

A STUDY OF THREE TEACHING ARTISTS WORKING WITHIN A
COMMUNITY-BASED ARTS EDUCATION SETTING

By

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A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF FINE ARTS OF THE
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Acknowledgements

I started my education at the University of Florida knowing that I wanted to go into art education but it wasn't until my second year of classes that I found a passion within the community arts education setting. I was able to pull an abundance of educational material from my classes, educators, classmates as well as the UFARTED Facebook sharing site that I was immediately able to apply to my first experience teaching in a community art setting. I was hooked.

Over the next year I had the honor to take classes under Dr. Jodi Kushins and Dr. Elizabeth Delacruz, both having expansive knowledge in this area I had become so interested in. When creating my capstone committee it was immediately recommended to me that I approach Michelle Tillander to chair. She has become an invaluable resource, advising me along with Dr. Kushins. They have challenged my approaches and encouraged deeper thought and observation. I am very grateful for the lessons they have shown me, and would like to think that not only has my research on the topic become stronger, but that I have become a better community arts member and future teacher because of these special instructors at the University of Florida.

I am also extremely appreciative of the support I have from my husband, Tony, without whom I would not have been able to take on the unyielding responsibilities of the Masters in Art Education program. Finally, I would like to thank the three teaching artists I interviewed, Jeremy Randall, Stephanie Bevins, and Wilson Bickford. This study would not have been the same without their time and stories, which they shared so generously.

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August 2014

Chair: Jodi Kushins
Committee Member: Michelle Tillander
Major: Art Education

Abstract

The purpose of this research was to discover what motivates teaching artists who teach within a community-based arts education setting. Through semi-structured interviews, I investigated the reasoning and practices of three teaching artists in Upstate New York that teach within three different community-based arts education settings. My research is presented in a narrative format which provides a glimpse into their educational backgrounds, artistic work, teaching, and other supplemental positions beyond their community engagement. I intend for my analysis to provide those interested in entering similar programs with insight. Based on my analysis of the three interviews, I conclude my research with final insights about the teaching artists, their perception of community-based arts education programs and why they choose to continue being a part of them. Backgrounds, professional work and program details from those interviewed are available on my ISSUU page.

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Introduction to Community Based Arts Education

As an artist studying to become a teacher, I feel there is great value in being able to practice what you teach. Through my research and interviews of three local artists teaching within community-based arts education settings, I aimed to better understand the roles, goals, methods, and contexts of these three teaching artists. In this paper I discuss benefits and challenges teaching artists face while working in community-based arts education programs (CBAE). I wanted to learn what made these artists become teachers, their qualifications, the value they place on CBAE programs, and whether or not their roles in the programs are sustainable. Based on my research findings I learned about what the three teaching artists value in their programs, what they would like to change, and whether or not their positions allow them to support an economically sustainable lifestyle without another supplemental income, such as a part or full-time job or spousal earnings.

Statement of the Problem

Community-based arts education programs (CBAE) tend to hire teaching artists because they are perceived to be well-educated and highly skilled, but they also frequently take work part-time for modest pay (Hedberg, Rabkin, Reynolds, & Shelby, 2011). Recently the arts have been taking a backseat in schools because of greater importance placed on raising students' reading and math test scores (Davis, 2006). For this reason a focus on CBAE programs can assist with keeping the experience of being involved in an artistic expression alive in younger generations as well as those that want to explore or continue their interest in a specified medium.

Purpose of the Study

The purpose of this research was to discover what motivates teaching artists who teach within a community-based arts education setting. The topic is of particular interest to me since I

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aspire to become a community-based arts educator. Along with learning the history of CBAE programs I want to know about the people that work within these programs. Obtaining as much information up front I hope to be able to enter a program being prepared for the good as well as the potentially disappointing areas. Sharing these conclusions could prove beneficial for others with the same desire to enter into a community-based arts education program as a teaching artist.

Research Questions

The main questions my research aims to answer are:

1. What led you to be a teaching artist?
2. Why are you teaching in a community art setting?
3. Can earnings from teaching within a CBAE program allow for an economically sustainable lifestyle?

Rationale and Significance of the Study

I believe that community-based arts education programs are an important, but under acknowledged part of our society. While I found several references reflecting the importance of community-based arts education programs and their impact on the communities and its members, there was little available reflecting how the programs impact the teachers and whether such programs can provide salaries consistent with the costs of living, eliminating a need for supplemental income elsewhere.

Assumptions

With a personal goal of entering into a CBAE program as a teaching artist I wanted to be knowledgeable of what to expect in reference to work environment, schedule, roles, and whether the positions in general have adequate compensation. My assumptions are that the pay does not provide a sufficient source of income on its own, and that teaching artists in CBAE settings are

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there, not for the pay, but for their love of the arts and their enthusiasm to share it with anyone willing to take their class.

Limitations

The criteria necessary to be included in this study included being an active artist creating original work while also teaching within a community-based arts education program. The teaching artists were chosen for their reputation as currently active artists as well as their willingness to participate voluntarily in my research. The selected individuals hold different positions from one another within their respective organizations. The sites include a museum, and two different approaches to traveling education programs. The teaching artists all reside within one hour of my home. The proximity allowed me to gain access to relevant programs sites, people and materials. My selection of only three teaching artists, while understandably limited, allowed me to establish a stronger personal connection with each individual, with the ability for more in-depth research.

Definition of Terms

The following terms are used throughout this paper:

Community-Based Arts Education (CBAE): The creation and/or interpretation of theater, dance, music, visual arts, crafts and other artistic forms that take place in museums, churches, parks, and other public spaces, generally outside formal institutions for the benefit of community members and the surrounding area (Borup, 2011).

Teaching Artist: A two-career professional: a functioning artist and an employed educator. As a working artist it is essential for them to be involved in an ongoing process of discovery, problem solving, discipline and refinement of skills in their discipline (Idaho Commission on the Arts, 2014). As a working educator, the artist must continuously develop their knowledge base and

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skills and how these skills can be used to further their effective partnership in an education setting (Idaho Commission on the Arts, 2014). Teaching artists can have training in any artistic discipline, and should combine a dynamic balance of those skills in art and in teaching (Booth, 2003). “Achieving a meaningful balance between these two professions, whereby one feeds the other, is an ongoing process that requires a deepening awareness for the teaching artist of what their teaching brings to their art and what their art teaches them about learning” (Idaho Commission on the Arts, 2014).

