

F
A
L
L
08

maropa!

MAGAZINE

Diversity



naropa!

MAGAZINE

President Thomas B. Coburn, PhD

Editor / Art Director Patrick Johnson

Managing Editor Danielle Poitras

Designer Kimberly van Mourik

Writer Owen Johnson

Production Coordinator Jennifer Quinn

Office Manager Marcia Haddigan

Naropa University is a private, nonprofit, nonsectarian liberal arts institution dedicated to advancing contemplative education. This approach to learning integrates the best of Eastern and Western educational traditions, helping students know themselves more deeply and engage constructively with others. The university comprises a four-year undergraduate college and graduate programs in the arts, education, environmental leadership, psychology and religious studies.

Naropa Magazine is mailed to alumni and friends of Naropa University. If you are receiving duplicate issues, have an address change or would like to be removed from the mailing list, email advancement@naropa.edu or telephone 303-245-4616.

Copyright 1999–2008; Naropa University.
All rights reserved.

2130 Arapahoe Avenue
Boulder, CO 80302
Phone 303-444-0202
Fax 303-444-0410

www.naropa.edu

COVER ART: *taking ashes from the eyes*
©2007 Sue Hammond West, Visual Arts chair

TABLE OF CONTENTS

1	A Word from the President
2	University News
6	Snapshots: Student Life Diversity Coordinator Jacovo Lovato
7	Suzanne Benally Builds Diversity into the Campus Bedrock
8	Discussion, Dialogue, Diversity
11	Student Profile: Jesse Walker
12	Faculty Notes
14	Extended Studies Profile: Authentic Leadership in a World of Impermanence
15	Infinite Sides to Every Story • Faculty Profile: Barbara Catbagan
16	Getting in Tune with the World
18	Advancement News
19	Alumni Notes
22	Honor Roll
IBC	In Memoriam: William D. Jones



Diversity Education in a **Contemplative Context**

Many years before I came to Naropa, I was suggesting to fellow educators that the single most important task for educators in the 21st century was to help our students learn to engage constructively with those who are unlike themselves. Because we as faculty and staff are implicated in this work, there is a reflexivity to it, and we cannot claim to have all the answers. We, too, are learners. The core assignment, therefore, is also to help ourselves engage constructively across all conventional markers of difference. No one ever disagreed with me about the central importance of this work.

This charge is important for many reasons, not the least of which is that it lies at the intersection of intellectual growth, emotional maturity and ethics. The importance and complexity of this work is thus often matched by its difficulty. The title of Deborah Tannen's insightful book, *The Argument Culture*, suggests why this is the case: we are more interested in talking and arguing our way toward who's #1, in what makes people and things different, rather than in commonalities, in what holds us together and in collaboration. Correspondingly, when a researcher recently sought to understand what students mean when they say they want more discussion in the classroom, she found they meant: "The opportunity to persuade others of the rightness of my position," rather than "The opportunity to listen to others, so that I might change my point of view." Here, as elsewhere, Naropa University has an enormous contribution to make to the expanded practice of education in the 21st century with our understanding of contemplative education.

Virtually every college in the country aspires to cultivate in its students the abilities to read, to write and to speak. Very few aspire to cultivate the flip side of speaking, which is listening. At Naropa, deep listening is an integral part of contemplative

education. It means, on the one hand, an ability to listen to oneself, not just to the head—which already gets more than its share of attention—but to the heart, learning to listen carefully to one's intuitions as well as one's "intellections." It means, on the other hand, a disciplined willingness to listen to the other(s), across all boundaries of difference—race, class, gender, age, ethnicity, sexual orientation and so on—without trying to straighten her/him/them out. Just attentive, caring listening. In a world where the facts of diversity and difference are so often fractious and contentious, the deep, disciplined listening that is part of contemplative education offers a glimmer of what it might mean actually to *engage and celebrate the differences* that so often divide us, rather than seeing them as sources of conflict. This deep, reciprocal listening combines with intellectual understanding of social, economic and political issues to prepare our students to carry on the work that has claimed the commitment of so many of our alumni/ae, inserting themselves into the "hurt points" of the world as agents of reconciliation.

The demographic face of America, and of higher education, is changing. As other institutions continue to take seriously the huge challenges of diversity education, I believe that the wise among them will see the enormously important and promising convergence between diversity education and contemplative education that we are pursuing in our work at Naropa University.

A handwritten signature in black ink, which reads "Thomas B. Coburn".

Thomas B. Coburn, President

Adoption of Strategic Plan Signals New Epoch in Naropa History

In late September, the board of trustees and various teams comprised of faculty and staff unanimously approved a strategic plan titled “Deliver Distinction with Excellence.” Its adoption will, according to President Thomas B. Coburn and Board of Trustees Chair Marty Janowitz, “transform Naropa’s culture and require courage and hard work from all of us. The result will be a future that will enrich in new ways all who are associated with Naropa. It is a breakthrough moment.”

Of sweeping scope, the multiyear endeavor consisting of more than 130 action steps will involve every department, be it academic or administrative. Primary goals are the following:

- Strengthen the educational experience for students.
- Provide students with knowledge, skills and contemplative training to enhance their effectiveness in the broader world.
- Make Naropa more financially sustainable.
- Compensate faculty and staff at a level comparable to peers at similar institutions.
- Enhance the university’s overall sense of community.

The plan details activities, finances and responsibilities for the campus. Senior staff is charged with implementing the plan and will report progress to the board of trustees three times per year.

Community Art Studio Dispels Ideas of Hierarchy

“We’re trying to offer the birthright of art making to marginalized parts of the community,” says Leah Friedman-Spohn, community art studio coordinator. After a pause, she adds, “I actually think most people are pretty alienated from their creative process and, therefore, are marginalized by our definition.”

Started by Art Therapy Director Michael Franklin in 2001, the community art studio accomplishes one of Naropa’s primary goals: outreach. Filled with clay, paints, easels, colored paper, a potter’s wheel and a kiln, the studio offers a potential for expression that is strong and varied. Here, art itself is the prescription, and Friedman-Spohn is quick to specify that it’s not a therapy session in the clinical sense. Though graduate students, framed as mentors, are present, “we want to dispel the hierarchical idea of ‘helper’ and ‘helpee,’” she says. “They are there to support the artistic identity, and it becomes a beautiful collaboration. There is no talk of diagnoses or medication. This is an opportunity to not have to think about that.”

“Rather than have students go out to work with people, we wanted people to come to the university because,” says Franklin, “it’s rare for those with financial and/or physical constraints to have access to such a studio, with its materials and processes, or

the opportunity to work alongside our students, who are serious committed artists.”

The studio has established relationships with various groups, including adults living with mental health challenges and the CU Department of Speech, Language and Hearing Sciences. But it started with teenagers.

“One of the first groups we reached out to was the teens,” says Friedman-Spohn, “who often feel like nobody wants to see them.” Last spring, the studio took it a step further and began offering an LGBTQ meeting geared toward local teens and Naropa undergraduates (now held on Tuesday afternoons).

Friedman-Spohn voices frustration at how hard it can be for LGBTQ youth to feel accepted, and she makes it clear that nobody in the studio is out to “fix” them. “What is ‘wrong’ is making this an issue,” she explains. “We are definitely not saying that you have an issue because you identify. There is no pathologizing.” In order to protect those who are younger than eighteen, any take-home paperwork describing the art group omits the LGBTQ component. No one need out themselves to join.

Friedman-Spohn, along with Franklin and three graduate students, looks forward to presenting on the program’s success at the Art Therapy National Conference in November. They also hope it will catch the eye of those who can lend financial support. Unabashed when describing the importance of fundraising and grants to the studio’s ongoing success, Friedman-Spohn hopes the art community, the psychology community and everyone in between will take note of the studio. “This [embodies] Naropa’s mission,” she says.

Naropa Students Aid in New Orleans’ Recovery

After Hurricane Katrina, people worldwide came together to financially help the thousands of people who were displaced from their homes. A group of Naropa students wanted to spend their spring break helping the people of New Orleans’ Lower Ninth Ward rebuild their homes and, possibly, their hopes and dreams.

The first Naropa Alternative Spring Break took place in March 2008. Seven undergraduate students and one organizer piled into two cars and drove 1,400 miles to volunteer. Each student paid \$200 to cover costs of the trip, which was organized by Naropa’s Community Studies Center.

Steve Blaes, Naropa student and staff, acted as the point person and trip organizer. With experience as an AmeriCorps volunteer, Blaes used his connections to facilitate the program.

“Naropa students were able to experience a different level of awareness and consciousness and really be civically engaged,” Blaes said. “Where we were living, it was just streets and vacant homes that had not been gutted.”



Aaron Guman, Interdisciplinary Studies major, wasn't afraid to get messy when helping out victims of Hurricane Katrina.

The students lived with a nonprofit branch of the International Humanities Center called *livestbernard*, which offers volunteers a place to stay while they work. After New Orleans residents received funding from the Federal Emergency Management Agency or an insurance check, they would then purchase the supplies needed for restoration. The volunteers' job was to provide the labor needed to finish the projects. Students could choose to work on rebuilding a home, improving a building's structural integrity, or painting and concrete work.

"We were able to take that sense of community building, bring it home and share our experiences," Blaes said. "We heard stories of what life was like before the hurricane. It was very emotional because these communities were rich in culture, and families had been established for generations."

Jared Urchek, a junior in Interdisciplinary Studies, said he wanted his legacy to include cleaning up the environment for future generations. "We stayed at a house in St. Bernard Parish where nothing was growing in the yard because of the polluted soil," he said. "We built a raised bed in the backyard and planted some oyster mushrooms to rehab and condition some of the toxins out of the soil."

Urchek said the destruction he encountered in New Orleans is a testimony to our nation's ability to respond and the dignity with which we do or don't act in the world or in our own backyard.

Interdisciplinary Studies major Aaron Guman repaired the exterior of a home with *lowernine.org*, a nonprofit organization that teaches home rebuilding to volunteers and community residents. Other student work included helping the Green Project, where donated recycled and reclaimed building materials, including cans of paint, were repackaged and sold to residents at a lower cost.

"New Orleans is an astonishing place," Guman said. "It amazes me that in one of the richest and most powerful countries of our world there are still ghost towns of houses with spray paint counting the number of dead found after a storm."

—Jennifer Quinn

Danny Glover Shares Life of Community Engagement

Famed co-star of *The Color Purple*, *Lethal Weapon* and dozens of other films, Danny Glover exchanged his acting hat for that of an activist when he visited Naropa last April.

First approached by student Martine McDonald and the Office of Student Affairs, Glover waived nearly all of his speaking fee, accepting a plane ticket and a Naropa t-shirt, to appear before a standing-room-only crowd at the Performing Arts Center. McDonald, student Tiffani Parrish and faculty Caroline Hinkley joined Glover on stage with prepared questions.

"He had a great emphasis," says McDonald, "on being a citizen of the world before an actor or celebrity. If you develop a point of view that's about being of service, then you will do the kind of work that connects you to people, whether it's in film or somewhere else."

Emphasizing the power of media to effect change, Glover described *Louverture Films*, a company he co-founded with writer/producer Joslyn Barnes that develops documentaries dedicated to historical relevance and social purpose. The name is taken from Toussaint Louverture, leader of the late 18th-century Haitian Revolution that shifted power from French colonialists to African slaves.

That historical event, which took place from approximately 1791 to 1804, is the subject of Glover's next directorial effort: *Toussaint*. The film is described as an action epic chronicling one of the most successful slave uprisings in history—one that established the first independent black republic: Haiti. "This little country we often get annoyed with," said Glover, "has produced scholars, teachers, statesmen and, in that moment, it created something almost fantastic.... Three revolutions occurred within just a few years of each other: the American, the French and the Haitian. I would argue it was the Haitian that articulated and realized the aspirations of the other two."

Glover also recounted much about his early life growing up in San Francisco, emphasizing the importance of family elders, mentors and a sense of continuity through the generations. Describing the Montgomery Bus Boycott, he said, "I had the opportunity to witness it, on television and vicariously through my parents, who were moved and challenged by the event. Part of my moral conditioning from my mother is when she said, 'I will be eternally thankful to my mother and father because I did not have to pick cotton in September. I went to school



Peace Studies major Martine McDonald looks on as Danny Glover relates stories about his upbringing and shares ideas on social activism.

in September.' I'm part of a much larger continuum that...I consider to be part of my historic and psychic memory."

Glover spoke about many cultural shifts and activist efforts in which he participated throughout the '60s and '70s, including a student-led strike at San Francisco State University that resulted in the first School of Ethnic Studies, but he was quick to point out that the time for action has not passed. "You have the same opportunity to chart the history you bear witness to."

17th Karmapa Visits Boulder during First International Trip

Last spring marked the return of a figure whose significance to the Tibetan Buddhist communities of Boulder and Naropa can hardly be underestimated. His Holiness the 17th Karmapa, Ogyen Trinley Dorje, whose previous incarnation served as a preeminent teacher to Naropa's founder, Chögyam Trungpa Rinpoche, visited the Arapahoe Campus for the first time on May 24.

First arriving at the Boulder Shambhala Meditation Center—where teary-eyed members of the Tibetan community sang devotionals on the street corner—he soon proceeded to the university, where a select group of students, staff, faculty, trustees and alumni greeted him as head of the Karma Kagyü lineage.

The Karmapa's tour of New York, Boulder and Seattle marked his first international travel since the twenty-two-year-old's storied 1999–2000 exodus from Tibet that included everything from civilian disguises to journeys by helicopter, train and horseback. "It is so incredibly precious that he escaped," says Acharya Judith Simmer-Brown, religious studies professor. "In Tibet, he is probably the most respected person after the Dalai Lama."

