AY 2017-2018 Cover Sheet
CREATIVE TEACHING GRANT
DEADLINE: FEBRUARY 23, 2018

RECEIVED FEB 22 2018 BY: (stamp)

APPLICANT INFORMATION

Project Director: Marcy Meyer		Department: Communication Studies	
Indicate status of Project Director:			
☑ AY Tenured	☐ AY Tenure Track		☐ Continuing Contract
☐ Contract Full Time	☐ Other		

Project Co-Director:		Department:	
Indicate status of Project Co-Director:			
☐ AY Tenured	☐ AY Tenure Track		☐ Continuing Contract
☐ Contract Full Time	☐ Other		

TITLE OF PROJECT (limit title to 80 characters including spaces)

Creative Approaches to Studying Organizational Culture

REQUEST FOR ADDITIONAL REVIEWER

☐ I request an additional reviewer for my proposal.

OFFICIAL SIGNATURES
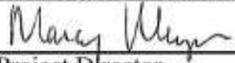
Marcy Meyer	2/22/18		
Project Director	Date	Project Co-Director	Date

Clearance approved for assignment, space, funds and facilities as described in the proposal.
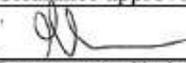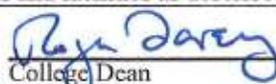
(signature)	2-22-18	*Roger Davey*	2-22-18
Department Chair	Date	College Dean	Date

Other Departments, Units, or Colleges Associated with the Project:

Signature	Title	Date

PLEASE COMPLETE THE FOLLOWING SECTION:

Human Subjects: Does the project involve human subjects?	☑ Yes ☐ No
If yes, approval date:	Or pending, date submitted: 06/01/2018

For Creative Teaching Committee Use Only:

Action: Amount:

PROJECT SUMMARY *(limit to 250 words)*

I propose to redesign and weave together two of my existing courses, COMM 441, *Contemporary Issues in Organizational Communication*, and COMM 652, *Organizational Systems and Cultures*, to create intersecting classes across which students would collaborate by practicing creative approaches to studying organizational culture. These courses would be offered as two classes scheduled concurrently and housed in the same or adjacent classrooms. Undergraduate student mentees and graduate student mentors would form research teams determined by shared arts-based research interests. I would be a member of one of the research teams, as well as the instructor of record. In a typical week, we would spend one day discussing scholarly journal articles related to organizational culture, collaborative ethnography, and arts-based research; one day conducting collaborative ethnographic research about the NAMI Arts Fest (a community-based exhibit of art and poetry about mental illness); and one day writing or engaging in arts-based research practices. Research teams would produce scholarly papers, arts-based research products, and final presentations attended by NAMI board members and Arts Fest participants. My teaching and assessment methods would be informed by feminist pedagogy, communication activism pedagogy, collaborative ethnography, and arts-based research. I envision that this creative collaborative learning experience would result in cognitive and personal growth, as well as enhanced civic awareness and creativity, for students. I hope that this creative pedagogical venture will enable me to become a better teacher-scholar-activist.

BUDGET SUMMARY

In the table below, provide a requested amount for each category, including funds from other sources that will support the project. Your request may not exceed $7,500 or 11% of salary, whichever is less.

Your budget narrative should be included in your application package after your Project Design as indicated on the application checklist.

Budget Category	Creative Teaching Grant Proposal	Other Sources	Category Totals
Summer Stipend Request *max 11% of salary	$ 0.00	$ 0.00	$ 0.00
Student Wages *use $7.25/hr, max 20hrs/wk	$ 0.00	$ 0.00	$ 0.00
Supplies & Materials	$ 1,600.00	$ 0.00	$ 1,600.00
Equipment	$ 0.00	$ 0.00	$ 0.00
Travel *use $.415/mile - up to 500 miles	$ 0.00	$ 0.00	$ 0.00
Other Expenses (*describe in narrative*)	$ 3,500.00	$ 1,833.33	$ 5,333.33
PROJECT TOTALS	$ 5,100.00	$ 1,833.33	**$6,933.33**

Creative Approaches to Studying Organizational Culture

Project Design

Statement of the activity

One of the things that I love about my job is that I have the power to reinvent what I do. In this spirit, I propose to redesign and weave together two of my existing courses, COMM 441, *Contemporary Issues in Organizational Communication*, and COMM 652, *Organizational Systems and Cultures.* Although I have updated the readings and assignments for these classes each time I have taught them over the past two decades, I have never engaged in a major course redesign that involves a significant shift in my teaching practices. Nor have I contemplated intertwining graduate and undergraduate classes before. In this section of my proposal, I will describe my vision for the redesigned courses, as well as my goals, objectives, and potential products that may be generated by students.

For this project, I envision interweaving two classes that are taught separately, but have substantial topical overlap. First, I offer a brief description of the two courses in their current form: COMM 652 is a typical graduate seminar about organizational culture and systems that has 10-15 students. Students take turns facilitating and discussing scholarly journal articles related to organizational culture. I evaluate students based on participation, facilitation, quizzes on the readings, draft portions of their final paper (a retrospective case study about organizational culture), their final paper, and a presentation of their case study. COMM 441 is an upper level undergraduate class about organizational culture that is challenging to teach as a seminar because it typically has 30 students. Students take turns facilitating and discussing scholarly journal articles related to organizational culture and ethnography. I evaluate students based on participation, facilitation, quizzes on the readings, draft portions of their final paper (an ethnographic study of an organization on campus or in the community), their final paper, and a presentation of their final paper.

In contrast, the new COMM 441 and COMM 652 (hereafter referred to as "the creative culture class") would be offered as two courses scheduled concurrently and housed in the same or adjacent classrooms. I propose two classes, each capped at 16 students, given that Cuseo (2007) found that the ideal size for a seminar is 15 students. Students would divide themselves into eight research teams of four students (two undergraduate students and two graduate students) based on shared arts-based research interests. I would be a member of one of the research teams, as well as the instructor of record. The course would be offered MWF: We would spend one day a week

discussing scholarly journal articles related to organizational culture, collaborative ethnography, and arts-based research; one day conducting collaborative ethnographic research about the NAMI Arts Fest[1]; and one day writing/engaging in arts-based practices. Possible products that research teams would produce are scholarly papers, arts-based research products, and final presentations attended by NAMI board members and Arts Fest participants. The grading system would be multi-faceted and involve multiple evaluators (i.e., I would evaluate students; students would evaluate themselves, their research partners, and me; a colleague would evaluate my research team's work; and NAMI board members and Arts Fest participants would evaluate students' work).

