region like New England?

PINK: This is a controversial subject because economic development depends on a range of factors from public schools to a place's transportation infrastructure to affordable housing. But it seems sensible that having a robust art and art education community would enhance a region's advantages.

HARNEY: What advice would you offer regional economic development officials in light of the importance of artistic aptitude?

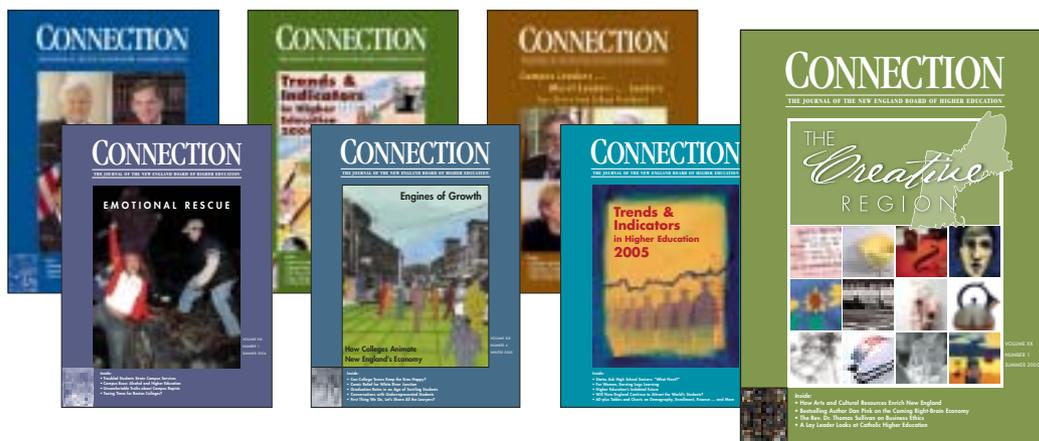
PINK: Call your school board and your legislators and tell them to stop cutting school arts programs and to quit imposing standardized tests on students and teachers.

HARNEY: What are all those MBAs going to do now?

PINK: They'll have to begin to tap the artistic, empathic abilities that are present in all of us. The challenge is that many people haven't been called on to use these abilities, so their muscles have atrophied. They—and the rest of us—will have to work these muscles back into shape. And indeed, many MBA programs are beginning to include classes in design, storytelling and emotional intelligence—in part because their enrollments are shrinking. ■

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Art Transforms Education

A Boston Pilot School Puts Student Learning Center Stage

KATHERINE SLOAN AND LINDA NATHAN

Is the MFA really the new MBA? Bestselling author Daniel Pink and other thinkers are challenging us with that question these days. According to Pink, the United States and other developed countries are quickly moving beyond an Information Age that required essentially linear, logical and analytical skills which could be measured, at least in theory, by SAT and MCAS scores alone. As outsourcing becomes ubiquitous, as computers can do routine, sequential tasks far faster and more accurately than the best-educated human being can, and as individuals in an affluent society look for beauty and meaning in their lives, Pink argues that we have moved to a Conceptual Age in which “mastery of abilities that we have often undervalued and overlooked marks the fault line between who gets ahead and who falls behind.” The abilities that matter most for this new economy are artistry, empathy, passion, seeing the big picture and the transcendent—right-brain skills that we have always associated with learning in the arts.

Slowly, business and civic leaders are realizing that to compete successfully with China, India and other emerging nations in an instant worldwide economy, we must develop creative, innovative thinkers—people who can harness and transform science and technology and envision solutions to seemingly intractable social and civic problems. “To flourish in this new environment,” argues Pink, “we will need to supplant well-developed high-tech abilities with aptitudes that involve the ability to create artistic and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative and to come up with inventions the world didn’t know it was missing.”

These, and the capacity to empathize, are fundamental human traits. But in our rush to do things faster and cheaper than the rest of the world, we have let this right-brain, artistic side of our lives atrophy. It is time, Pink

argues, in our schools and colleges and in our businesses, to re-emphasize the right-brain thinking we all possess.

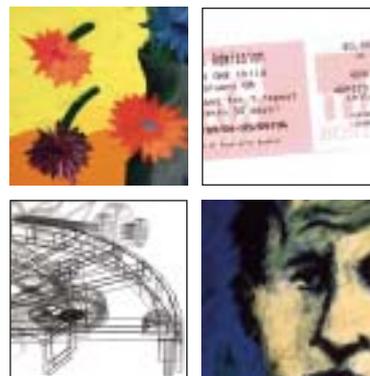
Disjuncture

At the very time that innovative thinkers such as Pink and others are calling for a new emphasis on creativity, much national and state-level debate centers on very limited definitions of student success and emphasizes curricular content that can be easily assessed by quantifiable tools. The quantifiable measures required by many state education laws and the federal No Child Left Behind Act are actually driving out the kind of learning and pedagogy that help develop the very right-brain thinking that these futuristic thinkers are calling for.

Does a disjuncture always have to exist between the politically driven agenda of the bureaucracies that control our schools and a meaningful pedagogy that could empower a diverse generation of young people to thrive in the new worldwide economy?

A report issued by the American Association of American Colleges and Universities last year suggests otherwise. *Greater Expectations: A New Vision for Learning as a Nation Goes to College* calls for sweeping changes in higher education. As college-level education becomes almost universal, colleges and universities must address for the first time the experiences of a student body that is vastly diverse in aspirations, prior learning experiences, economic and ethnic backgrounds and learning styles.

Greater Expectations calls for a major pedagogical shift from teacher-centered to learner-centered education; to integrated and collaborative, rather than solitary, isolated learning; and to a coherent, sequential curriculum that is developed and refined over time by a group of colleagues responding to the real learning experiences of their students. The report calls for a movement away from time-based, piecemeal measures of learning and toward portfolio, outcomes-based assessment. It calls for empowering students to become engaged and responsible for managing their own learning process. It insists that the teacher become primarily the mentor or coach and the student the performer, writer, creator and thinker.



Many of the characteristics identified in *Greater Expectations* as critical for the future success of undergraduate education emphasize the “right-brain thinking” that Pink and others call for. Interestingly, the pedagogical methodology outlined in the report is at the heart of the Critique method used widely in studio courses in the visual arts, music, theater and creative writing. The Critique essentially puts the student at the center of the learning process. It expects the student to be a passionate and committed creator, and requires the student to produce a coherent and increasingly sophisticated body of work, subject to rigorous analysis and assessment by faculty-mentors, student-peers, and often outside experts.

Studio work

Creativity or imagination is central to the arts, and fostering this capacity in students through the Critique is at least as important as developing mastery of skill or technique. The Critique emphasizes the process as much as product and progressive assessment as much as summative measures. The Critique also seeks to develop creative problem-solving skills. The time needed to achieve these ends varies widely from student to student. So completing a uniform number of class minutes or semester weeks becomes far less the measure of assessment than the quality of a final portfolio of creative work. During the learning process, the student produces a progressively complex body of work for all to see. Students also learn to become articulate about their work. They must be able to defend their thought processes, explain the materials used, and the artists and traditions that have influenced it, both orally and in writing. Faculty engaged in the Critique method serve less as teachers in the traditional sense than as mentors, coaches or expert observers. Often, students and faculty from other courses participate in the Critique, so that student work becomes transparent.

Because faculty see the work of their students develop, and assess it constantly over the course of several years, the Critique method enables whole departments to plan coherent and integrated curricular sequences within a discipline or across disciplines. The result is often a vibrant and meaningful curriculum based upon observing what learners really require from them as mentors to grow creatively, intellectually and professionally.

Greater Expectations calls for profound shifts in educational approach: from teacher to learner, from lecturing to mentoring, from empowering the teacher to empowering the learner, from rote learning to critical thinking. And it insists that individual students demonstrate accountability for their own learning—for all students in all classes, not only in studio classes. The report calls for re-emphasizing the right brain in learning. The important question, then, is whether essential characteristics of the Critique—which does

these things so well—can be fruitfully transferred and adapted to liberal arts as well as professional education in our schools and colleges. A brief look at the experimental curriculum at the only arts-centered pilot school within the Boston Public Schools provides some insight into this question.

Piloting right-brain thinking

The Boston Arts Academy (BAA) was founded seven years ago under the sponsorship of the ProArts Colleges of Boston, a consortium of Massachusetts College of Art, Berklee College of Music, Emerson College, the Boston Architectural Center, the Boston Conservatory and the School of the Museum of Fine Arts. Faculty and staff from these colleges and Boston-area universities have served as academy curriculum advisors, mentors and board members. The colleges have also provided scholarships, summer programs, facilities and advanced courses for students of the school, as well as student teachers and interns in various disciplines.

