The Marlboro Record



Celebrating the opening of the Serkin Center

Contents

The President	1
Articulating our goals	
Four goals to guide Marlboro	
Record Keeping	3
Marlboro's financial health	
Philanthropy in Action	4
Scholarships	
Student profiles	
First Jerome I. Aron prize awarded	
The Building Program	8
Serkin Center opens with creative flourish	
Planning for Marlboro's Future	11
Marlboro receives first charitable gift annuity	
The Graduate Center	12
Market Research leads to Graduate Center pilot programs	
News from the Board of Trustees	14
Alumni and neighbors welcomed as new members of	
the Board of Trustees	
For the Record	16

The Marlboro Record is a publication of the Development & Communications Office of Marlboro College. Inquiries should be directed to Lisa Christensen, Director of Development & Communications, Marlboro College, Marlboro, VT 05344-0300; 802-257-4333.

Editor: Lisa Christensen

Designer: Dianna Noyes '80

Staff writers: Kevin Kennedy, Audrey Levin McLaughlin, Tristan Roberts '00, Meghan Chapman '06, Emily Rucker '08, Elizabeth Holzhauser '08

Photographers: Peter Field Peck, Dianna Noyes, Rohan Agarwal '06, Thomas Hudson '06, Hayley Shriner '07

On the cover: Marlboro College dancers perform during Serkin Center opening celebrations in October. Photograph by Rohan Agarwal.

Back cover: Autumn afternoon Frisbee game. Photograph by Peter Field Peck.



rticulating our goals

am working closely with the community on a vision for Marlboro's future: four goals that will guide our program and budget priorities over the next three to five years.

Marlboro College is poised for planning—our finances are stable and we are now able to be strategic about the future instead of constantly reacting to emergencies. The four goals outlined on the following page are the key elements for Marlboro's strategic planning process.

Our planning effort grew out of our 2004 self-study for the New England Association of Schools and Colleges (NEASC). As you might imagine, Marlboro studied intensively and honestly, examining all aspects of our academic program—including the Graduate Center—community life, fiscal situation and management capacities. There were also years of previous studies and plans to be drawn upon; all of these self-commentaries and my own year of listening to the Marlboro community talk about its values, its needs and its future went into articulating the goals and strategies to achieve those goals. Some of them directly address issues that NEASC will want to hear more about when we give our next report to that body in 2007.

From the start, there was strong consensus from faculty, staff, students and trustees that these goals identify the right direction for Marlboro. The trustees recently ratified the goals, so we're now ready for the next step.

I want to be both idealistic and realistic: we aim to keep the flame of liberal arts bright at this brave little college but at the same time be very astute about how we build a strong foundation.

What's next? It was not difficult to identify and reach consensus about the goals—now the real work begins. Marlboro always sets really high standards, and this plan certainly creates high expectations. I do believe that articulating our goals and strategies is a good way to reach them.

Among our greatest challenges will be to broaden our base of support and prioritize our use of resources. We want to expand our Graduate Center programs to reach new audiences. Increasing our financial strength is a key component, because a larger endowment will give us the resources to support our impressive academic community and programs. We are developing a timeline and identifying who in the Marlboro community is best suited to accomplish each strategy.

Some of these goals require no financial outlay while others may take up to 10 years to fund and achieve. We start with a great strength—our shared sense of mission and our ability to work together.

-Ellen McCulloch-Lovell, President

Four goals to guide Marlboro 2006-2009

To support student-centered learning and inspired teaching

The quality of our academic program is our core value. We will retain an inspired faculty and provide more resources for learning to explore our interdisciplinary model and attract students who thrive in it.

- Develop more coherent curricular planning system; define relationship between disciplinary specialization and interdisciplinary study
- Recruit and retain faculty who excel in Marlboro's teaching model
- · Improve graduation rate
- · Work towards greater diversity

- Provide students with a wide array of library resources, technology and outside experts
- Seek learning opportunities through community engagement
- Expand the Graduate Center into a regional learning center

To strengthen our participatory community

Community is a vital part of our educational practice and institutional identity. We will engage students, faculty and staff more deeply in participation in a diverse, questioning, supportive and self-governing community.

- Actively teach how to participate in the college, regional and global communities
- Focus on mental and physical health as fundamental to learning
- Engage alumni and all constituencies in the life and future of the college
- Provide intellectual and cultural resources to college and surrounding communities

To increase financial health and management capacity

Marlboro must become more financially sustainable, increasing its endowment and other revenue streams. Sound management and planning practices will make the college more resilient, stable and able to fulfill its mission.

- Expand the board of trustees
- Broaden base of donors and increase unrestricted giving while building the endowment
- · Recruit and retain talented staff
- · Review and revise management policies

- · Use and improve research capacities
- Promote Marlboro's model and accomplishments
- Improve financial aid policy and program
- Develop Graduate Center revenues

To improve facilities to reflect the quality of a Marlboro education

Our physical plant will embody college values of good stewardship, community citizenship and beauty in simplicity.

- Improve living and learning spaces
- · Create a facilities maintenance plan
- · Develop and implement an environmental policy

Marlboro's Financial Health

The past fiscal year 2004-05 marked a significant turning point for the stabilization of Marlboro's financial base, in turn signaling the promise of long-term sustainability as the college approaches its 60th anniversary.