Living in India for the past eight years, the Karmapa was not granted a travel visa until approximately three months before his departure. Simmer-Brown, who met the 16th Karmapa multiple

times, is not surprised that the 17th marked Boulder as a top destination. "Not only do the Colorado mountains look more like Tibet than any other place in the United States," she says, "but many Tibetans view Boulder as the place where Trungpa Rinpoche came and made a center of Buddhist culture. He talked about how everybody who has attended or been involved with Naropa has received the blessings of Lord Naropa, the great yogi after whom the university is named."

Because his time at Naropa was short, the Karmapa's activities were planned down to the minute. "We took him on a tour of the campus," says Simmer-Brown, "and asked him to bless the meditation hall on the first floor of Lincoln. Most of all, we wanted him to meet people because his passion was really to meet those formerly connected with him. I think he actually had fun; it was a joyous gathering."

The Karmapa also gave an impromptu speech in the Performing Arts Center that focused on learning and Lord Naropa, who served as abbot of Nalanda University in the 11th century. "It was an education-oriented talk that covered study and meditation," says Simmer-Brown. "He is close in age to many of our students and, as a faculty member, I was thrilled to see him connecting with people his own age." Simmer-Brown confirms that although it is uncertain when the Indian government will next let the Karmapa travel, the university invited him to return at any time. "Seeing that fresh, completely awake being made me realize that that lineage of warm energy is continuing."

Mural Project Pays Homage to Latin American Art Tradition

Leo Tanguma, whose mural "In Peace and Harmony with Nature" has caught the eye of many a weary traveler at Denver International Airport, has always viewed his art as giving voice to the underrepresented. It is a longstanding tradition in the Latin American world, one most familiar to North Americans through the works of Mexican artists Diego Rivera, José Orozco and David Siqueiros. This combination of community involvement and free speech finds a kindred spirit of activism at Naropa.

"If I could summarize it," says Student Diversity Coordinator Jacovo Lovato, "it's like a printing press for folks who don't have access to media resources, who don't own those outlets. Often that media doesn't represent the things that are necessary for the community to talk about, but these paintings [address] both the positive and the negative."

Last spring, Tanguma visited the Naropa campus and commenced a mural in conjunction with the student center El Centro de la Gente. Although he subsequently fell ill and had to withdraw physically, he continues to act as a consultant. "We visit Leo and show him the theme of the mural as it develops," says Lovato. "When he is well, he will be on campus with a portfolio of his work, presenting on mural art and traditions."

“We have been working on this for about four or five months,” says Whitney Harrell, an Early Childhood Education major who heard about the project during an Allies in Action meeting.

“In the beginning, it was conversation. Now, we have a lot of sketches and even some small-scale mural designs as we start to work out color schemes. It’s incredible seeing all of the images come together—to know that they came off the top of our heads, through our hands and onto the paper. We are looking for ideas, physical bodies, supplies—everyone who is interested has something to offer.

“The mural [design] is two figures embracing, one figure lifting up the other. The lifting figure will contain images of liberation, while the figure being lifted will contain images of oppression. Images include—but are not limited to—war, industrialization, gentrification, deforestation, starvation, incarceration, education, peoples’ movements, spirituality, environmental consciousness and freedom. The first time [Leo and I] worked together, he encouraged me to paint with total artistic freedom over subject and form. He supports art as an act of community and activism, not [as] an individual pursuit. For the most part, it is now in the hands of the Naropa students, and the end product will reflect whatever the community decides to put into it.”

Lovato describes the mural as five feet by eleven feet and freestanding. Rather than painting upon an existing wall, students will work on a durable fabric and then transfer the mural to a wooden structure tentatively planned to stand near the Administration Building entrance.

This sculptural style allows whatever entity commissioned the work, should it need to relocate, to pack up the art and take it along.

Born in a Texas town where ethnic tensions were hard to ignore, Tanguma created his first mural at about age ten. “I think he could make money doing purely aesthetic art, but that’s not his



Early Childhood Education major Whitney Harrell and renowned artist Leo Tanguma sketch early designs for what will become an eleven-foot-tall mural.

calling,” says Lovato. “More often than not, people disapprove, but he has always had a social justice awareness that he presents through his art.”

Political pressure, calls for censure and censorship—such reactions are testimony, both conscious and unconscious, to the enduring power of artistic expression.

Interreligious Explorations Offers Cornucopia of Divine Concepts

Sherry Ellms, contemplative practice coordinator, initiated the Interreligious Explorations Series in spring 2005.

“A significant aspect of Naropa’s mission is to welcome all world wisdom traditions,” Ellms says. “It was my feeling that we, as a university, had to be more proactive in assisting students (and staff and faculty) in knowing what was available in the local area. I was also aware that some of the Naropa community felt their particular tradition was not recognized adequately within the umbrella of a ‘Buddhist-inspired’ university. “In that spirit, I decided to invite different faiths to campus—not just to give a lecture about their tradition, but to give participants a flavor/sense of [their] essence.”

That was three years ago, and the Interreligious Explorations Series has invited approximately three speakers per semester ever since. There have been Islamic Sufis, Hindu Yogis and contemplative Catholics, as well as Quakers, Unitarians, Jews, Neo-Pagans and more. It has become increasingly common to lead the students on a tour of the place of worship.

“I am very excited about this evolution,” Ellms says. “We have [traditionally] used our meditation hall on Arapahoe Campus for these gatherings, in order to provide a more sacred environment. Last year, Rabbi Zalman Schachter-Shalomi approached me and suggested we do a field trip to a local synagogue in order to learn about the *sancta* (sacred objects) of the Jewish tradition, allowing people to more fully experience the atmosphere of the teachings.... I hope in the future to do more ‘field trips’ to other churches and groups.

“Almost all the presenters were born into, and explored, other traditions before coming to the one that has become their life path,” Ellms continues. “All had great respect for the experiences and traditions that led them to where they were today, and this is an important message, particularly for the young people here who are seeking their personal truth/path.”

Not only does the series explore outside Buddhism, it examines the varied lineages and approaches within Buddhism by reaching out to Theravada practices and Mahayana schools such as Zen and Pure Land. One soon realizes that the world is a cornucopia of spiritual ideas, and each combination showcased during a given semester will be unlike any other.

SNAPSHOTS

Student Life Diversity
CoordinatorJacovo
Lovato

n!: *Where did you grow up and what brought you to Boulder?*

I was born in New Mexico but grew up mostly in north and west Denver. Those neighborhoods and northern New Mexico have very attached histories, and many families were migratory up and down the region.

I was invited to Boulder by a group of punk rockers I met after I gave a speech opposing Bush Sr.'s policies as the head of the CIA. They told me of the work they were doing to shut down Rocky Flats and of the problems they were having with white supremacist skinheads. I attended some Boulder meetings and fell in love with the freedom of this town.

n!: *What's your favorite '80s action figure?*

Boba Fett! My neighbor had what seemed like all the Star Wars action figures and a great yard to play with them. Boba Fett had a flying pack and that was exciting when I used to fly him through the bushes, trees and gardens.

n!: *What's the most unusual form of diversity you can think of?*

I'm still trying to wrap my head around the term *intellectual diversity*, which is being tossed around in higher education. However, it doesn't seem to be thoroughly explored. I have questions about meritocracy—it seems to be in competition, rather than collaboration, with many diversity initiatives.

n!: *Which social groups experience the most prejudice in America?*

Latinos. Just kidding! Of course, it's much easier to see the discrimination that your own community faces. Over the years I've seen a tendency, especially in reference to the



Jacovo and his daughter, Alma.

ethnic communities, to rank and establish a "hierarchy of pain." But who's to judge which pain is greater when you have the slavery of African Americans, genocide and colonization of American Indians and Latinos, internment of Asians and forced labor in the transcontinental railroad? What this hierarchy does is set up heightened distrust for others, which is counterproductive to collaboration. I believe that all marginalized communities (race, gender, sexual orientation, disability, age, etc.) have their unique challenges, as well as strengths.

n!: *What is something cool about Boulder that the average person doesn't know?*

Boulder has some neat fishing spots, but if you happen to catch a small bass and put it into your pond thinking it would be a good addition—think again! Your most prized and flashiest koi can, and will, fit into the bass's mouth.

n!: *What book/film has influenced you the most?*

Bless Me Ultima by Rudolpho Anaya is a pivotal piece that I read early in my teenage years. A young man faces his identity in a culture still reconciling between European and Native American influences.

n!: *What's the name of your baby? Why did you choose that name?*

"Kaleo" is Hawaiian for 'the voice.' It is important to me for a name to carry a meaning and a history. Kaleo's mother is a real blessing in my life as well. Being Hawaiian-born Chinese, she came to CU for undergraduate work and profoundly felt the lack of a multicultural community and inclusion of multiple perspectives. She became involved in a number of student organizations and hosted numerous events on campus, which was how we first met. I hope for Kaleo to have the voice to advocate for his communities and tell his mother's story and for it to guide him. I want to also mention my thirteen-year-old daughter, Alma.

Suzanne Benally Builds Diversity into the Campus Bedrock

To say that the job of Associate Vice President of Academic Affairs and Senior Diversity Officer Suzanne Benally is delicate could be an understatement of immense proportions. Every day it is her responsibility to juggle those aspects of identity that people hold dear and create an environment where they cannot only co-exist but thrive. Even to define the word *diversity* puts one at risk. What if somebody is left out? What if someone else is overemphasized? At a school where the ego and the “I” themselves are called into question, such a position can be called nothing if not delicate.

“There are two principles that guide my work relating to diversity in higher education,” says Benally. “The first is equity and access—who gets to attend college and who has access. The second is social justice, teaching for an equitable society where individuals understand their interdependence with each other. Defining diversity in this context requires us to adopt values that embrace difference and inclusivity, as well as view education as linked to justice. There is always the question of how we define diversity at any college campus, as well as why we define it. Diversity needs to be inclusive *and* differentiated so that the various aspects can be understood in terms of particular historical contexts and the ways they play out in society and in a campus environment. A liberal arts education is enriched by a multicultural learning environment that prepares students for a diverse world. As borders become more permeable, we need the skills to interact cross-culturally.”

Benally, who is Navajo and Santa Clara Tewa, is no stranger to the ways in which history can differ depending upon who is reporting it. What people know, what they learn and how education shapes their worldviews has always interested and concerned Benally. She has aspired to work for justice and change in education in a way that affirms her own Indigenous experience as well as the experiences of many others. “My early educational years were highly influenced by growing up traditionally with Indigenous ways of knowing and being in the world, then later in college by Paulo Freire whom I got to study with in a more political context. Now I’m at Naropa working with the Buddhist understandings and contemplative education. This all has to add up some time!” She arrived at Naropa in 1999 and taught American Indian studies and environmental leadership courses before moving into academic administration.

Today, the average student will likely first encounter Benally’s influence while taking one of the core

seminars. “My work seeks to integrate diversity and contemplative education,” she says. “With difficult dialogues, such as race and racism, students have to be able to examine their feelings, go inward and work at their own bias and assumptions in order to begin to see the world in new ways.... That’s where the deep contemplative aspect comes in. A purely intellectual struggle is transformed into what I would call a deeply emotional and affective process. Along with colleague Barbara Catbagan, I held dialogues with seminar faculty, as well as workshops with a broader faculty to assist them in developing their own competencies for teaching diversity subject matter in their classes and in the first-year seminars.”

The term *people of color*, in itself, draws attention to how language can reflect and reinforce particular ways of thinking. “Students don’t often understand the politics of the term, its assertion or whom it refers to,” she says. “In the diversity seminar, we discuss ‘whiteness,’ race and gender as socially constructed phenomena with deep historical impacts....” As various social critics and theorists have pointed out, the dominant culture often goes unnamed, considering itself the normal default. Language and who controls it is a facet to which Benally gives considerable attention. Through workshops, a film and speaker series, and faculty development opportunities, she encourages us to keep talking. “We had three Town Hall meetings stemming from a student-led ‘inclusive campus initiative’ where ‘diversity’ and what students experience in the classroom became a conversation between students, faculty and staff,” she continues. “We heard student concerns about religious pluralism, and we’d like to talk about that.... There are other groups we want to give voice to: LGBTQ, international students, etc.”

When describing Naropa’s long-term, systemic goals, Benally speaks of building diversity into accountability efforts and acknowledges Naropa’s new mission statement, which affirms and values “ethnic and cultural differences for their essential role in education. It embraces the richness of human diversity with the aim of fostering a more just and equitable society and an expanded awareness of our common humanity.” It is at such bedrock levels that she sees the best chance for preserving a different consciousness. If diversity is incorporated at the university’s core, impacting its policies, then the fluctuating attitudes of society will not dislodge it too easily.





Discussion, Dialogue, Diversity

Pluralism is the future, and it is the present. The following documents a discussion between seven members of Naropa's faculty and administration. Participants included Suzanne Benally (facilitator), Jeanine Canty, Jessica Giles, Barbara Catbagan, Judith Simmer-Brown, Reed Bye and Jane Carpenter—each of whom teaches a core seminar or regularly engages in the ongoing dialogue about contemplative education.

Benally: What's one of the most urgent diversity-related issues of our time?

Canty: Initially, I would say on a global and local reality, it is the dogmatism we see in both our nation and in different nations across the world, both in our individual paradigms and our cultural paradigms. I think that by not having the extended lens of engaging multiple perspectives, we get really narrowed, and we don't know how to work with difference, and we keep perpetuating wars and oppression and intolerance.

Giles: For me, one of the most pressing issues is what seems to be a very enduring tendency to dehumanize out-groups and how that is related to genocide and ease with which we go to war. I mean 'we' in the collective, human sense. As we learn lessons from the past having to do with certain groups, we become hypersensitive to those types of groups, and it seems very hard for us to apply those lessons to new situations. We learned lessons from the Holocaust, and we seem to have forgotten them with regard to the Darfur crisis.

Catbagan: What I hear you both saying and what I would like to underscore is the idea the question asks for: the issues of our time. The issues of our time seem to be the issues that we've had *over* time, and that's what concerns me. We don't seem to be able to learn. We can look at that globally and locally, and then we can take it to our campus and say: "How does that play out in our community? How does it play out on our campus? How does it play out in our hearts?"