Literature Review

A History of Teaching Artists and Community Art Centers

According to Hedberg et al. (2011) the history of teaching artists comes from “a long tradition of apprenticeship, of professional training in conservatories, and of itinerant instructors who took on individual students for a fee” (p. 122). In 1889 the city of Chicago welcomed the first American settlement house, known as Hull-House (Hedberg et al., 2011). Founded by Jane Addams and Ellen Gates Starr, it became an influential early social service and reform organization with priority placed on the arts (Hedberg et al., 2011). The emphasis placed on the role of the arts in developing a voice, by Addams and Starr more than a century ago, is still an essential concern of teaching artists today (Hedberg et al., 2011).

Settlements like Hull-House expanded tremendously throughout the country. By 1913, arts instruction was being offered at over 400 settlements in the country, with each embodying the idea that the arts and arts education “were for everyone, not just for the particularly talented or those with refined tastes and the financial resources to satisfy them” (Hedberg et al., 2011). The ideas created by these settlements found new life in what became known as the community arts movement, which grew wildly from its establishment in the 1960s and 70s into the 1980s

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and 90s (Hedberg et al., 2011). The Social and Public Art Resource Center (SPARC) was one of the programs that emerged, creating public artworks in Los Angeles' communities starting in 1970 (Hedberg et al., 2011).

The current arts-based community development movement is founded on the belief that the arts can be a powerful agent of personal, institutional, and community change (Cleveland, 2011). Since the development of this movement in the 1970s, it has grown to encompass an approach to both art making and community building. Through community arts-oriented programs, such as the Comprehensive Employment and Training Act (CETA), California's Art-in-Corrections Program, and the Center for the Study of Art and Community (CSA&C), people have been given the opportunity to become involved in the arts (Cleveland, 2011). The CETA became the largest federal arts program in history by the end of 1979, in some situations placing people in full time jobs making art in hospitals, prisons, public housing, senior centers and more (Cleveland, 2011). When the CSA&C was established in 1992, their intent was to help individuals involved with the community arts movement become more comprehensive in areas of art education as well as more organized by developing a common vocabulary for greater clarity of focus and intent (Cleveland, 2011).

People and a Sense of Place

Art, culture, and creativity help to reveal and enhance the physical and social identity of a community (American Planning Association, 2011). As part of an overall strategy to explore community context, embrace and nurture community diversity and uniqueness, and build upon and celebrate community character, art development planners can utilize areas such as artistic and cultural inventories, community visioning processes, and arts and culture programming to create a sense of place (American Planning Association, 2011). Davis (2010) explains the impact

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of community art centers by explaining that the centers not only provide arts training that enriches or exceeds what is offered in schools, but they also create safe havens for arts learning that may be marginalized elsewhere, such as by the demands and constraints of school administrators. Educators within the community-based arts education programs are not required to meet certification standards such as state and governmental testing as required of art educators within public school settings. As CBAE programs continue to grow, they broaden their reach to establish cognitive, professional, cultural, intercultural, and community goals (Davis, 2010).

Community-based arts education programs are important for our youth, but all age groups can also benefit from their teaching. Art programs for older learners exist, but are mostly implemented by caregivers, leisure specialists, and art therapists (Barret, 1993). Barret reflects on the importance of designing art programs to adapt to an elderly audience by adopting multiple points of view based on theories in the fields of gerontology, recreation and adult education. Along with educators with genuine art experience, there was an overall quest for inventive programs that would promote individual expression and creativity. As with the younger students in our schools, programming for the elderly population needs continuous attention and revision? To continue to challenge the mind and push for a more developed self-expression. Barret advocates the idea that the developing programs should not be mere busy work and “craft” assembly, but should contain personal reflections, challenges and pride of accomplishment. Lily Yeh echoes Barret’s idea through her ability to revitalize impoverished communities through art (Rosenbluth, 2011). An example of her work can be seen in North Philadelphia, where she and a few community members transformed an abandoned lot into an art park of mosaics and sculpted trees.

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Integrating Art Programs into the Community

There are several models being used to get arts into communities. Arts and Cultural Programming uses current knowledge of casual program strategies to design and implement events which fulfill the needs of the community (Blandy and Carpenter, 2008). These range from one-time to year-long programs. To put the power of the arts and culture to work within a community setting, Tom Borrup (2011) suggests a step-by-step guide that includes worksheets, timelines, budgets, and agendas best practices for community arts programming. His research into strategies for community involvement are backed by case studies and examples of cultural tourism, artist work zones, diversification, activating public spaces, civic pride, and more.

Glenn Coutts and Timo Jokela (2010) write about the wide-ranging issues raised by the interaction between art practice, community participation, and the environment, both natural and constructed. They describe a variety of community-based projects that exemplify the relationship between making environmental art, creating aesthetic experiences and embodying the essence of place; reinforcing the idea that community-based art practices are founded upon participation, engagement, collaboration, and empowerment (Coutts & Jokela, 2010).

Similar to Coutts and Jokela (2010), Susan Bodily (2008) explains the initiatives taken to coordinate schools and community-based organizations to promote access to art through education within and outside of schools. The studies done by RAND in coordination with the Wallace Foundation are comprised from collaborative efforts within six urban communities (Bodily, 2008). Even though studies were conducted in varied locations, RAND found that the six sites used several of the same strategies to improve access to arts education (Bodily, 2008). The strategies consisted of conducting audits of arts education, setting a goal of access for all, attracting and leveraging resources, advocating and hiring an arts education coordinator highly

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placed within the school district administration (Bodily, 2008). RAND's research findings concluded that for a community program to succeed, it must have committed and sustained leadership, sufficient resources, and the appropriate policies in place to allow for long-term continuation (Bodily, 2008).