Strengthened fund-raising

Unrestricted contributions and pledges, which go directly to support the operating expenses of the college, totaled \$1,020,117, exceeding the budgeted goal of \$800,000. This bodes well for achieving the FY06 Annual and Alumni Fund goal of \$900,000. Total fund-raising including gifts restricted to specific purposes totaled \$1,452,672.

Of note:

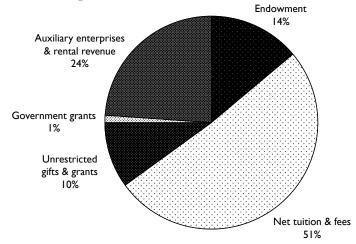
- The number of donors giving between \$1,000 and \$25,000 increased from 54 to 72; the overall number of donors grew from 1101 to 1228.
- An early graduate from the "Pioneer" years made a firsttime leadership gift of \$100,000; graduate participation reached 49 percent over 44 percent in the prior year;
- Support for Vermont students grew significantly, with 56 local friends giving \$12,115 to the Windham Community Scholarship Fund.
- Inquiries about bequests and deferred gifts increased.

Giving to Marlboro 7/1/04-6/30/05 By Source	New pledges & outright gifts Received
Corporations	\$12,561
(including matching gifts) Friends	\$278,493
Graduates (49%)	\$200,856
Non-graduates	\$10,128
Families of Current Students	\$10,951
Parents of Alumni	\$164,896
Private Foundations	\$450,188
Trustees	\$324,599
Grand Totals	\$1,452,672

A balanced budget and modest year-end surplus

Comparing the financial statements from five years ago to the year just ended, total net assets (equivalent to net worth) have increased by 15 percent from \$28.8 million to \$33.2 million with virtually all of the growth in the unrestricted net assets. Marlboro has gone from virtually no cash on hand and using its line of credit extensively to having almost \$500 thousand in operating cash, a \$4 million reduction in our overall indebtedness and some funds held in a "rainy day fund" for emergencies.

Growth in Marlboro's long-term investment portfolio played a critical role. As of September 30, 2005 the market value of the endowment portfolio was \$19,404,529, which represents endowment per student of just over \$59,000. Income from last year's endowment earnings contributed almost \$900,000 to the current operating budget. With tenancy in the Technology Center in Brattleboro reaching almost 100 percent, income from auxiliary enterprises now comprises 24 percent of Marlboro's annual budget, a substantial increase in recent years. Revenue was derived from the following sources:



Commenting on Marlboro's progress towards a greater measure of fiscal stability, President Ellen McCulloch-Lovell said: "It is clear to me that we must increase our unrestricted funds each year through annual giving and special opportunities so that fund-raising does more than just meet each year's frugal budget projections, but instead begins to build our endowment and meet longer term goals. 'Building the base' is my slogan. Marlboro needs more friends who will help secure Marlboro's next 60 years. We have a great story to tell and are ready to engage more people in it."

Scholarships

The following donor-funded scholarships were awarded at convocation ceremonies in September, 2005





Jocelyn Delman





Hannah Davidson



Zarah Thompson-Jacobs







THE GEORGE I.ALDEN TRUST supports two scholarships given annually, one to an older student who has returned to school and the other to a student who shows promise of excellence in the natural sciences. Sciences: Melanie Lewis '07 Older student: Melissa Molloy '07

THE ROBERT SHELDON STAINTON SCHOLARSHIP is awarded annually to an upper-class student for academic achievement and community service. John Berry '07

THE WARREN R. SISSON SCHOLARSHIP is also awarded annually to an upperclass student for academic achievement and community service. Julie Shumway '07

THE M. BRENN GREENE SCHOLARSHIP is awarded through the generosity of the late trustee, Brenn Greene. Erin Calabria '08, Amee Latour '08, Jessica Hanna '06

THE THOMAS THOMPSON TRUST SCHOLARSHIP is awarded to Windham County residents. Roy Anderson '07, Emma Gardner '07

THE CHRISTOPHER BOETH SCHOLARSHIP is given to a junior or senior whose Plan of Concentration is in the field of literature or writing, and who has demonstrated a gift for and an appreciation of the usage of language. locelyn Delman '06, Hannah Davidson '06, Tina Forsee '06

THE JEAN CROSBY MARKHAM SCHOLARSHIP is given to a junior or senior who best exemplifies the grit and determination needed to complete his or her education. Meaghan Savery '06

THE LILLIAN FARBER SCHOLARSHIP is given to a junior or senior whose Plan of Concentration demonstrates a passion for social justice. Silver Gerety '07, Zarah Thompson-Jacobs '06

THE AGNES M. LINDSAY TRUST SCHOLARSHIP is given annually by the faculty to students from New England towns with populations of under 5,000. Abraham Stimson '08, Amialya Elder '06

THE WOLF KAHN SCHOLARSHIP is awarded annually to the junior or senior who demonstrates talent in the visual arts. lan Jones '07

THE WINDHAM COMMUNITY SCHOLARSHIP is awarded annually to a freshman or sophomore from Vermont who in the opinion of the faculty demonstrates exceptional potential for upper-level academic work. Josh Pellerin '08

THE JOHN KENNETH GALBRAITH SCHOLARSHIP is awarded annually to a student who shows the promise of excellence in the fields of literature, economics or social policy. Lawton Browning '06

Student Profiles

Scholarship recipients and summer interns discuss their work



Junior Emma Gardner, recipient of the Thomas Thompson Trust Scholarship, is known for her endless creative energy, her work as a resident assistant and her ever-present service dog Dakota. She is studying literature, American studies

and environmental history. "I'm not sure how these will all intersect, but I think they are all related," she explains. Throughout her time at Marlboro, Emma has enjoyed and participated in a wide variety of the classes offered at the college. "I think that many students are here because they are interested in an alternative to mainstream education, and the professors offer many courses according to these student desires. One of my favorite classes was 'Consumerism in U.S. Historical Perspective' with Kate Ratcliff," Emma says, explaining that it is organized differently than most classes and is very relevant to current events. Next year, after finishing her studies, Emma hopes to explore California and live in an intentional community.