Simmer-Brown: One of the things that concerns me is that there are the lessons from the past, but, as time goes on, the world is a smaller and smaller place. In America, there is much greater diversity than there was before 1965, and so we need those lessons from the past more than ever, and we need to apply them more fully in our world. When we look at the level of diversity that we experience in our daily situation,

we understand that this is happening everywhere in the world—the migrations of peoples, the clashing of governments that previously had very little to do with each other. We really see that at Naropa because of the diversity of students who are interested in our kind of education. We have a chance to really address that right here in our daily life.

Bye: I agree that while issues of diversity are obviously not exclusive to our time, the consciousness of these issues does seem to be on the rise nationally and internationally, and the subject of social inequity and injustice seems to be entering the public discourse more broadly.... We seem to be recognizing culturally that, to some degree, our survival depends upon addressing these issues and being willing to examine the limitations of one's personal, cultural and interpersonal perspectives. Naropa, because of its contemplative orientation that encourages such examination, would seem to offer a good site for deepening that discourse, and beyond that for some of the actual work of engagement with other and difference.

Benally: Philosophically and practically, why does Naropa University bring together diversity and contemplative education?

Giles: Contemplative practice is a lot about developing tools of self-reflection and self-awareness and developing skills of clear seeing. When we begin to see ourselves and our minds clearly, the idea of a conceptual mind becomes very clear. We start to see minds as things that form categories, minds as things that carve the world into bits and pieces, that compartmentalize all kinds of different things—chairs and frogs, white people and black people.... Part of contemplative practice is the constant checking in with [this] tendency.... Sometimes we're very aware when we carve the world into white and black. What's less on our radar is how frequently we carve the world into people who go to CU and people who go to Naropa or people who vote Republican and people who vote Democratic, and regardless of how liberated from the shackles we think we are, it creeps up on [us] without even realizing it has started. In order to engage the world in a meaningful way, we have to develop some understanding of what these concepts mean and how they influence the way we interact with others, perceive ourselves, the kinds of templates for behavior we use when engaging with some category of people vs. another.... Fundamentally checking

in with one's self to be aware of that tendency to form in-groups and out-groups is really important if we're going to work at the homeless shelter or an elementary school or in hospice...to get back to that idea that *compassion* means suffering with, which is different from looking at something as "other."

Simmer-Brown: A lot of people think of contemplative practice as a way to retreat from the world, but at Naropa we understand it as a way to more fully engage. The contemplative practice seminars and diversity seminars work in tandem to make sure that our motivation for practice is about being able to benefit the world more fully. From contemplative practice, we constantly test our ability to open by connecting with "other," and we do it every single day. Often in Boulder, "other" is someone who looks just like us.... It's important to make sure we are really fully opening, opening, opening rather than closing down and creating a nice little cocoon of some kind of "peaceful mind" that ignores the troubles of the world.

Catbagan: ...Sometimes we have students who come in and say, "Suffering is suffering." It's something that they've heard but that they don't fully understand. In the diversity seminars, we look at issues that people don't really like to look at—racism, classism and those issues that are concerned, to a large degree, with the suffering that people in the U.S. have—and we do that with a contemplative bent that says we're going to do this with empathy, as opposed to sympathy. Then we're going to look at ourselves and reflect on "what is my bias? How have I thought about this in the past? How could I think about it differently?" Then we send them off to the cushion and they can think about it.... That is where the two courses really hold each other up.

Benally: How has diversity been a part of Naropa's vision?

Carpenter: I think we struggled with diversity when it became a topic many years ago.... What I saw was that we did have concrete diversity issues here, which were very painful for some students to take in. They wanted to come to a place where we were contemplative and could experience a sense of peace or a greater view of humanity. To embrace diversity issues was a real struggle for us because it challenged the inner workings of our own biases, and also challenged what I call, in the contemplative path, the absolute and relative truth. The absolute view is "yes, all people suffer, and I'm a compassionate person" and the relative is "how do they suffer and what are the means on the ground to engage that suffering and how can I be skillful in that?" What we're engaging is a really powerful skillful means in bringing the reflective aspect of a human being into a particular situation and being able to truly be present. I think this is how the union happens between diversity and contemplative—being really present with what's in front of you, whether it's a homeless person, a mother with a child or an elderly person in the process of dying. It is that presence that allows us to surrender to the moment, be skillful and go beyond our fear of difference....

Simmer-Brown: In the early years of Naropa, Rinpoche always had a strong sense that the dharma center is one thing and Naropa is another. The arena of Naropa was about diversity from the beginning. Rinpoche invited an incredibly diverse group of

people together and said, "When East and West come together, then the sparks will fly" because that's what he wanted Naropa to be. Whether it was poets or people from different religious traditions or people from different psychological traditions coming together, his whole approach to Naropa was very distinctive as opposed to his approach in his own dharma center situations. I remember, in the early years, we were hiring a faculty member for the Religious Studies Department who wasn't a Buddhist. I asked Rinpoche, "Is that a problem?" He said, "Well, we don't want to lay our trip on anyone." There was a sense that this is what Naropa is for—bringing the aspects of our world together and meeting, connecting and engaging. The sparks that fly are part of the vitality of Naropa I have always loved.

Carpenter: Rinpoche had this tremendous curiosity about all aspects of life, all cultures and the wisdom inherent in those cultures. Whatever aspect of a particular culture that invites people to wake up, [that] connects them to their inherent *basic goodness* and rouses their confidence to be in the world fully, he recognized. Naropa is an expression of the many ways in which we invite people to step into their lives. Narrowing it down to one way would be going against the founding vision.

Simmer-Brown: I think we're the ones that separated contemplative practice and diversity. We're actually getting closer to the original vision over time.

Giles: One of the things that's an ongoing challenge at Naropa, and in the academy more generally, is the unavoidable truth that discourses about diversity exist within power structures. There's always this question of who gets to decide whose perspectives are relevant to conversations about diversity. Who gets included in dialogue about diversity and who gets excluded? That is something I hear a lot on campus: "Is my perspective relevant? Is it something that can be brought to the table? I have a disability...but I'm white."

Simmer-Brown: ..."I'm a Republican."

Giles: Yes. Who gets to decide what diversity means and what sets of issues are meaningful and worth study and investigation?

Bye: I think one important interface between the two worlds—the local, contemplative view and the more public critical issues of diversity as they meet here—to go back to the teachings of Trungpa Rinpoche—is the experience of meeting fear. Discussion can stay at the level of politically correct discourse, but generally there's encouragement to regard the fear and rage that underlie it as something to look at, taste, feel and then examine. The experience of fear arises so closely with issues of diversity that they're almost the same thing, the fear of something "other" and different from what one thinks oneself to be. The diversity work began here about eleven or twelve years ago in a systematic way, and it came from students, and we've had various groups and bodies since then that have looked into it. One general criticism that has come up a lot...is that of our tendency at Naropa to avoid or suppress anger in the overall discussion on diversity. Part of the cause of this criticism is that we call ourselves a contemplative university; we are trying to find peace

within ourselves and to make each other happy—we all want happiness—and that view might not seem to hold much interest or room for the expression of rage or outrage. But personally, some of the most powerful diversity situations I've been part of here have happened in the silence that followed an intense expression of rage, confusion or pain. In those moments, the ability of the room to hold and feel the intense discomfort that someone expressed personally has been notable and helpful in the deepening of our understanding of diversity issues here....

Benally: *How do you work with difficult and complex diversity subject matter in your classrooms? How do you balance the emotional and cognitive components of the learning process?*

Canty: All the classes I teach have a strong diversity or even racism, oppression and injustice thread; and I give the students the frameworks for what they're actually going to be experiencing throughout the course. So one thing that I use is Bennett's Stages of Intercultural Sensitivity, showing them the stages of denial, defense, minimization, acceptance and integration and how they're going to go through that. Then through environmental studies, we're integrating that with injustice and looking at histories, integrating some of Joanna Macy's and different peoples' work around empowerment and dark emotions—I hate that term, *dark emotions*, because it is biased through labeling dark as negative—putting up front that students are going to struggle with these issues and they are going to have to go into them—not only sit with them, but wrestle with them and engage with them.... I also bring up some trends of what might happen in terms of scapegoating, blaming and pushing things onto other people in the classroom, the teacher or [others] in their lives.

Catbagan: What you're saying is important, and it's how we've created the diversity seminar for students to start with a historical foundation. This is what we know from history about who we've been as a country. Then we give them frameworks for understanding where they're going to go, but for also understanding that someone else in the class might go somewhere else, and that's okay. That is, in itself, what makes a dialogue rich. We also talk about the difference between dialogue and debate. In debate, we're going to point fingers at somebody; and in dialogue, we're going to try and gather information and look at it together. The other thing we do in class is use personal stories. This semester I'm using the *Heath Anthology of Literature* that has many rich stories by many wonderful authors that explicate the ideas that underscore the isms that create suffering, and it's in that place that students can go, "Oh, okay, now I have to connect on a cognitive level because I'm reading the theory, then I'm reading a personal story and then I'm interacting with my own reflection on that story and that theory, and pulling those things together." Hopefully, what happens then is that we create a forum in the classroom for it to come together, and that's where the richness of the course comes out....

Simmer-Brown: My course in interreligious dialogue is about religious diversity in America and how it's connected with other kinds of diversity. The core of the course is teaching how

to dialogue, the stages of dialogue—listening and suspending, learning to be present with someone else's narrative and experience, and then learning to voice. I work to create an atmosphere in the classroom where people are dialoguing with each other, then we invite in other groups.... For example, we're dialogue partners with a Muslim foundation.... Everybody in the class has a dialogue partner from the Muslim foundation, as well as other dialogue partners outside of class. We work with religious identity and religious diversity issues. It's potent because the majority of our Religious Studies students are *not* Buddhist.... The dialogue skills that we work with become part of relating to everyone at Naropa, with their incredible religious diversity. It feels to me an extremely important thing to recognize our own religious identities. We faculty probably have more formed religious identities than our students, but many of our students are going through a journey with religious identity. This relates to many other identity issues besides religion. The skills of dialogue are very important at Naropa in general.

Carpenter: We teach dialogue in the psychology classes as well—the reflective listening and speaking. Another thing that comes to mind around diversity which sometimes gets overlooked is the Meditation Practicum III: Maitri/Mandala or the Buddhist Psychology II: Maitri/Compassion. Both teach students a deeper level of diversity within their own psyche and the way they view the world. When students start to learn that the tension between themselves and others often has to do with how they view a particular situation in the world and how another alternately views the same situation, then there is a sense of relaxation that comes from, "Oh, you perceive the world that way!" This can be such a relief to give up the struggle of trying to make others see or experience exactly the way we do. Those outer topics, which are loaded, can be dealt with in an interesting way. "Oh, you're going to approach it from this point of view," which is even more subtle in some way than the topic itself....

Canty: Part of your question was how students of color experience these topics.... That gets to what you were talking about—who's at the table for diversity conversations—and recognizing that a person with some sort of visible diversity will have a level of expertise in navigating these issues or experiencing them.... [This means] recognizing that we're all equal humans and compassionate, that there are different levels of expertise and experiences that students come from and some of these topics, especially with emotional issues, can bring up sensitive issues for students of color or [those] with other visible diversities, ... and sometimes other people are starting from scratch.

Giles: Something Jeanine said brought up a question that students sometimes have which is, "We're all equal; we all have compassion." There is tension, sometimes, between recognizing basic oneness and our similarities—is that what diversity work is about—recognizing how we're all the same? Or is it about recognizing how we're all different? Students get a bit confused about that. "Are we supposed to focus on how you eat this kind of food at home and I eat that kind of food; you speak a tonal language and I speak a Romance language; or are we looking for common threads, universality? Or both?"

See www.naropa.edu/magazine for the complete discussion.

“
If I don't do
something about it,
then who will?
”

Jesse Walker Embraces Student Groups as Instruments of Change

Possessing an independent streak that doesn't always play nice with religion (organized or otherwise), Jesse Walker found his entrance to Buddhism accompanied by a strong reaction to Chögyam Trungpa Rinpoche's most famous book, *Cutting Through Spiritual Materialism*.

Walker had moved from Denver to south Florida in 2003, shifted his interest from Taoism and joined a Nyingma Buddhist sangha. But Trungpa's book, he says, “dismantled all my highfalutin ideas about spirituality. I was reading it by candlelight because the power was out. This was right after Hurricane Katrina. There were concrete telephone poles lying in the middle of the streets, and my neighbor's car had been crushed by a tree—not a little tree, mind you, but one that was three feet in diameter. I remember Trungpa saying something about not constructing a new 'spiritual' ego. My false pride in being a pseudo-friendly Buddhist convert melted instantly, and I flung the book across the room. Later, I picked it up again and realized he was right. If I was going to walk this path, I was going to have to do it my way, and it wasn't going to look the same as I had first pictured it. I've been a pretty big fan of Trungpa ever since.”

Before long, he was back in the Denver/Boulder metro area as an Interdisciplinary Studies major at Naropa, and his passion for equal rights found expression in multiple student organizations. First came Allies in Action, which serves as a campus resource for underrepresented groups, and then El Centro de La Gente, dedicated to promoting all forms of social justice. “From my experience, I see a fairly strong LGBTQ community in Boulder and, lately, the women's rights/gender advocates have been a strong group,” says Walker, “but we (Allies in Action) try to be of service to anyone who needs it; we try to act as a universal adaptor.”

Recently, Walker has also lent his artistic hand—well-practiced through seven years of work as a tattoo artist—to the Naropa Mural Project, which takes its inspiration from Leo Tanguma and the Latin American tradition of social activism through art.