The Safe Havens Study (Davis, 2010) was a study of educational effectiveness of community arts centers conducted by Project Co-Arts at Harvard's Project Zero. The study examined community arts education centers which have offered sustained learning within economically challenged communities for at least ten years. Narrowed from over six hundred centers nationwide six centers were selected as exemplars. This multi-site study resulted in program findings in areas such as responsibility, value, measurement, and autonomy. In her conclusion, Davis expresses the hope and need to "change the terms of our conversations about the importance of the arts to learning and to society" (p. 92). Creating more knowledgeable teachers in and out of our schools is helpful, and so is pushing for more community art involvement.

Johnston-Limon, Reclosado and Stevenson (n.d.) focus on the impact of community-based arts programs through youth and community development, two key areas they highlighted were research and best practices in community arts. Their study examines research findings that addressed aspects of persistence, leadership, collaboration, creative thinking, problem solving, and empathy, as they relate to youth development. Their studies of community development focus on how participation in the arts relates to greater community involvement, volunteerism, and political participation in adulthood (Johnston-Limon, Reclosado & Stevenson, n.d.). Within their studies are the findings that a high percentage of young people who engage in the arts

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contribute to the economic and civic growth of their communities and participate in and patronize arts organizations.

Conclusion and Future Direction

Findings from studies of community arts centers reinforce the need and importance for high quality programs. Further study of artists who teach in community-based arts education centers would add invaluable knowledge and insight to what the programs offer to its attendees while also answering questions such as why would an artist want to teach in a community-based arts education center, what are the benefits, and do their programs offer sufficient compensation to allow for sustained economic living in their area.

Methodology

My research provides case studies of three artists working as teachers within community-based arts settings, based on semi-structured interviews, portraiture and narrative research. The semi-structured interviews with each participant allowed for organized, but conversational interviews. The opportunity to improvise enables the interviewer to create an open dialogue, encouraging the interviewee to share a biographic-narrative (Wengraf, 2001). Since a principle idea of a case study is that it tries to illuminate a decision or set of decisions (Yin, 2003): information has been gathered about why the teaching artists have taken on their current role in the community-based arts education setting. This involves, but is not limited to why they are teaching, their methods of teaching and their skill levels. See Appendix A for the list of questions that guided each interview.

Using the aforementioned methods of research this paper aims to convey specific information about these three individuals within their community-based arts education settings. The process of gathering information took place over the course of several weeks, in person, and

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by phone. The questions helped me to better understand what being a teaching artists entails, why these artists are teaching, their methods of teaching, and their level of experience as an artist as well as a teacher. I have also applied for and received the UF IRB permissions that have been signed by each teaching artist allowing me to share our conversations. The IRB document can be found in Appendix B.

Subject and Site Location

I collected data by interviewing three teaching artists residing in Upstate New York, with community-based arts education settings notably different from one another. One subject teaches young children basic art skills at a program offered through a museum, another travels nationwide to teach pottery to beginners, hobbyists, and experts in community settings at the invitation of their program facilitators. The final subject travels within the state of New York teaching oil painting to various age and skill levels. The last sets up his classrooms wherever he can within the community, such as town halls, libraries, and firehouses.

Data Collection Procedures and Analysis

Using data analysis I organized the personal and professional information shared with me by the three teaching artists. I analyzed my data during and after the interviews. Through portraiture and a narrative style, I retold these artists' stories, relying on the data collected (Meier, 2013). Narratives have literary elements that required me to consider aspects such as plot, characters, setting and points of view. Such elements functioned as categories for my analysis. The goal in writing the narratives was to effectively express the storied accounts of these three artists, linking together events and descriptions gathered (Meier, 2013). This was effective because rather than making generalizations the individual stories lead the reader through the data in a conversational way (Meier, 2013).

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Meier (2013) writes that while the research methodology of narrative inquiry can be flexible, it is also a process for analytical reflection on the story being told. The creative possibilities are open with this form of inquiry, as the researcher is able to interpret, understand and share their findings using both personal and interpersonal qualities (Meier, 2013). The end result is more captivating for the reader.

I used portraiture to interpret and portray the unique perspectives about being a teaching artist as well as their specific experiences. In this regard, portraiture and narrative styles are complimentary approaches. According to Lawrence-Lightfoot and Hoffmann Davis (1997) portraitists not only listen to stories, but also listen for a story. Portraiture is a process of co-creating compelling narratives with participants. The portrait is complete with characters, metaphors, and a central narrative arc (Lawrence-Lightfoot & Hoffmann Davis, 1997). Portraiture is heavily reliant on interviews and observations, and as the observer I paid close attention to context as a way to interpret meanings.

While enjoyable, the story must also be credible. Member checking is an opportunity for participants in a study to review and respond to how the interviewer interpreted their data or experiences (Carlson, 2010). Member checking not only reduces the chance of misinterpretation and misunderstanding on the writer's part, it also increases the participants' confidence, sense of involvement, and willingness to continue with the study (Carlson, 2010). All participants were contacted following their initial interview for a follow-up where I revisited specific quotes and allowed them to clarify, elaborate upon or edit my narratives in any way. The teaching artists were given the opportunity to have a final copy of the transcript sent to them as a hard copy or electronically.

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Documentation

In order to document the information shared during these lengthy interviews, I digitally recorded when possible and took notes as a backup. Once edited and checked for accuracy using member-checking I analyzed and compiled my findings into a resource magazine. Along with each artist's story, the document includes photographs provided by the teaching artists, which showcases their classroom instruction, current and past artwork. It can be found as an ISSUU magazine at: http://issuu.com/megankingratcliffe/docs/capstone_magazine/1 (See Figure 1).

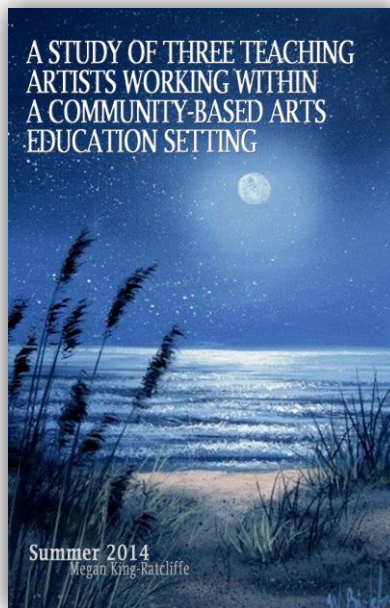


Figure 1. ISSUU capstone magazine cover.