Josh Pellerin, recipient of the Windham Community Scholarship, hit the ground running when he arrived at Marlboro last year. "As a freshman I took it upon myself to overwhelm myself with the task of filming a documentary, and at the same time—camera on each shoulder—completing a photography project on bodybuilders in Manchester, New Hampshire," he recalls. "It was really tough, but I'm extremely satisfied with both projects." Somehow he also found time that first year to work on Disappearances, Marlboro film professor Jay Craven's latest production, where he got to see firsthand all the trials one goes through when making an independent production. He and other Marlboro student crew members had some influence on script changes, casting decisions—and had real roles on the set. "I took production stills, occasionally worked as a production assistant and had a brief acting role in the film," Josh explains. "It was a very rewarding experience, and I don't think I could have had such an experience as a freshman in most other colleges."

lan lones, a junior, spends much of his time at Marlboro focused on a place 7,000 miles away. The latest recipient of the Wolf Kahn Scholarship—awarded to a student who demonstrates talent in the visual arts-Ian's studies concentrate on the art and pottery of Japan. "I am studying socio-cultural anthropology and ceramics with a focus on the art of Japanese pottery and the aesthetics that surround it," he explains. Marlboro's close-knit community and "the opportunity to determine my own academic direction" were major influences on Ian's decision to study pottery and his success. Ian, whose high school interests centered around math and science, decided his first year on campus to take a ceramics class for fun. Since then, he has taken ceramics every semester. Another constant in his Marlboro experience has been community involvement. He has served on many committees, including the selectboard, and also worked as a resident assistant. Ian plans to take a break from community involvement to continue his research in Japan.

The three recipients of the Christopher Boeth Scholarship-given to juniors or seniors whose Plan of Concentration is in the field of literature or writing, and demonstrates a gift for and appreciation of the use of language—are using their skills to explore and combine many worlds through their writing. Tina Forsee, who spent last year in France, is examining the disparity between science and religion through the eyes of Descartes, and will be writing parts of her philosophy papers in French. The opportunity at Marlboro to combine two subjects she loves and invest so much time in her studies has been very important to Tina: "I went to a state school for a year before transferring here and I wasn't pleased with the other students' lack of motivation for studies," she says. "I feel like the students here care about learning." Josie Delman is combining studies in literature, ecology and art. Josie came to Marlboro intending to be the first in her family to get a bachelor's degree in science—but something happened. "I think it was Moby Dick—and I found myself in my junior year taking predominantly literature and painting classes. I felt like I had tried to outrun some ancestral humanities force, but, in the end, just couldn't beat it," she explains. "But I kept some of the science and it all feels right. Most importantly, I'm working with the right people and I never get bored." Hannah **Davidson's** Plan work centers on literature, though she is looking at a variety of issues within her area. "I'm focusing on the postcolonial novel and issues of cultural identity within works by Sam Selvon, Monica Ali, and V.S Naipaul,"

she says. Hannah, who transferred to Marlboro as a junior, is very happy with her new academic home—and is already applying to graduate schools.

Senior Zarah Thompson-Jacobs' investigation of the relationship between people and the environment in the American West earned her the 2005 Lillian Farber Scholarship, given to a student whose Plan of Concentration demonstrates a passion for social justice. Zarah is focusing on the history and ecology of her native Oregon's Upper Klamath Basin and how humans have impacted its water supply and ecosystem. "I'm interested in what it means to be a Westerner in a place that is an anomaly—a wet, urban region in what is typically a dry and unpopulated area," she says. "I think it's important to understand the myths of this area and how people relate to the land."



It's not often you hear a Marlboro senior talking about pursuing an MBA after graduating, but in senior **Rohan Agarwal**'s case, his motivation is clearly in tune with the college's progressive values. "If you're interested in working in any sort of government position, for a non-governmental organization (NGO), or in development, then it is always

helpful to have an MBA," he says. Rohan's Plan of Concentration explores the effects of being displaced from and decontextualized within one's society through studies in political theory, literature and photography. To gain a business perspective on the subject, Rohan spent part of his summer studying at the Stanford Graduate School of Business Summer Institute for General Management. The program, a four-week venture lead by the same team of professors who teach in Stanford's renowned MBA program, aims to familiarize its students with the inner workings of a successful business through intimate classes and first-hand exposure to current enterprises in the Silicon Valley area. While not directly connected with his Plan work, Rohan found that the program offered valuable strategies and tools he plans to integrate into his current studies and to assist the dispossessed within society in the future. "This program was applicable to my studies here at Marlboro because it dealt with understanding business structures and mechanisms of control," he says. "While the information was definitely not presented from a liberal-minded standpoint, it still helped me to understand some of the formulaic aspects of business and made me see that the more I understand—even though I may be opposed to things such as mainstream capitalism the better equipped I will be to act within these structures."