The goals of this creative culture class are three-fold. *First, students in the class will learn how to conduct ethnographic research by engaging in it*. I envision that this active learning process will embody many characteristics of immersive learning, consistent with Ball State University's undergraduate teaching mission (Ball State University, 2018). As many communication studies scholars have argued, students learn research methods best via service learning (Kahl, 2009; Keyton, 2001). Frey and Palmer's (2014) communication activism pedagogy extends service learning activities by explicitly adopting a social-justice orientation and community-based participatory action research agenda. This focus is consistent with the Communication Studies departmental mission that seeks to instill responsive citizenship among our students (Ball State University Department of Communication Studies, 2017). In order to meet this goal, students will accomplish several objectives: forming a partnership with Muncie's NAMI chapter (NAMI Delaware County, IN) to study the NAMI Arts Fest; generating a research proposal; writing a research plan; gathering archival, observational, and interview data; analyzing the data and writing up their findings; and creating arts-based research products to represent their findings.

Next, *students will engage in collaborative learning*. As Trujillo (1999) argued, students learn ethnography best when they engage in collaborative inquiry—in contrast to dysfunctional group projects, from which students may develop phobias about group work (Dyrud, 2001). I envision several research teams comprised of both undergraduate and graduate students. I will serve as a member of one of the research teams and mentor to all of the teams. Mentoring relationships are consistent with the Communication Studies Department's mission that seeks to create supportive learning environments for our students (Ball State University Department of Communication

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[1] In 2016, the National Alliance on Mental Illness (NAMI) of Delaware County, Indiana partnered with Minnetrista to create an exhibit of art and poetry that provided insight into mental illness and raised community awareness of the impact of mental illness on individuals, their families and friends. NAMI plans to sponsor the event again in 2018; as vice president of the board, I will be actively involved in organizing the event.

Studies, 2017). As Dolan (2009) demonstrated, pairing undergraduates and graduate students in mentoring relationships affords a number of benefits for both mentors and mentees, including cognitive, personal, and professional growth. In the Communication Studies Department, second-year graduate students have studied qualitative research, so they will be able to share their expertise with less experienced undergraduate students. This pairing will mitigate the risk that undergraduate students might not have the required skills to make a meaningful contribution to the project. One other risk of collaborative ventures is that some students may perform a disproportionate amount of work (Dyrud, 2001). I plan to engage in dialogue about this issue with all teams and devise a method for evaluating the quantity and quality of each student's contribution to the project, informed by Dyrud's recommendations. Because I am currently a board member and vice president of the local NAMI chapter, I will occupy a unique standpoint as instructor, principal investigator, research team member, and community volunteer. I will serve as a liaison between the research teams and NAMI, ensuring that students will not impose an undue burden on the organization and that NAMI members will be actively engaged in reviewing the proposals and providing member reflections (Tracy, 2013) for the final analyses. One potential risk associated with my dual roles as instructor and research team member is that students who are not on my team might perceive that I will give preferential treatment to those who are on my team. In order to reduce perceptions of favoritism, I will allow students to choose teams before I self-identify as a research poet. In addition, I will ask a colleague to evaluate my research team's assignments to reduce potential bias in the evaluation process.

Finally, *students will engage in arts-based research practices*. Teacher-scholars from a variety of disciplines, including communication studies, education, social work, and sociology (e.g., Benton & Russell, 2016; Faulkner, 2009; Lapum & Hume, 2015; Leavy, 2009) embrace arts-based research practices such as writing poetry, creative nonfiction, and scripts; performing music, dance, and theater; creating visual art and crafts; and producing documentaries. They argue that these alternative means of representing research findings increase student engagement and foster students' curiosity and creativity. By emphasizing the importance of process over product, I hope to encourage students who do not consider themselves to be artists to give themselves permission to reinvent themselves as student-artists. In addition, because arts-based research is more accessible than traditional academic research, students' works of art may be easier to share with nonacademic stakeholders (such as NAMI board members and Arts Fest participants who attend the final presentation) than a typical scholarly presentation would be.

As Leavy (2015) reminded us, public scholarship has a greater potential impact on society than academic research that circulates in the hands of an elite few.

In addition to the tangible products that research teams would produce (e.g., scholarly papers, arts-based research products, scholarly and community presentations, etc.), this project would have a number of less tangible outcomes. Students would develop a greater appreciation for collaborative relationships and process, rather than a utilitarian focus on grades and final products. Students would also develop a greater understanding of the experiences of people and families with mental illness. Students who have mental illness in their families would experience the opportunity to conduct research and community activism related to an issue that is both personal and political. For my own part, I would have the opportunity to integrate my teaching, research, and community service, three spheres of my life that I have traditionally compartmentalized. I would also be honored to join the team of passionate, innovative colleagues in my department and discipline who have committed themselves to service and immersive learning, as well as feminist, communication activist, and arts-informed pedagogies.

Review of Literature

My project is situated at the intersection of four pedagogical frameworks: *feminist pedagogy, communication activism pedagogy, collaborative ethnography,* and *arts-based research*. According to Parry (1996), *feminist pedagogy* reframes the relationship between students and course material, the relationship between students and instructors, and relationships among students. Toward these ends, feminist pedagogy employs a variety of teaching practices that reconceptualize knowledge, link theory and lived experience, empower students, embrace multiculturalism, and incorporate passion (hooks, 1994). Feminist teaching practices include promoting discussion over lecture, enabling student teaching, valuing process over product, creating opportunities for collaboration, and actively involving students in the evaluation process (Buzzanell, 1993; Motoyama, 1996; Parry, 1996; Pezzullo & Wood, 1999). Through such practices, hooks challenged instructors to "transgress" conventional educational techniques, thereby making the teaching/learning process more dynamic, exciting, and meaningful to students. Given that feminist teacher-scholars are concerned with redrawing power relations and effecting positive social change, feminist teaching projects typically have an implied activist agenda, rooted in the feminist mantra, "the personal is political" (Enck, 2014).

In the discipline of communication studies, Frey and Palmer (2014) articulated an agenda for *communication activist pedagogy*, an approach that teaches communication students how to use communication

skills to promote social justice. As Palmer (2014) explained, communication activist pedagogy developed in reaction to the corporate colonization of today's university, in which increasingly vocationally-oriented education is geared toward developing students' skills for the corporate world, rather than a classical education aimed at developing intellectuals with civic awareness and responsibility. Feminist communication activist pedagogy, then, adds an explicit social justice focus to egalitarian feminist classroom practices (Enck, 2014). One vehicle for delivering feminist communication activist pedagogy in the organizational culture classroom is collaborative ethnography.

Trujillo (1999) viewed the *collaborative ethnography* course as an alternative to traditional classrooms in which the instructor is a distant authority figure whose primary role is to evaluate students and participation is limited to class discussion and group projects. He contrasted the traditional lone ethnographer, who read, gathered data, and wrote by himself with the role that he invented for himself: a fully participating member of his students' research team. He proposed alternative ways of teaching and conducting research that involved practices such as faculty-student collaboration in research teams and in co-authorship, as well as partnering with other classes and community institutions. By building partnerships with the organizational cultures that we study, collaborative ethnographers involve themselves in the life of "another," as opposed to studying "an other" (Frey, 2000, p. 162).

