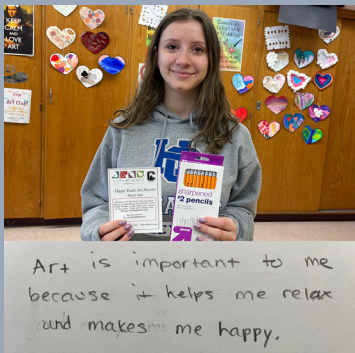




Adapting to Change

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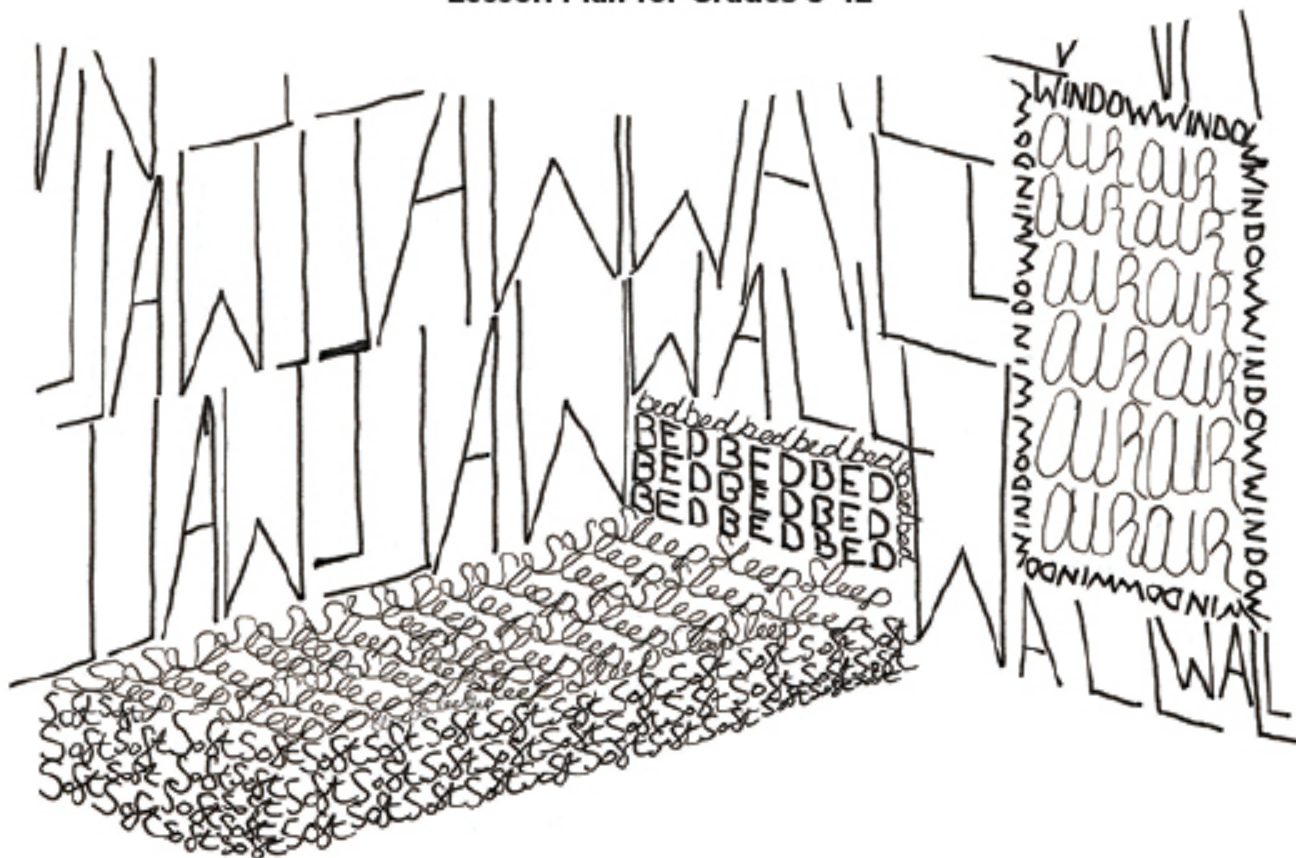


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 Layout & Design Editor.....Alyssa Lindstrom
 Proofreader.....Jo Merchant
Guest Contributors: Carol Pinkans, Kathryn Alonso-Bergevin and Meri Tomasulo-Pellow
Photos: Marty Merchant and article authors.

Write a Room

Lesson Plan for Grades 5-12



Words take on dimension to illustrate a special place.

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dickblick.com/lesson-plans/write-a-room/

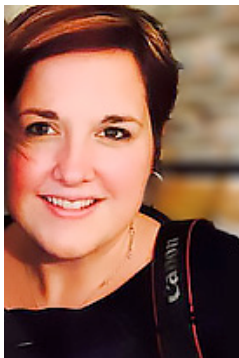


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Adapting to Change: Giving Yourself Grace

If I had a dollar for every time someone during the pandemic praised teachers for “adapting to change”, I’d be able to retire within the hour. What many don’t understand is that as art educators, we are creatures of change.

We have to be fluid . . . ready to turn on a dime . . . constantly processing what the next two steps are – even before we’re ready to move. I’ll bet you’re changing more than you think on a daily basis. The class schedule gets upended because of an assembly. A lesson gets reconfigured because you didn’t bring in the one supply you needed from the Dollar Store. Your seating chart is altered to accommodate the new student. The “priority” on your to-do list gets moved to the top, because someone else made it a new necessity. And as exhausting as it is, we roll with it.

Change is not always a favorable word. It takes energy – but sometimes change can be a salvation . . . a new schedule that isn’t as taxing as last year’s, a new commute that doesn’t take as long, a new technique that eliminates multiple steps in a project. As much as the pandemic dumped so many new

variables into my life as an educator, I’d be lying if I said I didn’t gain some new skills because of it. Change keeps me from becoming stale. It allows for new connections and networking. It provides a bit of excitement for the unknown. I think the difference of whether change is positive or negative, is our willingness to face it.

So, looking at our amazing association, I challenge you . . . change your perspective. Be willing to try something different. Attend a regional professional development. Submit a workshop proposal for the conference. Reach out to a regional leader and volunteer. I guarantee that as difficult as it is to find the energy, you might gain a new technique, a new confidence, or a new ally in this world of education. Maybe we all need to appreciate being pushed out of our comfort zone and become greater creatures of change.

Looking for new “creatures” . . . president@nysata.org

Michelle Schroeder
NYSATA President

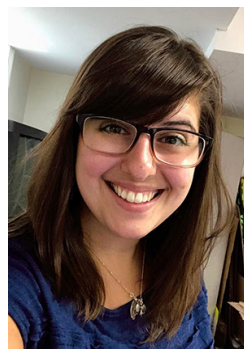
2022 Election Results NYSATA Executive Officer Positions

NYSATA is pleased to announce the results of the 2022 Executive Election. Congratulations to the dedicated individuals who will serve state and local members over the next term.



President-Elect

Congratulations to Carol Pinkans, who will assume the office of President-Elect beginning July 1, 2022. Carol Ann will serve in this role for one year and then two years as President and one year as Past President.



Treasurer

Congratulations to Amanda Donovan, who will assume the office of Treasurer beginning July 1, 2022. Amanda will serve in this role for two years.

About the News

The Association shall focus on the following purposes in support of its mission:

- Secure wider recognition of the importance of art education for all
- Develop and implement strategies for statewide advocacy
- Research, analyze, and inform the membership about current trends and other legal, educational, health-related, and economic issues that affect art education
- Provide high quality professional growth opportunities for the membership
- Recognize the achievements of students and art educators in New York State
- Foster leadership among members of the Association
- Monitor and influence policies and legislation that affect art education at state and local levels.

NYSATA News Mission Statement

The *NYSATA News* desires to bring informative content in an easy to read and understand form to the art teaching professionals of our New York State Art Teachers Association membership.

Written by art teachers from pre-K to college level, this newsletter seeks to present meaningful and helpful narratives about the challenges, failures, and successes in art classrooms. The editors feel that there are valuable resources for educational theory and practice available elsewhere – and that this publication showcases authentic classroom experiences, where art teachers reveal their insights, frustrations, discoveries, mistakes, and triumphs – personal and instructional.

Our mission is to be a platform for teachers' voices. We believe that our pages are a valuable place to share experiences, and that the honest, informal quality of the writing provides realistic inspiration and a genuine sense of community in our profession.

The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.

The *NYSATA News* publishes official announcements for NYSATA as well as commentary and research on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. The *NYSATA News* encourages an exchange of ideas, and invites submission of news or articles for publication. To submit news or articles, please contact Editor, Marty Merchant, at merchantmartin@gmail.com. Advertising inquiries should be sent to sponsorship@nysata.org.

Inquiries about receiving the *NYSATA News* should be directed to the Membership Chair Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@nysata.org. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

Photo Submissions: Graphics should be in jpeg, tiff, or pdf format, 150ppi. Photographs and print-ready art are always welcome in jpeg or pdf format. For purposes of accurate identification and acknowledgement, photos sent to the *NYSATA News* must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back). If art work is presented, the artist's name, school name, teacher name, and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed.