"I have learned that there are no simple strategies when it comes to political organizing, and there are no simple answers to the ways in which individuals come to be politicized by their oppression and marginalization," explains **Christie**Barcelos of her internship. Last summer Christie, a senior, worked in Springfield, Massachusetts, for Arise, an organiza-

tion working to fight disenfranchisement and build political power among the poor. Christie used the internship to gain insight into her research for a Plan of Concentration exploring the ways women resist social and economic injustices, particularly surrounding motherhood. Though her internship did not enable her to gain all of the clarity she'd hoped, she says, "I was able to meet some amazing activists and witness firsthand the extreme difficulty that organizers face when politicizing the poor."



Over the past 72 years, the American Dance Festival (ADF) has become a worldwide hub for modern dance education, so it is not surprising that Marlboro senior dance student **Sunny Hitt** attended the festival's intensive six-week program over the summer. "It's really the best place to get exposed to as many different styles of dance as

possible within a concentrated period of time," says Sunny. Every year the festival commissions three cutting-edge choreographers to create new pieces using ADF students, which are later performed as a focal point of the festival. Through this experience, as well as a series of daily classes ranging from dance technique to choreography and improvisation, the program introduces its students to the latest in this ever-evolving art form. Staying connected to current trends is crucial for choreographers—hence, invaluable for Sunny, whose Plan project includes a self-choreographed piece depicting a series of memories and experiences explicated through dance. At ADF, Sunny worked with acclaimed dancer and choreographer Martinus Miroto, whom she claims "wanted to learn as much from the students as he wanted the students to learn from him." The approach to her Plan performance, which combines her own memories and experiences with those of her dancers in order to present a collaborative piece, is one that she was able to observe first-hand while attending the program. By incorporating Miroto's method of creation with her own, Sunny aims to create a piece that is progressive, individual and, most importantly, resonant for the entire audience.

First Jerome I. Aron Fund prize awarded

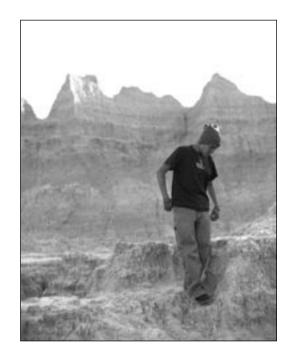
ast year, in honor of the life of long-time Marlboro friend and trustee Jerome Aron, the college and Jerry's friends and family established a fund in his memory. Celebrating the collaborative work between college faculty and students, the fund awards annual grants to support research, fieldwork and the acquisition of materials used for collaborative study.

The first recipients of the Jerome I. Aron Fund are photography professor John Willis and students Willow O'Feral, Lia Sanders, Lillian Schrank, and Meaghan Savery for their work with the program Exposures, which brings youths from diverse communities together on the Pine Ridge Reservation in South Dakota to learn about photography and each other.

According to John, the activities are based around the desire to offer young people creative outlets and tools they can use to build self-esteem while sharing life stories with each other. Exposures, a model of collaboration in itself, is managed by In-Sight Photography in Brattleboro—a program founded by John and staffed by a number of Marlboro graduates—and the Hall Farm Center for Art and Education in Townsend, Vermont. Each summer since 2001, the program has brought adolescents from Brattleboro, the Bronx and an Arizona Navajo Reservation to join Lakota Sioux youths in the poorest county in the United States for several weeks. Aron Fund grants were used to transport and support the college students in their roles as staff and teachers on the project.

"In some ways the experience completely re-patterned my ways of thinking, opening me up to new instincts, strengths and flexibilities I'd just never had much access to," said Marlboro senior Willow O'Feral, who participated in the program this past summer. "I think that this is precisely why photography works as an exquisite medium of alternative communication—because it is a medium with the ability to bridge gulfs between individuals and cultures."

Even a few weeks can make a huge difference: "Exposures accomplished an astonishing amount both in terms of instruction and process-leading-to-product for its limited time frame," Willow explained. "Exposures succeeded in giving back to the Pine Ridge community through the medium of photography at the same time that the participants from Vermont, New York and Arizona took away with them the profound gift of extraordinary experience."





Photographs taken this summer on the Pine Ridge Reservation in South Dakota. Top: Damien, by Exposures teacher Sara Andrews '98; bottom: Three Boys, a collaborative project by Exposures students.





creative flourish

orrential rains did not dampen the spirits of trustees, college community members and guests attending dedication ceremonies for the newly constructed Rudolf and Irene Serkin Center for the Performing Arts and Thomas B. and Nancy K. Ragle Hall on the weekend of October 7.

The 10,700 square-foot building, named for legendary pianist and Marlboro Music Festival Director Rudolf Serkin and his wife, Irene, now houses the college's music and dance programs. Designed by Deborah Berke & Partners, LLP, the center includes a 1,976 square foot performance hall, a 2,515 square foot dance studio, practice rooms, listening library, digital music classroom, recording studio, offices, locker room and a lobby that also serves as an art gallery and reception area.