Findings

The main purpose of my study was to interview and document the stories of three teaching artists who work within separate community-based arts education settings. I had three questions I hoped to answer: What led them to becoming teaching artists? Why were they teaching in a community-based arts education setting? And finally, do earnings from teaching within CBAE programs allow for an economically sustainable lifestyle, or do they find a need to

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supplement income in other ways? In general, most responses met my expectations. While some were surprisingly disappointing, most reinforced my desire to be involved in CBAE programs.

The Nation-Wide Travelling Educator

On a sunny afternoon I make the hour long drive to visit Jeremy Randall, a talented ceramics artist, husband and father of two with another on the way, and the subject of my first interview. We have known each other for a few years now, I was a student of his and we still keep in touch as I follow his artistic and education careers. His current roles in the art world are as instructor of assorted art classes at Cazenovia College, ceramics instructor at community-based arts education programs nationwide, and practicing artists with frequent shows and publications. Once inside Jeremy's home it is refreshing to see the abundance of artwork that covers the walls and shelves, bits and pieces from each family member. I sit at his dining room table and set up for the interview as he brings me water in a mug I recognize as one of creations.

We start by discussing how he started in the arts and came to be the artist and teacher he is now. He told me that his parents were always supportive and artists themselves. When deciding to major in ceramics, their reaction according to Jeremy was excitement and encouragement. He chose the University of Florida while living in Vermont and looking for a school that had a faculty that he wanted to work with. It was essential to have familiar artists that worked in academia and had artwork that was both visible and influential. I was surprised to learn that he had a Masters in Fine Arts, with no educational degree since he led his classes with such a high level of experience that I assumed it was taught to him. He followed that by stating that he only took one education class in grad school, and that is one of the beauties in higher education and studio art, all you need is your Masters to teach.

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While at the University of Florida he made the realization that he wanted to teach. He had great college professors who became role models and allowed him to take on classroom responsibilities. As part of his assistantship he spent various semesters as glaze-tech, kiln-tech, and teaching assistant. Going into his second semester as an assistant the faculty saw that he was really enjoying being in that space and decided to give him a class. Jeremy described his initial feeling as being “totally freaked out,” but went on to teach three successive sections of hand building ceramics classes, feeling a sense of accomplishment for being able to take on that opportunity. It wasn’t always easy and he even admitted to dropping classes in school that had public speaking components. His growing experience assured him that the first week teaching a class will always be figuring things out and trying not to show signs of nervousness, but that you must remember to just be real.

Jeremy’s teaching career officially started in 2005 as an adjunct for Cazenovia College in Cazenovia, NY upon graduation and return from Florida. In 2009 when a head faculty member went on sabbatical he was granted a term position which allowed him to become more involved with the department. Unfortunately, going into next year he will be back to adjunct status because of departmental cutbacks and insufficient funding. Although a bit frustrated by the recent changes he feels it will allow for more time in his studio in addition to teaching outside of academia by pushing workshops more.

I was eager to know more about his personal art, what he has been working on and whether he was continuing with shows and publications. Jeremy’s immediate response was that it is a scramble, but that he couldn’t wait to do his own work (See Figure 2). He shared that last year alone he averaged two gallery shows per month that he was sending work to. That along with the various galleries that regularly sell his work for him, keeps him at a busy pace and

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requires him to stay motivated in the studio and continuously working. His schedule leaves only enough room to come home, put the kids to bed, and at 9pm go downstairs to the studio and work until 1am or more to get stuff done. As I inquired about his publications, he shared that he recently wrote an article for *Ceramics Monthly*, published in February. He smiled as he went on to say how funny it is to see the bump in website sales after such publications and how it shows that people must be paying attention.



Figure 2. Artwork by Jeremy Randall as shown in the accompanying ISSUU capstone magazine.

Staying in the public's eye seems to have been beneficial for his career. He began his role in community arts starting in 2008 after he received an email from the Potter's Council requesting for him to be an instructor at one of their upcoming workshops on "surface." Since that initial class he has been involved with a number of workshops through various organizations such as the Potter's Council and the Syracuse Ceramic Guild. Depending on the organization the format of the class is changed. He explained that some are more presenter and watcher with

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hands-on demonstrations of process with questions and answers throughout. Some workshops are formatted for the attendees to learn through the experience of watching someone work.

During the workshops, whether actively working or watching, forty plus attendees are able to make notes about recipes, techniques and take pictures. I wondered if those that attend must have an extensive knowledge on the subject to be able to take away anything significant from their experience with his level of craftsmanship. He said that for the most part they are, but that there is a split in their expertise. Some are hobby artists that might be post retirement and trying to become involved in the things they always wanted to do, others may have taken a few college classes, felt that they enjoy ceramics and decided to buy a kiln. He shared that it is not cheap to be a participant in one of these workshops, with weeklong sessions starting at \$500 before room and board. Since the classes tend to take place so far from home he described it as art vacation or even art camp, but instead of riding horses and doing polar swims you are making things. The facilities become a community for a week, where people become connected and share the common experience and appreciation, often keeping in touch afterward.

Knowing he works in college education in addition to community-based arts education settings I asked about the challenges he feels he is faced with in CBAE over higher education. I was surprised that his initial response was regarding the feedback for his students. He explained that in a school students are there with a mindset that they are trying to satisfy certain requirements. The grade that comes back acts as a qualifier. He always tells them that should not be the case, but rather to focus on their work and those things will happen. He continues to say that the hardest thing for him is to break his mindset about critiques. In a community space just letting people work and not giving critiques on how they may do something differently, is what some who attend want. They are there to either build their experience or their own technique.

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The feedback has to be geared differently since they aren't graded; they go home happy either way. Jeremy goes on to explain the situation further by saying that you have to figure out where the student is setting their desires in a community-based arts program. He feels that in some respects it makes you pay attention to the student even more. You only have a short amount of time with them, and that intensity is an interesting thing. He hesitates for a moment, and continues by saying that it could also be a positive part of the program; the entire package removes people from their comfort zone and allows them to take chances that they may not have done in another setting. He feels that there is more freedom and that his students try to get as much as they can out of the experience.