The BAA's student body reflects that of Boston's public schools as a whole, except that its students are chosen on the basis of auditions. From its beginning, the academy has been committed to the academic success of its students and to their growing abilities in visual arts, music, dance and theater. The school has established a remarkable record of acceptance to college of more than 95 percent of its students. Many of its graduates attend ProArts Colleges and other performing or visual arts schools, but many go on to non-specialized liberal arts colleges, community colleges and universities as well.

The BAA is the only arts school in the national Coalition of Essential Schools founded by Ted Sizer and colleagues at Brown University. The academy is committed to empowering students to be active learners. The BAA is a very lively place, filled with the sounds of students creating, working and rehearsing throughout the day, into the evening and on weekends. However, walking around the school, one also can note how the high level of student engagement in arts courses carries over to humanities and math, writing and science.

All teachers—whether in studio courses or other academic disciplines—have embraced a strong commitment to a coherent, integrated, arts-centered curriculum. Right-brain thinking—problem-solving, synthesis, artistic and creative expression and passion—are given equal importance to left-brain skills such as analysis, logic and computational literacy.

Authentic assessment

The centrality of the arts at the BAA allows the school's faculty to think deeply about curriculum and assessment. In good arts education, culturally relevant pedagogy is the norm, because much in the arts can revolve around cultures and experiences that are not one's own. The teachers call this *authentic assessment*. In the arts, since process is often as important as product, teachers

are more comfortable with assessment that is not a single-mode, right- or wrong-answer test. In addition, the arts often include a wide range of learners, so differentiated instruction is the norm not the exception. Arts teachers rarely talk about their inability to teach a theatre or visual arts class with students at different levels. At the BAA, the pedagogical approach for learning in the arts is used across the entire curriculum.

BAA students continually present their work to peers, to their teachers, to other teachers, to parents and to a range of community members. Students prepare portfolios in math, science, world languages and the humanities. In late spring, students demonstrate their accomplishments through portfolios, performances and exhibitions. Students usually have prepared deeply for this particular event and they know their areas of study well.

In addition, math and science fairs and an annual Senior Humanities Exhibition bring outside academic experts and community leaders, parents, alumni and others to the school as reviewers of student learning. The teachers use the term *authentic assessment* because they believe this form of evaluation promotes further understanding and learning for both teachers and students. The inclusion of *outsiders* or a committee to judge the assessment also highlights the importance of the student's work. It matters if a student is presenting to people other than peers and teachers.

Unlike pencil-and-paper standardized tests that usually have only one right answer, authentic assessments focus on a student's process of learning and ability to describe, define and reflect on where one is in the learning process as well as his or her ability to master a given set of concepts.

Furthermore, teachers have the opportunity to gain insight into their own pedagogy as they witness their students describing the learning process and their mastery over some aspect of the content that was taught. The use of authentic assessment is much more risky for teachers since it quickly can expose a student's lack of understanding and thus make a teacher feel vulnerable about his own ability to convey knowledge and information. A student defending or presenting her math portfolio or Spanish oral exam to other audience members, who may sit on a committee to judge the work, make the classroom teacher much more vulnerable to criticism about what was taught and how. The true exhibition is the performance itself and this is when the public judges the piece.

As with all art forms, this public performance creates an authentic environment for reflecting on what makes good work. And this is perhaps the most rigorous form of assessment for students. Something dramatically different happens when students present their artwork.

There is a passion and a level of ownership of technique that may not be as prevalent in academic portfolio presentations, perhaps attributable to the power of students suddenly seeing themselves as learners and creators able to solve problems and bring unique contributions or understanding to a set of constraints or criteria. The connection to artists past and present who matter to a student has an enormous influence. Students see themselves within the landscape of other artists who are examining myriad realities and they are excited to be part of that. Students appreciate being able to express themselves, to be themselves and to be respected and accepted by others—peers and adults alike.

Empathetic thinking

The experience to date at the Boston Arts Academy suggests that learning and pedagogy in the arts can inform, even transform, liberal learning for a diverse population of students and in the ways the *Greater Expectations* report calls for. And the experience can foster the kind of right-brain, innovative and empathetic thinking and passion that Daniel Pink's Conceptual Age demands. The arts give voice to the soul and to our ability to express and communicate human emotion in a way that no other discipline has approached.

We think that passion and commitment can transfer to academic classes. The dullness of the traditional school day leaves so many adolescents numb, alienated and disconnected. When school can put the relationships found in the study of technical or expressive arts at the center of study, learning becomes a meaningful and rich experience. When students have to authentically demonstrate their mastery of an idea, concept or skill in a manner that is both rigorous and worthy of professional critique, schoolwork becomes real work. It matters.

Pink's Conceptual Age may not require an arts curriculum as intensive as the BAA's for all students. But the principles at the core of comprehensive arts education and the pedagogy of the Critique encourage schools to put relationships between students and caring, expert teacher-mentors in the center. It must matter to adults in a school that students use their minds well. And it must matter that students' imaginations and creativity count. By embracing arts education, its use of the Critique, and its open approaches to assessment, as an educational birthright for all young people and adolescents, we might better understand how to reinvigorate our academic classrooms, reform our schools and prepare a new generation of thoughtful and creative college students.

Katherine Sloan is president of Massachusetts College of Art. *Linda Nathan* is headmaster of the Boston Arts Academy.

Arts and the City

Tapping the Creative Energy of Urban Youths

SUSAN RODGERSON AND BLENDA J. WILSON



When visitors enter the offices of the Nellie Mae Education Foundation, they are often taken by the art on display. The collection is striking and vibrant. Like all good art, each piece makes a statement—sometimes quietly, but boldly. And when foundation staff proudly tell guests that the exhibit was created by Boston high school students, the reaction is frequently one of astonishment.

The artwork is the creation of student-members of Artists for Humanity (AFH), a nonprofit social enterprise whose mission is to provide urban youth with keys to self-sufficiency through paid employment in the arts. The foundation has partnered with the after-school arts program since 2000. At least once each year, foundation staff select pieces of work by the young artists for display in their Quincy, Mass., office.

The Nellie Mae Education Foundation provides grants to programs that take on some of the most critical obstacles to educational success, and one of its four areas of focus is after-school learning. Students who participate in after-school programs, especially underserved students, tend to be more engaged in learning, have improved attendance and grades and higher achievement in reading and math. Long-term investments, such as the one the foundation makes in AFH, represent the best strategy for high-impact grantmaking.

Painting by Freddy Guerrero.



Artists for Humanity

Founded in 1991, Artists for Humanity began by producing large-scale collaborative paintings reflecting the cultural diversity of urban communities and then marketing the work to Boston businesses. The program

evolved into a structured, four-year paid apprenticeship program that pairs teens with experienced artists in fine and commercial arts. Participants learn about AFH through friends, schools, community centers, referrals and city-sponsored recruitment events. AFH now employs 100 young people each year.

AFH is open to all teens from the City of Boston who are between ages 14 and 18, enrolled in school and have a desire to work and learn. Demonstrated artistic ability is not a requirement but the desire to have a voice is. AFH believes young people's belief in themselves is inextricably linked to their academic accomplishments. Working at AFH studios engages young people in the creative process, through which they experience free thinking, the courage of their convictions and trust in their individuality. A context of respect, responsibility and mentoring defines the AFH experience and fuels students' drive to succeed.

Artists for Humanity does not impose any artistic style on students. But constructive critique figures prominently in the mentorship. Mentors spend part of each day providing teen participants with one-on-one tutelage, which enables them to discuss the work's direction, give constructive advice on techniques and ensure that the participant is working to his potential. Once a week, each studio has a group critique, in which individual teens present their works in progress to their peers. The young people compare the project's development with the artist's intentions. In the process they learn from each other in a supportive environment. They also begin to understand the value of relating to others and exchanging ideas.

All AFH participants first complete 72 volunteer hours during which they participate in regular studio activities. The volunteer hours allow the youths to determine whether AFH is a good fit for them while they earn school credits for community service. Upon completing the volunteer requirement, the young people begin earning wages (from minimum wage to \$9 per hour) as well as a 50 percent commission on all sales of their fine art (100 percent if they broker the sale themselves).

