



WILLIAMS COLLEGE

TO: President Adam Falk
FROM: Committee on Campus Space and Institutional History
RE: Final Report
DATE: March 17, 2017

Executive Summary

President Adam Falk appointed the Committee on Campus Space and Institutional History in late fall 2015 to look into a number of different questions related to the College's history as found in its built environment. This report follows our report from May 2016, which focused exclusively on a mural by Stanley Rowland in the Log, and explores more general questions about the historical elements to be found in decorations, memorials, monuments, and buildings. We recommend that the College attends to discussions about these objects with three principles in mind: that open inquiry – at the heart of Williams's educational mission – should form the foundation of any discussion; that the College seek to understand the different constituencies attached to any given space on campus; and that we should approach this history in our built environment as more or less public space. In discussing these principles, we also turn to several concrete examples on campus.

Introduction

Between January 2016 and March 2017, the Committee on Campus Space and Institutional History (CSIH) met to consider the questions given to us by President Falk. In an email sent to the entire Williams community on December 1, 2015, Falk noted that

as many campus buildings were constructed in eras quite different from our own, at times they were decorated in ways that seem problematic in a modern context. The same is true of some of the monuments that are found on our campus. How do such forms of decoration, conceived in an earlier time, affect our capacity to be a fully inclusive community in this century? And what should be done about historical images that portray Williams as less welcoming than we are or aspire to be?

President Falk further noted that our committee's charge was "to bring forward recommendations of a nature both general (what principles should guide us?) and specific (what should we do about a particular piece of concern?)."

The "particular piece of concern" was the most prominent of two murals in the Black Room of the newly renovated Log Building, sometimes called "The Bloody Morning Scout," a mural that created a range of reactions when it was first seen again. Among those who objected to it, some members of the Williams community felt strongly that its depiction of Mohawk Indians was inaccurate or stereotypical and that such a rendering, which felt hurtful especially, but not exclusively, to our handful of Native American

students, should not be in the Log. Our committee spent all of the spring semester 2016 considering this mural; we outlined our work and our recommendations in our report in May 2016 [[See Appendix A](#)].

After returning to campus in the fall, we reconvened – although with a couple of changes in the membership of the group – to focus on the general questions as outlined by President Falk. Our committee’s discussions through the entire calendar year have unfolded during a time when many campuses have been thinking and struggling with these very same issues. When we began our work in January 2016, protests at Yale and Princeton were winding down that had catalyzed institutional conversations about very similar questions as ours. In those cases, the focus revolved around campus buildings’ names carrying the legacy of slavery and racism: students at Princeton sought to see Woodrow Wilson’s name removed from a residential college and the Woodrow Wilson School of Public Policy and International Affairs, while at Yale similar protests focused on removing John C. Calhoun’s name from a residential college. We have taken particular interest in the Yale community’s work. The university initially and publicly reported it would not change the name of Calhoun College and commissioned a committee to establish general principles from which the university might change a building’s name [[See Appendix B](#)]. In February this year, Yale announced that Calhoun College would be renamed Grace Hopper College.

To borrow from the report of the Yale *Committee to Establish Principles on Renaming*, we believe that, as an institution whose presence has been felt in this corner of New England for over 200 years, the college has an “ongoing obligation . . . to navigate change without effacing the past.” But are we clairvoyant enough to outline what all the steps are in such a negotiation? Indeed, we would also concur with the Yale committee that “[a] posture of humility points the inquiry in the right direction. At a university as old as this one, those who occupy the campus today are stewards of an intergenerational project. Hubris in undoing past decisions encourages future generations to disrespect the choices of the current generation.” Yet we also believe we have plenty of opportunities to engage in the history of our built surroundings in ways that avoid these hazards, which neither erase the past nor immobilize it in amber.

As we explain our process and conclusions, we would like to note two important features of the charge that President Falk gave to us. First, he asked us to evaluate the myriad “decorations” in our buildings, as well as “historical images” and monuments. But what is or isn’t a “decoration” on campus? What would we include as “historical images”? Reading the email as a whole, we believed the charge was indeed quite capacious, and our principles and recommendations reflect that reading: we understood our work to involve considering a variety of different kinds of objects, all of which reflect the past back in some sort of physical form on campus. But we want to stress that, even with the handful of objects we discuss here, there is tremendous variation – in their forms, in their histories, and in the questions they provoke. Recognizing that we are just scratching the surface with this report, we nonetheless hope it will begin continuing conversations.