There was a common theme as we spoke; what he was able to get in one educational program, he wasn't in the other and vice versa. This led me to inquire on whether he had a preference. If he could do one or the other full time without being required to supplement his income, what would he prefer? His response was calculated. He explained that the two were quite different from one another; working with a student over the course of a semester allows him to see and do things differently. He can watch them grow from their freshman courses to their senior show. That opportunity doesn't exist for him in his community arts setting. The contact is short but high energy. The attendees are there because they want to be there and not because they are fulfilling a scheduling requirement. One of his most influential statements during our time together was that he felt that community-based arts education programs, from his experience, make a bigger impact. Jeremy justified this by pointing out how academia can seem fairly unattainable and seems to be getting worse. There is a huge price tag attached to going to school, and he thinks it is interesting to seeing people doing things that academia can do but in a different format. He feels that community spaces contribute to the notion that there may be other

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options available without going through the stifling feeling of student loan debt. Community-based arts education programs, according to Jeremy, make art more accessible.

We wrapped up the interview by discussing where his plans were headed in regards to teaching at a college setting, teaching within the community-based art programs, and how his own work may fit. In regards to the cutbacks at Cazenovia College he shared that it could be a nice shift and allow him to focus more time on his studio and building it up over the next year. He said that there is something romantic about surviving on that sort of thing. There was no doubt in his mind that he could make it work, with his current following he could push it more and treat it like a job that must be tended on a regular schedule. He was without hesitation when referring to his community-based arts education programs; they remain in his future plans. His reasoning was because they were usually held during the weekends, where he could fly out on a Friday night or Saturday and be home on Sunday. The programs he chose to teach at could be incorporated into his schedule when he was available, giving him the freedom to do as many or as few as he wanted, in turn allowing for time with his family and time in his studio.

The Weekend Museum Educator

Stephanie Bevins agreed to meet with me on a quiet weekend morning at a diner near her home. As with Jeremy, I have known Stephanie for several years. We attended the same grade school and had similar circles of friends growing up. She currently teaches art at Westmorland Central School for grades kindergarten through 4th, as well as the Art Explorations I class for the Munson Williams Proctor Arts Institute's Community Arts Program.

After exchanging pleasantries and ordering breakfast, I begin our interview by asking about her history with art, her education and degree. I learn that she has always wanted to do something with the arts, and that in high school she took as many art classes as she could. In her

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final years of high school she began teaching as an ice-skating instructor, which brought out an interest in teaching. Once graduating from high school she earned her Master's degree in art and design by attending a two part program through the Munson Williams Proctor Arts Institute (MWP AI). She attended two years at MWP AI in Utica, NY and completed the remaining two years at Pratt in New York City. Combining the BFA and MS programs allowed for her to obtain the degrees and state licensing necessary to start teaching sooner. As with Jeremy, Stephanie's parents were very supportive of her going into the arts. She told me that her mom was not only very artistic, but was a second grade teacher for 27 years and understood her daughter's desire to enter into the teaching field. She was also able to offer Stephanie guidance on best practices for teaching through her years of experience. That experience gave Stephanie expectations to build off of when making her own teaching decisions.

I learn that a majority of the community-based arts education programs at MWP AI take place in buildings attached to the onsite museum, and that Stephanie's class is one of them. As previously mentioned, her title as Community Instructor for the Art Explorations I class involves two one-hour and fifteen minute classes per week. The CBAE program offers various sessions throughout the year; two seven-week session in the Fall, two seven-week sessions in the Spring, and several week to two-week session throughout the summer. Her class, with a limit of ten students ages four and five, helps students engage in art making through hands-on exploration. They learn the basics of art using shapes, colors, sculpture, painting and drawing.

Now in her fifth year at MWP AI as an instructor I ask about the challenges she is faced with in a CBAE setting. She said that unlike the school system where she teaches, MWP AI didn't offer an orientation to the program. One area that stuck out for her was their lack of guidance on how to order supplies for the upcoming classes. When she first started she used

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what was already in the classroom until she started running out and needed to ask what the appropriate procedures were. According to Stephanie, the Program Director advised her to order what she felt was necessary, without asking for a budget or setting any limitations. She said that her most recent order totaled two hundred dollars and that she has yet to be denied supplies. She did however say she tries to be conscious of what is needed and only orders minimal amounts. She goes on to say that the Westmorland community is very generous and will frequently donate supplies such as scrap paper and paint. If there is an abundance of any particular item, she brings it to her Art Explorations class to keep the costs down.

When asked what the benefits of teaching within a CBAE setting were, she had plenty of examples. First, she felt that the kids really wanted to be there, they want to make art and show interest in their projects. Secondly, she feels as though MWAI offers quality community arts classes. Instructed by an excellent faculty of academically qualified and experienced, professional artists the program has been around for more than 60 years. Over the years their system has been refined and organized, and doesn't allow for a bunch of kids to run around aimlessly. She tells me that their mission is to enhance artistic appreciation, understanding, and skill in people of all ages. Attending community arts classes at MWPAI is a family tradition for some of her students and she feels that the classes create lasting memories for some in the community, and past students like to share those experiences with their own families and current generations. From her personal experiences attending college courses at MWPAI, she felt it was nice to now be there as an instructor and have the ability to give back to the community.

Stephanie considers herself a photographer, although while in school she tried to absorb skills in as many artistic disciplines as she could (See Figure 3). When asked about current shows and exhibitions she informs me that she tries to be involved in two to three shows per

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year, but that her art making practice these days tends to consist more of creating examples for her classes and less of her own original work. I asked her to tell me about her own style of photography and where her influences lie. She shares that she has become a digital photographer out of necessity, the experience of a dark room is her favorite but unavailable at her home, or within the school or community arts settings. Stephanie's large scale abstract work is shot from a Nikon D80, utilizing a macro lens. She states that she likes to photograph and focus on the things in everyday life that most would normally walk by without a second thought. Formatted into 11"x17" prints, she tells me that her most recent show was inspired by Georgia O'Keefe, and consisted of abstract flowers.