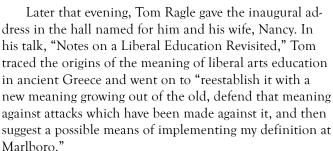
The weekend arts celebration began Friday afternoon with a dance concert, *Alumni Footsteps Cross New Thresholds*. Performed by alumni, current students and guest dancers in the new dance studio, *Alumni Footsteps* featured the work of choreographers Aurora Corsano '95, Davey Leland '90, Rebecca Gembarowski '02, Laura Frank '92 and Ed-

Left:The newly-completed Rudolf and Irene Serkin Center for the Performing Arts and the Thomas B. and Nancy K. Ragle Hall. Above: Aurora Corsano '95 performing during opening celebrations.

die Augustyn '01. "May we all find inspiration to dance, choreograph and perform in this new and beautiful studio, continuing a well-established Marlboro tradition of pursuing the fine art of dance with fresh imagination from the top of Potash Hill," wrote dance instructor Dana Holby for the program notes.

President Ellen McCulloch-Lovell was enthusiastic about the new space. "When I take in this building, here is what I see: a light-filled, open space, full of creative potential, to be filled with the interactions of students and faculty, enhanced by the work of staff; spaces to be filled with ideas, dance and music," she said. "I am deeply grateful to those who made it a reality," she continued, acknowledging the generous gifts made by Charlie and Sue Snyder, Daan Zwick and Janis Dowd, David White and the Thomas Thompson Trust. She also thanked Ingram Construction Company and the college's own plant and operations staff for bringing the project to completion on time and on budget. "Tonight is a night of firsts—several first performances in new spaces. It is also a night of reassuring continuity," Ellen affirmed. "We have so much to celebrate."





Architect Deborah Berke accompanied a discussion of architecture's role in the arts with a slide show on Saturday afternoon. "I think of architecture as the art form that supports the other arts," she remarked, adding that architecture is a collaborative art, "more like producing a play than painting a painting." She also explored how to design creative spaces for the arts that balance the need for small areas for artists to create in with and large areas in which to celebrate that creativity.

Making creative use of space occurred early in the Serkin Center's short history when the dance studio was transformed that very evening into an elegant dining room for President's Circle dinner. The event was attended by more than 100 people and hosted and served by 27 students from an impromptu kitchen complete with warming ovens and prep tables set up behind folding screens at one end of the studio.

Closing the weekend, pianist Peter Serkin, son of Rudolf and Irene Serkin, paid tribute to history and honored the community with a performance of works by Schönberg, Bach and Beethoven in Ragle Hall. The rain continued to pour down, but spirits soared.







Clockwise from far left: Peter Serkin rehearses for his Saturday evening concert; Tom Ragle discusses the liberal arts in Ragle Hall on Friday evening; student dancers following Friday afternoon's performance; architect Deborah Berke talks about the role of architecture in the arts.

Carol and Arthur Westing

Marlboro receives first charitable gift annuity

rthur and Carol Westing, parents of Stephen Westing '83, recently created the college's first charitable gift annuity in support of environmental education at Marlboro. The Westings funded their gift with appreciated securities which had grown substantially in value. By using this asset to make their gift, the Westings accomplished several important goals. They supported environmental education at Marlboro, avoided capital gains taxes, obtained a significant tax deduction and secured annual income payments for life.

The Westings' association with Marlboro began in the 1960's when Arthur Westing, an expert in bio-diversity and environmental science, taught science at nearby Windham College. The experience gave him close collegial contact with current and former Marlboro faculty members Bob Engel, John MacArthur and fellow Yale alumnus Halsey Hicks. When the Westing's son Stephen began looking for a college, they urged him to consider Marlboro.

Arthur and Carol say Marlboro was the right choice for Stephen, giving him a firm scientific foundation and the tools he needed to earn his Ph.D. from Sweden's renowned Karolinska Institute and to attain his current position as liaison for ophthalmology in the education division at Genentech, one of the world's leading biotechnology companies.

The Westings, who also participate in Marlboro's Pooled Income Fund, include Marlboro in their philanthropy for two principal reasons. "First, because of what it did for our son, and also because I want to feel that there are educational institutions like Marlboro available for other students," says Carol. "Marlboro stands for something extremely important in this world that we live in today—therefore, we both want to see it go on."

A charitable gift annuity is a good choice for many donors. In exchange for a gift of cash or marketable securities, Marlboro contracts with you to pay you or your beneficiary a specified annual payout amount for life. Payments may begin immediately or be deferred. The fixed payment amount and charitable deduction are based on the age of the annuitant; part of the annuity may be a tax-free return of principal. In Carol Westing's words, a charitable gift annuity was just the right gift: "a win-win, both for Marlboro and for us."

The Ramona M. Cutting Society was established by Marlboro's board of trustees in 1992 for alumni, parents and friends of the College who include Marlboro in their financial and estate planning through a bequest or planned gift. Ramona, the College's first staff member and 30-year employee, left Marlboro most of her estate, which provided financial aid for students and an inspiration for future generations of donors.

Market research leads to Graduate Center pilot programs

When interviewing to be president at Marlboro College, Ellen McCulloch-Lovell walked into Marlboro's downtown Brattleboro facility—the Graduate Center—and saw opportunity. "I saw that the technology-based education programs were well-conceived and run, the facility was high-quality and highly visible, and there was room to expand." One of her initial goals was to increase Marlboro's reputation in the region and deepen its relationship to Brattleboro and Vermont. Key to that is the Graduate Center—in the heart of downtown—a physical presence to build upon, reminding area residents that "we are their college."