Second, although we considered at one point creating an inventory of all potentially “problematic” items, we soon grasped that this was a nearly impossible task. It is also difficult to anticipate into the future all the “decorative” features of our built environment that might strike the community as projecting values that the college no longer holds, and we therefore did not believe we could flag all the objects or buildings on campus that might in the future draw attention. Nonetheless, we also came to the conclusion that there were *some* objects and places on campus that deserved our more focused discussion, for two reasons. First, in discussion forums about campus diversity, sponsored by the Office of Institutional Diversity and Equity during the winter and spring of 2016, and in comments and emails

we received during our work on the Log mural, individuals raised questions about other, specific historic elements on campus, as well as about how the college might engage with its history more generally. We drew from these questions. Second, we believe that these examples help to show the value of the wider project of inquiring into the history of the built environment. In this report, then, we will discuss these objects and spaces as part of our larger engagement with the principles that we believe will help support the efforts of the entire Williams community (students, faculty and staff, and alumni) to address the many questions emerging from a built campus that dates back to the late eighteenth century.

Framing Our Work

In approaching our work during the fall semester of 2016, we were shaped very much by our experience of thinking through the issues surrounding the Log mural. Early in that process we hoped to enrich the vocabulary we used in our work and avoid the polarizing language, so characteristic of media coverage of campus debates today, about whether a particular object is “offensive” *versus* whether the institution is trying to “censor” free speech in evaluating that question. To our minds, this kind of face-off offers few avenues to engage individuals, especially students, in the history around the very object that is causing community disruption.

We therefore sought to bring as much specificity as we could to our work. If the Log mural was “problematic” to some members of the Williams community, what did that term actually mean to different people? What did we need to know about the mural, about the Log as a building, and about its historic uses that could help explain the different ways individuals experienced seeing it and that could also illuminate what the mural and the building were doing there? Out of these questions and the kinds of input we sought from the Williams community, we recommended that the mural should stay in the Black Room at the Log, but with better informational context and with the college’s commitment to support continued engagement.

As we later reflected on our work in the spring, we saw several key components had emerged: that we approached our work with the kind of intellectual curiosity we all hope undergirds the classroom experience at Williams; that we tried to understand the communities of people for whom the mural and the Log might be most important, and the different kinds of relationships they have to both; and we sought to delineate the nature of the space as a “public” space. These values, as will be evident, became the framing structures for our work going forward.

Given the very broad parameters of our charge, and our decision not to create an inventory of all the decorative elements and monuments on campus, we focused our process on a small number of objects and/or spaces on campus: the Haystack Monument, which marks the founding of the American foreign missionary movement; the Herman Rosse painting in the CenterStage Lounge at the ‘62 Center; and the Faculty House. We believe, as we note in our discussion in the following section, that each example raised a range of current-day questions about the perceived inclusivity of the college that we wanted to investigate. As our work progressed, and as we saw that the larger questions with which we were grappling involved how we at Williams engage the college’s past in the built environment, we pulled in other examples with other questions, such as Thompson Memorial Chapel and Lawrence Hall.

Finally, we expanded our field further in seeking a sense for how students thought about the historic elements of the campus. We chose not to survey students (or any other constituency within the college community), as we decided there was no way to adequately address in a survey the kinds of issues we

were charged with examining. However, in a dinner discussion with roughly 50 attendees, mostly students, at the 2017 Claiming Williams, we did try to elicit information about how individuals encountered the college's past in a few of its outward forms on campus.

Each table at the dinner event had a particular "object" or building as the centerpiece of the discussion, and those individuals at the table were given index cards and asked to identify it and describe what it meant to them, and what they thought it meant to Williams. Some of the objects we chose have histories that carry mixed and even fraught legacies, such as the Haystack Monument and the Herman Rosse painting in the '62 Center for Theatre and Dance. The naming of Lawrence Hall may not be on many people's radar at Williams, but because other schools have raised the question of historic building names, in particular with donors' or honorees' connections to slavery, we were curious to bring it up with a random group of Williams students. But we also asked about objects and spaces that we imagined would be much less fraught for students, such as the Faculty House; Goodrich Hall; which was the college chapel before Thompson; and the Symmes Gate to the Frosh Quad, which memorializes the deaths of three students and their geology professor as they were sailing to the Yucatán in 1935 while en route to a geological expedition.