An award winning publication, The *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2012, 2013, 2015, 2016, 2017, 2018, 2019, 2021, and 2022. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

Members of the 2021-2022 Contributors Board

Executive Editor.....	Martin Merchant
Layout and Design Editor.....	Alyssa Marchand
Proofreader.....	Jo Merchant
President's Message.....	Michelle Schroeder
Notes from Albany.....	David Seligman
Youth Art Month.....	Tracy Berges, Donnalyn Shuster & Heather McCutcheon
Curriculum Committee.....	Dr. Shannon Elliot & Robert Wood
Sagamore Summer Institute.....	Beth Atkinson & Michelle Schroeder
Professional Development Committee.....	Mary Wolf
Advocacy Committee.....	Dr. Samantha Nolte-Yupari
Retiree Roundup.....	Beth Atkinson
The NYSATA Archive.....	Lisa Lawson

NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com

Letter from the Editor Martin Merchant








This has been an extraordinary spring – as the burden of COVID constraints lift from our personal and classroom worlds and we return to more “normal” relationships with those we love and those we serve. This summer promises space and time to sort our thoughts, tend some familiar roads and explore the new paths we’ve created and discovered.

My family loves to hike and camp. On the trail, at the campsite, you bring tools and skills that you’ve adapted and learned to make life in the natural world safe, sustainable, and roughly comfortable. To have fun, to feel connection, to appreciate the world, you change your approach, your expectations, your understanding of the experience – because eventually you bring that experience back with you to your everyday world, making it richer, your perceptions keener, your sense of place more grounded.

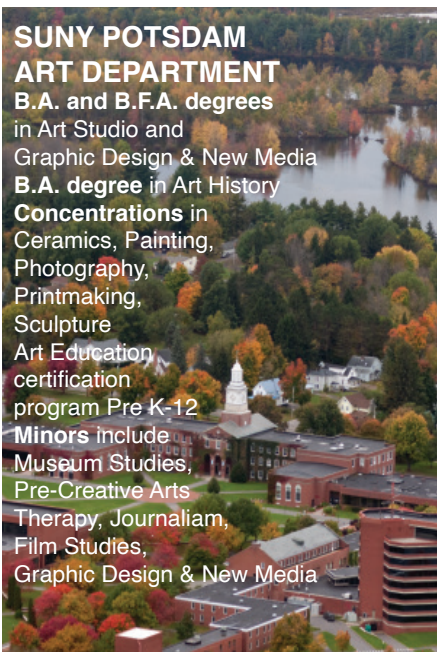
As art teachers, when we are at our best, we find every day an adventure, every hour of our teaching a journey into an environment that has both predictable and unique experiences. For me, meeting the challenges of hiking and camping resonate with the last two challenging years. When my wife and I began these trips, with our growing family, we felt confident that we’d figure it out. After some fitful encounters with the wild, we knew we would survive and thrive. Skills developed – packing efficiently, planning strategically, adjusting expectations, collaborating with others, while appreciating the simple gifts of what we were doing.

Adapting to change – we humans have been at it for hundreds of thousands of years. Art teachers do it every day, in countless ways, and are always back at it the next day, thoughts buzzing, ready for the adventures of old and new trials and trails.


	News		Features
	Committee Columns		Events
			NAEA

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Adapting to Change and a New Role

“She swiftly changes gears, like riding a 20-speed bike”, is how one administrator described my classroom observation. Adapting to change is second nature to educators and often we make decisions on the fly, based on need. And how I adjust my gears and adapt to change in my classroom as an art educator, parallels my roles in NYSATA. I began my association with NYSATA by volunteering for Olympics of the Visual Arts in college. Since then, I have had various roles in OVA, Region 6 Executive Board, the Legislative Exhibit, and Board of Trustees. As a member of the Board of Trustees, I am in awe of the incredibly dedicated art professionals who offer their time and talents that make NYSATA a respected professional organization. It has truly been my honor to serve and at the last BOT meeting, my role changed, again.

With nominations for NYSATA President-Elect deadline coming to a close, a nominee was needed. This is not anything that I had planned for, but there was a need and after volunteering for 37 years, I knew in my heart it was time to step forward. With the reassurance and support from nearby members, I offered a self-nomination, which was passionately endorsed by my Region 6 Representative Kathleen Bushek and unanimously accepted by the Board of Trustees. When I had expressed that I will need assistance with this role, a member responded, “it takes a village” and I replied, “what a heck of a village they are”.

I cannot think of a better way to end my teaching career in 2023, than by continuing with a leadership role in NYSATA. As I adapt to change with my new role of President-Elect, I look forward to the knowledge I will gain working with President Michelle Schroeder and the NYSATA Executive Board. I am grateful for the support of the NYSATA BOT and NYSATA Members who took the time to vote. I am truly honored to serve as the next President-Elect.

Thank you.

Ms. Carol Ann Pinkans

Adapting to Change and Thank You

Amidst some unprecedented changes in the world of education, teachers have had to do what we typically do: step up and adapt. In these past two years of “building the plane as we fly it”, we were navigating through crash courses of Google Classroom, feeling like first-year teachers rebuilding entire curriculums to be taught virtually, and with no access for students to use art room resources and supplies. During Covid, step up meant jump up and hold on – we are in for a turbulent ride. Switching gears to teaching both hybrid and virtual simultaneously, teachers became acutely aware that this shouldn’t become a teaching practice of the future.

It was cautiously exciting to have the normalcy of in-school attendance in September and as the weeks continue, so has the welcomed progression of so many students blossoming socially and emotionally, interacting as children should and need to. Academically, students may still be on the learning curve of effort and accountability, yet thankfully, look how far we’ve come since March 13, 2020.

Thank you!! Perhaps these two words are not expressed often enough, so please go back and reread them a few more times. As dedicated educators of excellence, we put forth time and effort that goes above and beyond because we set the bar high. The hundreds of hours that you have spent on a computer when school classrooms became virtual is greatly appreciated. Your dedication to maintaining excellence has been a driving force in keeping students connected and engaged. For newly hired teachers, know that you have now taught during some of the most difficult circumstances imaginable; for experienced teachers, know that you continued to deliver an art program of excellence – certainly the administration has a new level of respect for who you are and what you do. The teachers with a full bank of wisdom, adapting to change is what you have done throughout your careers, and this ability to adapt was another affirmation that you still are a teacher of excellence. In the spirit of positivity, know that with gratitude you are appreciated and your professionalism is highly respected. Thank you!



*Grade 7/8 Art, Sand Creek Middle School, South Colonie CSD
South Colonie CSD Board of Education President’s Spotlight Award 2007
New York State Art Teachers Association Board of Trustees
NYSATA Legislative Exhibit Chairperson
NYSATA Art Educator of the Year Nominee 2021
NYSATA Region 6 Art Educator of the Year 2007
Past Vice-Chairperson NYSATA Region 6
Past NYSATA Olympics of the Visual Arts Committee Member & Judge Coordinator
National Art Education Member*

NYSATA Hosts 2022 NAEA Convention Held in New York City

NYSATA had the privilege of hosting the 2022 National Art Education Association (NAEA) Convention held in New York City, March 3-5. The Seventy-Fifth Anniversary Convention brought together a combination of 2,099 in-person, 727 hybrid, and 1,905 virtual art leaders and art educators from across the country and beyond. NYSATA leadership is thankful for the many volunteers that helped fulfill a variety of convention host obligations.



Opening welcome to NAEA Convention attendees at the General Session on Thursday.

(left to right) NAEA Convention Coordinators - Cindy Todd, Robin Vandezande. NAEA Convention Host Committee Co-chairs - Val Savage, Melissa Birnbaum. NAEA ED&I Commissioner Tiffany Lin

NYSATA Region 8 Chair, Melissa Birnbaum and NYSATA Immediate Past-President, Valerie Savage served for NYSATA as NAEA Convention Host Committee Co-Chairs.



Melissa and Val found the planning of the convention exciting and rewarding as they worked with convention committee members: NAEA Executive Director Mario Rossero, NAEA Chief Learning Officer Dennis Inhulsen, NAEA Convention Coordinators Robin Vandezande and Cindy Todd, NAEA ED&I Commissioner Tiffany Lin, NAEA Director of ED&I Raymond Yang and NAEA Convention/Programs Manager Kathy Duse. After a canceled convention in 2020 and a virtual convention in 2021, the committee had a true desire

to return to an in-person event. At the same time, it was clear that the pandemic would continue to create challenges.

As host committee co-chairs, Melissa's and Val's role was to meet regularly with the NAEA Convention Committee, brainstorm and share ideas for the convention, organize and send proposals to NAEA for off-site events, organize and staff a hospitality table, and on the first day of the convention welcome first-time attendees at an opening session as well as all attendees at the general session. Melissa and Val began meeting as part of the NAEA Convention Committee in May of 2021. A quick look at the NAEA convention calendar revealed that planning was already behind schedule. Melissa and Val quickly worked to create a NYSATA Host Committee. The committee members, Mario Asaro, Beth Brody, Kendra Brown, Lisa Conger, Cathy Ibanez, Jennifer LaCava, Pearl Lau, Geraldine Link, Betsy Murphy, Tim Needles, Jacqueline Novello, Harry Posnanski, and Janice Wiggins helped brainstorm ideas and assisted in planning.

Melissa took the lead in working on ideas for off-site events and possible local speakers. The task of securing commitments for tours, Artist Series speakers, and off-site workshops was difficult. The uncertain future effects of the pandemic prevented many contacts from making commitments throughout the planning process and as the date of the convention grew closer the Omicron surge caused cancellations. Despite the challenges, four local artist speakers were secured, and off-site events were held at the Museum of Art and Design, and the Art Students League. Melissa enjoyed introducing and welcoming convention attendees to the presentations by local artists: Mor, Lexy Ho-Tai, Sean Leonardo, and James Little.



Another role of the host state was to staff and host a welcome table for conference attendees. Val took the lead in organizing the welcome table. Convention attendees were greeted warmly and enthusiastically by NYSATA table volunteers. Marty Merchant and Lynda Merchant drove into the city to help staff the table each day and were joined by on-site volunteers: Christine Attlesey-Steger, Janice Wiggins, Jen LaCava, Betsy Murphy, Karen Rosner, Gere Link, Harry Posnanski, Kendra Brown, Pat Stork, and Cheryl Schweider.



into the wired frame. Special thanks to all of the host table volunteers who sacrificed time from other NAEA activities to help NYSATA create an amazing welcome table!