Now in her second year as president, Ellen is piloting initiatives in two areas to explore the Graduate Center's potential: civic leadership and creative communities. Grants from the Windham Foundation and the Thompson Trust helped Marlboro identify those areas; now Marlboro will test the market with workshops, lectures and course offerings.

Creative Communities

The "creative communities" theme builds on a growing national movement that grew out of New England and elsewhere to strengthen local economies by identifying both nonprofit and commercial cultural enterprises that engage in a wide range of creative endeavors—from instrument-making to music centers, graphic designers to museums—at the same time building their cultural life. The theory is that creative communities tend to attract young talent and a variety of businesses. The focus on creativity includes other innovators in other fields, such as former Marlboro College student Bob Johnson's Omega Optical in Brattleboro, which produces precision optical filters. "Small communities want to keep their identities and improve their economies," McCulloch-Ellen said. "Creative communities grow where there is a college or university providing intellectual capital."

Research by Mount Ashburn Associates, an economic development firm for the New England Council, and the New England Foundation for the Arts, found that 3.5 percent of regional jobs in 2000 came from the "creative cluster." The workforce, including self-employed artists, cultural workers in the non-profit section (such as museums and theaters) and

those employed by commercial enterprises (such as design firms and media) was growing faster than any other segment of the economy.

In 2003, the Vermont Council on Rural Development convened the Vermont Council on Culture and Innovation to explore the phenomenon of Vermont communities revitalizing their downtowns, generating new businesses and enriching participation in a variety of cultural activities. They collected the accounts of such creative communities as Bellows Falls, Vergennes and Brandon. Their report, Advancing Vermont's Creative Economy, was presented over a year's time in a number of Vermont towns, attracting attendees from government, civic, business and education sectors. The report contains a series of recommendations about improving the policies, investments and coordination that will enhance such development.

The focus comes on the heels of a successful symposium held at the Graduate Center this fall on the "creative economy," sponsored by the Brattleboro Alliance for the Arts, the Brattleboro Development Credit Corporation, Marlboro College and many other partners. At that event, the Graduate Center was filled with people from around the region who came from different sectors to learn more about the idea of creative economies and discuss strategies to build on the creative economy in southern Vermont.

As one example of people who would be interested in coursework on this topic, Ellen pointed to the many artists in the region who start their own business and who might seek education on how to build or market such a business.

Civic Leadership

The second initiative focuses on adding to the skill base of another crucial sector of today's economy: civic leadership. "There is a documented need in northern New England for a sequential program that increases the management skills of people in non-profit organizations and municipalities," Ellen said.

As with the creative communities initiative, Marlboro has some initial experience to back up its plan. A grant-writing workshop given by development staff member Audrey Levin McLaughlin brought over 100 people into the Graduate Center earlier this year, and a socially responsible management course as part of the Graduate Center's management degree is a popular elective. The Graduate Center also enjoys high visibility with regional non-profits, many of which make frequent use of its seminar rooms for meetings.

Last year, Ellen and trustee Dean Nicyper '76 convened a "brain trust" of some 20 individuals representing various sectors in the region, with perspectives that spanned marketing, technology, liberal arts, business, foundations, government and the non-profit sector. They recommended that Marlboro explore the idea of "centers" to provide seminars, courses, training and credentials for people who work in, or wish to work in, the civic sector—including municipal employees, volunteer leaders and board members, non-profit workers, artists and cultural leaders, and those who are changing careers. Building on the Graduate Center's management-throughtechnology courses, the pilot could offer sessions in subjects such as financial skills and legal issues, policy development, creating partnerships, marketing and promotion, and mediation.

"Both ideas build on the values of Marlboro College and reflect areas where many of our undergraduates find their careers," Ellen observed. Developing these new offerings has the potential to link the downtown Graduate Center and the college on the hill more closely, another of the new president's goals.

Ellen stressed the exploratory nature of the initiatives. Some of the courses would serve those attracted to both civic leadership and creative communities education. Although it is too early to say what specific kinds of programs will develop out of these pilots, a series of continuing education workshops, a certificate program, or a master's program are all possible, said Ellen. The success of the pilots, expected to begin during 2006, will seek to answer that question, and ultimately, whether there is an educational need that people are willing to pay to fulfill.

Dean, who chairs the trustee's Graduate Center Task Force and is involved in the recent explorations, said that Marlboro's work has a chance of making an important regional effect. "Governments are looking at how to improve their economies by helping businesses and professionals—particularly those in the creative sector—and helping them do business better," he said. "And artists would profit by gaining skills that would place them at the policy table."

Exploring these areas is part of an effort to seek more local and regional support for the Graduate Center. Marlboro runs master's programs there that educate business leaders, managers, engineers and teachers about effectively integrat-

ing Internet technology into their work. With an individual focus, a low student-faculty ratio and a major culminating project, the Graduate Center expanded Marlboro's education model to a new market when it was founded in 1997. Though their uniqueness at the time helped draw an international enrollment, the programs were soon widely copied and enrollment suffered in recent years as the Internet economy waned

Ellen McCulloch-Lovell is piloting initiatives in two areas to explore the Graduate Center's potential: civic leadership and creative communities.