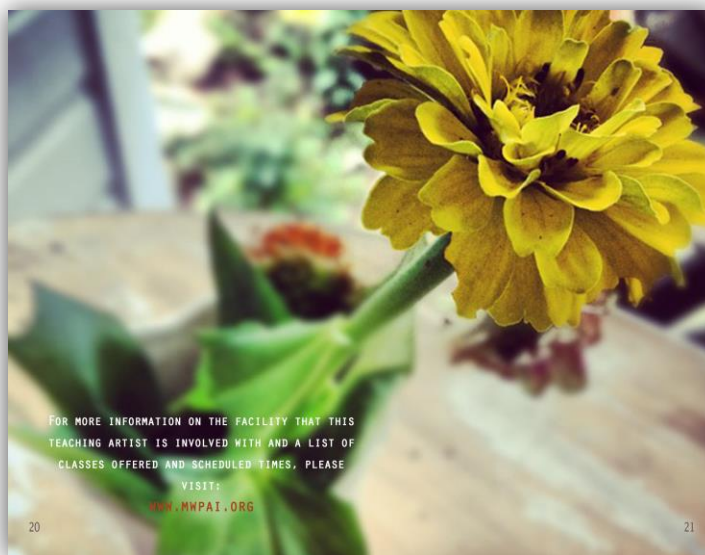


Figure 3. Artwork by Stephanie Bevins as shown in the accompanying ISSUU capstone magazine.

I ended our interview with the question of where she sees herself long term with regard to the community-based arts education program. Ideally, she would like to continue teaching classes as long as it is enjoyable, but mentions possibly cutting back to only summers since she wants to make time for all her current jobs as art teacher, ice-skating instructor, and artist which she enjoys.

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The Local Traveling Educator

My final interview is by phone with Wilson Bickford, a painter whose primary job is traveling throughout the state teaching oil painting to students of various ages and skill levels. It was difficult to meet in person since he is never in one town for very long. I am familiar with Wilson as a successful community-based arts education instructor since I have taken a few of his classes in recent years. I was very surprised to learn about how he started in the arts and eventually grew his business over the years. He informed me that he has never had any formal training, other than basic grade school requirements, and is 99 percent self-taught. It wasn't until he was in his early thirties that he wanted to get back into drawing as a hobby, which led to an interest in oil paints. He said he picked up the skills quickly learning from various videos and books on the subject, and it wasn't long before he was hanging his artwork from local banks and restaurants for roughly thirty dollars per piece.

Wilson shared that his teaching career seemed to take on a life of its own in the beginning. A man that was familiar with his work after seeing it around town approached him one day asking if Wilson wouldn't mind teaching him how to paint. Wilson said he started having the man come to his studio for basic lessons on Monday nights. By word of mouth others in the area became interested, and the gatherings developed so quickly that he began teaching the groups on Saturdays and Wednesday nights, all while keeping a full-time job as a miner at the local mine. He kept this schedule for ten years before deciding to become a full-time painting instructor. His wife was supportive, but partially reluctant. Once the decision was made, his business more than doubled. He currently earns more teaching on his own schedule than he ever did at any full-time job elsewhere. When asked what he attributes the jump to, he informed me

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that he discovered YouTube and that the videos he posted not only brought more local interest, but that those around the world started asking for tips and personalized tutorials.

The online following led him write an art tutorial book in 2009 and a proposal by Jerry's Artarama, an art supply company, to create his own line of brushes, canvases and other supplies to be used in his classes. Wilson proudly shared that Jerry's Artarama even featured him in a short TV series roughly three years ago that was eventually released on DVD. He expressed that he has always wanted to be on PBS, and has finally found a local station in Watertown, NY that has agreed to do a thirteen episode series that will air on public broadcasting as well as online for a limited time before being available for purchase on DVD. Along with these opportunities, he uses Facebook, YouTube, public demonstrations and his own web blog to promote his work. He feels that even though it is a lot of work, it is necessary to keep pounding the pavement.

I asked how he finds his students and the locations where he sets up his mobile classes and hosted in communities throughout New York State. He tells me that through his regular following of students he rarely needs to search for places. He knows for example that on the third Monday each month he will be in Boonville, NY and his third Tuesday classes are held in Amsterdam, NY. Every now and then he receives emails or phone calls from people requesting that he come to their town where they have a town hall, library, or fire house available for him to use. He currently likes traveling to the areas he is familiar and growing the number of attendees at each class. At the moment he does not plan to expand his travel outside of New York State. He will reach those individuals through his internet tutorials and television demonstrations.

I followed his statement by asking what he felt were positive aspects of teaching within a community-based arts education setting. He feels that teaching is rewarding, through his classes he can spread art appreciation to anyone willing to listen, and enjoys walking people through the

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creation of a painting that they may have felt was unattainable. He also mentioned that working for himself and making his own work schedule was very beneficial, but that the request for more classes can at times be a burden. With as many as twenty-two classes per month, continuous travel as far as 160 miles from home, it can be also difficult to find time to think of fresh subject matter. As a result, he takes photos of interesting sceneries and still life while on the road. This is helpful since a majority of the paintings he prepares as examples consist of realistic animals, landscapes, still life and floral pieces. His students are able to make requests for what they want to paint in advance, but he says that for the most part they leave it up to him. Even though he paints every day that he doesn't have a class scheduled, he admitted to frequently using that time to come up with ideas to teach his students. He proudly shared that he no longer has to do commissioned paintings, but rather paints and sells what he is interested in and enjoys (See Figure 4).

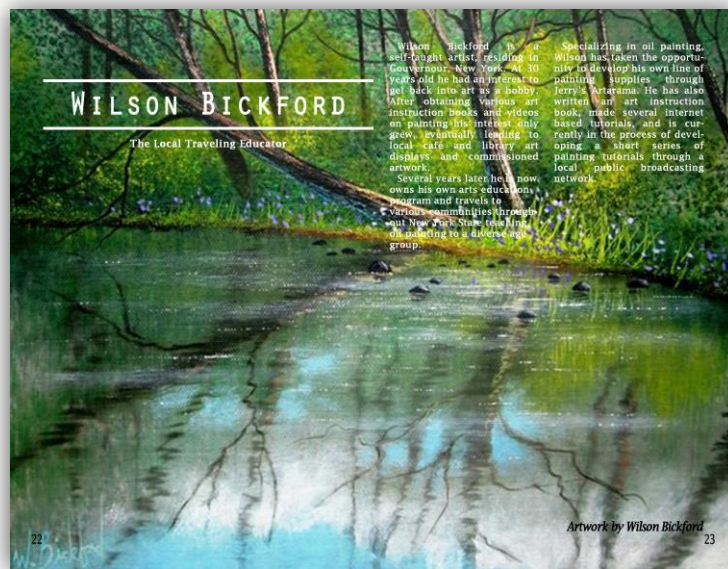


Figure 4. Artwork by Wilson Bickford as shown in the accompanying ISSUU capstone magazine.