The return to an in-person convention required some changes and alterations. Registration deadlines were



extended because of slow registrations. At one point the leaders of NAEA questioned whether an in-person convention should move forward. But as the travel and COVID related concerns lessened, registration numbers increased. A total of 4,731 attendees took advantage of the option to attend in-person, hybrid, or virtual.



Each volunteer spent time at the convention table answering questions and sharing information on local restaurants, galleries, and museums. To add additional fun to the convention experience, volunteers also encouraged attendees to take selfies with the NYC props, color NYC themed posters, and to “pin their home” on a United States map.

The 2022 NAEA Convention is an event to celebrate! In-person attendees welcomed the opportunity to explore NYC and attend in-person events. Hybrid attendees enjoyed the combination of attending in-person and the ability to view sessions and keynotes following the convention, and virtual attendees were able to take part in the convention in the comfort of their own homes or workplace!



Working with the NAEA leadership to plan and host the 2022 NAEA Convention was a truly an honor for NYSATA. The NAEA National Convention will return to NYC March 4-6, 2027. This return provides NYSATA with a future opportunity to work with NAEA leaders and to welcome NAEA members to our beautiful state.

NAEA convention schedule:

- 2023 NAEA National Convention: April 13-15 | San Antonio, TX, USA
- 2024 NAEA National Convention: April 4 – 6 | Minneapolis, MN, USA
- 2025: To Be Determined
- 2026 NAEA National Convention: March 5 – 7 | Chicago, IL, USA
- 2027 NAEA National Convention: March 4 – 6 | New York, NY, USA

Cindy Henry-Wood assisted with the production of advocacy posters to sell at the table and NYSATA treasurer, Christine Attlesey-Steger helped to manage the sale of both posters and convention stickers. In addition to all of these activities, the highlight of the table was an “Art Connects Us Weaving” supplied by Region 9 leaders Jen LaCava, Lisa Federici, and Janis Boremski. Attendees enjoyed weaving yarns and fabrics

Thank you to everyone who helped to make the 2022 NAEA Convention experience successful, meaningful, and a convention to remember!

Submitted by Val Savage

Adapting Advocacy: Learning from Activism

Dr. Samantha Nolte-Yupari, Advocacy Chair

The theme of this issue of the *NYSATA News* is “Adapting to Change”. When I think about the changes the past few years have wrought on our classrooms, lives, and education, it makes sense to stop and reflect on how we have adapted, how we have responded to and pivoted in the face of change. Advocacy too, is about change, but it seeks to create change. Advocacy’s primary focus is to foster change in favor of increased arts education. But in the past few years, advocacy hasn’t had the opportunity to increase arts education, instead our focus has been on maintaining our current programming in the wake of the changes swirling around us.

These changes have propelled activism on many fronts. We have seen marches, protests, public displays, and works of art about issues of all kinds come to the forefront. This raised a question for me as an arts advocate: What is the difference between activism and advocacy? Both seek change and I have sometimes have used these terms interchangeably, but is there a difference and is there something to be learned from this difference? According to the United States Institute of Diplomacy and Human Rights (2021), activists make noise and advocates listen. Activism – complete with active public displays like protests and marches are key to raising awareness about a cause and generating depth of public sentiment, while advocacy uses the momentum thus created to navigate and negotiate with stakeholders to make new policy (United States Institute of Diplomacy and Human Rights, 2021). Activism and advocacy then are symbiotic, each playing a role in creating systemic change. With this clarification comes a germ of thought that perhaps our advocacy efforts can adapt to the changes around us by acting a little more “activism-y.”

If stakeholders who might help us implement change are often resistant to change (or even afraid of change), or unsure of the imperative of changes that support arts education then advocacy alone won’t help us. Artistic activism hasn’t yet created enough empathy and momentum for advocacy to work. Moreover, in *Beautiful Trouble* (2016), Boyd and Mitchell speak to what the arts offer activism which creates a synthesis we might learn from as advocates. They note that artistic practices “enrich activism, making it more compelling and sustainable” (Boyd & Mitchell, 2016, p. 1). Since this is so, how might the principles of artistic activism also support advocacy efforts? In this column I consider two principles of artistic activism that may be particularly useful to our own arts education advocacy efforts – *Bring the Issue Home*, and *Reframe*.

Bring the Issue Home is a principle of artistic activism that asks us to “make an otherwise abstract or far-flung issue relevant by making it personal, visceral, and local” (p. 106). While often deployed as an organizing principle for issues like rainforest deforestation or war relief, *Bring the Issue Home* asks us to think about board members, legislators, and administrators, for whom the art room is a far off and possibly alien entity. Some strategies might be to:

- Pair facts about the benefits of arts education with personal stories of students that showcase how those benefits come to life.
- Use the art show to make thinking and learning standards visible by sharing prompts and in-progress work.
- Take pictures of our supply cabinets as they are now, and what they wouldn’t be filled with if the budget was cut down by a certain amount.

The power of *Bring the Issue Home* is in shifting the story from a complaint and accusation to a show of support. Instead of asking stakeholders to stop cutting the arts or to stop cutting the budget, we should be asking them to support the arts because they support children’s differentiated learning goals, to fund the arts for the ways they develop critical and creative thinking, and to show how the arts create opportunities for building empathy, community, and belonging.

Reframe is a principle of artistic activism that asks us to “replace an old story with a new one by widening the frame, narrowing the frame, or shifting the frame to another scene entirely” (p. 167). Reframing considers the power of how issues are told as narratives and how human beings naturally gravitate towards storytelling. We all hear stories through the lens of our current limiting/beliefs and assumptions. “People’s existing assumptions and beliefs can act as narrative filters to prevent them from hearing social change messages” (p. 244). Reframing asks us to challenge dominant narratives by replacing them with new stories. Some strategies might be to:

- Widen the frame to show Culturally Responsive, Sustaining Education as a social justice goal is served by arts education and how we accomplish those goals in the art room.
- Narrow the frame to show how intrinsic motivation and student engagement show up in the art room (thus showing how one major current goal of education shows up in your art room).

- Shift the frame of tight budgets focused on what to cut, to other sources, like ESSA funding, that allocate and even mandate support for the arts.
- The power of Reframing as a strategy is its ability to shift conversation.

Boyd and Mitchell (2016) specifically state that very rarely do facts and figures alone sway an unconcerned or unconvinced crowd. In fact, the closer a belief is held to the core of your identity the less effective information is in swaying minds. Instead, hearts must be swayed first by building empathy and compassion. As we adapt to the changes around us, as artistic advocates, we must think through how our past efforts to explain what we do might need to change as well.

References

Boyd, A. & Mitchell, D. (Ed.) (2016). *Beautiful Trouble: A toolbox for revolution*. Publishers Group West.

United States Institute of Diplomacy and Human rights (2021, March 29). Activism versus advocacy: What is human rights advocacy? <https://usidhr.org/activism-vs-advocacy/>



Samantha Nolte-Yupari, Ph.D. is Assistant Professor and Program Director of Art Education at Nazareth College. She is a graduate of Penn State University. Her research interests include beginning art teacher experiences, place, story, and visual methodology. She recently won the Arts & Learning SIG of AERA's National Dissertation Award for her research about first and second year art teachers.

Curriculum Committee

The Curriculum Committee Seeks LESSON SPARKS for Sharing

Along with initiatives supporting the NYSATA Portfolio Project revision and NYSED Independent Arts Assessment Pathway (IAAP), The NYSATA Curriculum Committee has launched a call for “**Lesson Sparks**” from the NYSATA membership. The goal is to gather and share meaningful and relevant creative problems you have designed for your students that are anchored and inspired by the 2017 NYS Learning Standards for the Arts.

(<http://www.nysed.gov/curriculum-instruction/arts-standards-implementation-resources>).

NYSATA looks forward to sharing your Lesson Sparks! Stay tuned for Curriculum e-blasts and submission prompt information on the <https://www.nysata.org/curriculum> page.

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rwood1343@gmail.com

The Pre-Service Viewpoint

Madeline Carroll

The past semester has been challenging, to say the least. There is a whole new generation of students, from elementary all the way to college, who are actively learning how to make their way in a world affected by COVID-19. It's one thing to read and learn about historically significant events, it is another thing entirely to live through them.

As I go into my final weeks of student teaching, I have mixed emotions. On one hand, there's that nervous-excited energy to start my career. On the other hand, it's alarming to see the various laws popping up around the country targeting things like *social emotional learning* and *critical race theory*. Not to mention the droves of teachers quitting the profession entirely. How do you stay hopeful as someone just about to start their career? I'm not totally certain, but I think back to why I chose this path in the first place.

For better or worse, there has always been art in my life. Through the painful, heartbreaking moments, to the joyful and the mundane, I found respite in visual arts. I graduated from SUNY Fredonia in the winter of 2017 with a bachelor's in communications and a minor in visual arts and new media. There was a part of me that always felt like just a minor wasn't enough, I wasn't ready to be done taking studio classes. Thankfully that part of me stuck around and led me to SUNY Buffalo State's post-baccalaureate program for Art Education.

Like most people, I had a massive shift of priorities in March of 2020. I was laid off from my marketing-communications job within that first week and found myself with an almost "lost at sea" feeling. What now? Where do I go from here? I was in a holding pattern of sorts while the world shut down around me. Left to my own devices, I found my way back to making art. I took this as a sign that art needed to become a permanent fixture of my life, not a hobby or a "side hustle".