AFH has fully equipped, staffed studios in five artistic media: painting, sculpture, photography, silk-screen and graphic design. Studios meet after school during the school year and weekday afternoons during the summer. Students are placed with professional urban artists and young artist mentors where they learn to create and eventually sell their own artwork. Their work is often exhibited in the offices of nonprofit and business organizations, as well as galleries and busy public spaces. One of their pieces, a contemporary

version of Gauguin's *Where Do We Come From? What Are We? Where Are We Going?*, is on permanent display at Logan International Airport's Terminal E.

Photo by Artists for Humanity photographers.



Artists for Humanity's painting studio in action.

a world of vocational options, including fine and commercial arts.

Arts education fosters high expectations by asserting that a young person's voice has meaning. When offered creative forms of expression, young people are inspired by vision. AFH provides youth with the opportunity to express their voice in positive ways that are valued by others.

Through hands-on experience in creativity, teamwork and self-governance, AFH also provides young people with the necessary guidance and tools for a successful transition to adulthood. This intrinsic component of art instruction advances cognitive and creative growth, which in turn, has a powerful impact on personal, academic and professional lives.

Unfortunately, the questions and creative thoughts that motivated the world's great philosophers, scientists and mathematicians are in jeopardy, as public schools emphasize curricula designed for standardized testing. Students need a fuller educational experience, one that

Arts education

Research strongly links arts education with student achievement and self-esteem. Creative expression inspires students to ask the questions that lead to discovery—about themselves and the world. This helps them learn to make good choices and opens up

teaches them to pose questions as well as to answer them. Arts education offers this fuller experience.

Nurturing achievement

More than one-quarter of Boston public school ninth-graders will never finish high school. But all the Boston youth working at Artists For Humanity graduate from high school and continue

on to higher education and career opportunities. For the past four years, all but two of the high school

seniors working in AFH studios were headed for colleges and art schools, including Boston University, Massachusetts College of Art, New York University, Northeastern University, Pratt Institute, Rhode Island School of Design, the University of Pennsylvania and Vassar College.

When teens join Artists for Humanity, they grow and mature in ways they never imagined. When Jonathan Banks entered AFH studios in the summer of 2001, he was a lonely, unsure 15-year old who had been in foster care for many years. After he completed his first painting, he exuded sheer joy. Told that his painting was good, he began talking about his next project, and a wonderful dialogue began between Jonathan and AFH artists. Jonathan grew in trust and self-confidence, bolstered by the experience of creating something from nothing within a supportive environment. He eventually became a peer mentor in the photography studio, and was selected to serve as a Teen Ambassador for AFH's Mellon City ACCESS partnership, a role that positioned him as a representative of the arts organization before Boston business and community groups. Last year, Jonathan graduated from high school with honors, and is now attending the Art Institute of Boston on full scholarship. He still keeps in touch with people at AFH and visits the studio.

More than one-quarter of Boston public school ninth-graders will never finish high school. But all the Boston youth working at Artists For Humanity graduate from high school and continue on to higher education.

AFH has the highest expectations of young people—as artists, entrepreneurs and students—and they strive to meet these expectations.

AFH complements the learning opportunities available in public schools, but also serves as an advocate for a stronger arts presence within the academic environment. While AFH employs 100 young people a year, thousands more miss being exposed to art education opportunities. AFH seeks to ensure that all young people have access to the life-changing experience of the creative process; the opportunity to hone their questioning skills and discover new forms of expression; and the chance to explore the arts as a valid career choice. After all, these students could be the next great philosophers, scientists and mathematicians.

Susan Rodgerson is founder and artistic director of Boston-based Artists for Humanity. Blenda J. Wilson is president and chief operating officer of the Nellie Mae Education Foundation in Quincy, Mass.

Photo by Artists for Humanity photographers.



Cassandra Lattimre, youth participant at Artists for Humanity, works on her self-portrait.

Investing in Futures

Lyme Academy Asserts the Primacy of “The Hand of the Artist” in a Culture that Is Becoming Electronic

HENRY E. PUTSCH

Most college students and parents want higher education to marry two lifelong goals: pursuit of what one loves and financial security. They know the subtext: college is an investment, and the higher the education level one achieves, the higher one’s potential income for life. So what about the education of artists?

Most art departments and colleges educate for careers in the so-called “applied arts.” The majority are in design-based fields, and their graduates do, in fact, find financially rewarding careers ranging from architecture or animation to aerodynamics or automobiles—and those are only a few of the A’s.

There is only one accredited art college in New England, however, that is “fine arts only.” In fact, there are only three nationally accredited fine-arts-only colleges in the United States: the San Francisco Art Institute, the Pennsylvania Academy of Fine Arts and the Lyme Academy College of Fine Arts in Old Lyme, Conn.

Of those three, the Lyme Academy—with only two B.F.A. programs, one in painting and the other in sculpture—is uniquely dedicated to classical, Renaissance traditions in drawing, printmaking, painting and sculpture. That means four years of intensive drawing as opposed to one semester or one year in other art programs. It means two or three years studying human anatomy. It means in-depth study of the humanities. Student work is representational based on a foundation of historical disciplines. The Lyme Academy asserts the primacy of “the hand of the artist” in a culture that is becoming electronic and digital. It’s about a commitment to the foundational disciplines that led to creation of the images by which Western civilization defines itself, from Michelangelo to Picasso.

Founded in 1976 by the sculptor Elisabeth Chandler DeGerenday and accredited by the New England Association of Schools and Colleges in 1997, this fine-arts-only, tradition-based upstart came to be, in some degree, because of place. Old Lyme may be the only town in America that defines itself by art. Even the plaque in front of Town Hall boasts about the town’s history of supporting artists. A few years ago, the town’s Planning Commission asked taxpayers to rank the relative importance of items such as public schools, care for the elderly, protection of wetlands and nature, public

safety and security, and the rest. Art and culture ranked as the first priority—with 66 percent of the votes.

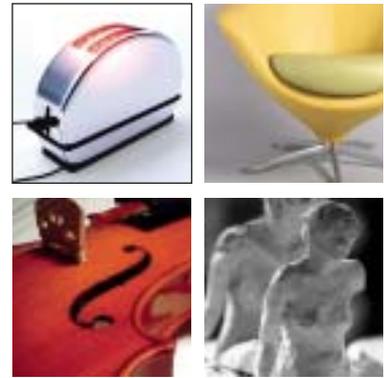
The people of Old Lyme represent high levels of education, career accomplishment and affluence. They include significant numbers of business leaders who keep second homes or spend retirement in this beautiful place. They continue to invest their time and money in supporting the artistic and cultural resources of the region. They know the Lyme Academy has an increasingly positive economic and quality-of-life impact on the town and the region. Call it a “return on investment” as this young college adds an estimated \$2 million a year to the economy and pushes up local real estate values. Meanwhile, the expanding campus creates a “greenway” which protects the historic town from the intruding interstate highway. The college acts as a generator pumping out artistic energy, intellectual discourse and new galleries and artist communities that renew urban areas in nearby New London, Norwich and New Haven.

Moreover, Old Lyme’s art patrons are deeply proud that in an era of trash art and reality TV, the Lyme Academy is committed to a centuries-old tradition of a different reality—one in which the human experience of beauty is central to civic life.

The Lyme Academy is the result of a consensus among those who represent the highest levels of educational and professional achievements, special financial capacity and a dedication to “that which one loves.” Their investment of choice is aimed at developing creativity in our young people through charitable contributions to the college as well as sustained purchasing of student and alumni art. Such patronage itself is a noble and foundational tradition, dating back to Solon and Pericles in classical Greece.

Those who support the education of fine artists today are investing in “futures.” They know that the record of our civilization will be in direct proportion to the ability of fine artists to express our highest aspirations and darkest fears in timeless images which affirm the struggle and integrity of the human spirit. The Michelangelos of the 21st century need a foundation in the traditional disciplines, which will empower them to give society visions not yet seen.

Henry E. Putsch is president emeritus of the Lyme Academy College of Fine Arts in Old Lyme, Conn.



Creative Places

How RISD Invigorates Providence

ROGER MANDLE



At this moment, designers are creating dynamic change in the global economy. Highly sophisticated companies and developed nations now recognize that a primary differential in the competitive edge of their products and their nation's well-being is created through effective design. Government and communications, medical devices and procedures, military strategies and political programs all are being "designed" using practices taught in quality art schools. Meanwhile, these schools are realizing the benefit to society and to themselves of direct involvement in communities. American University Professor Shalini Venturelli has noted: "For the very first time in the modern age, the ability to create new ideas and new forms of expression forms a valuable resource base of society and not merely mineral, agricultural and manufacturing assets." She calls this asset "cultural wealth," and describes it as a new "measure of the vitality, knowledge, energy and dynamism in the production of ideas that pervades a given community."