Under the leadership of Ellen McCulloch-Lovell, Graduate Center Academic Director Kevin Bell and Chief Resource and Planning Officer Art Scott, enrollment has rebounded in the last two years as admissions focuses on recruitment from within the region, while also making the academic structure more flexible to accommodate different types of learners, from working professionals who can attend graduate school only part-time to younger students completing bachelor's degrees through distance learning. With enrollment at around 70 students, or at a "full-time equivalent" of more than 40, the programs are again on firm footing. At the same time, the Graduate Center's building, purchased by the college in 2000, is fully occupied by tenants and generating an additional revenue stream through rentals. In any week, up to 20 community groups use the facility for meetings. It has become the "meeting place" for Brattleboro.

With that footing in place and with the undergraduate college financially stable, Marlboro's timing is good for exploring new programs, said Dean. "Both creative communities and civic leadership are very exciting areas, and we keep hearing that our region needs a learning center for those subjects," he said.

As Ellen affirmed, the Graduate Center is "an ongoing experiment, a place where we can grow, test new ideas and respond to the community's educational needs."

More information about current and emerging programs at the Graduate Center can be found at gradcenter.marlboro.edu.

Alumni and neighbors welcomed as new members of the Board of Trustees

The Marlboro College Board of Trustees welcomed four new members in the past year.



Peter Mallary comes to Marlboro's board of trustees with the inside perspective of an alumnus and former staff member, leavened with "real world" experiences ranging from rare book expert to politician.

Peter graduated from Marlboro in 1976 with a Plan on 19th Century English politics and literature. His Marlboro degree earned him a job as a Pinkerton

Security Guard in Brattleboro after graduation, before he returned to campus to work as a Marlboro admissions counselor. From there he moved to New York City, where he became a rare book and manuscript expert at Sotheby's auction house. In 1985 he returned home to the Vermont side of the upper Connecticut River Valley where he owns and manages a publishing company.

Peter's many volunteer positions have included president of the Vermont Community Loan Fund, president of the Vermont Historical Society (where he oversaw a major capital campaign), chair of Vermont's Historic Preservation Advisory Council and chair of Vermont's Capitol Complex Commission. His political accomplishments include serving three terms in the Vermont House of Representatives (including a stint as assistant majority leader), chair of the Vermont Democratic Party and delegate to the Democratic National Committee.

A prolific writer, Peter has penned books on history and architecture and regularly writes for the Metropolitan Opera's "Opera Stories for Children" program, retelling the Met's productions for young readers. Somewhere else on the music spectrum, Peter fronts for his rock band The Ruthless Geezers. He lives in Fairlee, Vermont.





At its May 2005 meeting, the board of trustees welcomed Laura Frank '92 and Philip H. Steckler III as members. Laura, elected as an alumni trustee, is founder and president of LuminousFX, a design company specializing in the technical translation of art into lighting and video.

As a high school student, Laura's love of art and science followed her from her home town of San Antonio, Texas, to Marlboro, where she combined studies in dance, lighting and physics into a Plan of Concentration. After graduating in 1992, Laura moved to New York City, and began doing lighting for theater productions. Her work expanded into television and concerts and she formed LuminousFX in 2000.

Over the last 10 years, Laura has contributed to projects ranging from Grand Central Station's Christmas lighting to the opening and closing ceremonies of the 2002 Olympics. Most recently, she programmed the field lighting system for the Superbowl XXXIX halftime show, collaborated on the lighting of Monty Python's Spamalot on Broadway and worked as the visual director on David Bowie's Reality tour.

In Phil Steckler's 30 years in Brattleboro, he has served as president of the Brattleboro Area Chamber of Commerce, the Brattleboro Development Credit Corporation, Rotary and the Brattleboro Outing Club, earning him renown as a local business and civic leader. He is a principal in Country Business Investments, a brokerage and acquisition firm of regional businesses.

Phil is married to Marcia Steckler, president of the Brattleboro Boys and Girls Club and involved in many cultural organizations; they have three children. They are active in many outdoor activities and are avid users of Marlboro's ski trails. Phil has a master's degree in economics from the University of Missouri and a bachelor's degree from the University of Vermont.



Wolf Kahn, a long-time friend of Marlboro who is widely considered the premier landscape painter in America, joined the board in October. A recipient of Fulbright and Guggenheim Fellowships, Wolf's work is in the permanent collections of some 100 museums, including the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art

in New York, and the National Gallery of Art in Washington, D.C. Harry N. Abrams, Inc. published a comprehensive monograph on his work in 1996, a book on Wolf Kahn pastels in 2000, and *Wolf Kahn's America: An Artist's Travels*, in October 2003. A fourth Abrams book entitled *Wolf Kahn's Italy* has a tentative publication date of 2006. Wolf has served as a trustee for many art and education related organizations over the years, most recently the Vermont Studio School and Center, Weir Farm Heritage Trust and the National Academy of Fine Arts. He currently serves as a member of the National Academy of Design and the American Academy of Arts and Letters.

Born in Stuttgart, Germany in 1927, Wolf arrived in the United States in 1940. In 1945 he graduated from the High School of Music and Art in New York and studied with Hans Hofmann in New York and Provincetown, where be became Hofmann's assistant. He earned a bachelor's degree from the University of Chicago in 1951 and had his first one-man show at the Hansa Gallery that he had helped to found. In 1956 he joined the Grace Borgenicht Gallery where he exhibited regularly until 1995. Traveling extensively, he has painted landscapes in Maine, Mexico, Italy, Greece, Kenya, New Mexico, Hawaii and Egypt. He spends his summer and autumns in Vermont on a hillside farm, which he and his wife, the painter Emily Mason, have owned since 1968.