“It really made sense to me,” he says, “for the work to be done by students interested in allyship. On an emotional level, I'm



affected by the inequalities I see, and if I don't do something about it, then who will? I have lived and worked in areas where I was a minority, and I've gotten to see that racism still exists, that it didn't all end with the Civil Rights Movement. There is also a great camaraderie within this community, a sense of accountability to those who want to see the same wrongs righted.

“Students don't realize how much power we have on this campus. If you organize well, the administration takes student voices seriously. El Centro is a result of student initiative and collaboration with the Office of Student Affairs.”

Walker credits the diversity seminar required of undergraduate students with providing him the language with which to describe his experiences; likewise, he believes contemplative practices dissolve some of the mental mechanisms that blunt the very real pain of social injustice. It is these parts of the Naropa experience, he says, that prepared him for a White Privilege Conference held in Massachusetts last spring.

Slated to graduate next semester, Walker would like to teach visual arts to underprivileged communities, perhaps awakening the same compassion for other cultures that he experienced at Naropa. “Do I think students change?” he says when asked if diversity curricula make a difference. “I hope so.”—O. Johnson

FACULTY NOTES

ACTIVE IN THEIR RESPECTIVE FIELDS, NAROPA PROFESSORS ARE ALWAYS ADDING TO A LIST OF DISTINGUISHED ACCOMPLISHMENTS.

From *Staying in Touch: Compassionate Characterization*, **Keith Kumasen Abbott's, *Writing & Poetics***, sabbatical project on contemplative techniques, the essay "The Things I Used to Do," will appear in *The Writing Workshop Model: Is It Still Working?* (University of Pittsburg Press). His study "Rhythm-A-Ning: Philip Whalen's Rhythmic Inventions" will be reprinted in *The Beats and Philosophy* for the University of Kentucky Press Popular Culture series. During the American Literature Association's 2008 conference, he contributed some Carver letters with related biographical materials for Carol Sklenicka's forthcoming Raymond Carver biography. At the Western Literature Association 2008 he will present "Twisting in the Wind: A Memoir of Ken Kesey." His review of Deborah Baker, *A Blue Hand: Beats in India*, ran in *The Beat Studies Book Review*.

Zoë Avstreich, *Somatic Counseling Psychology*, presented at the 43rd Annual Conference of the American Dance Therapy Association held in Austin, Texas, October 30-November 2, 2008. As a lineage holder in Authentic Movement, she participated in a panel exploring the diversity of ideas, theoretical approaches and techniques that have evolved in the field of dance/movement therapy over the past forty years.

Jeanine M. Canty, PhD, *Environmental Studies*, co-presented at the National Conference on Race and Ethnicity in Higher Education (NCORE) in May along with Suzanne Benally, associate vice president for academic affairs and senior diversity officer; Barbara Catbagan, core faculty and diversity seminar faculty leader; and Samantha Wall, diversity seminar instructor. The five-day conference was held in Orlando, Florida, and brought together more than two thousand participants. Their presentation was titled *Contemplative Education and Diversity: A Unique Model*. In addition, during June and July, Jeanine rafted for twenty days along the Colorado River through the Grand Canyon, flowing 297 miles with seven friends.

iEpiphany, a book of poetry by **Amy Catanzano, *Writing & Poetics***, has just been released from Anne Waldman's Erudite Fangs Press. A forthcoming collection *Multiversal*, selected by

Michael Palmer for the 2008 Poets Out Loud Prize with Fordham University Press, is due out in early 2009 in hardcover and paperback. She has poetry appearing in the upcoming anthology *A Best of Fence: The First Nine Years* as well as in the literary journal *La Petite Zine*. Her poetry has been published in literary journals such as *Conjunctions*, *Web Conjunctions*, *Volt*, *Fence*, *Denver Quarterly*, *Aufgabe*, *American Letters & Commentary*, and *Colorado Review*.

In January 2009, **David Chernikoff, *Transpersonal Counseling Psychology***, will teach a program entitled *Aging and Awakening* at Dzogchen Beara, a Tibetan Buddhist retreat center under the guidance of Sogyal Rinpoche. Located in southwestern Ireland, it's also a spiritual care center for people with life-threatening and terminal illnesses. See www.dzogchenbeara.org.

Jack Collom, *Writing & Poetics*, was plenary speaker at a "Poetic Ecologies" Conference in Brussels this May. His collaborative book of poetry with Lyn Hejinian, *Situations, Sings*, was published this spring.

Barbara Dille, *Performing Arts*, has been creating a contemplative arts ensemble, "dEsOLaTeDeLiGHt Project," which is committed to sustainable, meditative and spontaneous performance art in movement, light, text and sound. The first version, "Mythologies of a Species," was performed in April 2008 at different venues around Naropa. Version 1.5, "The Bright Presence of Things," performed four shows in August 2008 at the Boulder International Fringe Festival. She also directed the Third Annual 'dance.art.lab' in June 2008 with thirteen participants. The lab is based in the 'gift economy,' which allows the art tribe to assemble and enjoy one another's company.

Jessica Giles, PhD, *Community Studies*, published an article entitled "The Girl Next Door: Sex, Politics and Desire in Suburbia" in *Just Like a Girl: A Manifesta*. She also co-wrote an article on cultural perceptions of aggression published in *Infant and Child Development*.

Victoria Howard, PhD, *Religious Studies*, is joining the Boulder County Community Leadership Council, a project of the federally funded Area

Agency on Aging. The mission of the Council: that "all age well" in Boulder County. She will be working with a particular task force within the council with the goal of supporting elders in and through community. She has also been invited to serve on Shambhala International's "working group on aging." The mission of the working group is to find ways of addressing the issues of sickness, aging and death within the Shambhala sangha.

In the previous academic year, **Bhanu Kapil, *Writing & Poetics***, was a panelist at The Small Press Traffic conference, AGGRESSION, in San Francisco. She visited a class and presented her work at California State University. She also gave readings at California College of the Arts, the Bowery Poetry Club in New York and the David Buuck Reading Series in San Francisco. Excerpts from a forthcoming book of experimental prose, *Humanimal*, appeared in the journals *XCP*, *mem*, *Denver Quarterly* and *President's Choice*.

J. Ryan Kennedy, *Somatic Counseling Psychology*, recently completed writing and editing *The Survivors' Guide to Healing (2nd Edition)*, a handbook and resource manual for adult survivors of childhood sexual abuse. The book was written in association with the WINGS Foundation, Inc., a Colorado not-for-profit organization whose mission is to break the cycle and heal the wounds of childhood sexual abuse by providing education, support services and advocacy to women and men throughout Colorado. The book is available directly from the WINGS Foundation.

Fleet Maull, *Contemplative Psychology*; David Chernikoff, *Transpersonal Counseling Psychology*; Tenpa Gyaltzen, *Religious Studies*; and Judith Simmer-Brown, PhD, *Religious Studies*, presented at Meditate '08, a nonpartisan event in Denver coinciding with the Democratic National Convention. Meditate '08 brought together leading teachers from around the country to provide a space for contemplation and meditation at the DNC.

Mark Miller, *Music*, was recently featured on soprano saxophone in a performance of *Missa Gaia*, a choral mass written by Paul

Winter. The work, which was performed in celebration of Earth Day, was produced by members of the Pender Island Choral Society with musicians from the Vancouver, BC, area, including the award-winning duo of vocalist Mae Moore and guitarist Lester Quitzau. He is on sabbatical leave during the 2008–09 academic year, working on a book about a contemplative approach to improvisation.

Dzogchen Ponlop Rinpoche and Judith Simmer-Brown, PhD, Religious Studies, participated in a roundtable on working with emotions along with John Tarrant Roshi and Sharon Salzburg. The discussion was published in the summer 2008 edition of *Buddhadharma Magazine*.

Elizabeth Robinson, Writing & Poetics, is the recipient of a 2008 Foundation for Contemporary Arts Grants to Artists Award. Her new collection of poems, *Inaudible Trumpeters*, was published in spring 2008 by Harbor Mountain Press, and Fence Books will publish a collection of prose poems, *The Orphan and its Relations*, in November 2008.

Andrew Schelling, Writing & Poetics, has a new edition of *Dropping the Bow: Poems from Ancient India* from White Pine Press. This book, when it was first released in 1991, received the Academy of American Poets translation prize. Andrew also presented a paper at the University of Maine's June conference on Poetry of the 1970s, "Post Coyote Poets." His poetry book *Old Tale Road* was released in early fall 2008.

In September, **Judith Simmer-Brown, PhD, Religious Studies**, was invited to present a paper at an Interreligious Dialogue Symposium at Boston College on the topic of "Dialogue and Discernment," exploring the theological roots within Tibetan Buddhism for dialogue. Her paper, "A Contemporary Unbiased (Ri-me) Tradition," and the papers of the other nine presenters will be published in a book, edited by Professor Catherine Comille. On August 29, Simmer-Brown was the keynote speaker at the Women in American Buddhism conference, sponsored by the Denver Buddhist Temple and the Institute of Buddhist Studies. The title of her keynote was "Being Buddhist, Being Female: Obstacle or Inspiration?" In November in Chicago, Judith Simmer-Brown will be presenting a paper to the Society of Buddhist-Christian Studies on the topic of "Thomas Merton Meets Tibetan Buddhism,"

as part of a panel of papers on Merton's dialogue work. Currently, she is co-editing a collection of essays for Oxford University Press, entitled *Teaching from Within: Contemplative Pedagogy in the Religious Studies Classroom*.

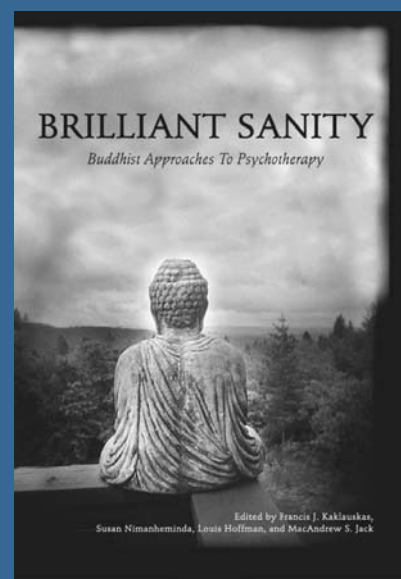
Distinguished Professor of Poetics **Anne Waldman, Writing & Poetics**, has recently published a book of performance pieces that emerged from writing experiments in Poets' Plays classes at Naropa. It is entitled *RED NOIR* and was published by Naropa alumna Gary Parrish. She has also released a new CD, *Matching Half*, with music by her son Ambrose Bye that includes pieces by Kerouac. School Summer Writing Program faculty member Akilah Oliver. It is co-produced by Fast Speaking Music and Farfalla, McMillan & Parrish. Penguin Poets will be publishing Anne's new long interspecies poem, *Manatee/ Humanity*, in spring 2009. Coffee House Press will publish an anthology edited by Anne Waldman and Laura Wright (Naropa MFA alumna) in spring 2009, based on the Naropa Poetics Archives entitled *Beats at Naropa*. It includes unpublished lectures, talks and interviews by Allen Ginsberg, William Burroughs, Gary Snyder, Philip Whalen, Joanne Kyger and Diane diPrima.

Candace Walworth, PhD, Peace Studies, completed a doctorate in interdisciplinary studies (concentration in peace studies) at Union Institute and University in March 2008. Her biographical dissertation examines the partnership of two spiritually based social activists, Elias Amidon and Elizabeth Roberts. The biography explores turning points in their lives and the larger historical and social movements they have helped shape, and have been shaped by, thus illuminating a larger story of socially engaged spirituality. With **Sudarshan Kapur, PhD, Peace Studies**, she co-authored and presented a paper, "Mohandas K. Gandhi and Joanna Macy: Reflections on the Role of Spirituality in their Social Activism," at the Media, Spiritualities, and Social Change Conference at the University of Colorado at Boulder in June 2008. The Student Union of Naropa presented Candace with the 2007–08 Students' Choice Award for Faculty Excellence at the May commencement ceremonies. She now serves as chair of the Peace Studies program.

Stephanie Yuhás, Religious Studies, has been named coordinator of the Justice and Peace program at the Iliff School of Theology in Denver. She recently presented a paper at the regional AAR conference titled *Using Intertextuality to Unmask the Concealed Meaning in Religious Texts*.