We saw in our attendees' answers a spectrum of responses. They undoubtedly have registered the historic valence of what they're seeing. As one person wrote very straightforwardly about the Haystack Monument, it "makes me think about the past." Several others have felt an invitation to investigate briefly, as this student noted about the Symmes Gate: "It is how I leave Frosh Quad and go to the '62 Center ... I've read the poem once, but other than that haven't given the gate another thought." Not surprisingly, as the one building among our group, Lawrence Hall received much more detailed answers. One student remembered camping out at the building to be first in line at WALLS -- the program at WCMA that allows students to borrow artwork for a semester -- but added, "The exterior doesn't mean much to me but the inside does." Another person noted the building is a "relic of the long-standing tradition of higher education here." And another individual had a quite different take on Lawrence Hall: "WCMA and the eyes. . . . [T]hey are my favorite part of the Williams campus."¹

What does it mean to encounter those past structures or decorations as an individual on campus today? Of course, our attendees were ready to think about those questions, having decided to attend the session and as we explained that our discussion was intended to illustrate, on a smaller scale, the kind of work we had been doing during the fall. Still, their responses speak to the ways we, as a community, can start to pose questions of our campus surroundings. One student wrote about the Symmes Gate that it "[s]eems to speak to life (?) here (i.e. very New England, old-fashioned etc.) ... Maybe what it once was like here? I wouldn't say Williams is the same as when this gate was built." About the Faculty House someone wrote, "A space for who? For faculty only? [The] message [on the plaque] designates clearly who it is for -- 'those who taught & carry on.' Is it a space for students? Others in the community? Portrait in main room is striking -- architecture feels dated -- speaks to older time when Williams was a less welcoming place."

An event such as this suggests the opportunities for continued engagement with students about Williams's history, and that history's connection to much larger forces beyond it. Although the Haystack Monument is the object that perhaps most dramatically bursts the myth of the Purple Bubble, we would like to underscore that all the objects and buildings discussed here can reveal the essential connections

¹ The individual is referring to Louise Bourgeois's "Eyes (nine elements)," an outdoor public art installation, which was commissioned in 2001 on the 75th anniversary of the Williams College Museum of Art.

between Williams and the world.

Principles

Our experience as a committee has shown that no universal policy can appropriately address the many different historical spaces that are or will come under scrutiny. We can also say with some degree of confidence that fissures will likely emerge in the future about historic elements on campus, because we believe these elements will continue to draw attention from new generations of students. While such community disruptions create understandable anxiety on any college campus, but particularly at a small school like Williams, we genuinely believe that they offer us a chance to learn more about our institution, about our campus as its own very historically rooted place, and about each other.

We therefore recommend that the College be guided by the following principles, which come out of our own experience of doing research, gathering input, listening, taking time to reflect, and having extensive discussion. We believe these principles will help ensure that Williams College can render its past visible to the community while also creating an inclusive environment of learners both now and in the future.

1. Our foundational principle is this: whenever the community undertakes the consideration of Williams's history as expressed in the built environment on campus – and the implications of that history – *our educational mission must be at the center of that process*. What that means in the simplest of terms is that inquiry is always the starting point. As a committee, we learned this firsthand in working on the Log mural, when we began by asking simply, "What is this? How did it get here, into this space?" From seemingly simple questions came a raft of others, as we outlined in our report in the spring, and surely many more that we did not have time to ask or answer.

Williams's commitment as an academic institution to "explore widely and deeply" guided our work, as it should guide the college in future situations like that represented by the Log mural. Whether future presidents, Faculty Steering Committees, and student governance leaders will always believe that appointing a special committee is the answer, as opposed to using the standing committees already available, we cannot say. But we believe that whatever the structure used to investigate such questions, our experience suggests that it needs to actively encourage research and to support the gathering and preservation of information needed to understand the history of whatever object or space is at issue; to allow for input from the community about that object or space; and to provide the opportunity for reflection and discussion about the questions raised.