Another method to promote co-authorship and dialogue with community partners in collaborative ethnography is *arts-based research*. Leavy (2015) defined arts-based research practices as "a set of methodological tools used by researchers across the disciplines during all phases of social research, including data generation, analysis, interpretation, and representation" (p. 4). Arts-based practices such as poetry, music, dance, performance, visual art, crafting, and film can be employed as alternatives to traditional means of representation. Leavy argued that arts-based research has a number of benefits, such as the ability to generate new insights, promote holism, evoke emotions, challenge the status quo, and encourage participation and dialogue with nonacademic stakeholders.

Project Significance

This project has benefits for numerous stakeholders. First, *students* will benefit from the opportunity to learn by doing: Being actively engaged in a collaborative research project, mentoring relationships, and egalitarian classroom practices will challenge them to take ownership of their education, which will produce cognitive and personal growth. Conducting a research project with a social justice focus will give them an opportunity to increase their levels of civic engagement. By practicing arts-based research, students will be able to develop their artistic and creativity identities. Second, arts-based research practices will offer an accessible means by which students can

share their findings with *nonacademic stakeholders*, such as NAMI board members and Arts Fest participants. These stakeholders will have an opportunity to be exposed to different perspectives on the NAMI Arts Fest by reviewing students' final papers and presentations. Finally, *I* will have an opportunity to reinvent what I do in the classroom. Not only will I have the opportunity to re-envision how I teach two classes, but I will also integrate three spheres of my life that I have traditionally compartmentalized. I anticipate that this experience will challenge me to grow and become a better teacher, scholar, and community activist.

Methods/Timetable/Resources

I plan to employ feminist teaching methods in the classroom, namely by promoting discussion over lecture, enabling student teaching, valuing process over product, creating opportunities for collaboration, and actively involving students in the evaluation process (Buzzanell, 1993; Enck, 2014; Motoyama, 1996; Parry, 1996; Pezzullo & Wood, 1999). I plan to model the collaborative research team experience after Trujillo's (1999) collaborative ethnography seminar, in which he acted as a mentor and research team member, rather than a traditional instructor. I will also employ Leavy's (2015) arts-based methods as a framework to teach students about arts-based research. When appropriate, I will share my own experiences with teaching feminist organizational communication, conducting ethnographic research, and practicing arts-based research (Meyer, 2004; Meyer and O'Hara, 2004; Meyer, 2017). I will also invite colleagues who practice ethnographic and arts-based research to share their expertise with my students during class discussion and methods workshops.

In order to teach this course, I am requesting one course buyout to allow for release time in Fall 2018. I have discussed this issue with my chairperson, who has agreed to support my request if this proposal is funded. (See letter of support in Attachment D.) I have outlined a tentative course schedule in the draft syllabus. (See Attachment E.) In addition, I plan to volunteer approximately 100 hours of unpaid labor in summer 2018 to prepare the readings, refine the assignments and assessment tools, and lay the groundwork for the NAMI Arts Fest. I have included a letter of support from NAMI Indiana, Delaware County, indicating their willingness to sponsor the project. (See Attachment E.)

Assessment

The grading system would be multi-faceted and involve multiple evaluators (e.g., I would evaluate students; students would evaluate themselves, their research partners, and me; a colleague would evaluate my research team's work; and NAMI members who participate in the project and attend the final presentations would

also evaluate students' work). To measure students' mastery of ethnographic research, I would evaluate students' research proposals, research plan, analysis, and final papers using Tracy's (2013) criteria for evaluating qualitative research. In order to assess the quality of students' collaborative learning experiences, I would adapt Dryad's (2001) recommendations for evaluating group projects. In addition, I would examine the comments that students make about the collaborative process in their own self-reflection essays. I would evaluate students' arts-based research competencies by using Leavy's (2015) criteria for evaluating arts-based research, as well as the comments that students make in their self-reflection essays regarding changes in their creative/artistic self-concept.

Dissemination

At the end of the semester, students will invite NAMI board members and Arts Fest participants to attend their final presentations. These presentations will be located at the Alumni Center in order to make them more accessible for NAMI members. In addition, I will invite interested students to continue collaborating with me after the end of the semester. During spring semester, we would prepare and deliver a campus-wide presentation about our project and submit a manuscript for possible presentation at an academic conference (e.g., the International Congress for Qualitative Inquiry), as well as for possible publication in a scholarly journal (e.g., Art/Research International). To ensure that we will be adhering to ethical principles in all aspects of the research process, I will apply for Institutional Review Board approval in June 2018, in an effort to ensure that I will have completed the process before fall semester begins.

Relationship of Proposed Project to Other Projects

None.

Extrinsic Merits

This project has the potential to lead to future teaching and research projects that concern the scholarship of teaching. This type of scholarship is recognized in the Communication Studies Department's mission, which seeks to advance the scholarship of teaching (Ball State University Department of Communication Studies, 2017). I envision a follow-up teaching and research project that seeks to explore research questions generated by this initial project. For example, I might conduct a naturalistic experiment to see how student learning outcomes vary between a traditional seminar and the creative culture class. In addition, summative evaluation feedback could be applied to improve future iterations of this type of class. For example, if students' self-reflective essays identify factors that detracted from the experience, those factors could be mitigated for future students.

Budget Narrative and Itemization

I am requesting a sum of $5,100.00 to conduct this project. The funds will be used in the following ways: $3,000.00 will pay for a course buyout for Fall semester 2018; $1,600.00 will be used to purchase supplies needed for students' arts-based research products; and $500.00 will be used to pay a faculty consultant to evaluate my research team's assignments. In terms of other sources of funding, the Department of Communication Studies will provide $1,833.33 to fund a graduate assistant who will serve as a teaching/research assistant for the project.

Itemized expenses:

Creative Teaching Grant

Course buyout: 1 @ $3,000.00

Art supplies: 32 students x $50.00 ea. = $1,600.00

Faculty evaluation consultant: 10 hrs. @ $50.00/hr. = $500.00

Subtotal: $5,100.00

Other sources

Graduate assistant stipend: 1 @ $1,833.33

Subtotal: $1,833.33

Total: $6,933.33

Proposal Attachments

Attachment A

Brief Curriculum Vitae

MARCY ELISABETH MEYER

FEBRUARY 2018

PERSONAL DATA

Department of Communication Studies   Phone: (765) 285-1954
Ball State University   Fax: (765) 285-2736
Muncie, IN 47306   E-mail: mmeyer@bsu.edu

EDUCATION

BS, Georgetown University School of Foreign Service, 1989

Major: International Relations
1987-1988: matriculated at l'Université de Fribourg, Switzerland

MA, Michigan State University, 1993

Majors: Communication and Urban Studies
Master's Thesis: Mothers offering mothers support: The diffusion of a
preventive prenatal innovation.