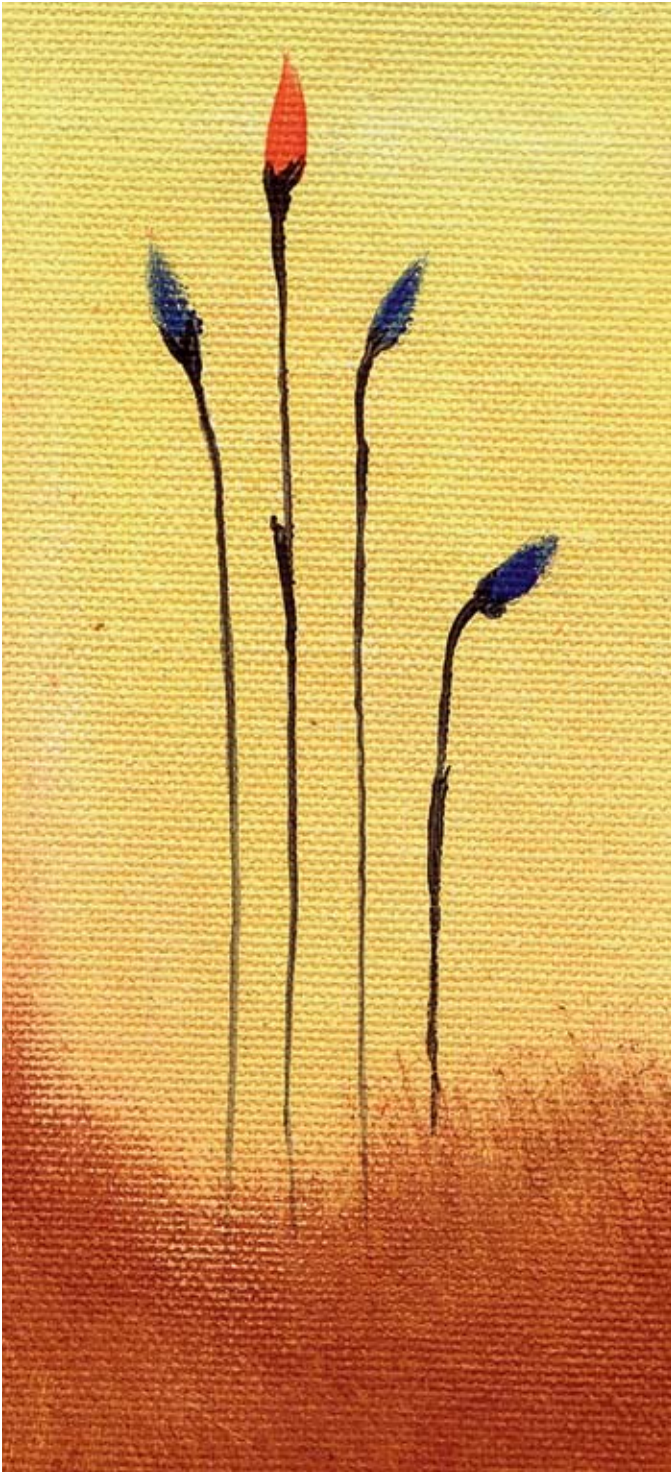
The Mind, Anthologized

One place where Trungpa Rinpoche's vision to bring East and West together becomes particularly evident is in the Contemplative Counseling Psychotherapy Department, where the fusion of Buddhist/contemplative and Western/scientific studies of the mind is near complete. This past summer, the department collected thirty years of avant-garde scholarship on the subject and published it in the anthology *Brilliant Sanity*. The book was presented at the American Psychological Association Conference in August, and the department hosted a book launch in September. Contributing authors include Mark Epstein, Chögyam Trungpa Rinpoche, Dzochen Ponlop Rinpoche and Han de Wit, as well as Naropa faculty Karen Kissel Wegela, PhD, and MacAndrew Jack, PhD.



Authentic Leadership in a World of Impermanence

Self-Awareness, Engagement and Leading Change



In today's complex global marketplace, leaders are faced with challenging environments where employees are longing for both autonomy and connection while in the midst of constant change—changing technology, changing economies and markets, changing consumer demands and changes in cultural expectations. So, how does one open the heart, engage with others and lead authentically in the midst of chaos, diversity and challenge?

According to Susan Skjei, the founder and director of Naropa's Authentic Leadership Certificate Program, "...leaders must grow in their capacity to understand and respond to change. This requires a radically different approach to leadership development that starts with helping the leader access his or her strength from the inside out—not from altering their behavior to fit into a set of standards." Skjei says, "The Naropa program offers an in-depth, multidisciplinary learning process that facilitates the transformation."

During her job as the chief learning officer at StorageTek, she was able to integrate the inspirational Shambhala Buddhist teachings of her teacher, Chögyam Trungpa Rinpoche, with the business environment. Trungpa Rinpoche emphasized the cultivation of an "enlightened society" where individuals grow as human beings with the practical skills needed in the workplace. Susan left StorageTek in 2000 in order to bring this unique blend of personal development and leadership skill to a larger audience. Susan brought this work to Naropa University's School of Extended Studies where it became the Authentic Leadership Certificate Program.

Extending over a fifteen-week period in an online environment with two onsite seminars in Boulder, the program has an integrated format that makes it possible for people all over the world to participate as well as experience the Naropa culture and pedagogy in person. Students learn how to open the heart and to develop their leadership skills in three core competency areas: self-awareness, engagement with others and leading through change. "Today, more than 250 alumni have attended the program from twelve different countries," Skjei says. "It is expanding through partnerships with many alumni and with organizations that are incorporating it into their leadership development, strategic planning and change management offerings."

"Authentic Leadership is becoming a movement, with much wider impact than this program, although [Naropa] has played an important role in its development and...is impacting the way the world thinks about leadership and leadership development."

See www.naropa.edu/extend to learn more.

Infinite Sides to Every Story

Catbagan Challenges the Authors of History and Literature

For Barbara Catbagan, who serves as diversity seminar faculty leader, junior high was a source of some discomfort. A self-proclaimed “Shakespeare freak” capable of reading Middle English, Catbagan stood on the other side of the desk and taught for close to twenty years. Her subject matter, a literary canon built over the preceding centuries, had always bothered her. So she rebelled. “It was not very contemporary and lacked people of color to give students an idea that anyone other than white people ever wrote anything that mattered,” she says, “unless Frederick Douglass happened to turn up in a textbook. Even *Their Eyes Were Watching God* by Zora Neale Hurston wasn’t really on the scene until the late ‘80s. So I started infusing my own curriculum with things not in textbooks.”

Ever since, Catbagan has retained an interest in making sure all parts of the story are told. In the diversity seminar, she says, “we build off history. We look at racism, classism, sexism—we look at all those ‘isms and then look at what the media is doing. How are things playing out today? And what is the global view? We must ask students to read analytically and critically, including their textbooks, so that they can have a dialogue. Teaching is not about telling students what to think; it’s about giving them the opportunity to decide how they want to think.”

Eventually, Catbagan left teaching at the junior high school level to become director of the Fort Collins Human Rights Resource and Education Office, where her duties included community education and investigating discrimination complaints. Five years later, she moved to Boulder unsure of her next move when, as she says, “Naropa found me.” After helping a faculty member put together a successful class on multiculturalism in 2004–05, Catbagan found herself interviewing with the Transpersonal Counseling Psychology Department (TCP). She became director of the TCP counseling psychology concentration.

“When I started, three years ago,” she says. “TCP had two 1-credit courses on diversity called ‘multicultural issues in therapy.’ Through the changes we made to keep it in line with licensure requirements, we moved to one 3-credit course.

“When we talk about multiculturalism, you are as diverse a person as I am. When we think about training students to become counselors or therapists, there are skill sets to learn psychology, techniques/methods, the contemplative piece—but multiculturalism, in my mind, falls over all of it like water, permeating everything. There is a move to infuse every class with it because it’s another aspect of understanding people, and if you’re going to be a therapist, that’s pretty important.”



“The wonderful and terrible thing is that I have to do the same thing every semester: Where is my bias?”

But where Catbagan considers intercultural awareness a life skill the university would be remiss to ignore, students are not always sure they want to hear it. They have asked her why she thinks anyone who attends Naropa—a community where open-mindedness goes without saying—would need additional enlightenment. They have told her, frankly, “I grew up in Boulder, went to Boulder schools and had diversity [training] all through it. I didn’t think I had anything else to learn.”

She acknowledges their apprehension. “A lot of people,” she says, “white people especially, have been beat up by diversity classes, but that’s not what we do. There is no anger in it. We ask students to look into themselves and ask, ‘where is my bias?’ And every time I teach, I also have to think about these issues—otherwise take my pulse. Because my heart is still beating and my mind is still engaged, I must also have the courage to look at my own bias and the bias against me.”

Catbagan credits Naropa’s contemplative pedagogy, as well as dialogues between faculty from the diversity seminar and the contemplative practice seminar, for providing an atmosphere where people of all backgrounds can find common ground. “To me, diversity and contemplative education are fused. If we give ourselves the opportunity to think about/read about/study about concepts we think we already know and then go to beginner’s mind and look at them differently, that becomes a place where it all comes together.”—O. Johnson



getting in tune with the *World*



Alumnus Jon Sousa, who recently moved to Ireland to pursue graduate studies, strums the banjo.

Harmony. Accord. One of the philosophical principles of art, and music in particular, is the coming together of varied elements into a whole that is beautiful or thought provoking. So it's no coincidence that when the spacecraft Voyager launched in 1977, it contained a "golden record" imprinted with ninety minutes of music from twenty-three countries in what amounted to a barrier-transcending, reconciliation-inducing galactic handshake. Apparently, NASA found music to be one of the most noble and representative aspects of humanity.

Offering everything from Afro-Pop Ensemble to the Music of Japan and India, Naropa University's Music Department likewise teaches music as a shared product of earthbound *homo sapiens*. Eclectic in subject matter and pedagogy, its courses offer students of sound a unique approach to voice, instruments, radio and the recording studio.

"I find that students are very curious about the specifics of what makes music different from culture to culture," says Department Chair Janet Feder. "They are quite interested in how they can translate those differences into their own musical creativity. In the Music Department, we pursue the exploration of music with a broad worldview."

The by-product of that pursuit is a tour through history, geography and everything else that constitutes the creative building blocks of a culture. For Music of India instructor Chaitanya Mahmud Kabir, the notes are a map of spirituality. "Indian music has perhaps the most highly refined cluster of melodic traditions," he says. "Myriad scales and ragas appear all over the subcontinent and, in the classical North Indian fusion of Hindu and Islamic elements, there is a profound slowing down, unveiling the harmonic perfection behind all musical expression."

For Nina Rolle, who teaches Music Appreciation, disciplines overlap like tightly woven threads. “We could work chronologically,” she says, “from ancient to modern or modern to ancient. We could work geographically starting east and moving west.... This year I am bringing in guest artists who specialize in particular musical styles. We’ll spend three weeks on a Brazilian intensive with hands-on percussion, and we’ll look at the music of the Caribbean, its relation to Africa and the movement of music from Africa to the Americas.

“We’ll also have a section on the music of the Silk Route. We’ll look at the connections between climate, trade and architecture touching on music of the Roma, the Jewish diaspora, flamenco and Western Europe, too.... I find it inspiring to hear the sounds of people I don’t know much about. Where are they? What do they eat? How did they make their instruments? What is their climate, their religion, their family structure?”

Subject matter, however, is not the only way in which variety asserts itself in the department. Pedagogy, or teaching philosophy, can reshape the same class from semester to semester, as is the case with Robert Sussuma’s Naropa Chorus. “What he does that’s so brilliant,” says Feder, “is teaching through a different genre each time. Last semester, it was madrigals, and this fall it’s the music of The Beatles.”

This creativity, says Sussuma, “is well supported at Naropa. I want people to be able to repeat the class and feel like it’s new.” Currently tapping the “existential texts” of the Beatles (“In My Life,” “Because,” etc.), Sussuma arranges the compositions in such a way that the lyrics are in the foreground, then modifies them according to the talents of his class.

Other semesters have focused on everything from Renaissance songs that incorporate animal noises and characters to the use of water as a unifying theme tying together tunes from Boulder to Bulgaria. Up next is “Songs of Our Community,” wherein Naropa’s international staff and faculty will submit compositions from such locales as Tibet, Iceland and Mozambique. Throughout each of them is woven the Estill Voice Model, which emphasizes an understanding of anatomy and how the throat creates the sounds it does.

For many aspiring musicians, the work is not complete until it is heard by others, and Naropa supports that drive by providing a recording studio and airtime on KGNU radio.

“Some students are great mixers, some are great at editing dialogue, but in the end, they should all be comfortable with the equipment Naropa has,” says Mickey Houlihan, recording studio instructor. “The content is not [as] important to me as their confidence in initiating, operating and completing a recording, knowing how to set up their own microphone, adding background vocals, etc. I want to see how they make choices. If someone makes a mistake, and it sounds really good, then, as an artist, you have to ask yourself, ‘If somebody hired me to make that happen, could I do it again? Was it the acoustics, the location in the room, the microphone set up?’”

Replacing the massive synthesizers of old, Naropa relies primarily on a MacPro computer running ProTools software,



Student Patrick Henry prepares a session in the recording studio.

which contains a mixer, compressors, reverberators and more. “The key to a good recording system is that it is a system,” says Houlihan, “and we’ve got a kernel, a clean foundation that Naropa can build upon.”

Houlihan, who brings considerable experience from his many years in the private sector, emphasizes a need for teamwork in the studio. At times, students are divided into teams—the producers, the recording engineers and the talent—thus gaining multiple perspectives on the process.

That experience comes in handy when entering a broadcast station. In fact, Radio Naropa instructor Nina Rolle recommends that students take the studio class before registering for Radio Naropa, which expands upon the technical aspects of distributing music.

“The first on-air experience that KGNU offers,” says Rolle, “is a music program called Restless Mornings, which airs from 3 to 5:30 a.m. That’s one of the coolest things about KGNU—they get you on the air right away.”

Radio Naropa is a spring course that made its maiden voyage in 2008 and, due to Rolle’s extensive theater background, is likely to pursue collaborative opportunities with Naropa’s Performing Arts Department. In addition to Restless Mornings, the first class had three sixty-minute broadcast slots during the spoken word and poetry show Arts Aloud.

“For the first show they wanted to introduce themselves,” Rolle says, “to answer the question, ‘Who are we and what is Radio Naropa?’ The piece ended up being about the spiritual, musical and literary lineages of Naropa. The second piece topic was ‘Environment’; students captured field recordings and created their own sound pieces, which we cobbled together using cricket sounds as a recurring transitional motif. The third piece started as a classic radio drama. We had a crisis, we laughed, we cried, got mad, came together and did a pretty darn good show. I think it was a bit lower on artistic merit but definitely highest on ensemble/production team dynamic.”

“When we put Naropa students on the radio,” says Feder, “they’re not just broadcasting to Boulder. I know this sounds lofty, but now that radio streams, it’s Naropa broadcasting to the world.”
—O. Johnson

Scholarship Funds Support Diversity

Naropa University faces a substantial challenge. Each year, Naropa provides \$3.2 to \$3.3 million in need-based scholarships to its students in an effort to make contemplative education



A Stronger and More Visible Naropa

Chris Dwyer, Vice President for Institutional Advancement

Naropa University's recently adopted strategic plan, titled "Deliver Distinction with Excellence," will touch every facet of the university's operations in the coming years, enhancing Naropa's academic identity, national standing and, most importantly, the quality of the student experience both on and off campus. Fundraising priorities in the plan's first two years of implementation will include student retention support, academic program development, and facilities and other infrastructure improvements.