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As with the previous teaching artists I spoke with, I asked where he saw himself and his program in the future. He shared that he has thought of that frequently since his business continues to snowball. Trying not to lose steam he has recently started a series of teaching seminars where he takes small groups of roughly thirteen individuals, with preexisting painting abilities, through a week-long training schedule which teaches them how to teach art to others. His thought is that this network of newly trained teaching artists can spread his style of teaching on a national and even global level without him needing to travel to those locations.

Summary Across all Findings

When reviewing my findings there were several commonalities and a few differences that surfaced. While Jeremy and Stephanie recounted the lengthy university education processes that eventually brought them to their current teaching artist status, Wilson shared how self-teaching by trial and error led to students seeking him out and a growing business.

In regards to why they are teaching in a community-based arts education setting, the three teaching artists all felt that CBAE programs offered benefits to their community members in regards to the art experience. Jeremy felt that CBAE was a way for community members to get quality art education without the financial burden of university costs. Stephanie enjoyed that the CBAE program at her facility linked together generations, surrounding communities and also supplemented art for kids who didn't get enough through their school system, all while familiarizing the students with the local museum atmosphere. The ability to share a love of making art, while owning and operating a business on his schedule, were the key items that brought Wilson into the community art setting.

Finally, when reviewing the topic of earnings and making a profitable career from their jobs as teaching artists within a CBAE setting, Jeremy and Stephanie shared a need to

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compensate financially what they did not earn through CBAE by obtaining work elsewhere, either full or part-time. This included art instruction within the school system, allocating more hours to their professional artwork, and even teaching ice-skating for additional income. Wilson's position differed slightly from the others as he was able to support his lifestyle by teaching within a CBAE setting alone, but chose to include book, DVD and art supply sales to expand upon the marketing of his name and brand.

Discussion and Conclusion

Following the semi-structured interviews with the three teaching artists in my study I was able to get them to open up about their artistic backgrounds and teaching experiences (See Figure 5). Although my chosen area and quantity of subjects were limiting I was able to learn a great deal about what made these three artists become teachers in their programs, their qualifications, the value they place on community-based arts education programs programs, and whether or not their role in the program offers a sustainable income. I am confident that my findings will help those considering entry into community-based arts education programs with basic expectations in regards to the program's positive and negative attributes.

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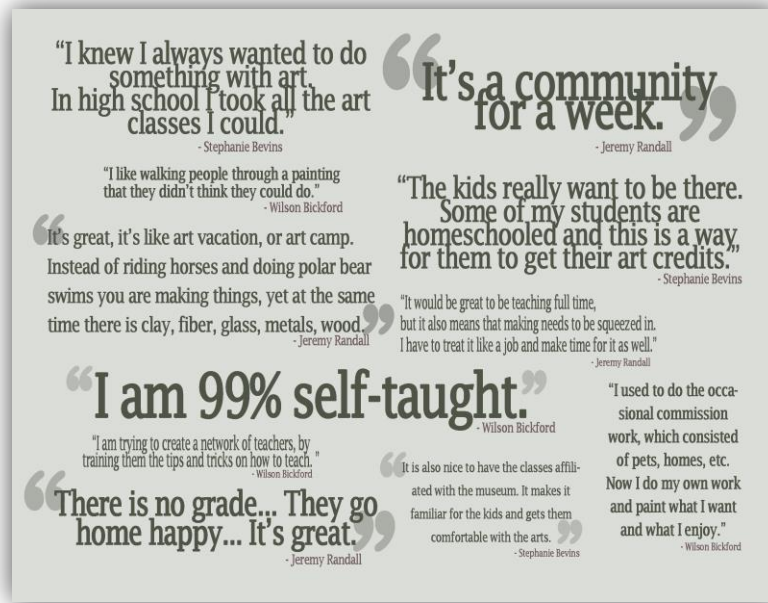


Figure 5. Direct quotes by the three teaching artists as shown in the accompanying ISSUU capstone magazine.

Interpretation of my Findings

Based on my interviews and research, I believe that if an artist decides to teach within a community-based arts education setting they will find many rewards, such as flexible scheduling, a more expansive student population, greater exposure as an artist, and the rewarding feeling that they are contributing to art appreciation within the community. I have heard firsthand from teaching artists that they passionately believe CBAE programs can offer students freedoms and experiences with art in ways that may be unattainable through school-based arts education settings. As Jeremy Randall expressed, sometimes the pressure of making art for a grade doesn't allow the student to take risks or challenge themselves through their art, but that community-based arts education can offer that (personal communication, June 19, 2014).

Through my findings I have also determined that those who want to teach within a CBAE program should be entrepreneurial. Although these positions offer the option to work only when

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you want, a valuable commodity, it is necessary to approach the position with business-minded standards and a strong work ethic. The teaching artists need to promote their programs and their own artwork on a consistent basis, or they will need to find other ways to supplement their income as the programs may not offer a sustainable income that an individual can rely on alone.

Significance, Implications, and Recommendations

I have intentionally chosen the selective area to conduct my research, and feel that further research into the experiences of teaching artists within CBAE programs on a national level may expand my findings. It would not, however, allow for the same in-depth opportunity as the three teaching artists in this study have permitted. If I were to expand my research however, networking connections made through the University of Florida as well as the UFARTED Facebook page would easily allow me access to numerous teaching artists within CBAE programs willing to either share their experiences or wanting to learn more from further research. I would also need to revise and even add to some of the interview questions. For instance, I may need to know more about the economy that they live in and the population surrounding their community arts program. I have already made several local connections through networking events and meetings by mutual acquaintances that I hope to expand upon in the near future. These interactions will not only help to expand my subject-base on the topic of teaching artists within a community-based arts education setting, but will also help develop my future goal of opening and operating my own local CBAE program.