Institutions like Rhode Island School of Design (RISD) provide New England with cultural wealth in a variety of ways, including the great art and design housed in their museums and their vibrant faculty and student body, which numbers in RISD's case, 1,900 undergraduates and 375 graduate students from the United States and almost 50 countries.

Traditionally, institutions have relegated their relationship with their neighbors to a discreet set of activities referred to as "town-gown relations," but RISD considers itself an active participant in the ongoing redevelopment and future aspirations of the city. In the 1970s, Gerald Howes, a RISD architecture professor, conceived of a plan to change the fundamental structure and appearance of Providence. After the city relocated railroad tracks and uncovered a long hidden river running through its center, RISD found itself with a spectacular riverfront campus. RISD's reorientation to downtown Providence physically positions the college

for direct collaboration with leaders of the city's business community, government officials, nonprofit organizations and local residents. This engagement has helped RISD to flourish and also helped revitalize the city.

With a population of just over 175,000, Providence has the advantage of size. The city can claim an intimacy, a sense of community. So in addition to collaborating with the college's immediate neighbors, RISD faculty and staff engage in a multitude of conversations to improve the city, ranging from the Rhode Island Economic Policy Council's attempt to designate Providence a world design capital to the Rhode Island Public Expenditure Council's debating of state budget issues to the CEOs for Cities and the Providence Foundation's work on revitalizing the city's downtown.

RISD is committed to helping nurture Providence into a creative city that is competitive with any in the 21st century. But what exactly can an institution of higher education bring to the infrastructure, the vitality of a city, and the quality of life for all its residents?

RISD's contributions take many forms. The Center for Design & Business, for example, is a joint venture between the college and Bryant University, established in 1997 to unite the design and business communities for purposes of economic development. The joint venture includes a Design & Business Entrepreneurship Center, which provides mentoring and training for design-related businesses. Funded by the U.S. Small Business Administration, the entrepreneurship center specifically helps design-based inventors, innovators and product developers during the critical stages of growing successful businesses.

An "incubator" program helps the region's designers succeed commercially. The program offers design entrepreneurs regular meetings with a multidisciplinary mentor team, business and commercialization skills training, professional development sessions, one-on-one consulting, entrée to a network of business contacts, shared work and conference rooms and access to RISD and Bryant assistance with business plan implementation.

CITY-STATE, an urban design lab based at RISD, works in collaboration with Brown University and other colleges and universities on design projects that

help cities and towns plan together. In collaboration with the Rhode Island Foundation, RISD faculty and students have convened business and community leaders for an exhibit and symposium on the role of design in addressing the issue of affordable housing.

The college's Art Education Graduate Program and Center for the Advancement of Art and Design Education, meanwhile, help integrate the arts into the programs of many Rhode Island school systems. A partnership with the Providence Board of Education has created an arts-focused curriculum for one-third of the students at Providence's Hope High School. This formal agreement with Hope High School positions RISD to help create and mentor an arts community within the economically distressed school and has provided two scholarships for Hope students to attend RISD.

RISD attracted internationally recognized nonprofit organizations to relocate to Providence as part of an effort to create a cluster of important cultural resources in the city. Most recently, Yo Yo Ma and his Silk Road Project announced their decision to relocate their headquarters to Providence to connect to the RISD community. Several years ago, RISD welcomed the Alliance of Artist Communities, the national service organization supporting artists' communities. The Pont Aven School of Contemporary Art has also relocated its U.S. headquarters to the RISD campus.

While RISD has been helping revitalize downtown Providence, the college has been growing too. The college's endowment quadrupled from \$67 million in 1994 to \$250 million in 2004. RISD's first comprehensive capital campaign, designed to solidify funding for scholarships and endow faculty and curatorial positions, new technologies and facility upgrades is nearing completion.

The cornerstone of the campaign is the college's new Chace Center, designed by leading architect Jose Rafael Moneo. This six-story building, which will rise on Providence's North Main Street, provides new teaching space and attractive public areas, expands the RISD Museum's exhibition galleries and research space, and creates a "front door" for the museum to the City of Providence.

The museum was founded as part of RISD in 1877. Its permanent collection of nearly 80,000 objects includes paintings, sculpture, decorative arts, costumes, furniture and other works of art from every part of the world, including pieces from Ancient Egypt, Greece and Rome and art of all periods from Asia, Europe and the Americas, up to the latest in contemporary art. The museum is RISD's largest cultural resource, offering a wide array of educational and public programs, such as school tours and professional development opportunities for K-12 teachers throughout the region.

For a college of art and design, the urban landscape is exceptionally important. The shift of RISD's

physical presence from the periphery to the heart of the new Providence is emblematic of the college's current engagement with the community. RISD has renovated a historic warehouse into a home for its Industrial Design Department, beautified the riverfront through landscaping, renovated two downtown commercial spaces into graduate studios and the Center for Integrative Technologies and opened *risd|works*, a retail store and gallery that showcases the work of RISD faculty and alumni.

RISD attracted internationally recognized nonprofit organizations to relocate to Providence as part of an effort to create a cluster of important cultural resources in the city.

RISD is also in the final phase of converting the former Rhode Island Hospital Trust Building, built in 1917, into an innovative living-learning center that will feature library and residence spaces. Plans call for a complete renovation of the 12-story building, which will house The Fleet Library at RISD on the first two floors. The remaining 10 floors will provide living space for 512 students. The library will become a unique and important art and design resource, enhancing opportunities for artists, designers, entrepreneurs and small business owners in Providence and throughout southeastern New England.

Creativity, innovation and entrepreneurship lay at the heart of Providence's history and its future. As the city is recognized symbolically as a world design capital, the designation will answer Venturelli's challenge "not how to prescribe an environment of protection for a received body of art and tradition, but how to construct one of creative explosion and innovation in all areas of the arts and sciences." That's crucial, for as Venturelli warns: "Nations that fail to meet this challenge will simply become passive consumers of ideas emanating from societies that are in fact creatively dynamic and able to commercially exploit the new creative forms."

Many RISD graduates stay in New England after college, but many go on to other art capitals internationally where they remain in contact with RISD and Providence. In this way, RISD supplies the talent that will allow nations to respond to Venturelli's challenge, for our students will have learned from their role in RISD's interaction with Providence and our region.

Roger Mandle is president of Rhode Island School of Design.

Museum Quality

A New Museum and Recharged College Bring Creative Energy to North Adams, Mass.

MARY GRANT

Nestled in the valley between the Berkshire hills and the Taconic range, North Adams, Massachusetts, in many ways is typical of old New England mill towns working hard to create a new identity in the global economy. When Sprague Electric left town in 1985, the city of 16,000 reeled from the loss of 4,000 blue-collar jobs. Today, North Adams is reinventing itself as a center for arts, culture and the “creative economy.” Moreover, the city is doing so by building upon existing assets. The vacant Sprague physical plant, good public schools, strong leadership, an excellent state college, the local workforce and a spectacular geography offer fertile ground for entrepreneurship.

The former Sprague site itself has been transformed into the world-class Massachusetts Museum of Contemporary Art (MassMoCA), which has served as a major catalyst in this new economy since opening five years ago. North Adams and surrounding communities have experienced an infusion of artists, writers, filmmakers and others who bring new ideas, new energy, a degree of wealth and a willingness to take risks. This spirit, evidenced in yet another successful transformation of former mill space into live/work artist housing, was largely inspired by the creative vision of Eric Rudd, an artist, sculptor and founding director of the Contemporary Artists Center. Now, the city is poised to give new life to the old Mohawk Theater, a priority for local politicians. This increasingly creative and entrepreneurial economy, driven in part by the array of arts and cultural institutions across Berkshire County, will demand skills and educational levels that are different, but not wholly separate, from those that provided a foundation for success in earlier times.

The New England Council has noted that “a strong arts and cultural sector is vital to the future of New England’s economic growth and competitiveness.” The council found that the cultural sector represented nearly 4 percent of New England jobs and generated \$6.6 billion in tourism revenue in 2000. In addition, the sector has been growing faster than any other part of the econ-

omy, particularly in Western Massachusetts, where the economic base has shifted away from one dominated by large manufacturing companies and their well-paying jobs. As in so many “company towns,” successive generations of families enjoyed access to reliable, well-paying jobs where advancement and new opportunities could be realized through seniority and training on the factory floor. No longer. In place of the manufacturing economy, however, the Massachusetts College of Liberal Arts (MCLA) is providing new hope and innovation.