PhD, Michigan State University, 1996

Major: Organizational Communication
Minor: Health Communication
Dissertation: The effects of weak ties on perceived organizational innovativeness and
innovation characteristics. Recipient of the *1996 Charles W. Redding Award*.

PROFESSIONAL EXPERIENCE

2000-present   Associate Professor, Department of Communication Studies, Ball State University
1996-2000   Assistant Professor, Department of Communication Studies, Ball State University

Courses Taught

Gender in the Workplace (COMM 390, WMST 314)
Interviewing (COMM 325)
Communication in Organizations (COMM 351, 451)
Contemporary Issues in Organizational Communication (COMM 441)
Human Communication Inquiry (COMM 465)
Organizational Communication: Interpersonal and Intrapersonal Communication (COMM 651)
Organizational Communication: Systems, Culture, and Critique (COMM 652)
Qualitative Research in Communication (COMM 605)

RESEARCH EXPERIENCE

<u>Refereed Publications</u>

Meyer, M. (2017). Concrete research poetry: A visual representation of metaphor. *Art/Research International: A Transdisciplinary Journal, 2,* 32-57.

Meyer, M. (2015). Dialectical tensions experienced by diversified mentoring dyads. *International Journal of Mentoring and Coaching in Education, 4,* 21-36.

Meyer, M. (2003). From transgression to transformation: Negotiating the opportunities and tensions of engaged pedagogy in the feminist organizational communication classroom. In P. M. Buzzanell, H. Sterk, & L. Turner (Eds.) *Gender in Applied Communication Contexts* (pp. 195-213). Thousand Oaks, CA: Sage.

Meyer, M., & O'Hara, L. S. (2003). When they know who we are: The National Women's Music Festival comes to Ball State University. In P. M. Buzzanell, H. Sterk, & L. Turner (Eds.) *Gender in Applied Communication Contexts* (pp. 3-23). Thousand Oaks, CA: Sage.

Meyer, M. & Warren-Gordon, K. (2013). Marginal mentoring in the contact space: Diversified mentoring relationships at a midsized Midwestern state university. *The Qualitative Report, 18,* 1-18.

O'Hara, L. S., & Meyer, M. (2004). Keeping it real: The self-directed focus group as an alternative method for studying the discursive construction of prejudice. *The Journal of Intergroup Relations, 31,* 25-54.

Pen name. (2014). Title of article. *Health Communication.*

Pen name. (2018). Title of article. *Journal of Trauma and Loss.*

Pen name. (2015). Title of article. *Creative Approaches to Research.*

<u>Invited Publications</u>

O'Hara, L. S., & Meyer, M. (2003). "I never felt more uncomfortable in my life": University students' discursive constructions of "The Lesbian Convention." *Communication Studies, 54,* 137-154. This article showcases the *2001 Central States Communication Organization Federation Prize for Outstanding Research*.

<u>Grants Received</u>

Received $400 from the Aspire International Travel Fund to present research at the 2016 Artful Inquiry Symposium, Montreal, Canada.

Received $577 from the President's Travel Fund to present research at the 2015 International Congress of Qualitative Inquiry, Urbana-Champaign, IL.

Received $500 from the President's Travel Fund to present research at the 2014 Organization for the Study of Communication, Language, and Gender Annual Conference, Millbrae, CA.

Received $622 from the President's Travel Fund to present research at the 2014 International Congress of Qualitative Inquiry, Urbana-Champaign, IL.

Received $494 from the President's Travel Fund to present research at the 2013 Organization for the Study of Communication, Language, and Gender Annual Conference, Houghton, MI.

Received $2,010 from the President's Travel Fund to present research at the 2013 International Communication Association Annual Convention, London, UK.

2010-2011 Diversity Associates Fellow. This competitive fellowship provided $750 in stipend and course supplies to develop a diversity-related curriculum project.

2010 Special Assigned Leave. This competitive sabbatical research grant provided support to conduct research about diversified mentoring relationships.

Received $3,000 from Indiana Campus Compact Scholarship for the *2007 Scholarship of Engagement Grant*.

Received $1,000 from the Office of Academic Assessment and Institutional Research to conduct a diversity needs assessment for the Department of Communication Studies in 2005.

Received $2,744 from Central States Communication Association for the *2001 Federation Prize for Outstanding Research*.

Received $1,690 from *Indiana Campus Sexual Assault Prevention Project for the 2000 Communities Against Rape Initiative*. This grant funded a comprehensive date rape education program for Ball State students.

1999-2000 Diversity Institute Associates Fellow. This competitive fellowship provided $1,350 in stipend, travel support, and course supplies to develop a diversity-related curriculum project.

Recipient of the *1999-2000 Excellence in Leadership Teaching Award*. This competitive award provided $2,500 in stipend and course supplies to develop and teach a course about communicating leadership in community-based organizations.

Received $1,150 from *Indiana Campus Sexual Assault Prevention Project for the 1999 Communities Against Rape Initiative*. This grant funded a comprehensive date rape education program for Ball State students.

Received 1997-1998 *New Faculty Research Grant* for $960.48 for a proposal entitled "Longitudinal effects of communication on perceptions of innovation characteristics." This project extended a stream of research initiated in my dissertation.

Conference Papers

I have presented over 30 conference papers at international, national, and regional conventions (e.g., International Congress of Qualitative Inquiry, International Communication Association, National Communication Association, Central States Communication Association, Eastern Communication Association, Southern States Communication Association, and the Organization for the Study of Communication, Language, and Gender). My most recent conference papers and posters include:

Meyer, M. (2017, June). *Creating Community Connections Through Arts-Based Research*. Poster presented at the National Alliance on Mental Illness National Convention, Washington, DC.

Meyer, M. (2017, May). *Fostering Public Engagement Through Arts-Based Research*. Poster presented at the International Congress of Qualitative Inquiry, Urbana-Champaign, IL.

Meyer, M. (2016, October). *Grounds for a Miracle*. Poster presented at the Artful Inquiry Symposium, Montreal, Canada.

Pen name. (2016, May). *Title of paper*. Paper presented at the International Congress of Qualitative Inquiry, Urbana-Champaign, IL.

Pen name. (2015, May). *Title of paper*. Paper presented at the International Congress of Qualitative Inquiry, Urbana-Champaign, IL.

Pen name. (2014, October). *Title of paper*. Paper presented at the Organization for the Study of Communication, Language, and Gender Annual Conference, San Francisco, CA.