The May meeting marked the departure of two trustees: Andrew Hilton was recognized for his many years of outstanding service on the board of trustees, including his years as chairman from 2002 to 2004. Dr. Hilton contributed enormously to the college in ideas, in hard work and time, devoting tireless hours in meetings and conference calls. With his wife, Dr. Irma Hilton, they often made their residence available for college functions, and supported the college most generously through their financial contributions. Dr. Hilton also oversaw the uniquely successful process that resulted in Ellen McCulloch-Lovell becoming Marlboro's president.

John Chan '82 ended his three-year term as an alumni trustee with a hug from biology professor Bob Engel. John was an active member of the Graduate Center task force and the planning group focused on stimulating curricular development in the sciences. He recently became global head of bioinformatics and head of IS/IM & SBI for Syngenta, an international agribusiness company, and has moved with his wife, Tricia, to Raleigh, North Carolina.

Trustee Lillian Farber shares photographic legacy



Lillian Farber, trustee and devoted champion of Marlboro for many years, has made a gift to the college of her collection of over 100 photographs by a variety of famed photographers including Alfred Steiglitz, Paul Strand, Karl Struss and Edward Weston.

The Farber Collection, valued at over \$250,000, will be a vital

teaching tool in the visual arts, and be displayed on a rotating basis in the college's library and new Serkin Center for the Performing Arts. "I think of Marlboro as my alma mater in so many ways," Lil remarked, "so it just felt right to give the collection as my personal legacy to an institution that I have such regard for."

A well-known photographer in her own right, Lil started collecting images not because of the fame of the particular artist but based on her own personal reaction to it. "It hasn't mattered who the photographer was, living or dead, acclaimed or unknown," she declared, "All I had to do was love it."

For many years, Lil maintained a private gallery at her home where she displayed the collection. She and her companion, Bern Friedelson, were partners in Zone IV, a photographic equipment mail order business, with the late photographer Fred Picker in Brattleboro.

For the Record



This year's resident assistants and student life advisors gather on campus prior to orientation in late August. Back: Tyler Rutherford, Max Henderson, Aimee Davidson, Timalyne Frazier '94, Sarah Phillips, Jodi Clark '95; middle: Joe Mirsky, Nate Chates, John Berry, Ryan Campbell, Rayna Mayo; front: Rebecca Kamholz, Anushka Peres.

The entering class in September 2005 consisted of 89 students with a wide array of academic and extracurricular interests. They have traveled to such places as Japan, Greece, Sri Lanka, Tibet, Nepal, Ghana, The Congo and South Africa, and transferred to Marlboro from schools as close as Bennington and as far away as United World College in India. One student was among Ms. magazine's "50 Women Who Made a Difference" for 2003-2004; another is a master gardener. Most had a steady work history before attending college, with jobs ranging from waitresses and cashiers to a self-employed chair-caner and a Native American interpreter. Their parents are just as diverse in their careers, with education and business positions topping a list that includes a chef, a self-employed rafting guide and a bus driver.

Such artistic interests as music, dance, theater, writing, painting, drawing and crafts are among those pursued by this artistically charged class. New students listen to everything from Beethoven and Billie Holiday to the Decemberists and Screeching Weasels, with the most popular groups being the Grateful Dead, Phish, Radiohead and, in the number one spot, the Beatles. Popular extra-curricular interests include community service, church activities, student government and politics, as well as such sports as tennis, soccer, running, lacrosse and even football. Academic interests of this group is typical of first-year Marlboro students and include literature, writing, philosophy and international studies as well as astronomy and physics, journalism, cognitive science and education.

The Stats Entering Students: 89

Male: 34 Female: 55 Freshman: 74 Transfers: 15

Number of states represented: 24

From New England: 37 From Vermont: 6

Average SAT Cumulative: 1230

Average Verbal SAT: 655 Average Math SAT: 575 Average GPA: 3.40

Secondary Education:

Public: 65 Private: 19 Home-schooled: 5

Marlboro College Board of Trustees

J. Barton Goodwin

Chairman

Greenwich, CT

Dean Nicyper '76

Vice-chairman

Pine Plains, NY

Edward E. Wendell, Jr.

Treasurer Milton, MA

Elizabeth McCormack Aron

New York, NY

Sara E. Coffey '90

Marlboro, VT

Thomas S. Durkin '79

Brattleboro, VT

Lillian Farber

Brattleboro, VT

Laura Frank '92

Ladra Frank 72

West Dummerston, VT

Thomas P. I. Goddard '68

Providence, RI

Louise T. Hood New York, NY

Joseph P. Kahn

Marblehead, MA

Wolf Kahn

WOII Naiiii

New York, NY

Lindy F. Linder New York, NY

Peter Mallary '76

Fairlee, VT

Ellen McCulloch-Lovell

President, Ex Officio

Marlboro, VT

Lynn S. Padell '76

Weston, CT

Richard H. Saudek

Montpelier, VT

Philip H. Steckler III

Brattleboro, VT

Julianne Still Thrift

Winston-Salem, NC



Marlboro College PO Box A Marlboro, Vermont 05344-0300

Change Service Requested

Non-Profit Org. US Postage PAID Putney,VT Permit I