My research concludes that teaching artists looking to enter into a community-based arts education program should familiarize themselves with these positive and negative aspects of teaching within a CBAE program in determining whether it would be a good financial, or psychologically fulfilling, decision for them. As my research reveals, the programs can be very

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emotionally and physically rewarding, but in regards to the income it is directly determined by how much time and effort one wants to spend expanding and/or marketing their program and skills.

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Appendix A

Questions used to guide the interview

1. Tell me about your background in the arts, do you have any degrees or formal art training?
2. What is your preferred medium or specialty?
3. How frequently do you work on your own artwork/ working on your craft?
4. How many shows, installations, and publications do you participate per month/year?
5. Do you have a professional website to showcase your work?
6. What led you to teaching within a CBAE setting?
7. How long have you been teaching in a CBAE setting?
8. Where is the CBAE program that you teach at located?
9. What are your title and responsibilities within the CBAE program?
10. Guide me through your program; whom do you teach, how long and how frequent are your classes, where do you find your subject matter and lesson plans?
11. Are you required to recruit new students?
12. Are you responsible for your own marketing and advertising for the CBAE program?
13. Do you teach at the CBAE program full time, or is your time and income supplemented elsewhere?
14. What are some positive aspects of teaching within a CBAE setting from your perspective?
15. What are some challenges face teaching in a CBAE?
16. Where do you see yourself in regards to the program in 5 years?

Appendix B
University of Florida IRB Forms

UF Institutional Review Board
UNIVERSITY of FLORIDA

PO Box 112250
Gainesville, FL 32611-2250
352-392-0433 (Phone)
352-392-9234 (Fax)
irb2@ufl.edu

DATE: June 12, 2014

TO: Megan King-Ratcliffe
367 West Main Street
West Winfield, NY 13491

FROM: Ira S. Fischler, PhD; Chair *ISF*
University of Florida
Institutional Review Board 02

SUBJECT: Approval of Protocol #2014-U-616
A Study of Three Artists who Teach Within a Community-Based Arts Education Setting

SPONSOR: None

I am pleased to advise you that the University of Florida Institutional Review Board has recommended approval of this protocol. Based on its review, the UFIRB determined that this research presents no more than minimal risk to participants. Your protocol was approved as an expedited study under category 7: *Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.*

Given this status, it is essential that you obtain signed documentation of informed consent from each participant. Enclosed is the dated, IRB-approved informed consent to be used when recruiting participants for the research. If you wish to make any changes to this protocol, *including the need to increase the number of participants authorized*, you must disclose your plans before you implement them so that the Board can assess their impact on your protocol. In addition, you must report to the Board any unexpected complications that affect your participants.

It is essential that each of your participants sign a copy of your approved informed consent that bears the IRB approval stamp and expiration date.

This approval is valid through **May 30, 2015**. If you have not completed the study prior to this date, please telephone our office (392-0433) and we will discuss the renewal process with you. **Additionally, should you complete the study on or before the expiration date, please submit the study closure report to our office. The form can be located at http://ib.ufl.edu/irb02/Continuing_Review.html.** It is important that you keep your Department Chair informed about the status of this research protocol.

ISF:dl

THREE TEACHING ARTISTS

Informed Consent

Protocol Title: A study of three artists who teach within a community-based arts education setting

Please read this consent document carefully before you decide to participate in this study.

Purpose of the research study: The purpose of this study is to gain a better understanding of the nature of teaching artists within community-based arts education programs.

What you will be asked to do in the study: You will be asked to speak with the interviewer during times convenient for both parties. These conversations will include a series of questions relating to being a teaching artists as well as your involvement within the community-based arts education setting. You may also be observed teaching in your classroom setting.

Time required: Up to 2 hours per session (including observation time)

Risks and Benefits: No foreseeable risks are involved in this study. As a participant the classes you offer as well as your own art may be promoted on the website documenting the study, with permission granted by all involved.

Confidentiality: Your name as well as the program's name will be used throughout the study, unless you wish to have your name changed for privacy purposes. Your identity will be kept confidential to the extent provided by law.

Compensation: There is no compensation for volunteering to participate in this research.

Voluntary participation: Your participation in this study is completely voluntary. There is no penalty for not participating.

Right to withdraw from the study: You have the right to withdraw from the study at anytime without consequence.

Whom to contact if you have questions about the study: Megan King-Ratcliffe, Graduate Student, College of Fine Arts: Master of Arts Program Phone: 315-292-414. or my supervisor, Dr. Michelle Tillander (mtilland@ufl.edu)

Whom to contact about your rights as a research participant in the study: IRB02 Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; phone 392-0433.

Agreement:

I have read the procedure described above. I voluntarily agree to participate in the procedure and I have received a copy of this description.

Participant: _____ Date: _____

Principal Investigator: Megan King-Ratcliffe Date: April 14, 2014



Approved by
University of Florida
Institutional Review Board 02
Protocol # 2014-U-0616
For Use Until 05/30/2015

Author Biography

Megan King-Ratcliffe is the owner and operator of Megan King Studio, a freelance art business located in New York. She received a Bachelor of Fine Arts degree with a focus on studio arts from Cazenovia College. Notable recognitions in her academic career include being a part of the Dean's List, graduating Magna Cum-Laude from Cazenovia College, Living Arts College and Mohawk Valley Community College, and receiving both the Clark and Emerson Scholarships.

As part of her professional career in the arts, Megan has been a committee member and marketing artist for Active Australia, Program Director for Rome Art and Community Center's multi-media art experience, as well as marketing artist for ProConnect a group of networking professionals. Select exhibits and solo shows she has appeared in include *Mural Project*, *Breaking Through*, *Nothing but Metal*, and *I Love NY Horses Art Show*. Examples of her work can be viewed as part of the permanent collection owned by Cazenovia College. Her current interests are in the area of art education, with the goal of running and teaching in a community-based arts education program.