Pen name. (2014, May). *Title of paper*. Paper presented at the International Congress of Qualitative Inquiry, Urbana-Champaign, IL.

Meyer, M. (2013, October). *Give her your voice*. Paper presented at the Organization for the Study of Communication, Language, and Gender Annual Conference, Houghton, MI.

Meyer, M. (2013, June). *Dialectical tensions experienced by diversified mentoring dyads at a midsized Midwestern state university.* Paper presented to the Feminist Scholarship Division at the International Communication Association Annual Convention, London, UK.

Pen name (2013, April). *Title of paper.* Paper presented to the Gender Studies Division at the Southern States Communication Association Annual Convention, Louisville, KY.

SERVICE

University

University Diversity Committee member, 2008-present; Secretary, 2008-2009; Assistant Chair, 2011-2012; Chair, 2012-2013; Past Chair, 2013-2014.
PhD Pathways Mentor, 2012-present.
Disability Services Faculty Mentor, 2006-present.
Provost's Prize Review Board member, 2006-2010.
Chair, Graduate Student Development Conference panel, 2009.
Moderator, Women's Week panel, 2009.
Feminists for Action (FA) faculty advisor, 1999-2009.

Provost's Diversity Task Force member, 2006-2007.
Diversity Policy Institute chair search, 2005.
North Central Accreditation Task Force Assessment and Planning Subcommittee member, 2001-2002.
Women's Week Committee member, 2002.
Women's Studies Advisory Committee member, 1999-2002.
Women's Studies Policy Committee member, 1999-2002.
Reviewer for Office of Academic Research and Sponsored Programs, Internal Faculty Research Grants, 1997-2001.
NCAA Certification Self-Study Gender and Minority Equity Subcommittee member, 2001.
Women & Gender Studies Curriculum Committee member, 1998-2000.
American Council on Educational Leadership for Change (ACE) Committee member, 1998-2000.

Collegiate

Member, CCIM Diversity Interest Group, 2005-present.
Member, CCIM Promotion and Tenure Committee, 2003-2005; 2007-2008; 2010-2011.
Member, CCIM Dean Search Committee, 2003-2004.

Departmental

Faculty Advisor, 1996-present (chaired 5 theses and 3 honors theses; served on 16 thesis and 47 comprehensive exam committees; advised approximately 25 undergraduate students per year).
Departmental liaison, Honors in Writing Program, 2000-present.
Administrator, Departmental Scholarship Program, 2012; 2015-present.
Member, Departmental Promotion and Tenure Committee, 2000-present.
Diversity Plan Task Force co-chair, 2004-2005; chair, 2013-2014.
Chair, Departmental Promotion and Tenure Committee, 2003-2005; 2007-2008; 2010-2011.

Community, State, Region, Nation, and International Community

Associate Editor, *Art/Research International: A Transdisciplinary Journal*, 2017-present.
Reviewer, *Art/Research International: A Transdisciplinary Journal*, 2017-present.
Reviewer, Fulbright National Screening Committee, 2016-present.
National Alliance on Mental Illness, Muncie, IN, board member, 2008-present; Secretary, 2014-2017; Vice President, 2017-present.
Reviewer, Oxford University Press, 2017.
Reviewer, *International Journal of Mentoring and Coaching in Education*, 2016-2017.
Reviewer, *Journal of Applied Communication Research*, 2004, 2017.
Reviewer, Polity Press, 2011.
Editorial board member for P. Buzzanell, H. Sterk, & L. Turner (Eds.) (2003), *Gender in Applied Communication Contexts*. Thousand Oaks, Sage.
Reviewer, *Management Communication Quarterly*, 1996-1999, 2003.
Reviewer, Sage Publications, 2001.
Paper reader for the Organization for the Study of Communication, Language, and Gender, 2001.
Reader for the 2000 International Communication Association's Charles W. Redding Dissertation Award.

Invited panel member for "Being Engaged by Building Communities," part of the National
Communication Association Convention's College Spotlight Program, Seattle, WA, November
2000.
Chair of the panel "Competently Engaging in Effective Communication Strategies That Unite
Segmented Communities" held by the Experiential Learning in Communication Commission of
the National Communication Association, Seattle, WA, November 2000.
Volunteer security shift supervisor for the National Women's Music Festival, Muncie, IN, June 2000,
June 2001, and June 2002.
Reviewer, *Communication Studies*, 2000.
Elected paper reader for the Feminist Scholarship Division of the International Communication
Association, 1999.

AWARDS AND RECOGNITION

Recipient of the *Office of Institutional Diversity Diversity Research Award*, 2017.
Recipient of the *CCIM Social Responsibility Award*, 2015.
Office of Institutional Diversity Fellow, Ball State University, 2014.
Recipient of the *NAMI Indiana Outstanding Member Award,* 2014.
Diversity Associates Fellow, Ball State University, 1999-2000, 2010-2011.
Recipient of *Ball State University* President's *Faculty Innovator Award*, 2006.
Recipient of the *CCIM Core Competency Creating Community Connections Award*, 2005.
Recipient of the *Communication Studies Award for Excellence in Research*, 2005.
Recipient of the *Ball State University Mortar Board Award for Outstanding Faculty* (2002, 1998).
Recipient of the *2001 Central States Communication Association Federation Prize for Outstanding
Research*.

Recipient of the *CCIM Core Competency Award for Innovative Teaching*, 2000.
Recipient of the *Excellence in Leadership Teaching Award*, Ball State University, 1999-2000.
Recipient of the *Outstanding Graduate Faculty Award*, Ball State University Department of
Communication Studies, 1998-1999.
Scholarship recipient for the *Ball State University Women's Studies Faculty Curriculum
Development Workshop*, May 1997.
Recipient of the *1996 Charles W. Redding Dissertation Award*. This distinguished award, sponsored
by the Organizational Communication Division of the International Communication Association,
is given to the year's outstanding dissertation in the field of Organizational Communication.

Attachment B

Potential Funding Opportunities

1. **Indiana Campus Compact Scholarship of Engagement** grants provide opportunities for service learning course development (developing a new course or adding service learning to an existing course), service learning research, or professional service with a local community agency. These opportunities provide long-term impact for faculty, staff, students, and community agencies while fostering/strengthening campus-community partnerships. Funding up to $2,250 with an institutional cash match of $750 is available. If my pilot project is successful, I could replicate it or adapt it in the future with partial funding from this source.