As the old electric supply plant has been reinvented as MassMoCA, the old Normal School has evolved into a modern state college offering a wide range of academic degree programs in the arts, sciences, humanities and business. Among these programs is MCLA’s Fine and Performing Arts Program, specializing in arts management, the visual arts, music and theatre.

Recently, MassMoCA and MCLA have collaborated on projects and programs including student performances and partnerships with K-12. Leaders from MassMoCA and MCLA, who serve as important stakeholders in the Regional Competitiveness Council, the Pittsfield Economic Development Authority, the Berkshire Chamber of Commerce and the recent Northern Tier initiative are proposing initiatives involving public and private colleges from Boston to the Berkshires to prepare students to compete in this new economy.

The local impact of MassMoCA, meanwhile, is beyond theoretical. MassMoCA operations and non-local visitors have injected approximately \$14 million into the local economy per year since the museum opened. Additionally, the museum constantly is renewing exhibits and renovating more space, thereby providing design and construction jobs to local workers. MassMoCA Executive Director Joe Thompson has been entrepreneurial in luring law firms, restaurants and other businesses to the former Sprague site. Dozens of professionals and paraprofessionals now commute daily to the old factory. Across River Street, the famed Porches Inn offers a unique lodging experience for travelers to the museum, MCLA and other destinations in the area. In addition to Porches, the local Holiday Inn enjoys capacity bookings many nights of the year. Downtown North Adams now hosts upscale restaurants.



Williamstown, Mass.—North Adams’s neighbor to the west—is home to Williams College, the Clark Art Institute and the Williams College Museum of Art. With the Williamstown Film Festival, the Williamstown Theatre Festival, fall foliage season, ski season and the area’s bountiful recreation opportunities, this north-western corner of Massachusetts is now busy most of the time. Between Williams College and MCLA, events such as commencements, speaker series, concerts, theatrical productions and Division III athletic events bring many thousands of visitors, including alumni, to the area every year. By itself, MCLA generates nearly \$90 million for the local economy. Overwhelmingly, driving this vibrant local economy is the powerful and efficient three-cylinder engine of arts, culture and education.

Businesses and local economies compete in a global, creative arena. Those who work in this new economy must be able to think critically and adapt to changing situations and emerging technologies. Creativity—the ability to conceptualize, analyze and then respond rapidly to new situations, problems and opportunities—is paramount among the professional skills required to compete successfully in the new economy. As creative economy expert Richard Florida has

written: “Creativity involves the ability to synthesize, and requires self assurance and the ability to take risks. It is not the province of a few select geniuses ... it is a capacity inherent in varying degrees in virtually all people.”

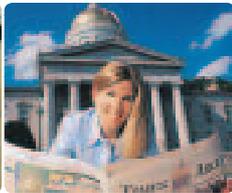
Unleashing and channeling this creativity has been at the heart of North Adams’s success.

Advances in science and technology, entrepreneurial solutions to business and social problems, works of art that both inspire and provoke discussion and strong forward thinking communities are all connected by a common thread of creativity. These connections are at times tenuous and, as Florida notes, “creativity requires support—sustaining it requires attention to and investment in the economic and social forms that feed creative impulses.” The collaboration between MassMoCA and MCLA is an example of a creative work in progress, and the synergy developing between the local community and its cultural and educational institutions is still taking root. Nevertheless, these partnerships offer great promise for promoting and sustaining the reinvention of Berkshire County. Stay tuned.

Mary Grant is president of the Massachusetts College of Liberal Arts in North Adams, Mass.

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Just Power?

Teaching Business Ethics in a Time of Maximizing Returns

THOMAS SULLIVAN



Those who advocate integrating ethics into the mainstream business curriculum are right. But the problem is, most people in business, and especially in business schools, do not understand what exactly *ethics* is.

Ethics is about power—particularly, whether power is used justly or not. This is especially true in business, where the power we wield is significant and far-reaching. Ethics is not about window-dressing with nice diversity programs. It is not about privileged people “giving back,” nor is it about making donations from company profits to favorite causes of directors and officers. Ethics is how we choose, in virtually every decision we make, to treat the people we work with and for, and the world around us.

If I am the CEO of a company, and I use my position of fiduciary responsibility for my own gain or the gain of my cronies, I am abusing my power—that is, I am using it unjustly. The injustice can arise in a variety of ways, but what virtually all recent corporate scandals have in common is a violation of the trust that a CEO will act in ways that genuinely benefit all stakeholders. This is especially egregious when CEOs use the common confusion between “shareholder value” and “share price” to justify their actions. To see what I mean, consider the difference between Warren Buffett’s approach, which involves investing in companies that produce value by staying profitable over the long term, to that of, say, Bernard Ebbers, recently convicted of fraud for trying to manipulate WorldCom’s results to give the illusion of profit.

Managers have tremendous power with respect to their employees, their directors, their shareholders, the investing world and their customers as well as others. Too many of them have neglected the ancient truth that tremendous power carries with it, by definition, tremendous responsibility.

Ethics is how we choose, in virtually every decision we make, to treat the people we work with and for, and the world around us.

What may be lost in business schools is the slippery slope that begins with the simplest assumptions about markets and the alleged rightness of their behavior. We teach too often that the marketplace is the arbiter of value, and of values, ignoring the realities of harm and injustice that markets sling about them on the way to determining price. What is lost here is the power that resides with someone with the most basic knowledge of markets, not to mention someone with significant knowledge of and influence over markets. In a Feb. 8, 2005, *New York Times* op-ed, headlined, “How Wall Street Learns to Look the Other Way,” Yale University economist Robert J. Shiller, offers former New York Stock Exchange (NYSE) chairman Richard Grasso as an example of someone who used his knowledge of the market to maximize his pay package beyond what would seem reasonable. Shiller also suggests that Grasso counted on the collusion of a variety of people—those who were “looking the other way”—to achieve that end. It is embarrassing that it took out-

siders to point out that \$139 million seems out of proportion to the actual job. The irony here is that what the NYSE needed at that particular time was someone with even the most basic sense of justice to be in charge, rather than someone who apparently took advantage of the power that chief officers have, both at the bargaining table and within an organization, to negotiate a huge amount of pay.

Blaming business schools

But it’s unfair to blame business schools for teaching students that they should maximize their own personal return. Why leave to ethics professors the daunting task of suggesting that a just distribution of the wealth created by any business venture is closer to what “ethics” is than anything else? The argument for this is simple: those who guide their actions by the principle of *maximize my own personal gain at all costs* will need to accept that same principle when others with more power take something away from them. Conversely, those who guide their business actions (not to mention their other actions) by a principle of distribute the rewards—and responsibilities—of this enterprise justly can reasonably require the same of others.

Some will object, “Who decides what principle to use?” Well, we do. If businesses do not regulate themselves (which might best be understood as seeing to it that they behave justly toward all stakeholders), someone else will certainly step in and do it for them. If you think figuring out what “justice” is presents some challenges, you’re right. But that’s a poor excuse for not trying. Much of the

history of the study of ethics is concerned with discerning the just, or the right; my own favorite is something like: *Always treat others as though each of them is as valuable as you, both to you and to themselves.* Imagine businesses led by people who adhere to this principle. There are clear examples in the business world today of leaders who do, and they have some things in common: none of them are in jail; their companies are successful; good and effective people like to work for them, etc. Think of Jeff Swartz of Timberland, who responded to an earnings crisis in his New Hampshire-based company, in part, by increasing the ability of his employees to serve in their local communities, rather than decreasing their availability, as many other CEOs might have done. Then imagine businesses that do not follow this principle. Again, there are easily accessible examples in the news pretty much every day, from Martha Stewart to the folks at Enron.

This suggests another objection to just distribution of rewards: *Everybody's doing it.* Take, for example, the shady business practice of misrepresenting company performance by “managing earnings.” Everybody manages earnings, don't they? Well, perhaps, but the issue of materiality—what to disclose—is just as important in ethics as it is in accounting. We tolerate a certain degree of earnings management, but we also recognize—and punish—egregious violations of that tolerance. Managing earnings is like speeding in a car. The hard cases are the ones in the middle, but judgments will be made about those cases, and it is prudent, at least, to find oneself closer to the side of “one or two cents per share” (a few miles per hour over the speed limit, within the bounds of toler-

ance), than “over the top” (20 miles per hour over the speed limit, and accelerating). The reason we punish the “over the top” violations is that they are unjust: they mislead investors, they rob shareholders, employees and other stakeholders of what is their due, and they fail to hold accountable exactly those people who stand to gain a great deal from alleged success.