As a Naropa student, faculty, staff, alum, current or former trustee, parent or friend, you can play an important role in the university's efforts to unfurl the "Deliver Distinction with Excellence" plan. That role is simply to make Naropa more visible. Consider expanding your community's awareness of Naropa by telling a relative, friend or new acquaintance about the university and its impact on you. Make a connection with other community members online or in your local area. Come back to campus and invite a friend to have famous Naropa chai at the new student lounge, to explore the new William D. Jones Greenhouse, to visit a faculty member or to attend an event. No matter how you go about it, remember that what we pay attention to grows stronger, and a stronger Naropa means a more just, equitable and enlightened world.

accessible to a larger population, which often results in a richer, economically and demographically diverse student body. However, even with 69 percent of our undergraduate students receiving some form of direct aid, a large gap of \$1.5 million in need still exists for this group of students.

For undergraduates, this translates to an average debt of \$25,000 at graduation, which is on par with the national average. For graduate students, it is higher with \$45,000 to \$50,000 accumulated in debt, which is substantially higher than the national average. Naropa offers its graduate students a highly qualitative educational experience which, for many programs, is presented in three years instead of the typical two-year program format. While this is indeed a richer opportunity, it may present economic challenges for the student.

Need-based financial aid is an important way to support the diversity of our graduate and undergraduate student body by helping Naropa attract and retain outstanding students who might otherwise be unable to afford it. Through the generosity of its donors, Naropa currently offers a number of scholarships including the W.E.B. DuBois Scholarship, created by former trustee William Jones; the Charles B. Edison Jinpa Scholarship, created by trustee Gabrielle Edison in honor of her father; the Hearst Scholarship for Underserved Populations, funded by the William Randolph Hearst Foundation; and the Daniels Opportunity Scholarship, supported by the Daniels Fund.

In addition to financial challenges, students receiving assistance may find that, while Naropa offers a wide selection of creative academic offerings, its demographic landscape still has a long way to go to reflect a culturally vibrant community.

Gabrielle L. Obiya, a junior in Writing and Literature, is a Hearst Scholarship recipient. In her scholarship application, she discussed the challenges she has faced and why she is eager to stay at Naropa:

As a Kenyan/Caucasian biracial, bisexual, technically lower-middle-class, spiritually eccentric woman, I have often felt on the outside of the Boulder, Colorado, surface culture.... I often find myself alone in classrooms when it comes to being part of an ethnic minority. It is because of this racial divide that I feel even more strongly that I must find a way to remain within these classrooms; I must find a way to continue opening others' eyes....

I am so much more than a color, a gender, a sexual orientation or a financial lack.

The funny thing is, the reason I know this is true is because of what I've learned at Naropa.

If you would like to support need-based initiatives by creating a scholarship or making a gift to an existing fund, please contact the Advancement Office at 303-546-3575 to discuss options.

ALUMNI NOTES

WOULD YOU LIKE TO BE IN THE SPRING '09 ALUMNI NOTES?
LET US HEAR FROM YOU! EMAIL: NUALUMNI@NAROPA.EDU

Tom Bender (MA TCP '96) is currently working as a mental health therapist with one of the Oregon coastal tribes and living in the small but charming town of McMinville. He is currently "living with a light of a woman, writing, dancing, saying yes."

Michele Blumberg (MA CE '03), in partnership with Bird in Hand Productions, helped create StoryValues, a character-development program for schools. Currently being used by schools in Toronto and by districts across Canada, Story-Values consists of forty recorded stories with curriculum support for K through sixth grade.

Mia Bolte (MA TCP '00) is in Minneapolis, MN, teaching at the University of Minnesota and seeing clients in her thriving private practice. She is a center director for the Shambhala Center of Minneapolis. Mia visits Boulder often and is regularly spotted at Sushi Tora.

Karen Brown (MA SP '00) completed a four-year training program in Denmark in biodynamic psychotherapy. She has a full-time practice in Manhattan, focusing on body-centered psychotherapy and trauma work, as well as practitioner self-care. She teaches locally and consults with various social service agencies and training programs.

Paul Burnstein (MA GER '04) is the executive director of Sinai Family Home Services, a nonprofit in-home care agency serving elders in Portland, OR. See www.SinaiFamily.org.

Laura Lee Carter (MA TCP '95) works as a freelance writer and editor in Fort Collins, CO, and produces a popular blog: MidlifeCrisisQueen.com. Her new book is

called *Midlife Magic: Becoming the Person You Are Inside*. See www.lauraleecarter.com.

Amie Barker Chamberlin (MA TCP '99) is back to work at APS Healthcare as an employee assistance program counselor, three years after the birth of her son, Ben. Amie lives with Ben, her husband, Jeff, and their cat, Raven, in Black Hill Regional Park in Germantown, MD.

Delia Chariker (MA TCP: MT '97) is doing music therapy in Charleston, SC, at a VA hospital. She also recorded *Animas*, a CD of native flutes/chanting/guitar in 2003.

Nicole (MA TCP '01) and **John Trudel Churchill (BA CP '98)**, a husband and wife team with more than thirty years of combined experience in alternative health, yoga, movement, meditation, and integral and contemplative studies, founded Samadhi in Newton, MA. Samadhi is an Integral Life Practice Center, based on Ken Wilber's Integral Theory: www.samadhiyogatribe.com.

Ker Cleary (MA CP '02) and her beloved of sixteen plus years, Julia Trippe, got married in February under the new Oregon Domestic Partnership laws. They live in Eugene, where Ker has her private practice (www.ClearHeart-Counseling.com), and Julia is a pilot.

Monica Gontovnik (MA INTD '01) has been pursuing the academic life and continuing to create and heal in various ways. After working as a professor and director of the Humanities and Philosophy Department at the Universidad del Norte in Barranquilla, Colombia, Monica will begin doctoral studies at Ohio University.

Kassandra Gruener (MA CE '06), the director of education and outreach at Oregon Ballet Theatre, brings the joy of dance to thousands of students. At the same time, her twenty-year-old son struggled and won a battle with Burkitts lymphoma. Breath, stillness and presence continue to support her.

Alison Hanwit Harre (MA TCP '02) and her husband Sean now have a family of four. Jonah will be three in August and Julian is five months old. They live in Santa Cruz, CA, in a "teeny house near the beach and downtown." She is working toward her CA MFT license.

Ryan Harrison (MA TCP '03) was recently honored to sing lead male vocal for a well-received album of original folk/country music titled *Meet Me on the Mountain* and based on the film *Brokeback Mountain*. He also finished a new contemporary pop album featuring original works, *It's True*. Listen to his latest musical offerings at ShawnKirchner.com and SongForge.com or iTunes.

Lynda Hilburn's (MA TCP '94) novel, *Dark Harvest*, the second in the Kismet Knight, PhD, Vampire Psychologist series, was released by Medallion Press in October 2008. She will also have a story in *The Mammoth Book of Vampire Romance, Book 2*, coming out in February 2009.

Catherine Houston (MA TCP: AT '02) is still in Boulder, practicing art psychotherapy and creativity coaching. See www.artbyc.com.

Deb Huntley (MA B&WP '82) is the director and online editor of www.ZenHomeSchool.org that is propelling the natural education movement that combines green education, peace education and democracy education.

KEY

- BA CP:** BA Contemplative Psychology
- BA D/MS:** BA Dance/Movement Studies
- BA ENVS:** BA Environmental Studies
- BA INTD:** BA Interdisciplinary Studies
- BA MUS:** BA Music
- BA REL:** BA Religious Studies
- BA TEA:** BA Traditional Eastern Arts
- BA THE:** BA InterArts: Theater
- BA W&L:** BA Writing & Literature

- C MS:** Certificate in Movement Studies
- MFA W&P:** MFA Writing & Poetics
- MA B&WP:** MA Buddhist & Western Psychology
- MA CE:** MA Contemplative Education
- MA CP:** MA Contemplative Psychotherapy
- MA D/MT:** MA Somatic Psychology: Dance/ Movement Therapy
- MA ENV:** MA Environmental Leadership
- MA GER:** MA Gerontology
- MA INTD:** MA Interdisciplinary Studies

- MA SCP:** MA Somatic Counseling Psychology
- MA SP:** MA Somatic Psychology
- MA TCP:** MA Transpersonal Counseling Psychology
- MA TCP: AT:** MA Transpersonal Counseling Psychology: Art Therapy
- MA TCP: MT:** MA Transpersonal Counseling Psychology: Music Therapy
- MA TCP: WT:** MA Transpersonal Counseling Psychology: Wilderness Therapy
- MDIV:** Master of Divinity
- MLA:** MLA Creation Spirituality

Brian Jacobs (MFA W&P '96) just earned his third Fulbright, this time taking him to Japan. He recently married his partner, Michael, in West Hollywood to take advantage of the new law "before they take it away from us."

Brian Johnson (BA THE '94) has been living in Washington, DC, since 1996, acting in stage, film and tv roles. He coaches actors (privately and through workshops) and has served as board member for the Actors' Center and Momentum Dance Theatre, each for more than two years.

Drew Joseph (MA CP '92) has lived in the DC metro area since September 2007. His eight-year-old son goes to a Waldorf school, and his five-year-old daughter is at the Kendall School for the Deaf. He works as a clinical manager for Catholic Charities, supporting adults with psychosis. He has a part-time private practice at Dupont Circle. He likes the accordion, object relations theory and dogwoods.

Amber Lamb (BA ENVS '02) has been teaching environmental/outdoor education since graduating. She just returned from studying Spanish in Guatemala to finish a master's in environmental education at CSU, after completing a graduate fellowship in Avon for Gore Range Natural Science School. She is currently facilitating adventure education for Educo in Ft. Collins, CO.

Christiane Leone (BA DIMS '85) lived a few years in Long Beach, CA, then ten years in Recife, Brazil. In 1999, She moved to Ventura, CA, where she teaches special education students.

Seth Lepore (BA INTD '97) is happy to announce the launch of his new website, healingthesurvivor.com, the home of his intuitive counseling practice for male survivors of sexual abuse. He is plugging away at music:

myspace.com/olderthanhours; and with alumnus Jason Levis: myspace.com/musicforsightseeing.

Sarah Ellinwood Lipton (BA INTD '04) and Scott Thomas Robbins, currently of the Boston Shambhala Sangha, celebrated a luminously beautiful Shambhala wedding ceremony on Sunday, May 25, 2008, in a field near the ocean in Freeport, ME, with Lodro Rinzler officiating and family and friends in attendance.

Mike Lythgoe (MA SP '03) just moved back to the Boulder area with his family from Virginia. He is finishing his dissertation for his PhD in counselor education from Virginia Tech and is looking forward to teaching and doing therapeutic work in Colorado.

Robert MacNaughton (BA MUS '05) worked at the Integral Institute for three years and is now the online community director for Integral Life—the new for-profit incarnation of the Integral Institute. See integrallife.com.

Jackie MacNeish (BA INTD '91) is moving to western Massachusetts. Richard graduated from Antioch University with his master's degree in counseling psychology, and soon they will both be working with the Academy at Swift River, a therapeutic boarding school for teens, where Jackie will be the outdoor activities director.

Lorraine May (MA TCP '98) is the executive director, founder and head trainer of www.MishaMayFoundation.org (mutts in safe homes always), specializing in rehabilitating and re-homing shelter dogs facing euthanasia. The organization offers behavior help, boarding, reiki and holistic classes, and plans to have a sanctuary, training and adoption lodge in order to help more dogs.

Netanel Miles-Yeppez (BA REL '00) is director of the Reb Zalman Legacy Project and editor

of *Wrapped in a Holy Flame: Teachings and Tales of the Hasidic Masters* (2003) and *The Common Heart: An Experience of Interreligious Dialogue* (2006). He lives in Boulder, CO, where he is a spiritual counselor, writer and painter of religious icons.

Kathleen Moore (MA D/MT '86) would love to see her fellow classmates again. Her website is www.bastropcounseling.com.

Tova Morrison (BA W&L '03) writes articles, editorials and reviews of performances, music, DVDs and books for a Southern California publisher that produces *LIVE OC* (Orange County) and *LIVE LB* (Long Beach) Magazines. She still plays guitar and lives with her son near the beach.

Jon Nystrom (MFA W&P '04) is back in the Midwest, working for a book distributor as an annotation writer. While he's happy to be back with family, he misses Portland, OR, where he lived for four years after graduating.

Micki O'Brien (MA ENV '05) recently moved to Carlsbad, CA, and is pursuing a credential in special education. She'd love to find other alums in the area, especially those interested in integral and/or contemplative education.

Jan Oda-Biro (MA B&WP '78) is fully immersed in family life in Japan. She teaches English as a Foreign Language in her working class neighborhood and is part of a grassroots movement to lobby the Japanese government to recognize learning disabilities and provide appropriate intervention. When her schedule permits, Jan gets to sit with a Zen group in an eight-hundred-year-old temple.

Jennifer Platt (MA SCP '05) is currently working as a somatic psychotherapist at Mt. St. Vincent Home, a residential treatment center for children in Denver. In addition, Jennifer has contributed to the development of a grant-funded creative art therapy program to be implemented at the center within the coming year.

Yadira Puente (MA TCP '05) and Tony Puente joyfully celebrated their daughter Isabella's first birthday on June 13, in San Antonio, TX. Isabella also enjoys creating art like her mother.

Sarah Wetzel Reiss (MFA W&P '99) navigates the globe as a full-time travel writer and contributing editor to three magazines. Last year she was invited to join the Society of American Travel Writers, and her articles appear in magazines from *Islands to Westways*. She and her partner, Karl, live in Idyllwild, CA, where Karl is the head of Idyllwild Arts Academy. See www.sarahreiss.net.



Last July, graduates from far and wide renewed friendships during the Graduate School of Psychology alumni event, featuring a guest speaker from each of the school's three academic departments.