2. **National Endowment for the Arts Art Works** is the National Endowment for the Arts' principal grants program. Project-based funding supports public engagement with, and access to, various forms of excellent art across the nation, the creation of art that meets the highest standards of excellence, learning in the arts at all stages of life, and the integration of the arts into the fabric of community life. Projects may be large or small, existing or new, and may take place in any part of the nation's 50 states, the District of Columbia, and U.S. territories. Grants generally range from $10,000 to $100,000. If my pilot project is successful, I could propose to fund a future iteration of the NAMI Arts Fest with funding from this source. A team of students could be involved in planning, organizing, promoting, and producing the festival.

3. **CCIM Mini Grants** are seed grants that fund innovative teaching in the College of Communication, Information, and Media. This money needs to be tied to a class project (where students receive credit) and/or learning objectives. Funding up to $1,000 is available. If students are interested in collaborating with me after the end of the semester to submit a manuscript for possible presentation at an academic conference, the cost of their travel could be defrayed with funding from this source.

Attachment C

Literature References

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Attachment D

Letter of Support from Department Chair

B A L L   S T A T E
U N I V E R S I T Y

Date: February 21, 2018
To: Creative Teaching Committee, Ball State University
From: Glen Stamp, Chair, Department of Communication Studies
Re: Creative Teaching Grant Application from Dr. Marcy Meyer

I enthusiastically support and endorse the creative teaching grant proposal "Creative Approaches to Studying Organizational Culture" by Dr. Marcy Meyer. Dr. Meyer is a tenured Associate Professor in the Department of Communication Studies who specializes in organizational communication in her teaching and her research. Dr. Meyer's typical load is three classes a semester with a 1-class release for research.

The project she is submitting is innovative in its construction and design and will be a wonderful opportunity for the BSU students enrolled in the two classes. She regularly teaches both COMM 441 (Contemporary Issues in Organizational Communication) and COMM 652 (Organizational Systems and Cultures). Though one of the classes is a senior level undergraduate class and the other a graduate class, as she mentions, they do have substantial overlap. By combining them in this exciting way, the overall learning environment will be more than the sum of the parts for both the undergraduate and graduate students. The students will have the opportunity to work together on ethnographic field research under the direction of Dr. Meyer, who has expertise in qualitative research methods, specializing in qualitative arts based research and ethnography, and the study of organizational culture. Moreover, the research projects of each student group will involve the Muncie chapter of NAMI, an organization that Dr. Meyer is familiar with as a board member and vice president. They will learn about organizations and organizational culture through reading current theory and research in that area, study and learn about qualitative and ethnographic research methods under the guidance of Dr. Meyer, and then conduct their own actual research on various facets of a unique organization devoted to helping people with mental health issues. This creative teaching project has the potential to not only positively affect the students but also provide meaningful results to the Muncie chapter of NAMI.

I hope you are able to provide this opportunity for Dr. Meyer and her students. If funded, I can arrange a course buyout to allow her to teach these creative classes. We can also assign a teaching assistant for 1/3 time (6-7 hours a week) to assist with the class. The project promises to provide the very best of collaborative immersive learning between a professor, students, and a community partner.

Attachment E

Additional Support Material

COMM 441//652
CREATIVE APPROACHES TO STUDYING ORGANIZATIONAL CULTURE
DRAFT SYLLABUS

TEXTS: Assigned readings will be placed on electronic course reserve. (See p. 8 for reference list.)

COURSE DESCRIPTION: This course will explore creative approaches to studying organizational culture. We will move beyond pragmatism to analyze organizations from a critical-cultural perspective. Students will be actively involved in teaching and learning by facilitating discussions about ethnographic research methods and exemplars. Students will learn about ethnographic research methods and arts-based research by performing collaborative research about a not-for-profit organization in the community.

COURSE RATIONALE: This course will provide students with the opportunity to gain theoretical and practical expertise in studying organizational culture. This learning experience will enhance students' understanding of what constitutes critical-cultural research and enable students to conduct their own ethnographic research. Ultimately, this course will provide students with skills that simultaneously develop their scholarly potential, enhance their ability to make sense of their own work lives from a critical-cultural perspective, and develop their creative potential.

COURSE OBJECTIVES:

1. To explore organizational culture from a critical-cultural perspective.
2. To become familiar with ethnographic methods used to study organizational culture.
3. To become familiar with arts-based research methods used to represent research findings.
4. To analyze an organization from a critical-cultural perspective.
5. To represent research findings with an arts-based method.
6. To reframe "group projects" as collaborative research.
7. To reframe writing "final papers" as an iterative process.

COURSE POLICIES AND PROCEDURES:

Academic Dishonesty: Cheating, plagiarism, and double-dipping are serious academic offenses and constitute grounds for failure of an assignment and potential failure of the course. Please see the Code of Student Rights and Responsibilities for up-to-date information about BSU's Academic Integrity Policy.

Diversity: Ball State University aspires to be a university that attracts and retains a diverse faculty, staff and student body. We are committed to ensuring that all members of the campus community are welcome through our practice of valuing the various experiences and world views of those we serve. We promote a culture of respect and civil discourse as evident in our Beneficence Pledge. For Bias Incident Response service information, go to bsu.edu/multiculturalcenter/bias or e-mail mc2@bsu.edu

Special Needs: If you need course adaptations or accommodations because of a disability, please contact me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any

accommodations can be provided. You can contact Disability Services at 285-5293 or
dsd@bsu.edu.

Readings: You are expected to have read all required assignments, as specified on the attached
timeline, *prior* to each class meeting. In order to facilitate discussion of the readings, students will
be asked to prepare discussion questions ahead of time and to lead discussion of the readings on a
rotating basis. Facilitators will be expected to email discussion questions to the rest of the class via
Blackboard at least 24 hours before their facilitation. Questions should address thought-provoking
issues related to the content and critique of the readings, as well as their application to work or
research experiences.

Attendance/Participation: Attendance is usually correlated with overall course grade, given that
attendance is a prerequisite for participation. Absences will be excused in the case of verifiable
family or medical emergencies, as well as official travel conducted while representing Ball State
University. This class is a seminar; therefore, your active participation is essential. By sharing work
and personal experiences, students can learn from others' successes and failures; this class is
designed to facilitate that process. In this class, participation is operationally defined as the quantity
and quality of one's verbal contribution to class discussions, research team meetings, and
presentations. Specific expectations regarding quantity and quality of contributions will be
negotiated within and across all research teams.

Late Assignments: Assignments are due at the beginning of class on the due dates indicated on the
attached timeline. Assignments will be graded down one letter grade for each day or fraction
thereof that they are late. Late assignments must be submitted no later than one week before the
final paper is due.

Revisions: Because I value process-oriented learning, I offer students the opportunity to revise and
resubmit process assignments that do not initially earn a passing grade. Revisions (along with my
edited copy of the first draft) must be submitted no later than one week before the final paper is
due. I will then average the original and revised grades.

Grading: Please note that I do not *give* grades; students *earn* grades, then I assign those grades. In
order to earn a particular letter grade, students must have at least the number of points listed below.
There will be absolutely no exceptions. Grading will be based upon the following components*:

Class participation	51			
Discussion facilitation	50			
Proposal	10			
Research plan	30			
Draft analysis	50			
Final paper	100			
Arts-based research product	50	A	90%	397 points
Self-reflection essay	25	B	80%	353 points
Member reflection	25	C	70%	309 points
Presentation	50	D	60%	265 points
TOTAL POSSIBLE POINTS	441			

*Graduate students will be responsible for additional assignments, such as serving in leadership or
editorial roles in their research teams.

Tentative Course Outline

DATES	TOPIC	READINGS
Week 1	Intro to the course / org. culture	Mumby ch. 6
Week 2	Intro to the critical-cultural perspective	Mumby ch. 7
Week 3	*No class Monday—Labor Day* Classic ethnographic exemplar *View Conquergood film*	Conquergood
Week 4	Collaborative ethnographic exemplar **Proposals due Fri.**	COMM 298
Week 5	Conducting participant observation	Lindlof
Week 6	Conducting qualitative interviews	Baxter & Babbie
Week 7	Analyzing qualitative data	Tracy
Week 8	*No class Monday—Fall Break* Arts-based representation **Research plans due Fri.**	Leavy
Week 9	Ethnographic exemplar	Holman-Jones
Week 10	Ethnographic exemplar	Meyer & O'Hara
Week 11	Arts-based exemplar	Ellingson
Week 12	Arts-based exemplar	Meyer
Week 13	**Draft analyses due Mon.** *No class Wed-Fri—Thanksgiving break*	
Week 14	*Tutorials* **Arts-based products due Fri.**	
Week 15	**Final papers due Mon.** **Presentations begin Wed.**	
Week 16	**Presentations, cont'd.** **Self-reflection essays and partner evaluations due**	

Organizational Analysis (100 points)*

You and your research partners are to conduct a critical-cultural analysis of a not-for profit organization in the community. The goal of this assignment is to analyze an organization from a critical-cultural perspective, using the ethnographic and arts-based methods examined in this class.

The paper should be approximately 20 pages, typed, and double-spaced. It is worth 100 points and is due on **Week 15**. In order to complete this work successfully, you will need to:

1)   Introduce your topic. Identify the organization that you studied. Provide a brief background and description of the organization, as well as your role within it. Next, state the central goal of your study and/or research question. Explain why it is important to conduct this study. Although it is not necessary to conduct a full-blown literature review, you should cite enough sources (~10) to demonstrate your familiarity with the literature and to build an argument for your study. End with a preview of what is to come in your paper.

2)   Describe your research methods. Observation, interviews, and review of organizational artifacts are appropriate research methods for this assignment. Over the course of the project, each student should plan to spend a minimum of 10 hours conducting observations in the organization. In addition, each student should conduct at least 2 interviews with a representative sample of organizational members. Describe your data gathering methods:

   a.   When, where, with whom, and for how long did you conduct interviews? How did you address confidentiality issues?
   b.   When, where, and for how long did you conduct observations? What was your role as a participant-observer?
   c.   What sources (e.g., company website, mission statement, newspaper articles, etc.) did you use to gather archival data?

   Be sure to include your interview protocol, transcriptions, field notes, and archival data in appendices. (You may single space appendices to save paper.)

3)   Describe your method of analysis. Analyze the organization's culture by combing through the data you have gathered. Pay special attention to:

   a. Stories that organizational members tell to make sense of their experience;
   b. Linguistic or discursive strategies organizational members use to frame their experience;
   c. Formal or informal rituals that organizational members enact in their daily lives;
   d. Archival data or other artifacts you observe (e.g., dress codes, decorating, decorum, etc.).

   By attending carefully to these data, you will begin to see themes emerge. These themes should reveal members' core values and basic assumptions about life in their

organizations. These themes should also reveal how various people in the organization hold values and assumptions that differ significantly from one another, as well as from the organizational leader(s). Be sure to engage in a member check to increase the credibility of your analysis.

4)   Write a conclusion/discussion section, summarizing what you have learned and exploring implications, limitations, and directions for future research.

5)   Once you have finished writing your paper, go back to the beginning and insert a title page. Next, add an abstract that summarizes the important elements of your paper. Finally, add a reference section at the end of the document that lists all sources cited in your paper.

6)   The following elements will be considered during the grading process: organization, fluency, clarity, economy of expression, grammar, mechanics, punctuation, etc. Errors of this type will result in a **-.5** deduction per mistake. Please proofread carefully and follow APA style.

7)   Because this is a collaborative project, each partner will receive the same grade for the process assignments and final product; however, individual grades will be weighted according to partner evaluation.

* This assignment is an appropriate candidate for inclusion in Comm. Studies senior portfolios, given that its successful completion requires competence in written communication, human communication research, and critical thinking, three learning outcomes viewed as fundamental by the Department of Communication Studies. If you choose to include this paper in your portfolio, be sure to include partner evaluations that evidence the quality of the contribution that you made to the final product.

Process Assignments

Often over the course of a semester, some students tend to procrastinate on final projects. Such a practice, although very common, is counterproductive to your academic success. Process assignments are meant to help you change that practice. Therefore, I offer you the opportunity to turn in four process assignments that serve as rough drafts of the final paper. The descriptions of the process assignments are as follows:

1)   **Proposal** (Due **Week 4** and worth 10 pts.). This is a short (2-3 pp.) paper in which you address the following issues:

   a.   What organizational culture are you planning to study? Provide a brief background and description of the organization that you are studying, as well as your role within it.
   b.   What is the central goal of your study and/or preliminary research question?
   c.   Why is it important to conduct this study? Although it is not necessary to conduct a full-blown literature review, you should cite enough sources (~6) to demonstrate your familiarity with the literature and to build an argument for your study.

2) **Research Plan** (Due **Week 8** and worth 30 pts.). This is a short (2-3 pp.) paper in which you address the following issues:

    a. What research methods do you plan to use? Why are they appropriate for this study?
    b. Describe in detail the research plan that you will use:
- Provide an interview protocol. This is a list of questions that you plan to ask those participating in the research--be sure to include probes and address confidentiality.
- Provide a list of the people whom you plan to interview.
- Identify archival data sources.

    c. Provide a timetable for your research project:
- When and where do you plan to perform the interviews? Observations?
- When do you plan to transcribe the interviews? Field notes?
- When and how do you plan to analyze your data?
- When do you plan to write up your findings?

3) **Draft Analysis** (Due **Week 12** and worth 50 points). Please include the following:

    a. Revised proposal and research plan. (4-6 pp.)
    b. All transcriptions of interviews and field notes. (Page length will vary.)
    c. An identification of the major themes that have emerged from the data, along with supporting evidence (e.g., statements, stories, metaphors, rituals, artifacts, etc.). (10 pp.)