At this past NYSATA conference, I received an art apron with the phrase "Art Rules the World" printed on it. I love seeing students' faces when they read this – usually it's a mix of curiosity and confusion. I ask what they think about it, and I usually get a range of responses from shrugs of "I dunno" to excited "because art is everywhere!". I love hearing both answers, because either way I get to share with someone why I believe this to be true. Art reflects the human condition, whether it's beautiful and breathtaking or ugly and heart wrenching. Human beings are wired to seek connection, we want to feel seen and understood. This is what I think about when I feel doubtful or discouraged. When I feel angry or alarmed at the world around me, I think of all the works of art generated by similar feelings. I think of the words of Kurt Vonnegut, "The arts are not a way to make a living. They are a very human way of making life more bearable."

The last two years have been hard. There have been massive cultural shifts that we will likely see the effects of for a long time. All the while, people have still created art, written books, and made music. I have no doubt that teaching will be challenging and push me to my limits, but I also know how deeply I believe in art education, and how vital it is to current and future generations.



Maddy Carroll is from Buffalo, NY. She is working towards her Art Education certification in the post-baccalaureate program at Buffalo State and will graduate in spring of 2022. She received her bachelor's from Fredonia State University in communication with a minor in visual arts and new media. She serves as a student representative on the NYSATA Board of Trustees.

Notes from Albany



David Seligman

Associate in Instructional Services, Visual Art, New York State Education Department

The ability of the artist to sidestep the bully blow of new technology of any age, and to parry such violence with full awareness, is age-old.

McLuhan, Marshall. *Understanding Media*. MIT Press, 1964, 1994, 1999. 65.

The media theorist Marshall McLuhan, in his prescient 1964 book *Understanding Media*, stated that it was artists who could understand and interact with new technologies while making these new tools accessible to broader audiences. McLuhan was the inventor of the term ‘global village’, a name used to describe the simultaneous expansion and shrinking of culture, images, and ideas around the world. It is then, no surprise, that artists, arts educators, museums, and schools reoriented to a virtual world. Two years later I am surprised at how quickly the tools for continuity and social survival have been turned into additional opportunities to connect, participate, and learn. More plainly, artists adapt to change – the discontinuation of a treasured paint color or photographic chemical, finding workspace, failing, and trying again and again. What is exciting, even inspirational, is the way that despite challenges, setbacks, and uncertainty we have managed to forge ahead in service to our students, families, schools, and broader communities.

Preparations for the Individual Arts Assessment Pathway (IAAP) pilot are underway for approved pilot schools with the first unit of study beginning this September. A sample of schools and districts that represent the spectrum of students, and arts programs across New York State are participating in this three-year pilot. The Individual Arts Assessment Pathway (IAAP) will be a 4+1 graduation pathway option in which students complete a locally determined three-unit sequence in the arts and submit a collection of 5-6 creative works for local scoring. The Department has also released guidance and implementation materials for approved pilot schools. These materials include IAAP implementation guides for visual and media arts, music, theater, and dance. Additionally, initial professional development modules are available to assist approved pilot schools in working through the application and implementation process. All materials are available on the Department’s [IAAP webpage](#). These draft materials will be revised based on feedback from the IAAP pilot and the field. We anticipate opening applications to all interested districts

in Spring of 2023 and those districts, schools, and educators who wish to plan for full implementation can review our available draft materials. More information is forthcoming later this year including information about approved pilot schools and updates on pilot progress.

Additionally, updated arts course enrollment data has been submitted to the [Arts Education Data Project](#). This data will be visualized and available, soon; currently, course enrollment data [is available](#) from the 2016-2017 academic year. The Arts Ed Data project is a collaboration between State Education Agency Directors of Arts Education ([SEADAE](#)) and [Quadrant Research](#) and includes many states across the country.

McLuhan believed that technology was an extension of the human body. The wheel, an extension of the foot as but one example. How can we use the new technological tools we have grown accustomed to to extend our creativity and creative practice both inside and outside our classrooms? In what ways can we leverage the tools of, and lessons learned during remote learning to enhance, extend, and enrich instruction?

I would be remiss in not expressing my gratitude to the arts educators across the state for their fortitude and perseverance over the past academic year. I know how much students, families, and the broader communities you teach and create in value your work. Thank you! I hope that you all have a wonderful and restful summer vacation. Please don’t hesitate to reach out should I ever be able to be of assistance, David.seligman@nysed.gov.

Youth Art Month 2022

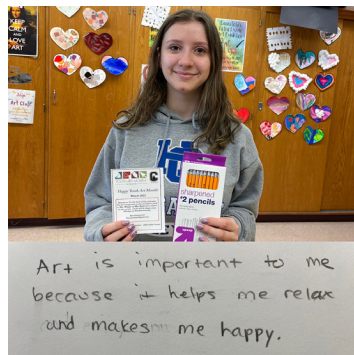
Tracy Berges, Heather McCutcheon, Donnalyn Shuster

We celebrated Youth Art Month with excitement and exhaustion while virtual and in-person! This year's theme: *Art Connects Us* is truly a statement to the power of the arts during this March!

SPOTLIGHT YAM EVENTS

Mexico High School students took part in various experiences and activities throughout the month of March in celebration of Youth Art Month. Advanced Art students visited the "Beyond Van Gogh Immersive Experience" in Rochester. In addition to the Van Gogh Exhibit, visual and performing arts paired together at the Music in our Schools Month concert series. Art from K-12 students was on display for families and community members to view. Art students also volunteered their time at the second annual Community Connection Event to offer face painting. To wrap up Youth Art Month, Art students traveled to the Everson Museum in Syracuse.

Canastota High School created Youth Art Month cards that were handed out to students and staff. The directions on these cards were: write why art is important to you! Then YAM prizes were handed out and the writings were shared via social media! One student wrote: "Art is important to me because it relaxes and makes me happy."



Canasta High School student holding their Yam prize. Students wrote why art was important to them and submitted for YAM prizes thought out the month of March.

Students from Suffern High School and other area Rockland County schools had their artwork chosen for a semester-long display at Senator Elijah Reichlin-Melnick's office in Nanuet, NY. The Senator hosted a gallery walk for the students, families, teachers, and administrators at which time he presented the Suffern National Art Honor Society with a Youth Art Month Proclamation for the 38th Senate District. The Senator spoke with each student as they described their art making process and he plans to make this an annual exhibit.

Fonda-Fultonville Central School had twenty pieces of art featured ranging from kindergarten to 12th grade at Wemple & Edick's, a popular ice cream and cookie store in Johnstown, NY. This is the art department's first collaborative display in



Students from Suffern High School's chapter of the National Art Honor Society accept a NYS Senate Proclamation for Senator Elijah Reichlin -Melnick. The Senator proclaimed March as Youth Art Month during a student art exhibit reception hosted by his office.

the community for Youth Art Month. Also, this is the first year that Wemple & Edick's has been open year-round and we thought it was a great way to support them and make our work visible in the community.

Herkimer Jr./Sr. High School had a visit from Senator Oberacker to celebrate Youth Art Month. He presented a Senate Resolution to art teacher Heather McCutcheon and her students proclaiming March as Youth Art Month in the state of New York.

Heather McCutcheon and Senator Oberacker with a Senate Resolution proclaiming March as Youth Art Month in New York State.



Rockland County Executive Ed Day proclaimed March 2022 to be Youth Art Month.



In addition to the above we would like to acknowledge just a few of the great exhibits, events and workshops celebrating



Heather McCutcheon with one of her Seniors talking with Senator Oberacker about the arts.

Youth Art Month across New York State:

- 2022 Virtual Legislative Art Show
- MVCA Student/Teacher Youth Art Month Reflections Show
- Herkimer County Virtual Youth Art Month Show
- Common Threads Show
- Region 2 Art Exhibit
- Cortland County: Imagination Celebration Art Show
- Region 9 Student Art Workshops with Eric Scott Photo
- Babylon Union Free School District Pinwheels for Peace for the Ukraine
- Massapequa UFSD Virtual Paint Nights
- Holley CSD K-12 Art Show
- Canastota High School "Why is Art Important" Card and giveaways
- Rome City School District Traveling Suitcase Art Exhibit
- Baldwinsville YAM Spirit Month & Virtual Show
- Fredonia Virtual Paint Night (Grant funded from Northern Chautauqua Community Foundation!)
- Chenango Valley CSD Youth Art Month March Madness Battle of the Western Art Movements
- Empire Plaza Art Show
- Rockland County REACH Color Run



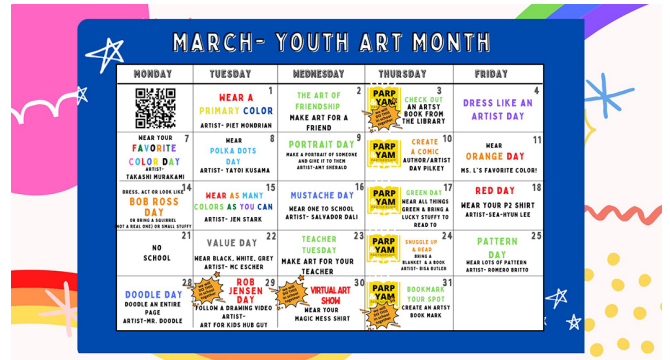
Region 9 hosted workshops for their members and the students.

SOCIAL MEDIA

New this year was our Youth Art Month Social Media Share! Over the month of March our YAM team documented as much as we could from social media and compiled it! On March 31st our YAM social media was on fire. Over 65 posts in one day reflecting all of the amazing programs our NYS teachers did in celebration!