We teach too often that the marketplace is the arbiter of value, and of values, ignoring the realities of harm and injustice that markets sling about them on the way to determining price.

And, of course, not everyone is “doing it.” Many refuse to enter this game, precisely because of the pitfalls it invites. Again, to paraphrase Warren Buffet, if you do worse one quarter, just report it; that's what is actually going on in your business. From the point of view of responsibility it is certainly better to know whether earnings are going down, because that will help you figure out why—and who to hold accountable.

One other objection that sometimes arises is *cultural relativism*: since some cultures or countries do things differently, that must mean that there is no standard of ethical behavior, right? Well, this one needs to be taken head on. Every culture that engages in trade or commerce believes that it is wrong to take what is not yours. There are some interesting differences among beliefs about what constitutes “mine” or “yours,” but that does not change the underlying value. How we go about resolving those cultural differences will say as much about our adherence to princi-

ples of justice or ethical behavior as the individual differences do. Doing business in a place where the environmental regulations are less strict than ours may be cast as *respect for local customs*. But it can quite quickly start to look like *dumping your trash in my country because yours won't take it*, which is hardly just or ethical. While competitive considerations matter, surely it is the job of the good manager to manage both the competitive aspects and the ethical aspects of this decision. Using competition as an excuse for injustice never works very well in the end, no matter how well it might work in the short term.

All of us connected with business share responsibility for the state of business. Teaching ethics—not *morality*, which is the list or description of rights and wrongs, but *ethics*, which is the study of why actions or attitudes are right or wrong, and how to apply that knowledge—is daunting. It makes sense for all of us to share in the endeavor. We learn our attitudes about justice from all parts of society, not just from the business world. The vast majority of people in business are decent, hard-working, moral people who feel challenged by the state of business and who are not sure how to go about addressing that challenge. Business schools can certainly help by including ethics as part of every course and program they offer, but the job will be easier if everybody gets what ethics is: how we treat others, in everything that we do. If that seems too simple, just remember the last time you were treated badly in business. Did that add any value?

The Rev. Dr. Thomas Sullivan is director of spiritual life at Babson College.

Called

A Lay Leader Looks at Catholic Higher Education

JAMES MULLEN

As this article is published, I will have been on the job as the ninth president of the College of Our Lady of the Elms in Chicopee, Mass., for under a week. It would be presumptuous of me to claim profound insight into the future of Catholic higher education. But I can offer some humble reflection on why I have traveled to a Catholic liberal arts college and why I believe that institutions like Elms hold a special place and responsibility today and in the future.

My journey to Elms has led me to think back lately to the faculty and administrators at the College of the Holy Cross who influenced me as an undergraduate and as a person of faith. They taught me that one can grow as a Catholic while engaging a spectrum of ideas and a diverse array of perspectives. The Catholic tradition offers a wide intellectual field on which to play, and I will always owe the Jesuits a debt of thanks for encouraging me and my classmates to take full advantage of it.

The Jesuit approach to learning emphasizes the importance of “forming men and women for service to others.” That mandate has always been my passion, whether as vice president at Middlesex Community College in Massachusetts and at Trinity College in Hartford or in my most recent role as chancellor of the University of North Carolina at Asheville. Father General Peter-Hans Kolvenbach expressed the Jesuit approach to learning well in a speech delivered at Santa Clara University in October 2000 when he described a Jesuit humanism that integrates and harmonizes academic excellence with social responsibility.

“To be a university,” he said, “requires dedication to research, teaching and the various forms of service that correspond to its cultural mission. To be Jesuit requires that the university act in harmony with the demands of the service of faith and the promotion of justice.”

As I transition from public higher education back to the independent sector, I am at once struck by the similarities between the core purposes of each and excited by the prospect of joining the Elms community to explore what is rich and unique about the Catholic intellectual tradition.

The Catholic tradition offers a wide intellectual field on which to play.

There are many similarities between the mission of public higher education and that of Catholic colleges and universities. Each is rooted in a commitment to opportunity for men and women of all socioeconomic backgrounds, races, religions, ethnicities, genders and identities. Each respects and embraces the value of intellectually rigorous debate. Each values service as fundamental to the learning experience. Each, at its best, focuses on needs of the larger community beyond the campus. Each in its truest expression asks students to believe in something bigger and more important than the self.

In the years to come, I believe we will witness an increasing number of lay leaders in Catholic higher education. For them, as for me, two pivotal questions will loom. First, can I energetically embrace the tradition



of the founding religious community? Second, does the mission of the institution resonate with my beliefs and values?

Although the answer to both questions involves considerable soul-searching and prayer, it is reassuring to know that professional organizations like the *Concilium* initiative sponsored by Sacred Heart University in Fairfield, Conn., provide programming and other resources specifically designed to help education leaders of today and tomorrow explore questions related to tradition and mission. As a new generation of education leaders continues to emerge from the ranks of the laity, it becomes particularly important for us to engage in meaningful dialogue with each other in an effort to surface the common characteristics shared by all Catholic institutions of higher education and the unique spirit of the founding congregation or *charism* of a given institution.

We all know that this is a time of significant challenge and opportunity for the Catholic Church, as it continues to evolve in the spirit of Vatican II. Today’s leaders in Catholic higher education have the responsibility to engage the various constituencies of the campus in a conversation informed by sensitivity both to tradition and to signs of the changing times. Informed dialogue is a cornerstone of the Catholic tradition and Catholic colleges and universities have a most significant role to play as centers of such dialogue.

In this dialogue lies the opportunity to reassert the rich tradition found in Catholic teaching as well as the Church’s lived commitment to social justice and human dignity.

Higher education has historically been one of the most important points of intersection between the church and the secular world. The recent study on “Spirituality in Higher Education” by the Higher Education Research Institute at the University of California at Los Angeles reveals that many of today’s college students are searching for spiritual meaning and guidance. The researchers surveyed more than 112,000 students at 236 colleges and universities and found that 80 percent of the students were interested in spirituality, 76 percent were searching for meaning or purpose in life and 79 percent believed in God. A report on the survey notes that students “are searching for deeper meaning in their lives, looking for ways to cultivate their inner selves, seeking to be compassionate and charitable, and determining what they think and feel about the many issues confronting their society and global community.”

We can strengthen the connections between Catholic higher education and this yearning of young people for spiritual meaning and do so in a manner that is true to our intellectual tradition. This requires a strong liberal arts curriculum as well as programming that includes seminars for incoming students designed to explore the history of a college and *charism* of its founding religious community.

Catholic colleges hold a special responsibility to use the empowerment that comes with knowledge responsibly.

Through substantive campus ministry programs, faculty at Catholic colleges like Elms must continue to find new ways to engage students early in their college careers in a discussion of the institution’s tradition and mission. And then we must work with those

students to see the connections between that tradition and mission and the realities of their daily lives.

As a Catholic liberal arts college, Elms is called to educate students, faculty, staff and the wider community concerning three pivotal relationships: the relationship of faith to reason; culture to gospel; and knowledge to power. While academia has focused a good deal of attention on the first two of these relationships, world events beckon leaders of Catholic higher education to further explore the relationship of knowledge to power.

Knowledge opens the door to all sorts of possibilities. It at the same time wields its own power. Catholic colleges and universities hold a special responsibility to use the empowerment that comes with knowledge responsibly and in a manner that furthers what Pope John Paul II characterized as a “civilization of love.”

How we do so is perhaps the greatest challenge of our time for the Catholic academic. Our success or failure in this test will affect the health and well-being of our church for generations to come.

Each year, nearly three quarters of a million students attend the more than 200 Catholic colleges and universities operating in the United States. They represent the foundation upon which the future of the church rests. Moreover, like those who have preceded them, they hold the promise of leadership in communities across the country. They deserve an education that is at once true to the ethical and moral tenets of their faith, intellectually alive and open and focused on the call to service.

It is in many ways this challenge that has called me to Elms and will continue, I believe, to call others to similar opportunities to serve at Catholic colleges and universities.

James Mullen is president of the College of Our Lady of the Elms and former chancellor of the University of North Carolina at Asheville.



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Plumb the Brain Drain

Following is an excerpt from "Plumbing Connecticut's Brain Drain" an article by Steven P. Lanza in the spring 2005 issue of The Connecticut Economy, a quarterly journal published by the University of Connecticut's Department of Economics. Lanza is the publication's executive editor.