Jessica Rice (MLA '02) still lives in Oakland, CA, and works in Pt. Richmond at a large solar panel manufacturing and installation company called SunPower. She still does the singer-songwriter thing (www.myspace.com/jessicaricemusic) as well as vocal jazz (SoVoso, Mirabai, CircleSing).

Mark Roberts (MA B&WP '77), PhD, is responsible for counseling and family support services at the Ronald McDonald House in New York City. Dr. Roberts also has a private psychotherapy practice in Manhattan.

Denise Romano (MFA W&P '92) will soon complete certification in Emotional Intelligence testing/training at the International Emotional Intelligence Conference. She splits her time between W. Village and Tribeca in NYC and is working on drafts of four manuscripts, dancing and choreographing. She manages her boyfriend's band, Shoot the Messenger, and is learning to play drums.

Sakti Rose (MA B&WP '84) works by day in private practice as a somatic therapist, by night in hospitals teaching meditation, and still loves to go on retreats in Colorado and teach Maitri. Recently she went on a pilgrimage to Mt. Kailash.

Kristen Scarlatos (BA TEA '98) and **Thomas Scarlatos (BA CP '99)** welcomed the birth of their second son, Kieran James, on April 17, 2008.

Kara Schwartzman (MA TCP '00) spent 2007 teaching English in South Korea and traveling to Thailand, China and Vietnam. After leaving her job as manager of the judicial supervision program in Tucson, AZ, Kara relocated to the Sonoma County area in northern California. She's currently working for a private nonprofit as a lead clinician contracted by the Juvenile Probation Department.

Corinne Sell (BA INTD '02) is studying to be a primary care physician at NCNM (doctorate in naturopathic medicine). Concurrently, she is working toward a master's in public health focusing on health promotion and social change. She aspires to be a doctor who is ecologically and socially minded, working toward individual, community and global health.

Cara Smiley (BA CP '93) owns Integrated Organic Services, Inc., a company that provides inspection, reviewing and consulting services to the organic industry. She lives in Oaxaca City, Oaxaca, Mexico, with her husband, Eugenio.

Nancy Smith (C MS '85) lives in Portland, OR, and works as business and operations manager in post-award research administration at Oregon Health & Science University. She



Inaugural Fellowship and Lecture Series on American Buddhism

This year, Naropa University is hosting the first in a series of lectures by visiting scholars focusing on the impact of Buddhism in America. The programs are supported by The Frederick P. Lenz Foundation For American Buddhism.

José Cabezón, PhD, Dalai Lama Professor of Tibetan Buddhism at the University of California at Santa Barbara, presented the first Lenz Foundation Distinguished Guest Lecture in September. The next presentation will be

on April 8, 2009, by Roshi Pat Enkyo O'Hara, PhD, founder and abbot of the Village Zendo in New York. Visit www.naropa.edu/visitingsscholars for further details on her lecture, which will be free and open to the public.

During the spring semester, the Lenz Foundation Residential Fellowship Program will bring three visiting fellows to campus. Erin McCarthy, PhD, associate professor of philosophy at St. Lawrence University, is exploring the integration of Zen, contemporary Japanese philosophy, western ethics and feminism. Elizabeth Lozano, PhD, associate professor of communication at Loyola University, Chicago, is studying Buddhist teachings on nonviolence and their relationship to nonviolent resistance movements. John Whalen-Bridge, PhD, associate professor of English language and literature at the National University of Singapore, is writing about Buddhism, literary adaptation and progressive politics. Along with their projects—which will make use of Naropa's library, archives and faculty—fellows will offer classes or presentations on campus. We look forward to welcoming them to Naropa.

is a member and co-warrior of the Portland Shambhala Center; bought a new row home in the Woodstock neighborhood with partner, John, and Shih Tzu, Buz. She recently visited Spain and Portugal.

Scott Smith (MA TCP '01) is thinking about starting a small meditation center in Canton, OH, with room to grow his dream of a counseling/martial arts/meditation studio.

Shara Stevens (MA TCP '98) is a captain for United Express and splits her time off between Chicago and Boulder. She continues to read Buddhist books and tries to live the illusive life of balance while being present.

Chris Tickner (MA SP '01) is in full-time private practice in Pasadena, CA, and just entered his third year of course work towards a PhD in somatic psychology at Santa Barbara Graduate Institute. He and Andrea spend their time hiking, singing, laughing and tending to their twelve animals, not including koi.

Marshall "Kimo" White (MDIV '05) and **Seraph (Hanfling) White (MA ENV '04)** celebrated the second birthday of their son, Ananda, in May 2008, and are expecting their second child. Marshall is working as the team chaplain for a hospice in San Francisco.

Erin Whitehead (MA SP '03) has obtained her special education certification, which allows her to help children with autism spectrum disorders with their education, while implementing movement into her curriculum and classroom. Erin does a lot of body-centered sensory integration as well and loves working with these kids. She especially enjoys her three-month-old son, Wyatt.

Megan Yalkut (BA INTD '91) is now teaching thangka painting, Indian music and Middle Eastern dance out of her home studio in downtown Boulder: www.hamsadesign.com.

Janet York (BA CP '91) wants another degree from Naropa and is contemplating just how she will complete this.

With Gratitude

Naropa University thanks the countless parents, alumni, grandparents, trustees, faculty, staff and friends who have shared their time, talents and financial resources during the 2007–08 year to help make a Naropa University educational experience truly remarkable. This support is critical to furthering the mission and vision of contemplative education espoused by Naropa University's founder, Chögyam Trungpa Rinpoche. His teachings were based on the premise that there is basic human wisdom that can solve the world's problems. Through your unwavering and generous commitment, you have proven once again that by working together we can continue to build a better world. On the following pages, we recognize the people and institutions who made financial contributions during the fiscal year July 1, 2007–June 30, 2008. *Thank you all.*

Founder's Society

\$10,000+

Anonymous (2)
The Community Foundation
Serving Boulder County[°]
Daniels Fund
The Frederick P. Lenz Foundation
For American Buddhism[°]
Gabrielle Edison^{**°}
Pamela and Martin Krasney^{**°}
Margery Goldman[°]
The Marvin Naiman and Margery
Goldman Family Foundation
More Than Money Institute
National Endowment
for the Humanities
Jeffrey D. Salzman^{**°}
Vijay and Priti Singh
Synthesis Foundation, Inc.
Arbie R. Thalacker
and Deborah Garrett[°]
Sandra Youngmans
and Richard Shepard[°]

\$5,000–\$9,999

Anonymous (3)
AYS Management
Thomas B. Coburn
and Leigh Berry[°]
Robert and Nancy Downey
Fidelity Charitable Gift Fund
Carol Grever and Dale Meyer^{**°}
Martin and Susanna Janowitz[°]
Lynne S. Katzmann[°]
Sandy and Victoria Keziah
W.S. Scharff Family Foundation[°]
Simone Scharff[°]
Joseph Shepard[°]
Joshua and Elizabeth Weinstein*
Lucien Wulsin[°]

\$1,000–\$4,999

Aim House, LLC
Tracy C. Allen
Anonymous (5)
The Azeez Foundation

Michael and Kathleen Azeez[°]
Frank and Kathrine Baxter
John and Janie Bennett[°]
Heidi L. Blau
Brett Family Foundation
Conley and Marney Brooks
Marlow Brooks
and Andrew Schelling
Stephen B. Brooks
Mary Estill Buchanan[°]
Burr Family Foundation
Frank and Grace Burr[°]
BW Construction of Boulder, LLC
John and Bayard Cobb*
Jane Carpenter
and Jeffrey Cohn*
City of Boulder Youth
Opportunities Program[°]
Colorado Campus Compact[°]
Community Foundation
of New Jersey
Marcia Corbin[°]
Jonathan CS Cox
Family Foundation[°]
Casey Cox^{**°}
David V. N. Taylor Foundation
Day Family Foundation
Frank and Gina Day
Chris Dwyer and Jill Crowley[°]
David L. Friedman
and Tirzah Firestone
General Electric Foundation
Gill Foundation[°]
Steve L. Grad
and Jacqueline Wurm^{**°}
Nancy Hall
Hampshire Group Limited
Vivian Hannon[°]
Gene and David Hooley*
J. Christopher Hormel[°]
Andrew and Genevieve Horning
William Hulley and Amy Stahl*
William and Elaine Jones[°]
Fred and Cathy Katz
Sara Keeney and Tom Harmon

Ludwig Kuttner and Beatrix Ost
Chuck and Judy Lief[°]
Skip and Mary Ellen Linton
Lostand Foundation
Jeff MacAllister and Susan Lett
Marpa Design Studio, Inc.
Rob McCaleb
and Lyn Ciocca McCaleb
Michael and Barbara McCauley
Monarch School
Martin Mosko and Alxe Noden
National Film Preservation
Foundation
National Historical Publications
and Records Commission
Natural Pathways
Allan P. Newell[°]
Bradford L. Phillips
Laura Rendón[°]
Michael Roach*
Freda T. Roof Memorial
Scholarship Fund[°]
Jonathan and Diana Rose[°]
Mark B. Ryan
and Virginia Clarkson[°]
Sawmill Trust Company
Stuart J. Sigman and Jim Baillie
Ellyne Skove[°]
Agathe Steinhilber^{**°}
David V. N. Taylor^{**°}
Tides Foundation
Vanguard Charitable
Endowment Program
John and Georgia Vose
Alice Dodge Wallace
The Whitehead Foundation
John C. Whitehead
Whittier Trust Company
Brooks and Lisa Witter^{**°}
Todd and Eliza Woloson
Mary E. Wright*
Chih-Chao Wu*
Karen Yust[°]
Jessica and Steve Zeller[°]

\$500–\$999

Anonymous
Miriam Blau
Blue Mountain Arts
The Carlbrook School, LLC
Cathy Catanzano
Bob and Jan Cillo
Colorado Financial Services, Inc.[°]
Colleen Connor
and Brian P. Kelahan[°]
Barbara Dilley[°]
Nathaniel Emmons[°]
Cyril Englert*
The Glenmede Trust
Company, N.A.
Mr. and Mrs. Derek Guarascio
Thomas and Silvia Hast^{**°}
Heffner Rosenwald Howard
Foundation
Joel and Sally Lipkind
Victoria Cobb Mackintosh
Donald B. Milani[°]
Open Sky Wilderness
Pacific Quest
Peacejam Foundation
Project YES
Robert Righter
Summer Rodman^{**°}
Kaspar Schuepbach*
Walt and Mary Stinson
William and Beth Suits
Three Rivers Wilderness
Programs, Inc.
True North Foundation
Jack & Sue Witkin
Charitable Organization[°]
Jack and Sue Witkin[°]
Kirt and Beverly Zeigler[°]

\$100–\$499

3M Community Affairs
Anonymous (2)
Stacie E. Abromovitz*
Marcel and Cynda Arsenault
Paul Atkinson*
Natalie J. Austin
Lee Margaret Ayers*
Channahzphara Bahira
Margaret C.P. Baron
Leanne Beasley*
Lisa Birman*
Frances Blau*
Paul and Geraldine Bloch
Mia M. Bolte^{**°}
Susan and Adam Boyle[°]
Susan Burggraf[°]
Juliet B. Carpenter, MD[°]
Center Management Group
Karen Chance*
Richard Chervenak, CPA[°]
Woohyun Cho*
David Christy*
Marie Clements[°]
Steve Clorfeine[°]

Elizabeth Cole
 Daniel Conroy
 Andrew and Brooke Davison
 Harry C. Dees, Jr.
 Ben and Susan Del Carmen[∞]
 Nina Edgerton*
 Bob and Bee Elmore
 Kristen Fledderjohn*
 David Franklin*
 Esther Fuller[∞]
 George H. Gibson[∞]
 Judith Gibson[∞]
 Tricia Glennon*
 Corey Golden*
 Steven Zay Granberg
 Michelle L. Graves*
 Carrie E. Grossman*
 Ryan N. Harrison[∞]
 Amy Hartman*
 Janet Herrick[∞]
 Susan and Landon Hilliard
 Austin E. Hills
 Karla D. Holt[∞]
 Devin Hormann-Rivard*
 Diane J. Israel*
 Lisa M. Jarnot
 and Thomas W. Evans
 The Jenzabar Foundation
 Michael Johan[∞]
 Mariel M. B. Johnson[∞]
 Sonya Jones
 Carol Katz*
 Krystle Keller*
 Jordan N. King*
 Bill Kirschgasser
 and Betsy Northrop
 Dr. James and Judith Klein
 Saul Kotzubei
 Linda H. Kropf[∞]
 Karen and David Larbalestier
 Jeff and Janet Legro
 Lenley Lewis[∞]
 Darlene Lorraine*
 Robert MacNaughton*
 Michael Mallett*
 Marion Malone*
 Janet McAlpin[∞]
 Laure-Therese B. McConnell
 Martine J. McDonald
 McGraw-Hill Companies
 Scott Merwin*
 Daniel Michels*
 Jessica Mihaly[∞]
 Tom Moen and Leone Larson*
 Rennie Moran[∞]
 Jackie and Eliot Morrison[∞]
 Lynne Morrison*
 David and Theresa Murray
 Bernie and Berta Naiman[∞]
 Keith A. Spielfogel
 and Carole Ober
 Everett Ogawa*
 Helen Osborne[∞]
 Marjorie Perloff
 James and Patricia Peta[∞]