4) **Arts-based Research Product** (Due **Week 14** and worth 50 points).

Create an original arts-based representation related to your analysis. Products may include (but are not limited to) poetry, narrative, fiction, script, screenplay, music, dance, photography, video, visual art, sculpture, collage, sewing, baking, etc. The goal of this activity is to create something artistic that relates to your case study, not to achieve perfection or produce a professional product. Feel free to work alone or in collaboration with your research partners.

Self-reflection Essay

The purpose of this essay is to describe, interpret, and evaluate your experience in the collaborative research team. In your essay, you should address issues such as cognitive learning, motivation, personal and interpersonal development, creativity, and civic engagement. In other words, what did you learn about organizational culture and doing ethnographic research? Did you feel motivated to learn about these subjects? Why or why not? What did you learn about yourself? . . . your research partners? . . . your interviewees? Did your view of yourself as an artist or creative person change over the course of the semester? If so, how? How would you feel about volunteering in the future for the organization that you studied? Your essay should be approximately five pages, is worth 25 points, and is due **Week 16**.

Presentation

The purpose of this presentation is twofold: 1) to engage the audience as you describe the culture of the organization that you studied; and 2) to explain your organizational analysis in a complete, yet concise manner. You are encouraged to share your central findings with key stakeholders by inviting them to your presentation.

This is a scholarly presentation; please dress and act accordingly. Presenters should be well organized, knowledgeable, articulate, and able to answer questions in a professional manner.

All students will give presentations Weeks 15-16. Everyone is expected to attend the entire class period. Please make sure that you are ON TIME so the class can begin presentations immediately. Each research team will have **15 minutes** to present. There will be point deductions for going significantly over or under this time limit. If time allows, there will be a brief question and answer session immediately after the presentation.

Start by outlining your presentation based on your paper. Your presentation should give the audience a vivid description of the organization that you studied, an overview of the methods that you used to gather and analyze your data, and a clear explanation of the themes that emerged from the data. Feel free to integrate your arts-based research products into your presentation.

This presentation is worth 50 points**.** These points will be determined by your ability to present the your analysis in a manner that demonstrates creativity (10), communication competence (10), organization (10), appropriate use of visual aid (10), and positive peer evaluations (10). Because this is a collaborative project, each partner will receive the same grade for the presentation; however, individual grades will be weighted according to partner evaluation.

Good luck, have fun, and BE CREATIVE!!!

Reading List

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COMM 298 (2000). A night with the narcissist and the nasty boys: Interpreting the World Wrestling Federation. *Qualitative Inquiry, 6,* 526-545.

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Meyer, M. (2017). Concrete research poetry: A visual representation of metaphor. *Art/Research International: A Transdisciplinary Journal, 2,* 32-57.

Meyer, M., & O'Hara, L. S. (2003). When they know who we are: The National Women's Music Festival comes to Ball State University. In P. M. Buzzanell, H. Sterk, & L. Turner (Eds.) *Gender in Applied Communication Contexts* (pp. 3-23)*.* Thousand Oaks, CA: Sage.

Mumby, D. (2013). *Organizational communication: A critical approach*. Thousand Oaks, CA: Sage.

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NAMI Delaware County, IN

February 20, 2018

To the members of the Ball State University Creative Teaching Committee:

As President of the National Alliance on Mental Illness (NAMI) Delaware County, IN I am pleased to offer this letter of affiliation for Marcy Meyer. To begin, please note that NAMI Delaware County, IN is a completely volunteer organization – there are no paid positions on our Board. Board members are expected to attend monthly meetings and become involved in whatever projects fit their interests. As a founding member of NAMI Delaware County, IN, Marcy has been a very active member of our board since 2008. She has served as both secretary and vice president and has been a dedicated support group facilitator since 2011. She has been involved in many community events involving our chapter and represents the voice of single parents of mentally ill children during our board meetings. In 2014, she was recognized for her outstanding service as NAMI Indiana's Member of the Year. In 2016, she collaborated with Ann and Christa Barnell on a painting and poem entitled Grounds for a Miracle, which raised $500.00 for our affiliate at the NAMI Arts Fest auction. Her experience was featured in a Muncie Star Press article that raised NAMI's visibility in the community.

Marcy has published several scholarly journal articles about the experiences of single mothers of children and young adults with mental illness. Her research is significant because not much is known about this population. Given that these women face exceptionally high levels of stress and stigma, they are at high risk for developing depression and caregiver burnout. Marcy's research has important practical implications because it helps us learn more about these women's experiences in order to understand the challenges that they face. Only with this knowledge can practitioners develop informed interventions to reduce stress, stigma, depression, and caregiver burnout in this population. Marcy demonstrated her commitment to disseminating her research to practitioners by presenting her research at the 2017 National NAMI Conference in Washington, DC. When she reported back to the board about her experience at the national conference, she communicated her passion for conducting research that raises awareness and reduces stigma for families and people with mental illness.

I can tell from conversations that I have had with Marcy that she is tremendously excited about the opportunity to involve her students in an immersive learning project about the NAMI Arts Fest. As a faculty member who has taught several immersive learning classes, I believe that her project has immense potential for teaching students about organizational culture and ethnographic research through collaborative experiential learning. In particular, the arts-based aspect of her project is an extremely innovative mechanism for sharing research findings with non-academic audiences such as NAMI members. Marcy has expressed a willingness to take a

leadership role in planning the next NAMI Arts Fest. If she is successful in securing the creative teaching grant, I am confident that she will follow through with what she proposes to do. Please grant her this opportunity to promote creativity, civic engagement, and social justice in our community through collaborative teaching, research, and service.

As a faculty member at BSU for 17 years, and a member of the Creative Teaching Committee many years ago, I really do believe that Marcy's project is the embodiment of what these grants are meant for. Marcy's ability to connect students to the community using local events and her personal interests tell me that her passion for the project will more than inspire her students to succeed. I do believe that this project fits very well with the President's efforts to connect the university to the local community as well as the spirit of immersive learning in leading students to delve deeper into career/professional development activities.

In closing, I would just like to say that it is evident that Marcy is an incredible inspiration to myself, the NAMI Delaware County, IN board and general membership, NAMI Indiana, and our community more broadly. Marcy has done such an excellent job of "building better communities" by bridging the "town-gown gap" with her forward thinking, and more importantly, action. I consider myself fortunate to have the opportunity to work with Marcy and enjoy the benefits personally, professionally, and as a community member of working with her. Please feel free to contact me at ggaither@bsu.edu should you need any further information.

Sincerely,

George Gaither, PhD, HSPP
President, NAMI Delaware County, IN
Associate Professor
Department of Psychological Science