We've all heard the lament. Young Nutmeggers are leaving the state in droves. Connecticut is suffering a massive "brain drain" as young, educated workers head for the borders in search of brighter employment opportunities elsewhere.

But the truth is more complicated. Many high school graduates do leave the state to attend college somewhere else, but Connecticut also attracts many college-bound high school graduates from other states. The difference, our net out-migration rate, isn't any worse than might be expected, given the factors that influence such a statistic. What's more, once students finish they often stay—the state's addition to its population of college graduates in the 1990s exceeded the number of degrees it granted.

Brain drain. The loss of college-educated young adults is a major policy concern in many states, including Connecticut. According to the most recent data from the National Center for Education Statistics (NCES), 43 percent of college-bound Connecticut high school seniors left the state in 2000 (the last year reported) to start their freshman year. Alarming as that figure might seem, it actually represented an improvement over previous years. In 1998, 45 percent of Connecticut college freshmen enrolled in schools out of state, while in 1996 and 1994 the share was 53 percent. Throughout this period, Connecticut consistently ranked among the top five states and the District of Columbia in the out-migration of college freshmen.

Most of those who leave don't travel far. A recent report from the Connecticut Board of Governors for Higher Education shows that more than 70 percent of the state's migrating freshmen attended college either in other New England states or in New York, Pennsylvania or New Jersey. But in an economy struggling to add new workers and where human capital is king, the fact that so many of the state's bright young minds are but a short commute away from a weekend visit home may offer little consolation.

Connecticut can take some comfort from the fact that much of the state's outflow of college students is partially offset by a compensating inflow of students from other states. NCES data also show that for every 10 state residents who leave Connecticut, six or seven out-of-staters enter to begin their studies in the state. Connecticut still ranks near the top of the list of states for net out-migration, but the magnitude of the brain drain is significantly diminished after accounting for those nonresidents who choose Connecticut as the place to begin their education. And after graduation, Connecticut college students often remain in the Nutmeg State. One index of the extent of a college-graduate brain drain—or gain—is the difference between the number of college graduates a state produces over time and the change in the number of college graduates in its population. If the change in college graduates exceeds the number of degrees granted, the state is a net brain gainer. Indeed, that's where the Nutmeg State found itself at the end of the 1990s.

In 1989, 590,000 Nutmeggers aged 25 and up held a bachelor's degree or more. In 1999, 738,000 residents held at least a bachelor's degree—an increase of 148,000. But over the same period, the state's institutions of higher learning produced only 144,000 degrees, so the difference—4,000—represents a net inflow of college-educated adults into the state. Of course, in older states like Connecticut, educated workers may retire from the workforce but remain in the population.

Explaining the variation. Even the states with the highest retention rates send some young people elsewhere for their education. And every state manages to attract at least some students from other locations. But what accounts for the varying ability of states to retain and attract young people?

Several factors likely affect the migration decision. ... Students hope to get first-rate educations, and graduates are trying to find rewarding, high-paying jobs. But such opportunities involve a cost, the most obvious being the out-of-pocket expenses of tuition, room and board, which students would naturally like to minimize. Also important is the nebulous cool factor—people want to enjoy a high quality of life outside the classroom or workplace. ...

States with faster job growth tend to have lower net out-migration rates, as do states that invest a greater share of their budgets in higher education. Where students have more local options to attend school, as measured by the number of institutions of higher education per pupil, they are more apt to

stay closer to home for their schooling. But higher expenses for tuition, room and board seem to be associated with lower rates of out-migration. Perhaps tuition and related expenses are capturing quality differences in schools across states.

Out-migration is also positively associated with income in the “sending” state, a puzzling relationship for those who believe that students would move toward areas where the pay promises to be higher. But higher education is also likely to be what economists call a normal good, one for which demand rises along with income. So higher incomes also make it easier to broaden the geographic search for high-quality education and to escape the in-state limits on higher education opportunities.

Oddly, out-migration also tends to rise with a state’s land area. One might have hypothesized that small states would see more out-migration since a trip of a given distance is more likely to take one out-of-state in a small state than in a large one. But perhaps residents of large states are more accustomed to traveling long distances and so are less averse to crossing borders to attend school.

Lifestyle variables also have an important influence on location decisions. All else equal, students prefer to stay in areas where the beach is a relatively short drive away and where there’s a local professional sports team to root for. And students seem to like congregating with others, preferring urban locales with high population densities.

Chasing the leak. After taking account of the various influences on the educational migration decision, one of the most surprising things about Connecticut’s high net out-migration rate is that it isn’t higher. Our model predicts a 21 percent net out-migration rate for Connecticut in 2000, but the state’s actual figure was just 14 percent. Nevertheless, the average state saw an 8 percent net in-migration rate that year, so Connecticut’s number is still 20 points higher than other states. What, according to the model, explains this difference?

Part of the explanation lies in the state’s comparatively low commitment of resources to higher education. We have fewer institutions of higher learning per student than average, and spend less of the state’s budget on higher education than the typical state. Our low job growth rate doesn’t help, either, but it doesn’t hurt as much as one might imagine.

By far the biggest reason for the difference lies in the state’s high per-capita income. Connecticut income in 2000 was \$7,500 higher than average, a sum that by itself would suggest an out-migration rate for the state some 40 points above the norm. The fact that it is only about 20 points higher than

average reflects the influence of other, offsetting factors, such as our coastal locale, high population density and access to urban centers.

Backflow helps. The increase in the number of college-educated adults exceeded the number of college degrees produced in the state between 1989 and 1999—a period that also saw, incidentally, a massive recession in Connecticut. So once they graduate, Connecticut college students tend to stay put, or at least to be replaced by college grads from elsewhere if they leave.

Economic and lifestyle variables are also key determinants in the choice of where to put down roots. Four variables—job growth, average annual pay, population density and whether or not a state has a coastline—account for more than 40 percent of the variation in the flow of the college-educated across states. Compared to the average state, which saw a net outflow of college-educated folks, at a rate of 3.7 percent, Connecticut enjoyed a net inflow. The actual inflow, 0.5 percent, was about 1.6 percentage points below the predicted figure of 2.1 percent.

Connecticut’s meager job growth rate over the period (more than 17 points below average) accounted for nearly all the drag on the state’s inflow of the college-educated. Our high population density was a bit of a hindrance too. Unlike the college bound, who look for high-population areas when attending school, college grads prefer to settle down in less congested areas. On the plus side, Connecticut’s coastal location serves as a big draw, but by far its most attractive feature is its high pay. Average annual pay in the 1990s was about a third higher in Connecticut than in other states, which offset the entire burden on the net in-migration rate from the state’s poor track record on jobs.

Fitting a plug. A state’s human capital plumbing problems aren’t always as bad as they seem, but fashioning a plug to fit the brain drain may not be so simple, either. Stopping one leak may well create another. Connecticut’s high incomes, for example, make the state an attractive target for skilled job seekers. But they also make it possible for Connecticut’s kids to shop beyond the state’s borders for the best schools. Pouring resources into higher education may help to keep them in state for school, but they’re not apt to stay if jobs aren’t around after they graduate.

Perhaps the best strategy is for Connecticut to encourage the growth of new jobs. More jobs won’t necessarily stem the exodus of the college-bound, but they would certainly help plug the drain on college grads leaving.

Dorm Warning

Judith B. Greiman

The Naked Roommate: And 107 Other Issues You Might Run Into In College, Harlan Cohen, Sourcebooks Inc., 2005, \$14.95

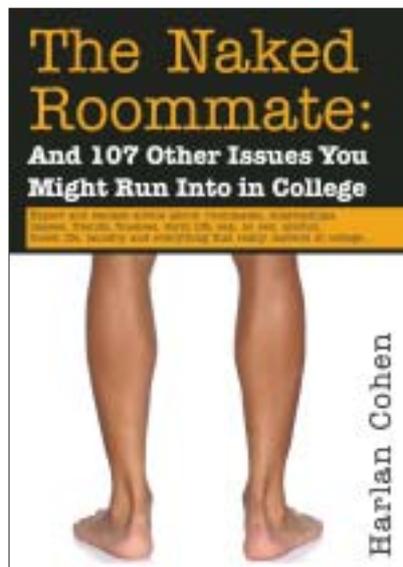
Trekking from campus to campus with 16-year-olds in tow has become the spring and summer activity for many American families. Vacations are planned with proximity to colleges in mind, charts are produced outlining sports offerings, academic standings and geographic settings, and tensions are heightened as parents and teens worry about making the right college choices and completing applications effectively.