Merz and Nancy Peters[∞]
 Daniel Pirofsky[∞]
 Robert A. Plane
 George and Dorothy Pratt
 Sushil and Neeta Premchand
 Jeffrey M. Price
 and Janet Solyntjes[∞]
 Rosanne Proga[∞]
 Kathleen Rimar[∞]
 Marlene Robbins
 Leigh J. Rovegno*
 Barry and Paul Ruby*
 Robin Sandlin*
 Lisa Schaewe*
 Arlis R. Schroeder[∞]
 Anton Schwarzingler*
 Elizabeth Shaw
 Charles Sienknecht
 and Sharon Bandy
 Phyllis Silverman
 Bria and Mark Simpson[∞]
 Susannah J. Skaggs*
 Tom and Laura Skinner
 Martin Skoble
 Mary Snavely-Dixon
 Judy Sperl
 Bill Speth
 Nancy Stark Smith[∞]
 Kristal M. Steeves*
 Michael and Joanne Stoner[∞]
 Hazel A. Thomley[∞]
 Virginia O. Torrance*
 Lily Turner-Carpenter*
 Robert J. Tyd
 Barbara Wales
 Kim Wallace
 Kristina and Dan Watt
 Mark and Karen Wilding*
 Richard L. Wilkins
 Peter Williams*
 Elizabeth Twomey Williamson
 Ann C. Wilson*
 Ryan J. Wilson*
 Diane and Richard Wohl[∞]
 Henry and Polly Wulsin[∞]
 Richard and Carol Zurakowski

\$1-\$99

Kathleen Abromeit and John Sabin
 Aetna Student Health
 John Afton[∞]
 Karen Andries-Lumpe
 Anonymous (12)
 Jessica L. Azeez*
 Brad and Janice Barrett
 Margot E. Bassett
 Ross C. Baumann
 Lisa Bautista*
 Eric Belsterling*
 Mary L. Bevington
 Leanne Bird*
 Jeff Birdsall*
 Pamela Bliss*
 Julie Bolchunos*

Deborah Bowman
 and Steve Burden
 Susan Brady Pinto*
 Jessica L. Brenner
 Grace Brown
 Deborah Brudevold
 Joan Bruemmer*
 Christina Burress*
 Catherine Capozzoli*
 C-COM[∞]
 Amelia Charles*
 Faith Chase
 Daphne Chellos
 Kimberly Collins*
 Julie Connaghan[∞]
 Jenna Corbin*
 Christina Craigo
 Joan Crampton[∞]
 Treacy and Thomas Curlin[∞]
 Carolyn C. Curran
 Brooke H. Davidson
 Ryan H. Dawson*
 Mary L. Derr
 Eric Dorninger[∞]
 Bob and Betsy Duerr
 Elizabeth Dustman
 Heidi Dwyer[∞]
 Christopher H. Edwards*
 John and Ann Elmer
 Samuel Elmore
 and Brie Anderson-Feldman*
 Shaun English*
 Scott Farley
 Michal E. and Richard W. Feder
 George Fidelman[∞]
 Sally S. Foster
 Nancy Franke*
 Robert and Sara Friedman
 Dr. and Mrs. Alan G. Gasner
 Jennie J. Gershater*
 Vincent and Joyce Giedraitis[∞]
 Lori B. Girshick
 Julia Bena Goldberg*
 Wayne Greenberg
 Ani and Bill Grosser
 Irene M. Harris*
 Ira Herbst
 Holly Hisamoto*
 Bob Holman
 Emily G. Horowitz
 and Samuel K. Mason*
 Amory and Priscilla Houghton
 Harvey Jackson
 Camille A. Jasinski
 John and Jaymie Jasinski
 Lindsay L. Jensen-Gaffey*
 Jesse K. Johnson*
 Gary and Nancy Johnson
 Wendy Jo Johnson*
 Ryan Judd[∞]
 Donna Karaba*
 Amelia Kauffman*
 Emily Keef*
 Lyla Keller*
 Jane E. Kellogg

Gregory A. Kelly*
 Margaret Kerrigan*
 Tara A. Kierson-Galeano*
 Kevin Killian and Dodie Bellamy
 Barbara and Duane Kitzis
 Elizabeth Klaers*
 Toby Knox
 and Kathryn Boardman[∞]
 Suzanne M. Lavin
 Irene and Richard Lees
 Andrew Levy
 Ann Licater*
 April D. Lies*
 Sarah Lipton*
 Chin-Hua Lo*
 Dana Lobell[∞]
 Jeff Lohrius*
 John C. Lounsbery
 Emily Lutringer*
 Amanda Madala*
 Linda Mainquist[∞]
 Christopher Malanga*
 Nicole M. Manning*
 Larry and Virginia Manuel[∞]
 Bernard Mazie
 Kevin B. McWhinney
 Darralyn R. McCall[∞]
 Kendal McDevitt*
 Donna McIntyre*
 Cheryl and Frederick McLean
 Richard McMonagle*
 Janna L. Meiring*
 James C. Miller*
 Kristin M. Miller
 Carey and Claudia Monsell
 Paul Montgomery[∞]
 John Morecock[∞]
 Adrienne J. Navon[∞]
 Bao Nguyen*
 Arienne K. Noble
 Carol and James O'Dowd*
 Jennifer and Scott Olson
 Lois B. Ott
 Leysia A. Palen
 Virginia A. Partridge
 Ross Pasquale*
 Georgianna and Dennis Paul[∞]
 Kristen Pett*
 Alexander Phillips*
 Deb Piranian*
 Jennifer Platt and Jules Berner[∞]
 Anna Plessinger[∞]
 Louise Poitras[∞]
 Richard and Carole Poole
 Annemarie and Jim Prairie[∞]
 Jessica I. Rafka
 Todd Rambo*
 Christopher and Janine Randol[∞]
 Scott A. Redmond*
 Helen Reese*
 Jipala Reicher-Kagan
 and Nathan Anderson[∞]
 Timothy J. Richardson
 Shirley A. Rivera*
 Lynn Robinson

Andrew N. Rose*
 Martha Rosner*
 Joanna Rotkin
 Peter C. Rugh*
 Bobby P. Ryan*
 Tyler Ryan*
 John Sabin*
 Miles G. Salisbury*
 Kendra Sandoval*
 Bonnie and Kenneth Saunders*
 Sherry L. Schenk**
 Mark G. Schmanko*
 Tim Schwadron
 Eliza Ladd Schwarz*
 Tessa Sinclair*
 G.E. Kidder Smith, Jr.*
 Motter Snell*
 Pamela and Richard Snyder
 Sam P. Solomon and Lisa Koonin
 Sherman G. Souther*
 David G. Sterling
 and Jennifer McDiarmind
 Sharon Stern
 Jonathan Stoler
 Stephanie Strickland
 Mary B. Taul*
 Walter Taylor
 Dr. Oakleigh Thorne, II
 Linda J. Thornton

Drs. Eion W. and J. Ann Trevelyan
 Francesca Troiani*
 Brandon Trueblood
 David M. Uher*
 Nicholas Vail*
 Christine Vincent
 Anne Waldman and Ed Bowes*
 Damaris K. Webb*
 Wells Fargo
 Alison F. Winterle*
 Nicky Wolman
 Miriam Wolodarski*
 Kerry and Robert Workman
 Jane Worm*
 Kimberly Wright
 Ray Wynfield**
 Laura D. Zeigler*

Community Partners

Recognizing donors
 who made contributions
 of goods and services

Boulder Dushanbe Tea House
 Boulder Ice Cream
 Boulder Museum
 of Contemporary Art
 Jane Bunin

Christine M. Caldwell
 and Jack Haggerty
 Cosmos Pizza
 Dish Gourmet
 Einstein Bagels
 Eldorado Springs
 Elephant Magazine
 Folsom Street Coffee
 Connie and Michael Hunt
 Izza Beverage Company
 Jim Morris
 KGNU Radio
 Ellen Knapp
 Christopher Lee
 and Colleen O'Brien
 Moody Illustration
 New Belgium Brewery
 Pixie Matte
 Bob Sargent*
 V.G. Burgers
 Whole Foods Market

**Nalanda Society
 (Planned Giving)**

Recognizing individuals
 who have made a significant
 and lasting impact through
 bequests and other deferred
 giving arrangements

Anonymous (4)
 Mia M. Bolte*
 Juliet B. Carpenter
 Steve Clorfeine
 John and Bayard Cobb
 Gabrielle Edison**
 Margery Goldman*
 Carol Grever*
 J. Christopher Hormel*
 Francesca Howell
 Martin Janowitz*
 William Jones*
 Linda Josephian
 Pamela Krasney**
 Meri Lehtinen
 Laura Rendón*
 Mark B. Ryan*
 Arbie R. Thalacker*
 Peter S. Volz
 Brooks Witter**
 Sandra Younghans*

Tribute Gifts

Recognizing individuals who
 have had gifts made in either
 their honor or their memory

In Honor Of

Mr. and Mrs. Stephen Borgeson
 Susan Boyle
 Cynthia Chapman
 Mr. and Mrs. Brooke B. Coburn
 Rt. Rev. John B. Coburn
 The Rev. Michael Coburn
 and Dr. Carol Lewis
 Mr. and Mrs. Jesse C. Coburn
 Thomas Coburn and Leigh Berry
 Avanti de Mille Paul
 Cindy Daugherty
 Bernie and Freddie Eisenstat
 Erik Gasner
 Ms. Madge Goette
 Jesse Katahdin Johnson
 Sudarshan Kapur
 Dr. and Mrs. James H. Klein
 Kathryn Patricia Lipkind
 Darlene Lorain
 Mr. and Mrs. Mark M. Simpson
 Mr. and Mrs. Peter J. Simpson
 Nathan V. Snyder
 Mark Solomon
 Mabel Duke Weeks
 Leonard Weiner
 and Kenneth J. Weiner, MD
 Rick and Ashley Wilkins
 Lucien Wulsin
 Jacqueline Wurn

In Memory Of

Janis Berry
 Walter Clements
 Vernon E. Derr
 kari edwards
 Julie Emmons
 Patrick Halcomb
 William D. Jones
 Jerry Martin
 Gertrude and Alfred Morrison
 James J. Peta, III, Son and Brother
 Kobun Roshi

* *Naropa graduate*

** *Donor of three or more
 consecutive years*



Jarod Drozdowski and girlfriend, Terra Rea.

**Welcome Jarod Drozdowski,
 Development Officer**

Jarod Drozdowski comes to Naropa from the Phoenix Art Museum, where he worked as a corporate relations officer. With a background in art history and painting, Jarod nurtures his artistic self by creating extensive murals for both personal and professional pursuits. Merging these creative talents with his fundraising expertise, Jarod seeks to significantly increase the presence and capacity of Naropa's fundraising efforts by building and engaging Naropa's donor communities.

In Memoriam: William D. Jones

April 7, 1928–April 14, 2008

William D. Jones was a member of the Naropa community for many years; he served on the board of trustees for twenty years, beginning in 1987. Sudden complications from myelodysplastic syndrome took his life in April of 2008, only one week after his 80th birthday. To the very end, Bill was true to his nature and remained deeply engaged in living life to the fullest.

As longtime colleague Marty Janowitz observed, “Bill was a truly marvelous individual, noted for so many splendid characteristics... straightforward, plainspoken and determined; a creative thinker; an incisive problem-solver; pragmatic yet innovative; always steady and good humored; diligent and motivated only by higher values; embodying the best of human goodness, decency and character. Our grief at the passing of a man who meant so much to our institution is profound.”

While on the board of trustees, Bill occupied leadership roles in numerous Naropa committees: Budget and Finance, Student Journey, Outreach, Endowment and Trusteeship. Significantly, he established four endowed scholarships at Naropa: the W.E.B. DuBois Scholarship for Diversity, the Lucien Wulsin Scholarship in the Performing Arts, the Martin Janowitz Scholarship for Environmental Studies, and the John W. Cobb Scholarship for Peace Studies. In addition, he financed an early architectural study for the return of the bell tower to the Lincoln Building. Bill was an original investor in, and subsequently, a faithful volunteer at, Hedgerow Farm, as well as treasurer of the Boulder Farmers' Market.



In the early 1960s, while working for Cornell University, Bill spent two years in West Africa with a program to improve the University of Liberia. When he returned to Cornell he worked in admissions recruiting African American students from the United States, and standing as their advocate as they got their feet on the ground at an Ivy League school during the highly charged late 1960s. He later served in this capacity for Native American students coming to Cornell. As an active member of the Peacemaker Circle of the Zen Community of New York, he was a peace ambassador to Jerusalem. His interest in different cultures and his passion for travel eventually took him to nearly every continent.

During the prime of his business career, he worked for Morgan Guaranty Trust Company and in endowment work at Cornell University and the University of Colorado Foundation. With a keen interest in politics and current affairs, Bill was an avid reader consuming two or three newspapers a day. He was a resident of Peaks Island, Maine, where he pursued his passions for community betterment, organic gardening, grandfathering and sailing the beautiful Maine waters.

He leaves his devoted wife, Elaine, loving children, grandchildren and friends worldwide. We are deeply thankful for the life of this extraordinary, generous man who loved Naropa so very much and traveled together with us on our mutual journey for so many wonderful years. We were truly blessed by his presence. In honor of his years of service and devotion to Naropa, as well as his love of gardening, the university will be naming the greenhouse after him.





taking ashes from the eyes

taking ashes from the eyes—composed in 2007 using roofing material, cloth and paint—originated in a dream where Hammond West’s eyes were being covered by ashes that materialized from her tear ducts. “I cleared the ashes away only to have them rematerialize,” she says, “a continuous slow cycle of clearing ashes and materializing ashes. The lesson of this dream and this art work is the importance of seeing beyond our ordinary concept of seeing.” Hammond West, the chair of Naropa University’s Visual Arts Department, combines mixed media on cloth with the energy of Buddhism and yoga philosophy. She actively exhibits her art, lectures nationally and has received numerous awards. Hammond West holds an MFA from the School of the Art Institute of Chicago.

taking ashes from the eyes • Sue Hammond West • 2007
17” x 12.5” • paint and roofing material on cloth

Naropa

UNIVERSITY

Office of Marketing and Communications
2130 Arapahoe Avenue
Boulder, CO 80302-6697

CHANGE SERVICE REQUESTED

Non Profit Org
US Postage
PAID
CPC Mail