For the first time ever, we also had support from NYSUT and NYS State Education on social media! They posted a few times throughout March about Youth Art Month and how

support for the arts is important.



Reynolds Elementary in Central New York had a month-long YAM Celebration with fun things happening every day!

ENDORSEMENTS/PROCLAMATIONS

New York State Youth Art Month was celebrated throughout the state with programs, art exhibits, and even proclamations! In 2022 we received proclamations and citations from the following local and state dignitaries:

- State of New York Senate Legislation Resolution from Senator Oberacker
- New York State Assembly Citation from Assemblyman Smullen
- County of Rockland Proclamation from County Executive Ed Day
- State of New York Senate Proclamation from Senator Elijah Reichlin-Melnick
- New York State Assembly Citation from Assemblyman Mike Lawler
- Proclamation from Town of Amherst Supervisor and Town Councilmembers: Supervisor Brian J. Kulpa, Council members Jacqueline G. Berger, Deborah Bruch Bucki RN, PhD, Shawn A. Lavin, and Michael Szukala
- Endorsement from Superintendent of Suffern Central School District Erik Gundersen
- Endorsements from educators, friends, and families all across NYS in support of the arts

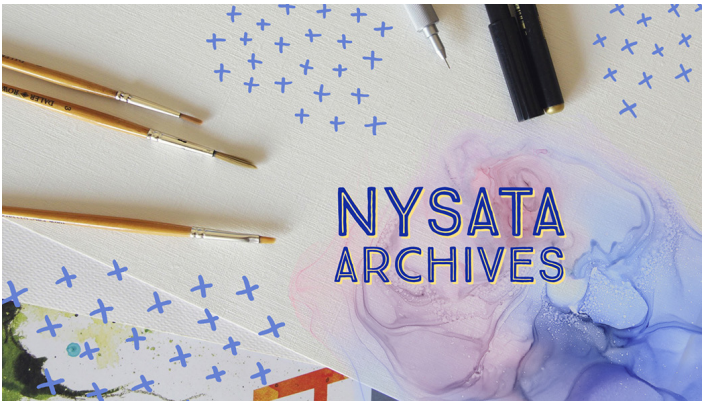
LOOKING AHEAD

This year we implemented a new form for teachers to document their Youth Art Month activities and this will greatly help us with the National Report that will be due this summer to CFAE.

Keep an eye out for the 5-year YAM Participation Awards. These are given out every year to teachers that participated in YAM and submit a report five years in a row! Awards are given out at the annual NYSATA conference in November.

With another challenging year almost over we want to thank all the amazing art educators who continue to celebrate Youth Art Month in unique and creative ways. We welcome all the newcomers who posted their celebrations this year, and we hope that even more art educators will join us next year! Don't forget to join us at the 2023 NYSATA Conference to hear more about YAM and make your future plans. We are all connected in the work we do together to advocate for the importance of art in education!

The NYSATA Archive



Lisa Lawson, NYSATA Historian and Archivist

The NYSATA archive is now a living history. What does that exactly mean? The physical NYSATA files – such as newsletters, Board of Trustees minutes, and conference events – are stored in the Buffalo State Archive Library and are now visible in an online inventory to view. As of February 2022, I was able to create the digital inventory so you can see what has been residing in the Buffalo State Library Archive for many years!

I wrote an introductory article for the *NYSATA News* in 2019 which described my initial work as NYSATA Historian with the inventory and my hopes of completing the inventory in a few months. Well, we know what happened in March of 2020 . . . the COVID-19 pandemic created a new reality of how we all function in our daily lives. I kept in touch with Dan DiLandro, College Archivist and Special Collections Librarian, and Hope Dunbar – Special Collections Archivist, at the Buffalo State Archive Library with hopes that we were keeping safe and would meet again soon. As Erie County, where I live, established health guidelines, etc., I was able to come back to campus and resume my work.

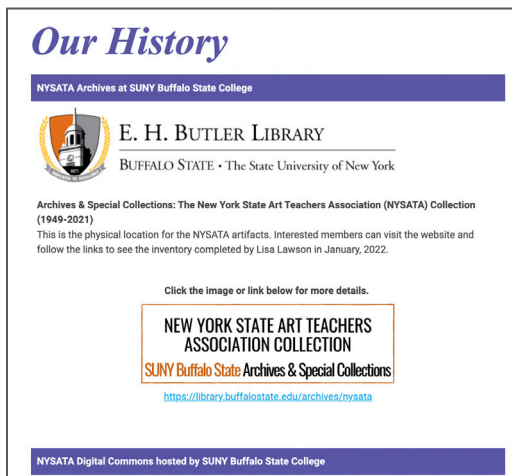
This has been a journey of discovery for me in many ways. I read through many articles written during the beginnings of NYSATA and in the evolution of art education Standards in New York State. Names of early leaders that we know through

scholarships – Zara Kimmey, Ray Henry, and Bill Milikin – now can be discovered in authentic ways through oral histories, handwritten documents, and video. I feel a sense of responsibility to provide the opportunity for all NYSATA members to have access to these records. On the NYSATA homepage, you can find access to the NYSATA Archive page by selecting the link “Our History” under the Community tab. From there you can follow the links to the Buffalo State Archives page.



The NYSATA Archive is represented by a *Finding-Aid and Inventory* which shows the physical items in the archive that can be viewed in person at the Butler Library on the campus of Buffalo State College. The web-based collection is on *Digital Commons* which displays articles and photographs I curated for the early history of NYSATA. “Our Voices” is an oral history made from 1975-1995 that features prominent educators from SUNY Buffalo State. I selected four interviews with Dr. Stanley Czurles which should enlighten everyone with his knowledge of art education and the beginnings of NYSATA.

On the lower half of the page, the NYSATA Media Library has three videos filmed at the 1992, 1993, and 1998 NYSATA conferences. (Photo 4) I was able to edit and digitize the original VHS tapes into several 20-30 minute videos. “Remember The Times” was filmed in



1992-1993 with some of the original past presidents of NYSATA. These series show conversations about the beginnings of the association and art education in New York State.


The 50th anniversary NYSATA conference in 1998 took place in Buffalo and was filmed during the four days at off-site venues as well as the historic Statler Hotel. This has been the only conference so far with a head table of past presidents from the 1950's to 1990's.

I hope to be able to add more content to this page as I begin to determine what most NYSATA members want to see as a reflection of our association. I can be contacted by email: historian@nysata.org




NYSATA Media Library


Remember the Times Part 1 and 2
 This series features NYSATA Past Presidents and Treasurer Emeritus from the 1950's and 60's. Each part has three segments.




Remember the Times Part 1, Clip 1




Remember the Times Part 1, Clip 2




Remember the Times Part 1, Clip 3



Remember the Times Part 2, Clip 1




Remember the Times Part 2, Clip 2




Remember the Times Part 2, Clip 3


NYSATA 50th Anniversary Convention, 1998, Buffalo, NY
 This series of seven videos were filmed in Buffalo NY where the 50th Anniversary conference was held. The convention was extended to four days due to the amount of content available to attending art teachers.




50th Anniversary Convention Part 1




50th Anniversary Convention Part 2




50th Anniversary Convention Part 3




50th Anniversary Convention Part 4



50th Anniversary Convention Part 5



50th Anniversary Convention Part 6



50th Anniversary Convention Part 7



Lisa Lawson is a retired art educator from Buffalo, NY. She was appointed as the NYSATA Historian in 2019.



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Retiree Roundup: Spotlight on One of Our Retired Members

Beth Atkinson

Meet Mary Brodersen, a NYSATA member for almost 60 years. Mary's involvement in NYSATA did not end once she retired, she's as active now as she was when she started teaching in 1963.



Mary is forever exploring new places, processes, and ideas. A storyteller at heart, her works rarely involve just one subject or medium, but rather weave a complex, thought-provoking experience.

An "A" in mechanical drawing opened the door to Mary Brodersen's teaching career when an administrator from Yaphank's Longwood High School went up to SUNY New Paltz to recruit Art Majors. She taught in Longwood for one year, and then proceeded to spend the next 45 as an elementary school art teacher in North Bellmore.

As an artist, she says that if she could have, she would have been a painter. However, everything excites her. Printing, painting, textiles, mosaics, and now woodcut; all she touches and all she sees. "My husband and father were carpenters, so I bring some sense of how

to build things, too. I don't make art because I think it's what might sell in a gallery. I make what inspires me." "Throughout the years, I had always strived to remain current. My students confirmed that it was working," she smiles, "When I asked them why they're giggling, they would say, 'You're so modern!'" I was always taking classes and visiting galleries and trying to absorb everything. I also made sure to answer a few open calls each year. When my son was young, and I was really busy, I picked up a camera in order to keep whatever had inspired me handy until I could make more time."

Exceptionally well-traveled, and up until Covid, Mary visited a foreign country each year. It began with a trip to Denmark to visit a family farm. She was immediately hooked and has since stepped foot on every habitable continent at least twice. She often ponders what may be the essential symbols of her experience, which she incorporates into her work: The Eiffel Tower for France, giraffes for Africa, temples and trees for Cambodia. In China, she saw a giant lock on the door of concubine quarters in the Imperial Palace, which seemed to fit the sense of tight control she experienced there, all of which filtered into what she creates.

Like so many classic tales of great adventures, her travels have often led her to more fully appreciate the beauty right at home. "Hawaii, in particular, really did that for me," she says, "I was so awakened and inspired by the trip. Then, I came home, and my eyes were still open. I began to realize I didn't have to travel to feel that way."



Travel excites me. I bring it all home, and then I experience the same excitement once I get there. That's what I want to offer with my art. I want to bring that excitement to you!