In March, a version of this ritual began in my own home. As I wrote this review, I was also checking websites for flight information and juggling college visit schedules for campuses located in cities across the Northeast. At each information session, earnest students and admissions staff tell potential applicants about courses, extracurricular activities, international experiences, food service, facilities and the application process. What they don't cover is how to get through college once you get in.

The Naked Roommate by Harlan Cohen picks up where the admissions tour ends. The book offers practical advice on almost every issue a student might confront when attending college. Written in a lighthearted fashion, the book is structured around 107 tips that are paired with real-life stories, factoids, statistics, advice and practical messages all geared to helping students have an academically and socially successful and healthy college experience.

The author is a syndicated advice columnist for people in their teens and twenties. His *Help Me Harlan!* column is known as much for its humor as its practical advice. The book grew out of Cohen's own difficult transition to college, which necessitated a transfer and the experience of "being a freshman twice." Cohen noted that he never expected to have a problem but struggled to find his place and to get into

the rhythm of college life. He wished that he had had a clearer understanding of the expectations of college.



Based on a 10-year odyssey that included visits to 250 colleges, interviews with 1,000 college students, information sent to his www.helpme-harlan.com website and research culled from various higher education associations and professionals, Cohen's book is filled with real-life examples of the issues and obstacles that students face. As noted in the orientation that begins the book, it is "based on what today's college students are honestly thinking, feeling and doing on today's college campuses."

While geared to students, the book has separate introductory sections for students, parents and educators. Although some of Cohen's introductory comments and asides are a bit too cutesy (he notes in the "Welcome Parents" section that it is a pleasure to meet us) the book is a must read for college administrators who can learn much from the stories reported by students. In fact, Cohen encourages administrators to use the book as a text for "first-year experience" programs and through his website offers a facilitator's guide for such programs.

The Naked Roommate is a fount of good advice ranging from ways to handle difficult roommate issues to dealing with drug and alcohol use, Greek life, technology, campus safety, food,

day-to-day finances, laundry, studying and connecting with campus resources. Students and parents should read the book all at once to get the general sense of things to come and then over the course of the college experience as they confront specific events and issues. The book's format makes it easy to check in on a particular topic when the need arises. Simple chapters are organized around particular themes that are fleshed out with useful tips, each of which is followed by a story, a bottom line and occasional research data. The book's clearheaded and straightforward advice will be useful throughout a college journey. If stranded on a desert island called College, this is the one book that would provide a student with the wherewithal to manage money, bloom socially, soar academically and understand the consequences of behavioral choices.

The common academic theme that runs through the book is that students need to stay focused. Cohen explains in a number of ways that the best things to do to ensure success in college revolve around doing the work, connecting with professors and learning to study in groups. He encourages students to determine early on the grades and experiences that they seek in college and to develop routines that will help them achieve these goals. He does not mince words when outlining what can happen when the wrong choices are made. In discussing studying, Cohen notes, "Minimal work + minimal attendance + minimal effort = minimal grades."

The common social themes of the book are that students need to get out of their rooms to try new things and that the choices they make in the areas of sex and drug and alcohol use can significantly impact their future options. Students will appreciate his lack of proselytizing against drinking and drug use but will understand his clear message that students who cannot drink or use drugs responsibly will need to choose between going to school and using their substance of choice. Students will also warm to his clear understanding of the difficulties

suffered by those used to socializing through instant messaging when faced with real social situations.

The Naked Roommate succeeds as a key source of advice for students and a peek at college life from the student perspective for campus administrators and parents. While most topics and tips are not new, they are organized and reported on in a way that is useful and compelling to the reader. Cohen's fresh contribution to the genre will likely be the first in a series as he continues to seek stories and tips through his website and campus travels.

I might not yet know which institution I think best for my daughter, but I now know which book I will pack in her suitcase as she begins her college journey.

Judith B. Greiman is president of the Connecticut Conference of Independent Colleges.

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- n Number of New England institutions that rank among the top 10 liberal arts colleges nationally in professors' pay: **4**
- n Number of New England institutions that rank among the top 10 public universities nationally in professors' pay: **0**
- n Number of New England institutions among 81 nationwide identified as having a "conscience," meaning their administrators are socially responsible and their students are dedicated to serving society: **20**
- n Number of those that are private colleges: **16**
- n Average salary for New England school superintendents in 2004-05: **\$118,424**
- n Average salary for New England school teachers in 2004-05: **\$51,837**
- n Percentage of Americans who support higher pay for teachers in fields where there are shortages of qualified teachers: **72%**
- n Percentage of teachers who do: **52%**
- n Approximate number of percentage points by which a \$100 increase in per-capita state taxes reduces jobs growth: **0.5**
- n Approximate number of percentage points by which one additional federal misconduct conviction per 100 elected officials in a state reduces jobs growth: **1.1**
- n National ranks of New Hampshire and Vermont, respectively, in federal misconduct convictions per 100 elected officials, 1986-95: **49th, 50th**
- n Number of U.S. eco-villages, residential land trusts, communes, student co-ops, urban housing cooperatives and other "intentional communities" listed with the Missouri-based Fellowship for Intentional Community: **938**
- n Number located in Connecticut: **1**
- n Number located in Vermont: **16**
- n Share of Vermont farms that participate in "agritourism" such as cheese tours, hay rides or overnight stays: **1 in 3**
- n National rank of Maine in percentage of dwelling units that are second homes: **1st**
- n National rank of Vermont: **2nd**
- n Projected median age of Maine residents in 2030: **47**
- n Projected median age of Colorado residents in 2030: **36**
- n Percentage of Maine adults age 25 or over who have bachelor's degrees: **24%**
- n Percentage of Colorado adults age 25 or over who have bachelor's degrees: **36%**
- n Percentage of U.S. college undergraduates who have credit cards: **76%**
- n Of those who have credit cards, percentage who have at least four: **43%**
- n Average credit card interest rate as of May 2005: **13%**
- n Percentage of U.S. and Canadian white-collar workers who have shopped online at work: **72%**
- n Percentage of those who attribute this to faster computer connection speeds at work: **19%**
- n Percentage who attribute it to lack of time outside work: **14%**

Sources: 1,2 CONNECTION analysis of *Chronicle of Higher Education*/American Association of University Professors data; 3,4 CONNECTION analysis of *Colleges with a Conscience* findings, *The Princeton Review* and *Campus Compact*; 5,6 Educational Research Service; 7,8 The Teaching Commission; 9,10,11 *The Connecticut Economy*; 12,13,14 Fellowship for Intentional Community; 15 Federal Reserve Bank of Boston; 16,17 New England Economic Partnership (Maine, 20 percent; Vermont, 12 percent); 18,19 Charles Colgan, *New England Economic Partnership*; 20,21 *Postsecondary Education Opportunity*; 22,23 Nellie Mae; 24 Bankrate.com; 25,26,27 Bentley College and Burke Inc.

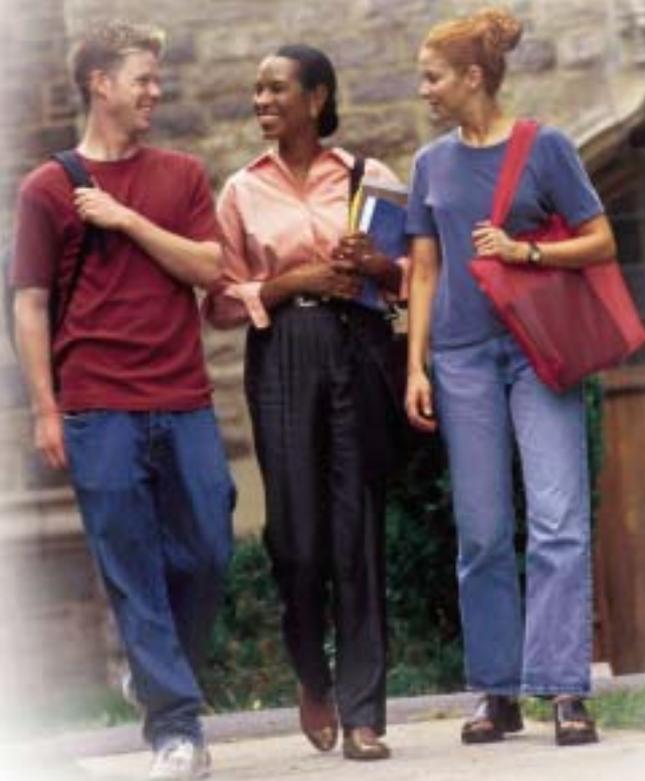
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