We would especially like to note that robust student representation on our committee has undergirded our ability to "explore widely and deeply" both semesters, as we have had six student representatives (out of 14 or 15 members), which is unusually high for most college committees. Although there have undoubtedly been scheduling challenges, having such a critical mass of committed students has helped to energize our inquiry, and they have carried the work out to the student body by holding a forum about the Log mural and helping to craft the Claiming Williams dinner discussion. In addition, we are pleased to note that the committee's efforts, and the initial questions that inspired it, have begun to ripple into curricular initiatives in which students are deepening and expanding their research into the campus history.

Structural questions about the committee aside, we want to emphasize even further, to the point of

making it a kind of corollary principle, that *the process of deliberating* an issue like that raised with the Log mural must be valued and given time to unfold. This emphasis on process may not sit well with individuals who either desire immediate change or immediate resistance to change. We would like to note that by emphasizing the importance of deliberation, we are not tipping our hand toward one kind of potential outcome over another: considered deliberation can produce everything from radical recommendations to no recommendations. However, we share the belief that when it comes to understanding the history of the campus space around us, and the various perspectives on them, there is great value in not rushing that process. We believe, too, that a process of informed and engaged conversation can be done even in the midst of controversy; in fact, we can think of no better place than a college campus to model how to try to do that.

It is fair to say that, as a committee, we found that some of our most satisfying work came from focusing on just one object (the Log mural) for an extended period. But our work over the fall required us to expand our sights dramatically, and we think it might be useful here to begin to see the broad range of questions that emerge as we cast our gaze across campus.

We could glance briefly at two historically important buildings opposite each other on Route 2. Would we consider that most photographed of Williams College buildings, Thompson Memorial Chapel, as “problematic”? What *is* it? What does it, in fact, *represent* to modern viewers, especially to current students? As a kind of monument, it likely signifies an old, “historic” Williams that stands in contrast to the modern structures of more recent years; as a memorial, it honors the military narrative established with Ephraim Williams through the generations of Williams students who have served in battle; as a functioning building, it hosts both religious and secular events, though it is not as frequented a community space as it once was in the days of mandatory chapel. Yet Thompson Chapel has remained relevant to contemporary students: diverse student religious groups meet in its basement, and its bells frequently toll to tunes of popular songs. Finally, its tower is the focus of all attention at the conclusion of Ivy Exercises during Commencement when a watch is ritually dropped in front of the graduating class. All students, sooner or later, have some interaction with Thompson Chapel.

Within the chapel, stained glass windows depicting the religious (various saints) and secular (Greek philosophers and Christopher Columbus among others) lead up to the chapel’s apse and transepts. Along the walls of the transepts, lie plaques dedicated to (male) students who served in the world wars, while the apse holds plaques honoring Ephraim Williams and the students who served in earlier wars. They are powerful monuments not only to the individuals themselves but also to an extraordinarily different time of the college when women were not enrolled – until the end of the Vietnam War – and when the combination of Christian and military imagery could mix relatively comfortably with the secular in a college building.

How do students experience Thompson Chapel now? Does its history and the ways it recalls an earlier time in the college’s history contribute to its feeling like an unwelcoming space to some in our community? Should our community engage with it at a deeper level than as the beautiful centerpiece in so many photographs of the campus?

A different bundle of questions arose for our committee when we looked across the street toward another iconic building on campus, Lawrence Hall, named after Amos Lawrence. At a time when the college was still reeling from Amherst’s schism, not only did the building provide Williams its first library but it also added thousands of books to the college. From this, student literary societies no longer had to maintain their own books. This building and the financial gifts made by Lawrence during this period, the

equivalent of millions of dollars today, ensured the survival of the college in one of its most tenuous moments.

But Lawrence earned his money in the production and trade of textiles, which relied on cheap cotton from Southern plantations. That connection between northern manufacturing wealth and Southern slavery and the slave trade is inescapable, as slavery-defender John Calhoun wrote to Amos's brother and business partner Abbot Lawrence: "Cotton threads hold the union together. Patriotism for holidays and summer evenings, but cotton thread is the Union." We think that Williams, like a number of other northern colleges and universities, should not shy away from the challenges involved in investigating its own historical links to slavery [\[See Appendix C\]](#). How specifically were the foundations of our school linked in the late eighteenth and nineteenth centuries to enslaved labor and to the Atlantic slave trade? How do, or should, Williams acknowledge this complicated history? What meanings does it have to our current campus community that its namesake, as well as members of the founding trustees, owned and traded slaves?