Mary has been retired for 13 years now and she has continued to explore new adventures in art. She is a primary member of The Firefly Gallery in Northport on Long Island where she exhibits her work. She enters just about every open call and juried art exhibition that she can. Mary makes sure to take every workshop that Region 9 has to offer and frequently shares her talents with her region and the state by presenting and assisting in workshops. Mary continues to attend the NYSATA Summer Institute each year and has

been a participant in that program for over 20 years. Mary makes sure to attend every NYSATA conference and continues to assist year after year with the organization and hanging of the NYSATA Members Exhibition.

So, for all of you retirees out there, when you are thinking about what to do in your retirement, say to yourself – What Would Mary Do? Mary would say be active in your region even after you retire and find a way to give back, go to the conference, take workshops, share your experience as a teacher and above all . . . make art!

If you are retired and want to continue to stay involved in NYSATA and would like to figure out where you can help out, feel free to contact Beth Atkinson, the chair of the NYSATA Retiree Committee at retirees@nysata.org. NYSATA needs you.



Olympics of the Visual Arts

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For year 41!



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April 27, 2023

Saratoga Springs, NY

Now Recruiting NYSATA Members to support OVA in leadership roles:

- Design Challenge Coordinator
- Volunteer (Judge and Category Leads) Coordinator
- Merchandise Coordinator
- Onsite Registration Coordinator

Visit the OVA Page of the NYSATA Website for more information.
Email US at ova@nysata.org to get involved with OVA.

Annual NYSATA Conference



a CHANGE in CLIMATE

NYSATA 74th Annual Conference
DoubleTree Hotel, Binghamton
November 18-20, 2022

CONFERENCE UPDATES

Plans are underway for the biggest professional development event of the year!

A Change In Climate is the theme of the 2022 NYSATA Conference. The goal is to promote positive change and encourage art educators to adapt and grow their practice in the face of the changing landscape of education in a post-Covid world. Workshops and keynote speakers will focus on

- art education for social-emotional health
- art for preservation
- artists who focus on climate change and the environment
- working with nontoxic materials and “green” alternatives
- art and social/political activism
- art for equity and social justice
- collaboration for change
- new platforms and methods for teaching in a digital world
- art lessons about change
- artmaking for personal and professional growth
- advocating for the critical role of art education within a changing education arena
- student choice and student voice

NYSATA has partnered with the DoubleTree Hotel in Binghamton, NY for this in-person event, November 18-22, 2022. Registration begins in early September. Watch your email and www.nysata.org/2022-conference for updates.

REGISTRATION AND MEAL RATES

Registration

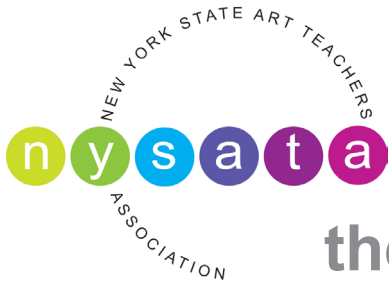
- \$159 Member Early Bird
- \$189 Member After Nov. 1
- \$120 Student/Retired/Unemployed Member Early Bird
- \$150 Student/Retired/Unemployed Member After Nov. 1
- \$245 Non-Member (No Early Bird Rate)

Meals

- \$188 Full Meal Package* (Save \$10)
- \$25 Friday or Saturday Lunch
- \$50 Friday Dinner (buffet)
- \$60 Saturday President’s Reception & Plated Dinner
- \$38 Sunday Brunch

\$132 Room Rate at the DoubleTree Hilton, Binghamton, NY

Incredible Keynote Speakers
Over 100 Workshops
Commercial Exhibitors and
College Showcase
Student Scholarship Winners
Student Art Exhibit
Hands-On Studio Workshops
NYSATA Awards Events
President’s Dinner/Reception
Member’s Art Exhibit/Auction
Whova Conference App



the NYSATA news

Winner of the
2012, 2013, 2015,
2016, 2017, 2018,
2019, 2021, 2022
NAEA State
Newsletter Award!

Call for Contributions

Calling for Contributors to the FALL 2022 NYSATA News

Partners in Change

This issue of the NYSATA News will be published in mid-October 2022

Deadline for content submission is *September 1*.

Our teaching environments have been transformed by multiple forces over the last 2 years. What are art teachers doing to Art teachers do not work alone. They work with colleagues, students, families, student teachers, administrators, paraprofessionals, college faculty, museum educators, community members, and so many others to sustain successful teaching and artmaking practices. This issue of the NYSATA News focuses on one aspect of our annual conference – which has the theme “Change of Climate”. Here are some approaches you might consider:

- How have I collaborated with my colleagues to adapt our curriculum to a different teaching/learning environment?
- Where have I found partners in my community’s business and professional members that supported my teaching? In what ways have I solicited help or reached out?
- How have my students become my partners in a choice-based, student-led art classroom? How do they teach me about the changing world we live in?
- As a PK-12 art teacher, have you partnered with a college or museum art education program? How did that collaboration work? What were the results?
- As an art teacher, have you collaborated with building staff, community, or municipal groups for events, celebrations, or student artwork display programs?
- Where have parents been my allies in my teaching? Have they helped with art shows? Did they lobby for budget increases or staff retainment?
- These local artists have provided platforms and forums for my program – in my classroom and/or beyond my building.
- As an emergent teacher, I have grown because of insights that my mentor shared with me. What were the important collective understandings that enhanced my thinking and approach?

Remember – student artwork (with permissions) is always more than welcome, along with examples of your own plans and rubrics.

Articles (around 500 words) and features (around 2000 words) should address this theme in some manner. There is no specific length required or recommended – say what you need to say.

You can use our latest issue for reference. The newsletter welcomes and encourages images but be sure you have signed permission slips for student artwork / classroom activities showing students’ faces (we have a form). Images should be .jpg format / a minimum of 5x7” at 150 ppi.

Please contact us with your idea. We can discuss your piece, deciding on how we can best help you.

We appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers.

Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant, NYSATA News Editor, merchantmartin@gmail.com

Adapting to Change and Being Covid Positive

Carol Pinkans

I was raised in a big family by a mother who every Christmas received a subscription renewal for *Reader's Digest* from her mother-in-law. Each month, my mother would celebrate a new edition by starting with "Laughter is the Best Medicine" and enjoying some lighthearted entertainment. In retrospect, Mom also begins reading the hardcopy newspaper with the funnies page. Perhaps having five children born in seven years, my mother smartly started her day with a sense of humor and finding something to smile about is how I approach my days as well.

With COVID-19, how is it that anyone can find anything good to discuss? More than half my extended family tested positive, so I certainly comprehend the magnitude of this pandemic. Even with that, there were positives: we all cooked for each other, engaged in door drops, and stayed emotionally positive until all were well. So, in the spirit of positivity here is my lighthearted attempt at convincing others to alter your thinking, to *Being Covid Positive*.

- Bob Ross' *The Joy of Painting* gains a joyous revival and now when creating landscapes, students paint happy little trees
- Laundry Art: Students can use laundry and toys at home, to create paintings. Parents should be rejoicing that their sinks are staying clean
- Adam Hillman, thank you for your OCD. Now my students want to create extremely organized patterns using Q-Tips, Skittles, paperclips, Oreo cookies, thumbtacks, Legos, staples



- It was nice to attend the virtual classes in pajamas when *Camera On* wasn't mandatory
- It was also nice to only be required to look professional from the waist up when cameras were on
- Lounge pants & fuzzy bunny slippers really are acceptable waist-down apparel during *Meets*.
- "I drink coffee until it's an acceptable time to drink wine." Not sure who wrote that, but after teaching all virtual and hybrid, I'm in.
- For the first time in your career, you did not run out of art supplies
- With Chromebooks, all art students now have a camera in their possession. Horrible lens and only forward facing, but still a camera
- I am sitting on my deck instructing class. Never saw that coming



- Thinking outside the box with art forms. We live in NYS and it is snowing. For today, your medium is snow. Let's create snow art patterns and snow sculptures. Yes, seriously.



By the way – that last lesson using snow, that has been this winter baby's dream come true! Yes, I did assign that lesson to my quarterly classes during the winter months, when snow was available. Using Google Slides, the assignment of "Snow Art: Creating Patterns with a Snowy Palette" included some wonderful footage of artist Simon Beck's Snow Art and the other assignment, "Creating Snow Sculptures" included snow sculptures from international competitions and snow

sculptures by everyday folks. The goal was to inspire students to create some terrific artwork in the great outdoors and I was excited that students were "cool" with this concept.

And with some seriousness, for the hundreds of hours you have spent creating slideshows, inserting videos, attaching web links, you have some incredible Google Classroom Assignments. Now when you need to take a day off from school, you no longer need to spend hours preparing for a substitute. You can simply have your students log into the Google Classroom and have every reference they need to engage in learning for the day, at their fingertips, with lessons that have integrity and align with curriculum.

As we all continue to move forward with a new-normal, I wish you positivity. Find the good where you can and remember to take a deep breath for the worst is behind us. As artists, we are fortunate that we easily access the excellent mental health tool of art therapy and we also have an amazing support group of artists surrounding us.

NYSATA BOT

RESOURCES

Using the camera on you Chromebook
<https://support.google.com/chromebook/answer/4487486?hl=en>

Adam Hillman on Instagram

<https://www.instagram.com/witenry/?hl=en>



Grade 7/8 Art, Sand Creek Middle School, South Colonie CSD

South Colonie CSD Board of Education President's Spotlight Award 2007

New York State Art Teachers Association Board of Trustees

NYSATA Legislative Exhibit Chairperson

NYSATA Art Educator of the Year Nominee 2021

NYSATA Region 6 Art Educator of the Year 2007

Past Vice-Chairperson NYSATA Region 6

Past NYSATA Olympics of the Visual Arts Committee Member & Judge Coordinator

National Art Education Member

My Career as a Chameleon Art Teacher: How Adapting to the Changes Led to a Much-Needed Creativity Spark

Meri Tomasulo-Pellow

I have been an elementary art teacher since 1997. I feel like I have been adapting to change for a long time. No two school years can ever be alike. I started as a .4 on a cart for one year. The following year I was hired full time – truly the job of my dreams. My art room was big and beautiful: large windows, tons of cabinets, storage, counter space, a kiln, portfolio drawers, plenty of space for large tables, and a reading rug. All of this and a generous budget, supportive community, and great kids. I devoted all my extra time to creating exciting lessons for my kindergarten through grade four art classes. I was able to teach marbling, acrylic painting on canvas, clay sculpture, plaster of paris, papier-mâché – it was great fun. I had a lot of freedom in what I wanted to teach and do. It was hard work, but I had the rewards of happy parents, supportive colleagues and administrators, and enthusiastic students. I built a solid reputation for myself and my art program.

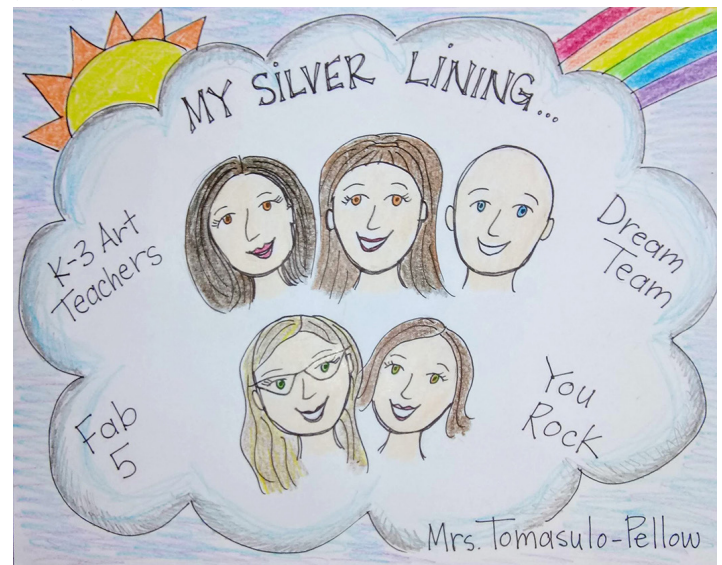
Fast forward about 10 years – I am married and we have started a family. After a series of childcare leaves for my first two children, I return to work – but my job is very different. I now had to travel between three buildings, each with its own art-on-a-cart scenario. In one, I managed to set up my cart in the foyer off the cafeteria – there was no water – but there was plenty of noise. In the other two buildings, I rolled my cart from room to room. My weekly course load increased, and 90% of my classes were kindergarten, and the other 10% were grade 1. I needed to adapt my lesson plan archives to suit the cart, the traveling, the increased number of classes, and the age group. Fortunately, I had a summer to prepare for this big change in circumstances. I was so discouraged, but at least I still had a job.

I had to get “my stuff” out of the art room and move it into the storage closet. I hung an imaginary heart plaque on the wall of my old art room with the promise that I would be back someday. I felt completely overwhelmed, deflated, and demoted. I wanted to cry but choked back the tears and got to work. I told myself it was a temporary assignment and spent the summer recreating my curriculum. Marbling, papier-mâché, and plaster of paris would be put on hold for a while, but I could use air dry clay and tempera cake paints. It was challenging physically and emotionally, but I made it work. My students were wonderful, and I embraced the magical newness of art through kindergarteners’ eyes.

After about 10 years of my traveling art teacher gig, I made my way back to the original “one elementary school with an awesome art room” scenario again . . . finally!!!

. . . and then COVID happened.

To make matters worse, I was a beginner in technology. Fortunately, I was part of an amazing group of elementary art colleagues that worked closely together through Zoom meetings and who created some truly amazing digital weekly art lessons for our students. We called ourselves the Fab Five. Some of us were more tech savvy than others, but we all brought our strengths to every meeting and every weekly lesson.



I learned that I could figure out a lot of tech issues by simply Googling “how to . . .” videos and by being unafraid to just click on stuff. I also found that my strength and contribution to my group became creating YouTube demonstration videos for our students to watch. I used an empty copier paper box and put my cell phone on the top through the open handle hole. My art paper, that I demonstrated on, was at the other end of the box covering the other handle. I recorded my videos with my cell phone camera and then my 13-year-old son taught me how to upload it to YouTube. For example, the YouTube link from my video on “How to Draw a Gumball Machine” could then be included in our lesson slides on art

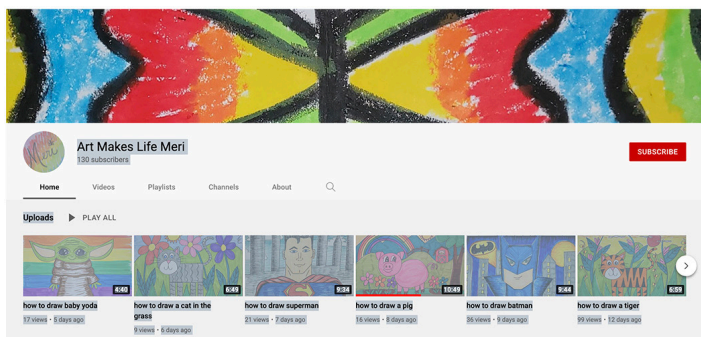
inspired by Wayne Thiebaud. The videos were not super professional looking, but they were short and useful, and my colleagues were very supportive. It was encouraging to see how many views the videos were getting by our students who we missed seeing in person for the rest of that school year. That was probably the most drastic change in my teaching methods of my whole career.



During the summer of 2020 I took almost 50 hours of professional development technology courses that were offered through my school district. These classes helped me to become more confident in my own technical skills and helped me to come up with a weekly art lesson plan model

that would work for my new hybrid situation for the following school year. I wanted my in-person students, asynchronous students, and live remote students to have the same art experiences. Incorporating my YouTube videos into my lessons for asynchronous students seemed obvious. But then, the videos became helpful for the in-person teaching because I couldn't gather the kids around a table for a demo anymore. And the videos could also be used by remote students if they missed our live remote class for any reason.

By the end of the school year, I had created over 80 YouTube videos. I didn't have a designated studio space at home to make the recordings. I usually just moved my recording box to any quiet spot that I could find. My favorite place is our back screened porch, as it has the best lighting, some sounds from nature, and the picnic chair my folk artist grandmother re-strung. I was really proud of myself for having been able to find success in a year full of changes.



The 21-22 school year began with fully in-person instruction, masked, and understaffed for art. My weekly course load for teaching reached an all-time career overload. I tried to maintain my usual positive attitude, but I was physically and mentally exhausted. I understand that this feeling of frustration is something that so many of us shared.

My YouTube demonstration videos once again became a useful resource for my teaching, so I added many more new videos. During my spring break, after talking with my young

niece who works in marketing, I decided to take my YouTube channel public. She loved the concept and gave me some constructive feedback on doing voice overs, speed increases, thumbnails, and video titles. I had a BLAST trying to come up with a channel name, logo, description, and banner. The process of going public reignited my personal creativity at a time when I was feeling stifled by too many restrictions at the daily grind. I named my channel "Art Makes Life Meri", with a description of "Make your life Meri by making fun art."

After the break, I showed my students my YouTube channel and they were all very excited to see that it was now publicly available. "Wait, you're a YouTuber?" they said. And when they saw my number of subscribers go up past 100, they all clapped and cheered for me. "She's famous!" they said. It was really sweet. I recently drew my YouTube channel name and logo on a t-shirt with fabric markers and wore it to school. My students complimented and gave me more ideas for my "merch". "Nice merch." "You made that?" "Cool. You should make stickers."



This summer I am planning an [art and reading challenge](#). Children will read a book with a storybook online and then make an art project inspired by that book along with one of my YouTube videos. The challenge will be 30 books and 30 art projects in 30 days. My goal is to share the joys of art and reading with as many people as possible.

I have over 160 videos now that people can follow to make

art. I have become more passionate about sharing my videos with everyone and it has become an exciting new adventure for me. I've always enjoyed making art projects and teacher examples. And I've always enjoyed trying to come up with clever ways to help others make art that they can be proud of. My videos have become a fun creative outlet for me in this way.



I have adapted to the challenges of teaching, and I expect I will always be adapting for years to come. I kept my nose to the grindstone, never gave up, and championed and persisted in my art teaching. I found a new avenue that gave me freedom, rewards, and fulfillment. I didn't find an alternative to teaching – I found a new pathway to achieve a rich teaching experience that was not governed by the daily constraints that we all face. It's always been my intention to inspire my students, but this experience has shown me just how much my students, my family, my friends, my art, and my craft help to inspire me.

Links to YouTube channel and other resources:

- Meri's YouTube channel: [Art Makes Life Meri](#)
- [30 Day Summer Art and Reading Challenge 2022](#)
- One of Meri's current art projects with her students can be found here:

<https://www.wivb.com/news/local-news/erie-county/lancaster/hundreds-of-garden-flags-display-positive-messages-at-lancaster-school/>

Meri Tomasulo-Pellow has been working as an art teacher for the Lancaster Central School District since 1997. When her kindergarten students ask, "Are you an artist?", she always answers, "Yes and so are you." Her goal is to spend as much time as possible making art on her screened porch at home, near (within earshot of) her husband and three children. She credits her success in art to her mother who always gave her junk mail and a ballpoint pen to draw with in church. She loves sharing ideas and lessons and has been a presenter at NYSATA conventions in Buffalo and Rochester. Most recently at the age of 50, she has decided to become a famous YouTube artist.