We recognize, of course, that the debate over building names is a trenchant one on many college campuses today, Williams included. As we noted above, we have found inspiration in the report by Yale's *Committee to Establish Principles on Renaming*, and we believe that, as the community continues to consider the college's built environment, questions will likely emerge in the future about what kinds of values are being commemorated in historic building names. As with the other questions we are posing in this report, these questions about historic building names are not easy ones. While we cannot anticipate how future generations will view the people or events the college chooses to commemorate in any given time, we know with certainty that future generations will ponder, analyze, and even judge those decisions. That they will do so points to the essence of the continual process of reflection Williams exists to foment, and we hope that decisions about building names, memorials, and decorations on campus will be rooted in the principles enumerated in this document.

2. We believe that a second principle will help support the work of exploring the past on campus, and that is *understanding the constituencies attached to a given space*. In examining the cases on campus that we did, we were struck by the range and complexity of this question. Clearly, some spaces on campus have quite specific constituencies – dormitories, for instance. Almost no one beyond students and the facilities staff go into these buildings on a regular basis. Some parts of our athletics facilities are also frequented primarily by varsity athletes, the coaching and training staffs, and, again, facilities staff. But many more buildings on campus have multiple constituencies that feel attachment to or even a certain sense of ownership over the spaces, and understanding these relationships is an essential piece of any future work the college does. And in many of these cases, figuring out the constituencies is not a simple task, as many of the spaces on campus can have a complex web of stakeholders and purposes.

Two examples bring this to light. The first is the Faculty House. We chose to look at this building because it raised questions about how the institutional decorative choices at Williams project certain ideas about the college: the building and most of its furniture are in a style that reflect an earlier time in the college's history, not its present. We wondered, for instance, about the large, central portrait of banker and former trustee Clark Williams, which hangs above the mantel of the main fireplace. This portrait positions him on the expansive lawn of his estate and presents a picture of exclusive wealth and privilege that some might read as out of sync with the college's emphasis on making a Williams education financially accessible to all those who are admitted, and on creating an inclusive environment

on campus. More generally, in stark contrast to the modernity of almost all the academic buildings on campus, the Faculty House is a repository of the past in its overall decorative scheme. Is this a problem? We do not know, but we came away from our examination of the Faculty House impressed by the complexity of the issues raised by the space, as it has evolved to serve multiple needs.

We began our examination into the Faculty House thinking only about the most obvious stakeholders in the building: the faculty and staff who we know used the building regularly, as well as the alumni and community members who can also partake in the daily lunch buffet and attend special events in the facility. But as the largest event venue the college has, it is also the preferred location of many gatherings, and therefore serves a much wider audience than we'd originally grasped. Of course, students also attend events at the Faculty House: the Lyceum Dinner is a primary example of such a gathering, and faculty members can invite their students to lunch there. In contrast to this occasional use during the school year, however, students spending their summers on campus use the Faculty House as a dining hall, often eating dinner in the space daily. Furthermore, the Summer Science and Humanities Programs, made up of incoming first-year students from underrepresented minority groups and/or first generation backgrounds, use the Faculty House nearly daily for dinner. Finally, the Faculty House is subject to high use during reunions at the beginning of the summer, operating as Reunion Headquarters for returning alumni and student reunion rangers.

In the end, the Faculty House has no one, main constituency attached to it, and it serves a variety of useful institutional functions at the college. It harkens back to an older Williams in its interior decoration and thus stands in striking contrast to the broad demographic changes within the entire college. Given its name as "the Faculty House," we would like most to highlight those changes within the faculty [[see Appendix D](#)] but clearly, given the high level of student use of the building, the demographic shifts within the student body over the last decades should also be considered. Do these changes mean that the décor of the Faculty House should be adjusted to reflect more contemporary constituencies? That is a question we believe should begin to be posed, underscoring our guiding principle here that the college should acknowledge that a space could have, indeed often will have, a complex set of constituencies.

We would drive that point home even further with our second example, which revolves, like the Log mural, around a decorative object: the Herman Rosse painting, "The Carnival of Life," which is mounted in the CenterStage Lobby of the '62 Center for Theatre and Dance. Installed when the building was opened in the summer of 2005, the painting received what appears to be a mixed reception by the college community early on. A *Record* article from November 2005 explains that 43 students submitted a petition, objecting to the painting because of its portrayal both of an African American figure and of the women in the painting. In response, a forum was held in which several faculty spoke, all of whom in various ways also objected to the installation of the painting in that space, primarily because of the painting's quality, and "expressed a mild preference for seeing the painting removed." The *Record* quoted two audience members who disagreed and believed the painting should stay [[see Appendix E](#)].

Mounted in a prominent space within the '62 Center, this painting is visible to many people who enter the site for classes, performances or other events. Indeed, the '62 Center may be one of the most public spaces on campus, especially during the Williamstown Theater Festival summer season when visitors to town arrive. To these visitors, the painting, the Center, and the town combine to convey the message that Williams is a place to preserve and celebrate arts and culture. We do not know how these visitors respond to the Rosse painting, but during the academic year, the '62 Center is a space for student learning and performance, and it is the home of the college's Theatre and Dance Departments. All of these individuals live with the painting every day, and as one of the only decorative pieces installed in

the building, but a massive one at that, it may not be an easy one to live with.

We spent considerable time reflecting on the Rosse painting within the context of a building that is, most of the year, home to classes; student dance and theatre rehearsals and performances both sponsored by academic programs and that are overseen only by students; and workplaces for many. We wonder how these diverse groups experience this one decorative feature of the building, prominently placed across from the only sitting area in the '62 Center, where students typically congregate between classes and rehearsals.

The Faculty House and the Rosse painting represent just two cases on campus that illustrate the importance of understanding how different groups use spaces at Williams and how there may be particular constituencies that feel greater claims to a space than others. These spaces ask us to reflect, too, on the many ways Williams is a community across time and distance. It encompasses those on campus currently; projections of a future Williams; and individuals who made up past on-campus communities – alumni from many decades as well as emeriti faculty and retired staff. They all comprise yet another crucial dimension in understanding the constituencies attached to a space. Given the history of the Rosse painting and of the centrality of the '62 Center, we believe it especially merits continued consideration by the college and would hope that, in doing so, particular attention is given to reflecting on the '62 Center as a pedagogical and performance space for students.

3. Finally, although Williams is decidedly a private college on private land, we believe that the college *should approach the history in its built environment as more or less public space*. Not only can everyone in our community, at the very least, walk in and out of and around these spaces, but most of these are open to the public at large, and thousands of people flow through our campus every year. Underlying this approach is our deep belief that it should not be hard to have access to information about historic elements on campus. Which objects or spaces might most call for informational context, at least initially, is really up to the community. The college could most certainly be aided in this project were it to begin thinking about building an easily accessible storehouse of information online about the history of our campus, and we hope that it could begin to do so.

The Haystack Monument stands out, to our minds, as perhaps our most significant historical and public monument on campus and one that may be most in need of more available information to the public at the site; the small plaque on Mission Park Drive likely does not offer most visitors much information to underscore its historical importance. The Monument needs to be considered within the context of at least three points of time: the event it commemorates, the time when the monument and plaque were installed, and the present. It may be difficult for many of us today to grasp how significant white Protestants of an earlier age considered the Haystack Prayer Meeting that the monument commemorates, as this writer noted in 1906, in advance of the centennial celebration of that meeting: “‘The Haystack Meeting,’ which the whole Christian world is about to celebrate, [is] . . . one of the most memorable dates in history.”² Nonetheless, Haystack still draws groups of Christian tourists – really, pilgrims, and occasionally by the busload – from around the world. The contrast is striking between the importance the monument holds for these groups and for evangelical Christians on campus, and the rest of the college community. Haystack occupies a section of campus near student dorms, and students

² Henry R. Elliott, “‘The Haystack Prayer Meeting’ and What Followed,” *Century Illustrated Monthly Magazine* 72 (1906): 728.

often walk by the monument with nary a sense for what it is they are passing. As passers-by, many students pay little attention to the object, and it fades into the background. Many others in the college, including recently arrived faculty, do not know of the monument and its history until they have taught here for some time.

As a commemoration of the events leading up to the founding of a Christian missionary organization, the physical spot contains a history that is important to some in terms of their religious values; important to some because of the significance of the histories that unfolded from the missionary movement; and yet many in the current campus community find the values and actions associated with the missionary movement antithetical to their beliefs or even repugnant, tied to colonialism, racism, and exploitation of people and natural resources. The missionary movement in Hawaii, for instance, was directly involved in the eventual overthrow of the Kingdom of Hawaii in 1893 by the United States.

A report such as ours cannot begin to do justice to the complexity of the questions raised by having a monument that commemorates the founding of the foreign missionary movement. However, our hope is that others will begin to consider how Williams might bring more considered attention to Haystack. We are an international campus today: how do our different groups of international students experience the monument and the histories it is intended to represent? What are the ways that the college might provide more and different kinds of information about the Haystack Monument? How might we imagine engaging not just our communities on campus but also the engaged public beyond Williams?

We would underline that the opportunity here is *not* to try to make a singular narrative with Haystack, but rather to help provide the basis for thoughtful conversations and reflection about the monument and about the transformations in values that have occurred at Williams and elsewhere. Indeed, our hope is that we will begin to see those conversations happen around Haystack in the near future.

Conclusion

We have met as a committee for over two semesters, and in the last iteration of our work, we have held almost seminar-like discussions on the wide range of questions that we have explored in this report. No doubt, there will be some who see in our report perhaps a predictable response from a liberal arts college committee (all talk and no action), and readers looking to find a list of concrete action items for how the college should proceed when controversy attends to an issue like the Log mural will surely be disappointed: we have not produced that list. It was not clearly in our charge, nor were we inclined in the end to do so. As we noted at the beginning of this report, we are deeply aware of the hazards of outlining any specific course of action in the future for individuals or for the institution. There are too many variables and too much that is unknown for us to do that with any confidence.

We would, however, conclude on an optimistic note, even at the risk of being labeled Pollyannas: we do believe that Williams can negotiate change without effacing the past; that it has done so at other times in its history and has grown as an institution; and that it most successfully negotiates change through processes that encourage the diffusion of information, community-wide reflection and discussion, and a clear understanding of how decisions are made at the college. These are not easy moments for the institution, nor does change typically happen swiftly. It is, in fact, an ongoing project. But as we have valued our time together as a committee to gather information and feedback, think about, and deliberate complex questions, we stand for that process as the core value at the heart of the Williams

community.

Jake Bingaman '19

Matthew Hennessy, '17

Alexander Jen '19

Elizabeth Poulos '19

Thomas Riley '18

Ariana Romeo '19

Joseph Cruz '91, Professor of Philosophy

Karen Merrill, Frederick Rudolph '42 – Class of 1965 Professor of American Culture

Annie Valk, Lecturer in History and Associate Director of Public Humanities

Keli Gail, Secretary of the College

Kevin Murphy, Eugenie Prendergast Curator of American Art

Richard Spalding, Chaplain to the College

Leila Jere '91, Alumni Representative

APPENDICES

Below are the links to all the appendices noted throughout the text. Hard copies of these texts are available upon request from the President's Office. Please contact the staff at dkoperni@williams.edu (Diane Koperniak) or awood@williams.edu (Amy Wood) or 413-597-4233.

APPENDIX A

Link to the Log Mural Report, May 2016:

<https://sites.williams.edu/csih/report-and-recommendations-on-the-log-mural/>

APPENDIX B

Link to the Report by the Committee to Establish Principles on Renaming, Yale University, December 2016:

<http://president.yale.edu/advisory-groups/presidents-committees/committee-establish-principles-renaming-0>

APPENDIX C

Link to the home-page for "Harvard and Slavery: A Forgotten History," a report completed in 2011, with additional links to other reports by college and universities on their historical connections to slavery:

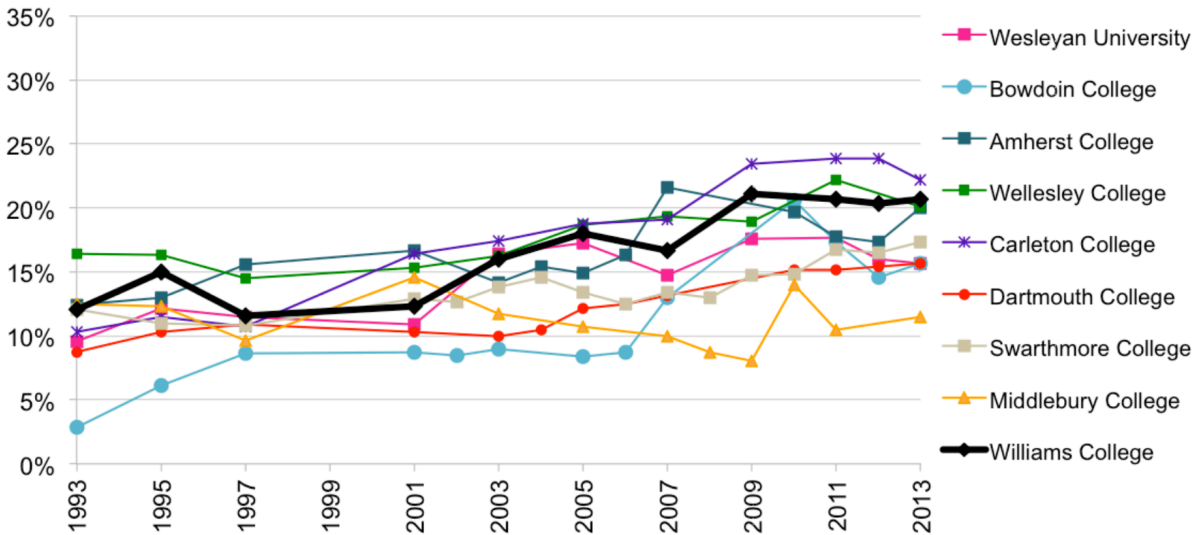
<http://www.harvardandslavery.com/resources/>

APPENDIX D

Please *see below* for graphs that show the changing demographic make-up of the Williams College faculty over the last few decades. A more detailed breakdown of the Williams College faculty trends can be found at:

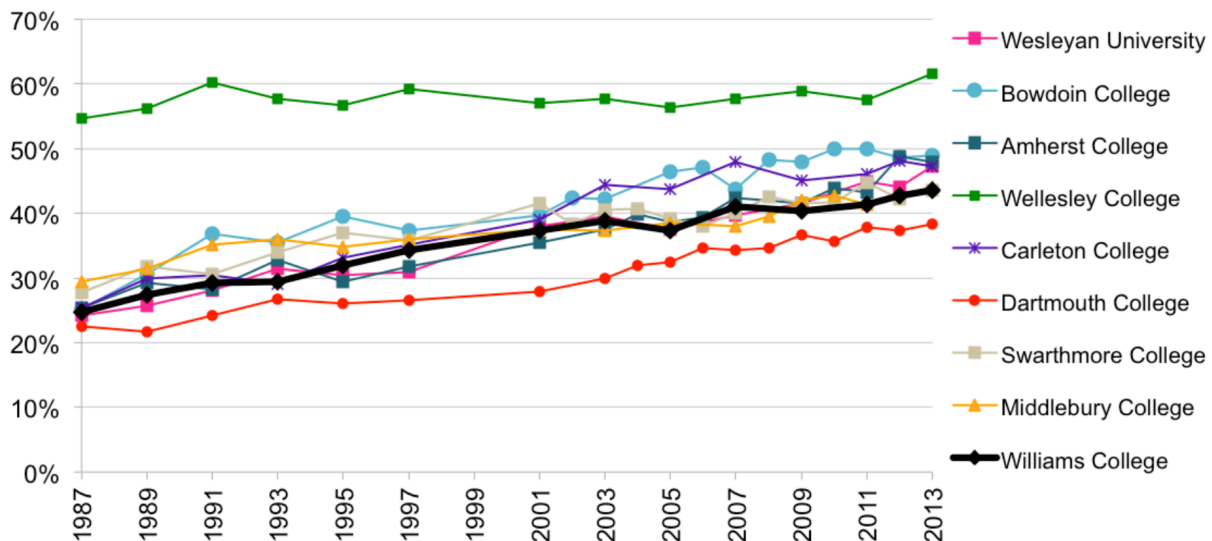
<https://diversity.williams.edu/files/2010/04/Count-the-Faculty-Spring-2015.pdf>

US Minorities as a % of Full-Time Instructional Staff



Source: IPEDS Data Center

Women as a % of Full-Time Instructional Staff



Source: IPEDS Data Center

APPENDIX E

Link to November 9, 2005 article about Herman Rosse's "Carnival of Life" painting in the '62 Center for Theatre and Dance building:

<http://williamsrecord.com/2005/11/09/students-object-to-painting-in-62-center/>