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The graphic features a large, stylized blue cloud shape containing the text. Below the cloud are illustrations of various ceramic items like vases and bowls, along with hands holding a piece of pottery. The AMACO Classroom logo is positioned at the bottom right of the graphic.

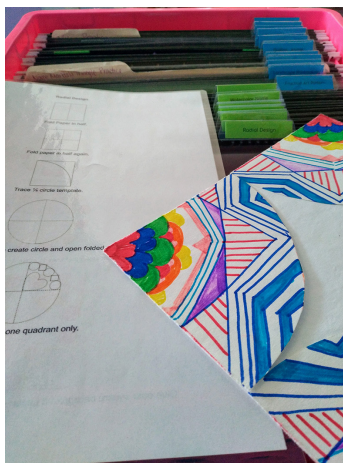
Keeping Organized

Kathryn Alonso-Bergevin

I consider myself a pretty organized person when it comes to all things *art teachery*. For lessons, there are always teacher samples, lesson plans, and other pieces that need to be kept in order. With the constant change of the past year, I have been able to plan, prepare, and teach using my own materials at school or remotely. Here is how I manage it all.

File Folders

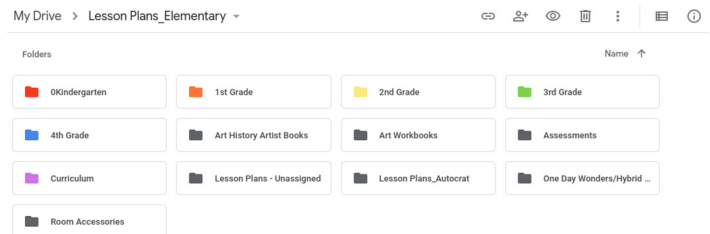
Each lesson has its own manilla file folder and hanging file folder. Stored in the hanging folders are teacher samples, templates, and visual directions. The hanging file folder tabs are color-coded by grade level with kindergarten being red, 1st grade being orange and so on. The name of the lesson is written on the file tab. Hanging file folders are stored in alphabetical order (Google Drive helps with this). The hanging file folders are stored in file crates during the summer and live in a filing cabinet next to my desk at school.



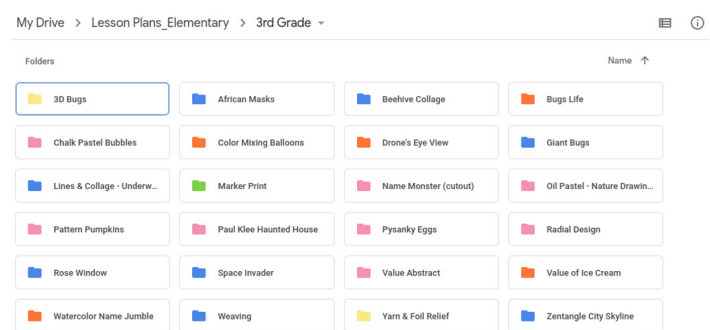
3rd grade file folder

Google Drive

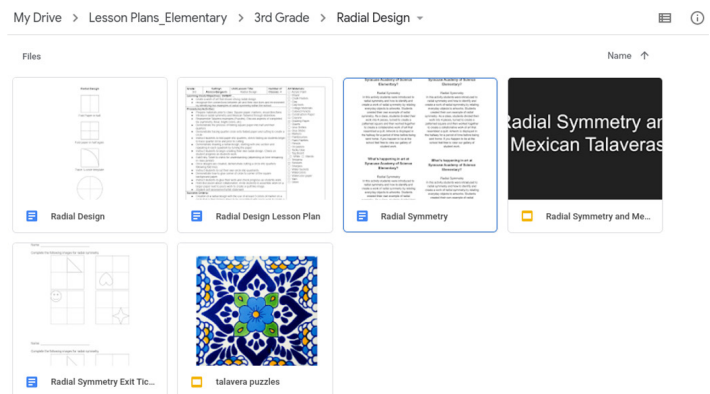
The next step of the system is Google Drive, where there is a folder for all of my lesson plans (2a). In this folder lives another folder for each grade level with the same grade level color-coding system used for the hanging file folders (and everything else in my classroom) (2b). In the grade level folder is a folder for each lesson. Each lesson folder contains a digital lesson plan, any resources that I print, the visual directions, and anything else digital I need (slide show, etc). These folders are color-coded based on the medium used.



2a. Grade Level Lesson Plans



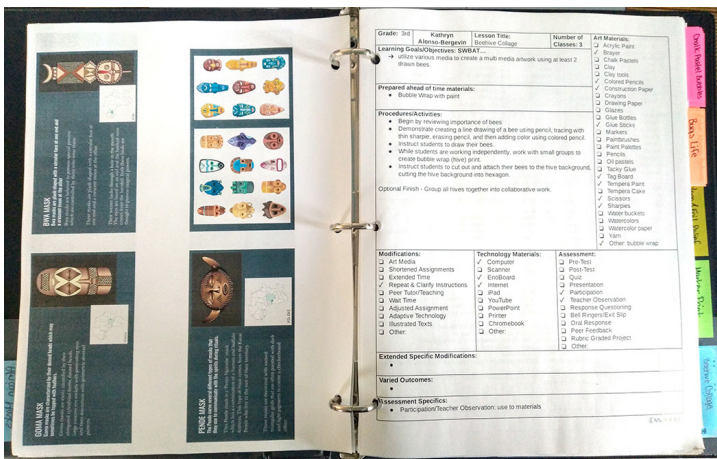
2b. 3rd grade Google folder



2c. Specific lesson plan folder

Grade Level Binders

I have a binder for each grade level with the printed lesson plan which is color coded with flags that match the folders for the mediums.

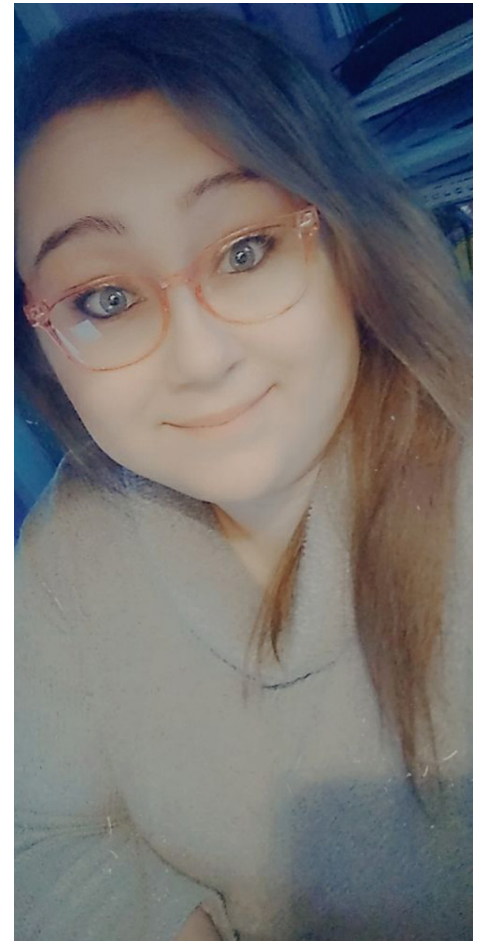


Binder

Bonus idea: If you have lots of books that you use with lessons, consider using a free library app on your phone or tablet to easily see what books you have in your collection, and you can even add a location of those books. This is extra helpful when planning new projects to see if you own the book you are planning to reference.

This is an ever-growing system which at times misses a portion of the whole – which is okay! To keep myself on track and know what I am missing, I keep track of all my lessons within a Google Sheet (inside the lesson plan folder). This helps me alphabetize, see what lessons I have already created for my library, and see the general overview of all my projects.

Overall, it's three systems but it works great because I can always have my digital files, bring home binders if I need to prepare or plan on a break or weekend, and have the file folders to keep everything safe.



Kathryn Alonso-Bergevin is a kindergarten - 4th grade art teacher in Syracuse, NY at Syracuse Academy of Science Elementary. Kathryn currently serves as the Region 3 Vice-Chair, NYSATA BOT representative, and NYSATA social media manager. Her artistic background begins with her grandmother who was an art teacher, and continues with her mother being an artist.

Lesson Plan Name	Medium	Typed Lesson Plan	Printed Lesson Plan	Supplements in Binder	Supplements in Drive	What's Happening in Art	File Folder	Teacher Sample
3D Paper Caterpillar	Sculpture							
Apples	Painting							
Birds & Trains	Collage							
Collage Filter Snowflake	Mixed Media							
Collage Cool Curly Line & Warm Angular Line	Painting							
Collage - Texture Printing	Collage							
Colored Crayon Mosaic	Collage							
Call and Observe	Mixed Media							
Geometric Shape Creature	Collage							
Gumball Machine	Collage							
Hearts of Color	Painting							
Horray for Fish	Mixed Media							
Hot Air Balloon Collage	Painting							
Kandinsky's Flowers	Collage							
Line Monster	Collage							
Newspaper Skyline	Collage							
Penguin Adventure	Painting							
Primary Color Mixing	Collage							
Rainbow Caterpillar	Painting							
Rainbow Caterpillar	Collage							
Rainbow Collage	Painting							
Rainbow Fish	Collage							
Scribble Mosaic	Collage							
Shape Creation	Painting							
Snake Shuttle	Painting							
Texture Printing	Collage							
The Lorax	Painting							
You Be You	Painting							

Lesson Spreadsheet

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3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuylers, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	New York City	New York, Bronx, Kings, Queens, Richmond
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk