



the NYSATA news



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Legacy

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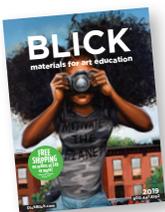
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President's Message from Sharon Ciccone



“If you’re going to live, leave a legacy. Make a mark on the world that can’t be erased.”

Maya Angelou

When I think of legacy, I think of the gifts bestowed upon others by a life lived with passion and compassion. For most of us, it was the passion for art we felt as young students. It may have been the excitement of creating, the feel of the material, or the images that spoke a language that only we understood. But, it was most likely a compassionate teacher that pushed us along the path to a career in art education. NYSATA was built on the legacy of all of those that have chosen service to students and the professional practice of teaching. I have had the honor of walking in the footsteps of many great leaders. I have seen the products of their passion in creating a community of family, friends, and colleagues. As an organization that began with the vision of pioneers 70 years ago, it is important to recognize the legacy of those that we have lost, those that have retired from leadership, and those that still serve a thriving community of more than 1700 members.

This is a very special issue of the *NYSATA News*. This edition is filled with stories of people that have left a lasting impression, inspired, challenged the status quo, and mentored others. I encourage you to think about your legacy.

“What lasting effect do you want to have on the profession?”

How will you nurture future artists, teachers, and leaders?

What are the challenges that you overcame because of a mentor and how can you pay that forward?

How will you use your voice and inner strength to make a difference in the lives of others?”

As president of the association, I continuously measure my actions against the mission and purpose of the association. The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State. We support our mission in a number of ways. We implement strategies for advocacy, promote and disseminate research that recognizes the importance of art education for all, provide quality professional growth opportunities, recognize the achievements of students and art educators, monitor and influence policies, and foster leadership among our members. To build a legacy, maybe it is important to have your own personal or professional mission and purpose that guides your actions? What if that purpose and mission were built with others, your students, your colleagues, your family? Would that legacy be more likely to be fulfilled?

As my term as president comes to a close on July 1st, I wonder the legacy that I will leave for those that follow. I became a member of this community because of the need to be a part of something larger than myself. As an elementary art educator, I often felt isolated. I am a lifelong learner and craved the knowledge and expertise of others; I wanted to share my experiences, challenge myself, and perfect my craft. After 24 years of teaching I am still doing all of those things. Through it all, I hope I have done it all with honesty, integrity, and authenticity. I never imagined myself to be where I am today; it was the support and encouragement of others that gave me the confidence to step out of my comfort zone and imagine that I could be more. My hope is that others might feel that I was able to do that for them. That would be a good legacy.

I dedicate this message in honor of a great teacher of many, the late Patricia Groves. She was always there for me as a guide, a mentor, and a friend.

In service,

A handwritten signature in cursive script that reads "Sharon Ciccone".

Sharon Ciccone, NYSATA President

About the News

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 nysatanews@nysata.org. 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 2011, 2012, 2015, 2016, 2017, and 2018. 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.

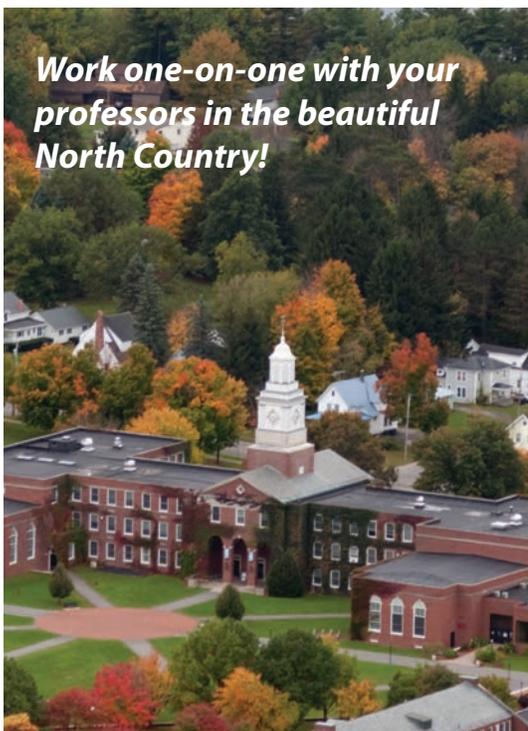
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the
NYSATA News
receives
NAEA Award

The *NYSATA News* is the recipient of the National Art Education Association Newsletter Award for Category III. The award will be presented during the 2019 NAEA National Convention in New York City. This is the seventh time the *NYSATA News* has been chosen to receive this award since 2011. Congratulations to Editor Marty Merchant, former Layout and Design Editor Pat Groves, and the NYSATA News Contributors Board for all the hard work and commitment.

Legacy

Our students, colleagues, friends, and family all constantly inspire us. When we think about a legacy, we look back on circumstances and people that remain with us and continue to affect the way we behave and think and teach.

Pat Groves was very dear to our hearts – and we will miss her talents, her companionship, and her tremendous capacity for giving. She continues to lead us in many ways.

Who else has influenced us as art teachers? We are all very much the product of “nurture” – and we know how relationships can forge our approach to living, to teaching, to being happy, and feeling fulfilled. For this issue of the *NYSATA News*, we sought wide-ranging voices of remembrance and inspiration, where writers explore and honor people who’ve influenced and touched them, and who continue to inspire.

Pat Groves was a listener. In this issue, there is the first appearance of a regular column “Talking With Art Teachers”. I traveled across the United

States in the fall of 2018, and spent some time sitting down with art teachers to ask some basic questions. We all have our own stories, yet we share some basic needs and sustaining supports – plus we all face the same kinds of challenges. Listening to many art teachers, I found some comforting commonalities and heart-warming narratives. As we listen, we learn and grow.

In this issue, let’s listen to each other as we remember Pat and the other dedicated, generous, nurturing people that have been and continue to be our guides.



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Go to www.NYSATA.org and update your profile!



Thom Knab NYSATA State Art Educator of the Year Acceptance Speech

Thom's service as a NYSATA leader has spanned over 12 years, during which I have both mentored and been mentored by him as we have worked together in a number of roles. Thom served as NYSATA Region 1 Chairperson in 2006-07 and was recognized as NYSATA Region 1 Art Educator of the Year in 2009. During his years of Board of Trustees work for NYSATA at the state level, Thom served on a number of committees, including Communications, Conference, Constitution and Bylaws, and Standards Revision. He has distinguished himself as a leader through his roles as Parliamentarian, Vice President (2011-2012) and President (2013-15). During his presidency, I served as a both in a recent past president (mentorship role) capacity and as Thom's appointed Vice President (supporting/mentee role). Throughout his presidency, Thom's even temperament and sense of organization were instrumental in helping us to focus on accomplishing the great work of our association; moving our programs, advocacy agenda, and relationship with SED forward; and streamlining our organizational practices and BOT procedures, resulting in Revised Constitution and Bylaws documents that help NYSATA operate more efficiently. These revised versions are the Constitution and Bylaws documents still in effect today. Thom was also instrumental in proposing changes to the awards procedures that opened up the potential for nomination for the New York State Art Educator of the Year Award—NYSATA's highest honor—to the most qualified candidates who are making the biggest difference across the state.

... Each new role that Thom takes on represents a renewal of humility as he approaches the new challenges that come with the responsibilities of the position. His most recent accomplishment was being elected as NAEA President Elect. He went through a rigorous screening process to qualify as a top candidate to get his name on the ballot and was elected by the national membership. He began serving in his President Elect role in March of 2018 and will assume the role of President of the Association in March of 2019. After his two-year Presidency he will serve two years as Past President, for a total of five years of service as an important influence on the National Association's policy and advocacy plan. Thom Knab has shown himself to be a true leader and advocate for art education locally, regionally, statewide, and nationally. - C. Henry

My first thought upon hearing I would be receiving this honor was..."that they definitely need to make the criteria for this award tougher". I am very excited and humbled to be receiving this award. But first, let me congratulate Beth, Julie, Lee, Colleen, Lisa, Terry and Leslie for their outstanding Service Awards at the Time of Retirement. I'd also like to offer congratulations to Brandy, Susan, Anastasia, Nicole, Cynthia, Anne, Lisa, Thomas, and Dina for receiving Regional Art Educator of the Year awards and I look forward to honoring all at tomorrow's awards breakfast. All of these people I just mentioned are doing and have done great things for art education. I thank you for your service and commitment!

Could I ask all the previous NYSATA State Art Educators of the Year to please stand up? I am honored and humbled to now be counted among your ranks. The efforts these individuals have made to promoting, improving, advocating for, and defending art education has been no less than

amazing. Thank you for allowing me to stand upon your shoulders.

If you serve on the Conference Committee, help out in any way this weekend to make it run smoothly, or present a session to your peers please stand up. I learn something to take back to my classroom every year I attend which makes my professional practice better. I salute and thank you.

I was first introduced to NYSATA when I was attending Buffalo State College and switched to an Art Ed major and then joined the NYSATA Student Unit on campus and of course became chairperson of the student unit. Our main activities were to organize socials, trainings, and the Art Ed student art exhibit at the gallery in Upton Hall. But, then I left college and unfortunately lost my connection with NYSATA. It wasn't until maybe 15 years later that I somehow reconnected. I got involved in a few regional activities (workshop, student art show). Then one day someone said, I think it was Lisa Lawson, the region needed someone to

attend the NYSATA state meeting in Albany and would I be interested in going. I figured why not. I was always up to discover the inner workings of an organization. Then in 2005, I think it was, I became Region 1 chairperson and I soon became a regular regional representative to the State Board of Trustees, became involved in a committee or two (elections, communications) and then eventually chaired a committee to review and update our constitution and bylaws. After that I became the vice president of NYSATA and that led to a four-year term as president elect, president, and past president.

I would like to thank my family. They taught me creativity, and gave me support and love. I was one of eleven children. I recall being in the Power Club with my sister, playing Star Trek in the forest behind our home, going to the Red Barn for lunch with an older sibling, creating a luge run down our neighbors side driveway across the yard and into our yard, as well as building with the blocks of wood my eldest brother would bring home from work. They taught me that big things are possible and that our imaginations can take us to wonderful places. Many of them are here to celebrate with me today.

I have friends and colleagues who are here tonight as well. You are so lucky to have me as a friend and/or colleague!! LOL. But seriously, I appreciate all of you so much. You have touched my life in such positive ways. My principal, Charlie Smilinich, is here as is my Visual Arts Instructional Specialist, Mike Russo. Special thank yous to Mike Russo, and Bob Wood for writing letters of support for my nomination. Cindy Henry – A special thank you for nominating me. You are so special to me. You are intelligent, creative, dedicated, giving, thoughtful and so much more. I am so thankful to have you as a colleague and a friend! And also a shout out to my Region 1 colleagues and Michelle Schroeder for your fantastic leadership of the region for so many years.

What we do as art educators IS important! The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State. NYSATA's Purpose Statements contain the following actions: secure, develop, implement, research, analyze, inform, provide, recognize, foster, monitor, and influence. And let me share that the leadership and members of NYSATA work hard towards these goals. The visual arts are important to our world and to our students' growth.

In his preface to the 2012 report: *The Arts and Achievement in At-Risk Youth: Findings from four longitudinal studies*, Rocco Landesman, Chairman of the National Endowment for the Arts writes, "Students who have arts-rich experiences in school do better across-the-board academically, and they also become more active and engaged citizens, voting, volunteering, and generally participating at higher rates than their peers." He goes on to note, "I firmly believe (as do I) that when a school delivers the complete education to which every child is entitled – an education that very much includes the arts – the whole child

blossoms."

From 2014 – Arts and cultural industries contribute \$730 billion to the US GDP. In 2016, the College Board indicates that students who took four years of arts and music classes while in high school scored an average of 93 points higher on their SATs than did students who took only one-half year or less.

In New York's 26th Congressional District, where we are tonight, there are over 1,200 arts-related businesses that employ almost 8,000 people. New York State is home to over 50,000 arts-related businesses that employ almost 400,000 people. And across the US, more than 673,000 businesses are involved in the creation or distribution of the arts and employ almost 3½ million people.

Americans Speak Out About the Arts is a 2018 national public opinion survey conducted by Ipsos. In this survey, 91 % if the American public agreed that the arts are part of a well-rounded K-12 education. 72 % believe "the arts unify our communities regardless of age, race, and ethnicity" and 73 % agree that the arts "helps them understand other cultures better." These are certainly hopeful figures in these tribal times.

The Visual Arts generate the ability in students to see possibilities – to find multiple solutions, appreciate nuance, express what can't be shared in words or numbers, make good judgments, and aids them in seeing the "other." Most



importantly, when we place the arts in the school curriculum it communicates to students what is important to us as adults. I think you get the picture. So, clap your hands if you think Art Education is important!

The visual arts teachers in this room not only help develop their students into the artists of the future BUT, we know not all will be, they also develop students who are better thinkers, who are more perceptive, who are appreciators of arts.

I am a teacher of children...I just try to reach them through ART.

I thank you very much for this honor.

Thom Knab

NAEA Marion Quin Dix Leadership Award



“The arts connect us to each other and to everything in the world. Through the arts we learn about history, the world around us, ways of connecting with others, and perhaps most importantly, understanding ourselves.”

—Cindy Henry

Cindy Henry has been awarded The Marion Quin Dix Leadership Award from the National Art Education Association (NAEA). This award recognizes outstanding contributions and service to the profession by a current or past state/province association officer in the performance and/or development of specific programs, goals, or activities at the state level. Cindy will receive the award on March 15, 2019 at the NAEA Convention in Boston, MA. She was nominated by Pat Groves and supported by fellow art educators and leaders within the New York State Art Teachers Association for her work to advance the field of art education in New York State.

Cindy Henry’s 29-year career as an art educator spans all levels K-16 over 11 years in Ohio and 18 in New York State. She currently teaches at Union-Endicott High School in Endicott, NY. An exhibiting artist and active art education advocate, Cindy is passionate about art education and the value of effective leadership in advancing the role of the arts in education. She presents workshops annually at the NYSATA Annual Conference and has served at the state level on the: Conference Planning, District Membership, and Financial Review Committees; as Vice President (2008-09 and 2013-15), President (2009-11), Website/

Communications Coordinator (2009-present), Co-Chair of the Visual Arts Standards Review Committee (2014-16) and Curriculum Committee (2017-present). On a national level, Cindy served on the NAEA Delegates Assembly (2009-11, and 2013), as well as serving as NAEA Secondary Division Eastern Region Director (2015-2017). She is a member of the 2015 inaugural class of NAEA’s School for Art Leaders, a six-month intensive program dedicated to fostering leadership in Art Education.

Most recently, Cindy served as the Visual Arts Writing Chair for the newly revised New York State Learning Standards for the Arts and continues to provide a variety of professional development opportunities related to understanding and using the new Arts Standards. She serves on the New York State Education Department (NYSED) Arts Content Advisory Panel and will begin work in the spring on a panel to develop an Individual Arts Assessment Pathway (IAAP) for high school students in New York State.

About Marion Quin Dix

After teaching for twenty years (1923-1943) Marion became the Art Supervisor in Elizabeth, New Jersey and retired twenty-nine years later in 1972. She also taught summers and Saturdays at Rutgers from 1931 to 1969. Marion Quin Dix became the third president to the NAEA (1953-55). Marion was the first woman to serve as president of both the Eastern Arts Association (1949-50) and the National Art Education Association (1953-55). She is the author of many articles about art education and has received many awards including an honorary doctorate from Kean College in Union, New Jersey.

The Emerging Art Teacher

Desiree Lis

13 studios, 11 education courses, 5 art history courses, and 122 credits over 7 long semesters. Finally, the wait is over and I'm student teaching. I remember being so nervous when I started at my first placement. Observing a teacher is different than observing a teacher in their classroom that you will soon be teaching in. I felt a lot of pressure. I have a million things going on in my mind: wanting to learn all I can from my cooperating teacher, having to do my edTPA and all that it entails, getting to know almost 460 kids, assembling my teaching portfolio, working my part-time job, learning classroom and school procedures, and looking into grad school. Student teaching has been one of the hardest things I've had to do, but once it started, the four weeks flew by. I am fortunate enough to have a wonderful cooperating teacher. He shares with me what he learned from his own student teaching experience and his experience as a teacher for the last 16 years.

One of the most difficult things I have learned to do as a student teacher is manage time. I especially noticed a struggle with managing time during the end of classes and transitioning to the following class. I want to make sure all students get the most work time-on-task, but when you have a day full of successive classes there's minimal opportunity for preparation. You have students clean up earlier to save a few minutes, so the next class can come in and start on time. I also learned that it is important to have options when lessons don't go according to plan. Some back up strategies I developed: have a book handy that is related to the artist(s), art historical period, or material in your plan, along with videos and sketchbook assignments. I've learned that it's important to be prepared with backup resources so that you can preserve the all-important clean-up phase of the lesson, otherwise your whole day will be off schedule. At first it seemed kind of wrong to want to end work time early, but in the long run the time saved for clean up is one of the most important.

Along the way, I have also learned a few helpful hacks for storing, using, and collecting supplies: using egg cartons to store paints, sharpening pencils before the school day begins, framing artwork as they are finished. It seemed like such a silly task at first, but when you have five classes back to back, a line at the pencil sharpener really slows things down. Also, framing the artwork as it is completed helps save time, it is already prepared for art displays or big art

shows.

I also learned a few different things to keep in mind when creating my teaching portfolio. There are many ways to create and layout my portfolio and it is important to know how to use it in the interviewing process. I have done a lot of work through my four years as an undergraduate student so my portfolio is my best tool to show off that work and set the tone to potential employers who I am as teacher, I first familiarized myself with my portfolio so I can use it as much as possible. Also, having visuals of different, unique projects and displays in my portfolio will help me stand out. I realized that I will need to photograph a lot more of the student work than I originally planned.

I think that the more important thing I have learned in student teaching is to take a breath and reflect as much as possible. This is a process of trial and error. Some aspects of student teaching began to get easier as time went on and as I got the hang of things. I have been told that teaching will continue to get easier, that for the first two or three years I will be still be figuring many basic things out. They'll always be some bumps in the road, but that's a part of it. For now, I will continue learning as much as I can at my placement. Some things will work better than others, but as a teacher learning never stops.

My name is Desiree Lis and I am currently a undergraduate student at Daemen College. I will be graduating this spring with my bachelor's in art education and a minor in sculpture. I went to Lancaster High School and served as the co-president in Lancaster's Academy of Visual and Performing Arts. I have worked at a before and after school care program for



Desiree Lis almost six years now. As well as, worked at an outdoor day camp for almost five years through the YMCA. I have had the pleasure of being one of the student representatives this year on the NYSATA Board Of Trustees. I had the honor to present a lesson I taught this past year at the Buffalo Art Studio at the NYSATA conference in Buffalo this year. It was very exciting to share what I did and get some feedback and suggestions on my lesson. As an emerging art teacher it has been very helpful to be a part of an organization like NYSATA.

Art Advocacy....

The other 11 months of the year!

Donnalyn Shuster & Heather McCutcheon, YAM Co-Chairpersons

As this reaches you, Youth Art Month will be in its closing days of our annual advocacy extravaganza here in New York State. As always, we are excited to receive your YAM reports documenting your local events and media coverage! #MakeArtMonday, our social media challenge, continues to be a popular and convenient method to share your art happenings on-the-go in your classroom and community. NYSATA will have been honored for the 10th year in a row at the National Art Education Association Convention with the Award of Excellence from the Council for Art Education, Incorporated; recognizing the exemplary participation and reporting efforts of our art educators and our quest to provide relevant and user-friendly strategies for local art advocacy. We are sure many of you may feel that your work is done for the year in terms of promotion by March 31st, but in all honesty, building and reinforcing awareness for the value of art education is a year-round effort for us all.

Essentially, advocacy efforts can be categorized in three areas starting with top notch work in your classroom in terms of content reflecting the new VA MA Learning Standards, expectations and assessment for your students. Incorporation of the new Learning Standards has been on going across the state, and use in your classroom reflects the fact that as a professional, you respect the inherent value these standards offer for your students in developing strong communication, collaboration and creative skills so needed for society. Sharing these with student exhibitions, presentations, and faculty and staff discussions, reinforces your commitment to professional learning and expectations.

Phase two revolves around bringing that level of work into a partnership with other academic areas in your building or district including your administration and colleagues. For example, conduct awareness workshops such as the 3 C's of communication as hands-on sessions during faculty meetings or professional development days so that other staff members can experience first-hand how visual communication works. Incorporate strategies from Crayola's Champion Creativity Guide Program offering research-based activities and videos that spotlight six key areas in this process:¹

- Improved student engagement, motivation and academic experiences

- Deeper content learning builds cognitive, and interpersonal skills
- Making meaning through art and design thinking improves learning outcomes
- Building creative leadership transforms teaching and learning
- Collaborative strategies help to develop teacher leaders into coaches and build capacity
- Re-imagining professional learning that celebrates strength of educators

Consider initiating interdisciplinary work between departments to demonstrate the effectiveness of the visual arts as a content area partner. Whether done in-house or through a BOCES focus group, this kind of vision can lead to using museum partnerships in building units that create exciting learning opportunities and strong student engagement.²

STEAM initiatives partner your program with multiple areas that can spark creativity, problem solving, teamwork, and management skills for your students. Taking a contemporary issue and pairing it with historical perspective can lead your students to see new connections in learning that they never before imagined.³ Every aspect of 21st century learning skills used here, creates a perfect opportunity to showcase to the district and community. Innovation and creativity on the forefront.

Third phase involves the engagement of stakeholders, starting with parents and administration with regular communication and outreach about your program and student learning. Though this can be daunting, it is an opportunity to assess your strengths and areas of growth needed to become a stronger leader and champion for your students and art program. Attend state and national conferences to develop working partnerships and learn from others in the field.

Involve Community stakeholders, sharing specific events and evidence of learning in the arts. Involve community resources to support the program, or to host exhibitions of student work. Bring working artists or

arts-related businesses into the classroom. Look for ways to collaborate with key individuals in your area.

Consider reaching out to any corporate venues - take advantage of large spaces to host student art events and possible corporate support for things such as field trip transportation, scholarships, etc.

Build partnerships with community agencies or projects - working together with agencies to promote joint art events, graphic design, student engagement. Resulting networking opportunities within your locale will strengthen your presence and message.

Look for grant funding - and learn more about your local arts council and what they can offer you and your program.

Using traditional media outlets to build relationships with reporters and media representatives to facilitate getting the word out about your event, student awards, etc. Demonstrate with evidence, the role art education plays in developing visual literacy and fostering cultural engagement and awareness. Grab the perfect moment too, using social media! During March you will see at least a post; sometimes up to ten on social media about YAM. These posts are from art teachers all over New York State sharing their excitement for YAM! Youth Art Month has grown in enthusiasm, engagement, collaboration and innovation. We are seeing an increasing number of YAM engagement posts over the past

few years due to an increase in social media. Works in progress, reflection, student input, finished works, short videos all make great starting points to build a post. Why not choose to use this time other than in March?

The beauty of Youth Art Month and the emphasis on creating works of art in all media, is that across NYS these three key areas are happening as teachers broaden their advocacy efforts. Faculty/Student shows, school wide initiatives, community arts integration projects are serving to present the value of our programs in a new light, and to new audiences. With your continued support and leadership, partnering with your fellow NYSATA members, and using our advocacy resources, sharing your message that the art programs do matter and are an essential part of the PK-12 curriculum will be done in a manner that is easily understood by all.

¹Crayola Champion Creatively Alive Students Program

²Wellin Gallery, Hamilton College & Herkimer County BOCES

³Art and Social Studies Committee, Herkimer County BOCES, The Recycled Vessel Project.



YAM receives **NAEA Award**

This year marks the 10th consecutive year that NYS has received an award for our Youth Art Month (YAM) program.

Congratulations to our Youth Art Month 2019 NYS Flag Design Winners:

- Overall Flag Design Winner: Julia Manolios, Grade 8, Long Island School for the Gifted
Art Teacher: Robin O'Leary
- High School Winner: Eh Bpaw Dwe, Grade 11, Buffalo PS #198, International Preparatory School
Art Teacher: Edyta Syta
- Middle School Winner, Charlyse LaMantia, Grade 8, Babylon Junior/Senior High School
Art Teacher: Patricia Stork
- Elementary School Winner, Alessandra Pons, Grade 6, Park Avenue Memorial ES
Art Teacher: Susan Zaratina

Olympics of the Visual Arts



That time of year...

Anne Manzella and Roger Hyndman

As we grow closer to the OVA event date of Thursday, April 4th, spring is on its way and excitement is in the air. I can almost hear the chanting now as the hundreds of students in unison repeat, OVA, OVA, OVA; led in cheer by the proud founder of the event, our very own Roger Hyndman. The NYSATA Olympics of the Visual Arts program delivers such an exciting day full of positive enthusiasm for visual and media arts among students, their parents, and their teachers. It keeps many coming back for more year after year. Annually, our volunteer judges look forward to viewing all of the original ways student teams at the elementary, middle, and high school levels, from across the state, have interpreted the creative problems posed in the eight categories: drawing, painting, illustration, photography, graphic design, sculpture, architecture, and fashion design.

There are two forms of creative problem solving involved in the competition. One is a long-term problem that requires research, planning, and working cooperatively to agree on artistic decisions. This in-depth collaborative artwork is completed prior to the State competition and is transported and installed the day of the event. Teams are required to utilize historical or contemporary art references, cultural inspirations, while brainstorming, problem solving, and developing creative solutions.

Teams also participate in a short-term or spontaneous solution, which is completed on-site during the event, while the long-term projects are being judged. Teams are directed to all bring the same basic set of simple art materials they use to create their visual response to an announced prompt. The energy at the event is high during this on-demand problem solving portion of the day, when simultaneously, teams from the fashion category are busy presenting their long-term solutions with a one-minute oral presentation of their designs, walking the catwalk for judging.

The Olympics of the Visual Arts design problems present students with an enjoyable challenge of working together with their peers to develop visual solutions that address the prompts provided. Art teachers guide and advise the teams, with the students owning the choices, decisions, and direction of the solutions created.

Participation in the OVA event affords students valuable opportunities to develop important 21st century skills. They learn to collaborate with their teammates, effectively communicate their ideas, and engage in outside-of-the-box thinking and iteration during the designing process. OVA also is a program that fully supports the new NYS Visual and Media Arts Standards. Through their research and exploration, students make valuable connections to art and design in our world. They respond to visual imagery with critical analysis and original interpretations in the development of their creations both in the long term and on-demand problems. Big ideas, enduring understandings, and relevant social issues are often the focus of student design solutions, as teams share their voice with our judges and their student peers.



Winning HS Sculpture Entry 2018. Problem of Repetition. Women's Rights through history. North Colonie CSD, Shaker HS

The OVA committee welcomes NYSATA members who have not attended the event before, to join us and experience the day first hand. Volunteering to assist on site as a coordinator or category judge are wonderful ways to learn more about the event and may even lead to advising a team in the competition in years to follow. We hope to see some new faces with us this year on April 4th at the Saratoga Springs City Center, 30 miles north of Albany. More information and links to register, volunteer, or contact the committee are available on the OVA page found under the program tab of the NYSATA website.



Stage at closing ceremony, 2018



Stage at closing ceremony, 2018



Fashion Entry, Mohonasen HS, Rotterdam, NY



Fashion, Valley Stream 24, Elementary, 2018

BluSeed Studios is located in Saranac Lake NY
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NYSATA Summer Institute at Sagamore 2019

Why Sagamore?

1. **RESPIRE** – undivided attention to your art & soul needs – “Art, it does a body good!”
2. **COLLABORATION & SUPPORT** – This gives you an outlet to bounce ideas, a way to get feedback, and, sometimes, just a pat on the back.
3. **NEW IDEAS** – new lessons, new techniques, new resources, new best practices—all without having to reinvent the wheel!
4. **COMMUNITY** – conversations that expand beyond the week.
5. **ART MAKING** – time time time that we NEVER have to make our own art.
6. **NEW ART MAKING** – new experiences and the ability to try with a safety net.
7. **FRIENDSHIP** – connections that span across the state...Why can't we be friends?
8. **ADVENTURE** – bird spotting, hiking, canoeing...a great opportunity to try something new or continue something you love.
9. **SUPPORTING NYSATA** – as art educators, we are stronger together!
10. **WHY NOT?!**

We are currently registering for this summer's Institute August 4-10, 2019.

Visit <https://www.nysata.org/sagamore-summer-institute> for more details.





Plan Now to Attend the 2019 NYSATA Conference in Binghamton! November 22nd-24th, 2019

Embracing change is the theme of the 2019 NYSATA Conference as we return to Binghamton. This theme represents the exciting changes and challenges we as art educators face as we move into the future.

- Media represents how the new Media Arts Standards are causing many to consider how they can integrate media arts into their programs and rethink how best to do so at all age levels.
- Mind represents how vital art instruction is to nurturing and to the development and integration of the 16 Habits of Mind that will help prepare our students for life in the 21st century.
- Method refers to changing pedagogy and the exciting ways art instruction is changing with movements such as choice-based art instruction, TAB (Teaching for Artistic Behavior) and play-based as art instruction.

- **Incredible Keynote Speakers**
- **An Exciting Pre-Conference**
- **Over 100 Workshops**
- **Commercial Exhibitors and College Showcase**
- **Student Scholarship Winners and the Student Art Exhibit**
- **Extended Hands-on Workshops**
- **NYSATA Awards and The President's Dinner & Reception**
- **Back by Popular Demand: 10x10 Member Exhibit. Start making your art now!**
- **Plus the Whova Conference App with more**

**great features to enhance
your conference experience!**

Go to www.NYSATA.org to
**Registration begins early
September. Register before
Nov. 1, 2019 for the earlybird
discount rate.**

*Individuals who are members as
of 9/1/19 will receive the print conference issue of
the NYSATA News with workshop listings in the mail.
The Fall Digital NYSATA eNews will contain all of the
conference information.*



In Memoriam

Patricia Groves



The Work and Legacy of Patricia Hahn Groves

If you have been an active member of NYSATA any time within the past 25 years, your life has likely been touched by the work of Pat Groves. For many years before, during, and after, her 2009-11 term as President of NYSATA, Pat distinguished herself as a transformational leader with exemplary knowledge, creative vision, persistence, and far-reaching influence. Her efforts have had a powerful and lasting impact on NYSATA and the art education community in New York State.

A graduate of Buffalo State College and Nazareth College, Pat began her teaching career in 1976 as a PreK-8 Shared Service Art Educator for Genesee-Wyoming BOCES, Batavia, NY. She taught full time at Brockport High School from 1986-2007, where she served as art department chair for many years and was beloved by her students and highly regarded as an innovator and leader in curriculum and assessment within her department and school. Beginning in 1996, while still teaching full time at Brockport High School, Pat served in numerous adjunct instructor roles at Rochester Institute of Technology, SUNY Brockport, Nazareth College of Rochester, Genesee Community College, and Roberts Wesleyan College, teaching courses in Digital Imaging, Computer Graphics, 2-D design, Visual Books, Watercolor, K-12 Art Education Materials and Methods, and Student Teaching Seminar. Throughout all her teaching roles, Pat maintained a commitment to herself as a working artist, and she was recognized for her accomplished watercolor and design work.

Committed to art education beyond her own classroom and community, Pat served NYSATA in numerous state level roles over the past three decades. In her most visible role as NYSATA Annual Conference Co-Coordinator (with Cynthia Wells), Pat was an innovator and leader in conference planning and registration for over 25 years.

Pat never stopped thinking of new ways to engage our members and inspire conference attendees.

Her commitment to advancing authentic work and contemporary ideology brought us world class artists and art educators as keynote speakers that were relevant, timely, and inspiring. Pat's out-of-the-box thinking and attention to the details that make shared experiences memorable have made our annual NYSATA conference the premier professional development opportunity for art educators in New York State and one of the best in the nation.

In addition to her role as Conference Co-Coordinator (2009-2018), Pat served as Layout Editor of the seven-time National (NAEA) Award winning NYSATA News (2009-19), Promotions Chair (2009-18), Conference Planning Committee and Registrar (1995-2009), NYSATA President (2007-09), and Co-Chair of Region 2 (2002-03). In 1995 she was awarded the NYSATA Region 2 Art Educator of the Year Award. She has received numerous Special Citation Awards for her statewide contributions, and in 2015 was the recipient of the Marion Quin Dix Leadership Award from the National Art Education Association (NAEA) for her lasting and far-reaching contributions.

During her NYSATA Presidency (2007-2009), Pat “retired” from her full-time position as art educator at Brockport High School to her most recent role as adjunct instructor and supervisor of student teachers for Nazareth College, Alfred University, and Roberts Wesleyan College. She passionately wanted the young students she served to experience what she loved of NYSATA – a community of learners sharing, supporting, and celebrating with one another. Pat devised a plan to invite preservice art education students from colleges all over the state into the NYSATA community she so loved by engaging them in our annual conference as workers alongside NYSATA leaders. Students who contributed to the conference found their community there, and many still are our most devoted annual attendees and presenters. They understand that together we can be more; a professional community is what you make it, and everyone needs to contribute to make it a success.

Pat is highly regarded by dozens of young art teachers whom she mentored and supported through their entry into the field, and by the cooperating teachers who sponsored them. Her work with student teachers made her aware of the challenges the edTPA certification exam program presents to college art education students, both financially and as a strain on their time commitments. In 2014, Pat devised an innovative plan to initiate the NYSATA Past Presidents’ Scholarship to honor past NYSATA presidents and support preservice art education student in applying for certification. Individuals wishing to honor her legacy might consider contributing in her name to the Past Presidents’ Scholarship fund. More information is available at www.nysata.org/preservice-scholarship.

The face of NYSATA is forever changed by Patricia Groves, a passionate leader in arts education, and a treasured friend to so many. So many innovations and changes in our practice have occurred either directly under or as a byproduct of her leadership, and her influence will most assuredly extend far into the future of our state association. Beyond her numerous direct contributions, Pat’s enduring legacy dwells in the enthusiasm and commitment of the many enthusiastic art educators she has drawn into NYSATA and the field of art education; young teachers who will further her vision of excellence and advocacy in our art education community and carry on her commitment to innovation and opportunity for all.

We will forever hold in gratitude and admiration the myriad ways that Pat Groves has influenced and mentored our Association as well as our hearts and minds as individuals. She has inspired us to be better teachers, leaders, followers, collaborators, empathizers, and human beings. The greatest way we can honor her is to continue to uphold her spirit of excellence and advocacy in our classrooms and community by speaking up, stepping up, and doing something – anything at all – to make a difference.

Our deepest sympathy to all those who share our loss,

Your NYSATA family

Cindy Henry
Union-Endicott High School



NYSATA Past Presidents. From left to right: Jessica Bayer, Jane Berzner, Joan Davidson, Cindy Henry, Robert Wood, Barbara Schillawski Mautz, Harry Posnanski, Cindy Wells, Lisa Lawson, Pat Groves, and Jennifer Childress

Pat Groves became a colleague in September 1980 at Alexander Central School District. Her energy and enthusiasm for promoting and teaching art was infectious. Even though Pat was a part-time employee through BOCES, her dedication and effort were full time. This was a very strong indication of all we came to know. Her influence and leadership would steer so many of us towards greater things.

Fast forward to the later 80s, as Pat took over the direction of the art program in the Brockport Central School District. The expansion and high quality of programs were due to her efforts. All of her finest qualities influenced the excellence, prestige, and growth of the fine arts at the school district and community. One example was her fund-raising idea for the Art Club – staging a student/faculty talent show, which grew into a sold-out event in a few years. This talent show is still a highlight event in the district. In addition, the district art show became so big under her direction that college facilities had to be utilized to display all students' work. Pat has always had a special way of turning projects into a team building, fun, and influential events.



Pat Groves Teaching at Nazareth College

“...her dedication and effort were full time. This was a very strong indication of all we came to know. Her influence and leadership would steer so many of us towards greater things.”

Pat always continued to devote time to NYSATA. She was a driving force in local membership and leadership at the state level. It is sometimes impossible to assess some people's influence on your life and others. In Patricia Groves' case the extent is incredible. In my own reflection, her encouragement, sharing, example, and friendship influenced my school district's program and my own personal growth. I'm sure this was the impact with many others. It would be especially true of all her work with NYSATA and Nazareth University. The colleagues, who have benefited by the great information at our conferences and the student teachers, now professionals, owe a great deal to Pat. Her legacy is in how we all continue to provide excellent programs and growth to NYSATA.

On a personal note, I cannot begin to express how much I will miss Pat. However, all the extensive relationships and professional growth I experienced because of Pat brings a smile to my heart. She will live on in all of your smiles and devotion to the NYSATA organization and art education programs.

Douglas Ian Michalak

Pat Groves: a tribute to a very SPECIAL lady.

My 28 years as a teacher of art teachers has left me well qualified to recognize an outstanding art teacher when I see one. Among the hundreds of art students and teaching professionals who passed through my door, many were memorable and became outstanding artists and educators. I recognized Pat Groves as one of the outstanding early on when she became a model teacher for my beginning students. Later, as a graduate student, she raised the curve, became a leader in NYSATA, and joined the team at Nazareth College as an adjunct instructor, mentoring students and supervising them in the field.

Pat Groves raised the bar to be called outstanding.

Yes, she was an outstanding teacher, artist, mentor, organizer, leader, role model, and many of the other superlatives used to describe Pat's role and passion in life. But most importantly, Pat was SPECIAL! She left a large footprint that influenced the lives of so many of us! Personally, she became one of my dearest friends for which I will always be thankful.

Karen Trickey



Karen Trickey and Pat Groves



Jeff Green, Sarah Speer, Nicole Miller, Chloe Dudla, Leah Marvin, and Pat Groves

On the eve of Pat's Celebration of Her Life, Rich asked me if I would speak and get others to talk about their experiences with Pat. I sat thinking 'what do I say' about my "sister," dear friend, travel agent and who I have worked with on so many NYSATA Conferences.

Knowing Pat, I knew she would not want anything somber. As her lifetime friend, MaryEllen, said: "Patty liked an Irish Wake." Aw, we all know Pat loved to have a good time and wanted everyone to have fun.

This is what I said:

"Hello, my name is Cindy Wells.

Today we celebrate our dear friend Pat's life. Yes, there have been many tears, hugs and even times of laughter. No doubt, there will be many more of all these.

We know of Pat's generosity, devotion to her career in art education and her love for Rich, her family, friends, and students. For all of us there is huge hole in our hearts without her.

But she would say "Come on people, pay it forward, move on, and have a glass of wine."

I invite you to talk about Pat. I will start with this: As soon as Rich left for referee duties on many a Friday night, Pat and I would call each other and have long-distance happy hours. We solved so many problems of the world, life and NYSATA on those Friday nights. As Rich will attest to, we talked to each other a lot.

Many former colleagues, neighbors, former students, childhood friends and NYSATA peeps spoke of her in loving words, funny stories, of her ability to help others solve problems, suggest solutions to just

about anything – the list is endless.

The last thing I said was "I have to tell all of you this. Before leaving for the Celebration I was sitting having a cup of coffee, looking out onto the deck and saw a lone female cardinal come to the bird feeder and look directly into my eyes. I believe in cardinals, so I knew it was Pat."

Here is the last birthday card Pat sent me. This says just about all.



- Cindy Wells

I am still not ready to write this. The thought of Pat's absence at NYSATA remains both startling and sad. Pat could always be counted to tell it like it is, make us laugh, get things done, and bring us together. I am so grateful to have worked with Pat at Nazareth College as she supervised student teaching and taught watercolor and book arts.

We had long conversations about how to teach our beginning teachers to develop practical skills in the classroom along with knowing why they were there in the first place. To this end, Pat modeled what it was to be an Artist/Teacher.

I will cherish Pat's friendship and loyalty – she always had my back. I will continue my work in art education in her honor and memory.

Shannon E. Elliott



In 1986, at my Pratt Institute MFA graduation. Louise Nevelson was receiving an honorary doctorate. She was very brief, but in few words brought the class to tears and cheers. Speaking gently, she said "If I ever run in to you in the future, just tell me you are living your life to the fullest."

Pat Groves echoed a similar perspective. She connected the value of her life and love with her joy and responsibilities of the Association.

So much to so many, she in many ways was one of the significant faces of NYSATA. Behind the scenes, she was a primary force in establishing the positive culture in the Association. She was the main cog in coordinating so many outstanding and successful conferences. She mentored much of the leadership that succeeded her. She strengthened pre-service connections and guided many a young student through their growth in art education and in the Arts in general. I was honored to accept the NAEA awards on her behalf of the *NYSATA News* on two occasions. I was grateful to be able to reach out to her when writing for the *News*, or simply sitting with her as she shared recollections of NYSATA history: all of it.

She was a dear friend to many. I reached out to her many times. I was honored to be welcomed into her life, but not before receiving a stern warning to take good care of

Cindy...or else. Though deeply committed to her vocation, her perspective on life priorities was invaluable. I recall sitting with Cindy on her deck one afternoon as she gave us an important piece of advice, "Find time for each other now. Do not wait. You can be consumed your professional responsibilities. Your loved one could be gone before you know it. Don't be filled with regret. "

I am not a fan of the term, "legacy." Perhaps my interpretation of the word has been distorted with our political culture and media obsession with the fabrication of a legacy; a self-created, last minute effort to sway historical perspective. The absurdity of such soured me to the term. As this issue of the *NYSATA News* was being assembled, I literally looked up a definition of the term. In short, the term legacy means, "gift." That, she was. Pat was a gift to so many throughout her personal and professional life. She lived her life to the fullest and guided many to do the same. I am eternally grateful to have known her and blessed to be a recipient of her gift. May God bless you, Pat. Thank you for your gift.

Robert Wood

As a group of us were patiently waiting in the Nazareth Arts Center for our Visual Books teacher to show up, I was excited to be in my last semester of graduate school. Out of nowhere, this woman with purple highlights in her hair rushed in with a rolling backpack and looked down at us through purple glasses before she finally introduced herself as Pat Groves. The glasses, the hair, the shirt, the earrings, everything was purple. She was terrifyingly stern and to the point, and honest in a way no other professor had ever been to us. I'm pretty sure we talked about her in the parking lot after class about how it was a mistake to take Visual Books and how scary she was. Little did I know this terrifying woman named Pat Groves with purple from head to toe would become such a staple in both my professional and personal life.

Amanda Measer



Top Ten Things I Learned from Pat Groves

Cindy Henry

10. Opportunity or obstacle: It's all about perspective.

In 2002, Pat Groves was NYSATA Region 2 Chair. Activity in the region had come to a slow-down and it was difficult to get people to run for office or take on leadership positions. Pat knew that when there are only a few people involved, leadership is daunting. Without a community of support, there is a very real fear that the commitment needed to do the job will be more than one person can make. Instead of looking for leaders, Pat initiated a plan to build a community by inviting one person from each school district and college program to contribute to an "advisory panel" for the Region. NYSATA membership was not required. The art educators who were nominated for the panel were honored to be asked for their input, and most came. The panel began to plan ideas for regional professional development and other events to build the art education community in Region 2. A community evolved. Eventually they elected a chair and decided that NYSATA membership should be required, as it indicated a commitment to the Region and the goals of the panel. The Region Chairperson who succeeded Pat Groves was Dr. Shannon Elliott, then Art Education Professor and Department Chair at Nazareth College of Rochester. Dr. Elliott continued to mentor and lead within the region and the state for the next several years, inviting contributors and paying it forward by engaging students and young teachers with experienced mentors, all working together under the motto, "If everyone did a little, that would be a lot."

9. Serve. Lead. It's hardly any work at all...

When I was Vice President of NYSATA in the winter of 2008, I met with Pat Groves and Cindy Wells at Cindy's home near Syracuse, NY. The purpose of the meeting was (officially) to work on Constitution and Bylaws revision for the Association. As it turned out, the two had conspired to use this time to "encourage" me to run for NYSATA President. Their campaign promise: "It's hardly any work at all (you'll have us)!" They didn't foresee the time investment it would take to respond to the potentially damaging middle level proposals that would come to NYSED that year, or that the implementation of a brand-new statewide website would fall directly into my lap. They were dead wrong about the work, but they were also so right. The work gives back. The commitment I have made as a result of their invitation and faith in me to engage and lead within this NYSATA community has returned to me 100-fold in experiences and friendships I wouldn't trade for anything in the world.

8. Talk is cheap. When the going gets tough, the tough show up.

Pat was not one to shy away from anything on the grounds that it was inconvenient, difficult, or daunting. Summer 2017 wreaked havoc on my life when the local creek overflowed through a small home I was moving into, just 15 days after closing. The place I had called home for many years was sold and I had no choice but to move into a devastated house with almost no belongings. I had no flood insurance

to cover repairs, no heat, no kitchen, no walls or furniture for nearly five months. Little did I know that during this time, Pat had reached out to nearly everyone she knew in my NYSATA friendship circle and started a collection to help me with my move and storing my belongings. She called me a few days before final moving day (almost nothing was packed because my time had been hijacked with the flooding) and said "I'm coming tomorrow to help you. Don't bother to argue with me because you can't win that argument." Together we went through four days of hell, packing up an entire home so the movers could place everything into storage. There was nothing easy or fun about any of it; we worked from early morning until late at night. It was hard work upon more hard work, both physically and emotionally. I often wonder how I ever would have gotten through that time without her. There are no words to express my gratitude for Pat and others who helped, for caring enough to sacrifice convenience in order to make a difference. Getting through the tough times together has made the great times just that much more appreciated, and I am forever thankful for a such a generous colleague and friend.

7. Wear decent shoes. Comfort is everything.

When you attend a lot of conferences and events with someone, you get to know their habits inside and out. When Pat attended a convention or retreat, she was in it for every experience possible. We put a lot of miles on our shoes at those events. One year Pat brought a new pair of shoes and was miserable after the first day because she had blisters and sore feet. For the rest of the weekend she wore old, comfy sneakers and we took taxis everywhere. I repeated her performance a few years later at the NAEA convention in San Diego, where I had to walk further than expected to the main Convention Hall the first morning. By the end of the week I couldn't stand in anything except my slippers, which I wore to the airport for the flight home. I didn't learn quickly, but I did learn. Break in your shoes in advance of the main event or just make your outfit interesting enough on top so nobody is looking at your old sneakers (or slippers) in the convention hall!

6. It can't hurt to ask. The worst they can do is say no.

I've always been amazed at what Pat could get people to commit to. She always took the stance that opportunities don't occur when you sit on your laurels and wait for them to come. Pat made opportunities happen by putting together plans that worked for the benefit of everyone and finding reasons others should want to be involved. Then she asked. She asked for assistance, donations, funding, supplies, promotion, and/or anything else she needed to support her dream becoming a reality. Her passion and persuasiveness were hard to resist, and people came on board with her. When you contributed to her cause, you knew you were going to be a part of something great. Her innovation and willingness to ask has brought us dedicated Conference



Sponsors that partner with NYSATA year after year, amazing world class keynote speakers that we thought would be out of our reach, and countless opportunities for her students and student teachers. Make a great plan, figure out what's in it for everyone, and have the confidence to know it will be worth it to ASK!

5. Good friends tell each other when their eyeliner is wonky.

Everyone needs that one person in their life that can be counted on to give you the naked truth, no matter what. Pat expected that kind of candor from her close friends, and she returned the favor without hesitation. If toilet paper was stuck to her shoe, she would want us to tell her. In return, she'd tell you if you needed a "hair intervention." I remember a day Pat walked around all day with her eyeliner imprinted above her eyelids because she had opened her eyes too soon after applying. We got together that evening and she was so angry to have not been told by anyone that her eyeliner was wonky! When Pat wanted feedback, she valued real feedback. When we worked together on a project and edited each other's work, we could be completely candid about our perceptions and not worry that the other would be offended. Everything was a suggestion offered without apology. It's incredible to collaborate with someone when you both agree to invite criticism and suggestions and to entertain what the other offers without judgement. It worked so well because we always knew we were crafting something larger than ourselves, and it wasn't about us.

4. I'm old, I can say these things.

Pat Groves was never one to mince words. If you were in a position to take advice from her, you could expect it to be direct and to the point. Pat always said she could do that because she was "old". The truth is, she could do it because she spoke from a place of personal experience, humility, and respect. Her wealth of expertise and strong sense of opinion were moderated by her passion and caring. For any lesson you had flubbed, any embarrassing mistake you made, any regret you had, she could recount three even more foolish,

humbling, or hysterical. When she spoke, you saw she knew what she was talking about, and even in her criticism she always could somehow build you up and make you laugh, first at her, and then at yourself. All those who came in contact with her could not help but be forever changed by her influence, and we carry with us many “Pat-isms” that will continue to guide our minds and hearts.

3. You get what you give.

As the website coordinator, a frontline connection to NYSATA membership, I often field questions from art educators wanting to know what they “get” for their membership dues when they join NYSATA. I give them the standard list... you get access to the *NYSATA News*, member pricing on programs and events, student access to scholarship opportunities, etc. Then I tell them what I learned firsthand from Pat when I first became involved. NYSATA isn’t a service, it’s an all-volunteer professional community. The success of the community depends on the many volunteers who participate and contribute as part of the community – including sharing their expertise with others at events, like the annual conference. Ever wonder why there is no compensation for giving a conference workshop or helping with a regional event? All the people who give countless hours year-round as executive officers and program coordinators don’t receive any stipends or compensation for their work. Approximately one fourth of our conference attendees present workshops. We are so thankful for them because they make our community what it is – if we provided compensation or fee reductions for all those contributors, we would have to increase fees for everyone else. There is no way to place a specific value on what people give to this community. Those contributions are priceless. Compensation comes in other ways. What do you get when you join NYSATA? If you give to the community, you get a family. You get inspiration, connection, motivation, the opportunity to collaborate with like-minded people. You find the kind of friends who will inspire you to be all you can be and give you a swift kick in the pants if you need to step up your game or just need a “hair intervention.” NYSATA is a community, not a commodity. You get what you give.

2. Life is short. Make time now for what is important to you.

Pat worked hard and played hard. As much as she was committed to her profession and advancing art education, she was committed to living a full life with the people she loved. She took time to vacation often with her beloved husband Rich, and their adventures together enriched their lives and the lives of family and friends who shared those times with them. I am blessed with so many precious memories of the “fun” projects in which she enlisted me, like figuring out how to paint a huge faux stone wall at her friend Mary Ellen’s lake house (a project that was neither as simple nor as fast as either of us imagined). Every minute was worth it. We worked hard all day and then floated

around on the lake till we were so waterlogged our skin wrinkled up like prunes. My partner and soul mate, Robert Wood, fondly recalls the four of us sitting on the Groves’ deck one spring as Pat advised us, “Find time for each other now. Do not wait. You can be consumed by your professional responsibilities. Your loved one could be gone before you know it. Don’t be filled with regret”. (Little did Bob know that the subtext was “if you two want to be together, hurry up and propose because there is no reason to wait. Get this show on the road!”). She was right, both about the proposal and about life. I miss her dearly – with all gratitude and no regrets. I want nothing more than to leave my own loved ones with the same gift.

1. Pay it forward. Our greatest contribution is the young people we mentor and inspire.

From her award-winning layout work for the *NYSATA News*, to affecting changes to our NYSATA Board Meeting procedures, to putting together inspiring and memorable conferences, Pat Grove’s contributions to NYSATA and the field of art education were numerous and far reaching. Above and beyond all of those innovative changes is the influence of her work with young people; students, student teachers, and young people whom she mentored and inspired to become an integral part of the NYSATA community. Therein lies her legacy, and a lesson for all of us. We are nothing without those who came before us and the young people whom we mentor and empower to follow us. The young people whom Pat mentored carry her legacy torch forward, by upholding her passion, commitment, and spirit as the share with and inspire others. What is about us ends with us. What we share with others – especially the young people we serve, mentor, and inspire – becomes our legacy.



Echoes From a Mentor

The fall 2018 art education student teachers of Nazareth College with Dr. Samantha Nolte-Yupari, Sarah Beehler, Blaithe Donovan, Katie Hjelm, Erin Maloney, Mary Lou Patnaude, Talia Ryan, Sean Tiernan, and Alyssa Viggiani.

A mentor is the number one support that can help beginning teachers transition cognitively, socially, culturally, and pedagogically from one side of the desk to the other (Feiman-Nemser, 2010). Mentors help us negotiate knowledge, theory, and intuition into confident pedagogy. They help us when we feel lost, shifting that sensation of disorientation into discovery (Solnit, 2013). They understand intimately that learning to teach deeply impacts the teacher as well as the students of that teacher (Britzman, 2013). This past fall, Pat Groves mentored her final group of student teachers at Nazareth College. Eight dynamic art educators will hear the echoes of Pat's voice resound for them in moments of success and challenge. What she says to each of them, will be both highly individual but also resonant for so many others. Here they each offer something from Pat that will stay with them as they move forward in their careers.

Talia - She smiled and comforted, "Don't worry, you're already getting it, you'll be fine." And I remember that I believed her. Her faith in me was unwavering and is still teaching me to trust myself, through the memories that find me now. I know I'll be fine, because Pat said so.



Alyssa - She supported and challenged, "Oh come on! You can do this!" I can hear her voice in my head when I'm stuck with something. She would help me see I could come up with multiple answers.

Sarah - She reminded, "I wouldn't push you, if I didn't think you couldn't do it." She always saw the potential in all of us and had an amazing way of bringing it out.

Katie - She praised, "Good job my friend. I'm proud of you ... You're going to be a good one." I hear her telling me to trust my instincts, to push myself, to be the best teacher I can be. Those words echo in my mind when I'm getting overwhelmed.

Mary Lou - She sighed and spoke the truth, "the best thing about being a teacher is that it matters, the hardest thing is that it matters every day." What I will miss most about Pat is that she always said what I didn't know I needed to hear.

***Sean* - She challenged... "If you don't believe in yourself, why should anyone else?". Pat had this great ability to put things so wonderfully straightforward, something just clicked. Something so simple, yet so true.**

Blaithe - She soothed, "Don't worry so much, it'll all work out." So in moments of doubt, or frustration, or pure exhaustion I will always hear Pat's reminder to enjoy my teaching.

Erin - She related, "You think that's bad? Let me tell you about the time..." Pat often said that I reminded her of herself. That made me proud. I had almost zero confidence in my teaching and even my own academic performance before I met Pat. I felt like I screwed everything up. When I'd share one, she'd share some crazy story just to make me feel like I was OK. And having a kindred spirit like that... knowing Pat thought I was a younger version of herself... well, that makes me smile. If I end up half of the teacher (and friend, and partner, and person) as Pat, I will consider my life well lived – just like hers. It's so hard to write this, because that means it is real.

Alyssa - It's like she left us just at the time where we would all need her most, but maybe she had to go so we could figure it out on our own.

Blaithe - I think what we will remember most about Pat is her joy. She was a true teacher to her core. She loved her

profession with all of her being and she always reminded us what was important – the kids, the play, the laughter, the relationships, the ‘aha’ moments.

The best mentors, like Pat Groves, affect us in profound ways long after daily interaction subsides. Even when formal mentorship ends, their guidance echoes forward in our lives. For over 15 years Pat Groves mentored student teachers at Nazareth College. She was a cornerstone of our program and it’s not an exaggeration to say that she affected a generation of art teachers during her time at Naz.



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The Shaping of My Passion

Kathleen Bushek



Kathleen's Mom, Bridget Margret Hallam

How many times have we been asked who has influenced us most in our teaching career? Having recently retired after 33 years, this is the first time I have had a moment to actually contemplate that question. I believe that the strongest contributing influence was not one but several forces that, when combined, further strengthened my passion for teaching art.

My dear Irish Mum, Bridget Margret Hallam, was a professional woman, an x-ray technician, who went back to school to become an ultrasonographer (the very first in her hospital). She is also an exquisite quilter both by hand and machine, although at 86 she moves a bit slower now! "Never settle, Kathleen", Mom would say, forever encouraging diligence and excellence. I admired my mother's love for her profession. She introduced me to her world of medical imaging, the gray scale on a whole different level, and my brain exploded with wonderful visual arts applications. Unknowingly, my mom was a STEAM Mom. This influence remained strong in my teaching career even before STEAM became identified. My mother has always supported my career, offering unending moral and emotional support as well as attending the numerous events and art shows throughout my career.

A teacher cannot go through their career untouched by the lives of the many students they have taught, guided, mentored, and nurtured. The return on this investment cannot always be measured. As I search the annals of my heart files, two amazing sisters come to mind: Channing and Rowan. They are the best ambassadors representing the many students who have given me gifts of insight and awareness over the years.



Rowan and Channing

Channing, the older sister by four years, showed an aptitude for art at a young age in 2-D and 3-D imagery. She confirmed for me that materials and techniques are not confined to an age or grade level. A student's ability and readiness to learn supersedes such limitations. Channing became part of the NYSATA Portfolio Program in 4th grade. Her work began to further blossom. I watched as she researched artists, explored materials, sketched ideas, and developed her artistic style. A student acting as an artist? Indeed! Channing delights in the macabre, whimsical style she has just about perfected. I delight in the valuable connections I am able to make with students like Channing. It is through that valuable sharing that I have learned how to be a better mentor, not just a teacher.



Rowan's Light Painting "My R My Way"

Rowan is the fiery younger sister who tells it like it is. How ironic that her favorite color is yellow! Rowan has high functioning autism. After spending almost six years with her I realized that her special ability was a gift that imparted several valuable lessons. In Rowan's words, "Don't use so many words!" I had to be mindful to say more with less. My words needed to be genuine, accommodations for humor of course! I was most amazed at Rowan's ability to multitask. I prepared an area for her where she could begin to create as soon as she entered the room. While she was artmaking, she could hear every direction I gave as well as take breaks to watch demonstrations. I remain envious of this ability and I am sure a few of her classmates are as well. Rowan is in a state of constant creation with a well of imagination that never runs dry. She is a true inspiration. Perhaps Picasso was imagining Rowan when he said "there are



Channing's Art Work "Self-Portrait With Hidden Dragons"

painters who transform the sun to a yellow spot, but there are others who with the help of their art and their intelligence, transform a yellow spot into sun."

NYSATA has been a stronghold in my teaching career offering not only invaluable training and professional opportunities but treasured camaraderie. Phyllis Brown has been my dearest NYSATA comrade for at least ten years, or more? Serving in Region 6 leadership with her has been a grand adventure. I regard her as "The Workshop Goddess", well known for the quality of her workshops. Her words (and workshop) "Say Yes to the Mess" made me acutely aware that in the advent of technology we should never abandon our roots embedded in the exploration of materials, creation, and imagination. We have always been the original "Makers". That is something we own. "Art is not what you see, but what you make others see." - Edgar Degas

Our beloved Pat Groves had a habit of dropping amazing pearls of wisdom and just walking away. I often found myself in a contemplative, dumbfounded state. Before I could get the words "Hey wait!" out of my mouth, she was gone. I recall a discussion on STEAM and Making. Pat said, "Those are not our words. They are someone else's. If you are going to do this at least come up with something original." The discussion ensued and she favored the word INNOVATE. We are innovators, who imagine, create, adapt, build, change, network, grow, evolve! Thank you Pat!

Teaching art was never just what I did; it was a good part of WHO I am. I could not have maintained a quality "me" without the contribution and support of God and family, the endless energy and insight from my students, and the professional and caring support of NYSATA.



Kathleen and Phyllis Brown

Kathleen Bushek has recently retired after 33 years of teaching the Visual Arts at Fonda-Fultonville Central School. Her students have participated in the Olympics of the Visual Arts, the NYSATA Student Portfolio Program, the NYSSBA Exhibit, and the Legislative Art Show. As a NYSATA member since 1985, she has been involved in numerous initiatives and programs, and is currently a member of the BOT and chairs the STEAM committee. She has also been an active advocate for the arts in her region, combining teaching, administrative and outreach efforts supporting local arts organizations.



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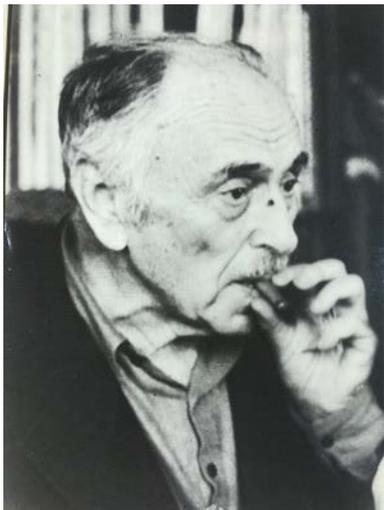
- All 2D entries must be 10"x10" unframed/unmatted works of art. 3D entries must be 10"x10"x10". These smaller, easier to transport works of art facilitate greater participation.
 - The work will be hung anonymously (artists are asked to sign the back or we will cover the signature with a post-it).
 - There will be no fee to participate and all members are eligible to submit up to 2 pieces of quality work.
 - The work will be sold for a flat \$20 each on Saturday afternoon and throughout the evening.
 - As with previous Members Exhibits there will be prizes awarded for excellence.
 - Contributions will be tax deductible as the proceeds will go to the scholarship fund.
 - All unsold work will be returned to the artist/member.
- Questions? Contact Beth Atkinson: bethatkinson12@hotmail.com

The Whole World Becomes Your Mentor: making the connections

Laurie Weisman

Editors Note: In this article, Laurie Weisman tells us how the act of creation is sparked and sustained by many legacies – from family stories, a friend’s tragedy, an early mentor, and the urge to understand. She shows us the way art-making can make connections and continue to educate.

I met New York artist Roz Jacobs at a Valentine’s Day party in 1979, when she was 23 and I was 21 years old. I was completing an environmental science major and she was painting and waitressing. We hit it off, speaking about our lives in English, Spanish, French, and Yiddish while hovering around the buffet table. I was struck by how much she spoke about her painting teacher, Norman Raeben, who had died a few months earlier. She’d dropped out of college to study with him and studied in a small class at his Carnegie Hall studio every day for six years until he passed away at 78. In the first couple of years I knew Roz, not a day went by without a sentence that began “Norman said...”



Norman Raeben

She told me that while Raeben demonstrated innumerable ways how light, movement, and texture create shape in space; he simultaneously externalized his inner dialogue, unpacking the painting process while making connections to other artists or thinkers. He’d invoke Proust, Aristotle, Immanuel Kant, and Isaac Newton, as well as Matisse and Van Gogh, and make connections between art, architecture, and music. His emphasis was on “connectibility” and an elasticity of thinking. He sounded like an amazing teacher.

Roz and I grew closer and I even took some painting lessons at that studio with Norman’s partner, Vicki. I learned how difficult it is to mix paint. My colors often came out murky brown and I ultimately got discouraged and gave up painting.

I also met Roz’s family. Both of her parents were Holocaust survivors. As I got to know them I was astonished by their joie de vie. How could these two individuals who’d experienced that horror be so warm and loving? I needed to understand their philosophy of life and how they coped with their memories. Roz and I decided we needed make a video record of their stories. We spent many hours over many years recording their memories. We weren’t sure what we’d do with the material, but felt compelled to gather it.



Original pastels of Mischa that inspired project

In the meantime, Roz continued painting and exhibiting. I built a career in educational media, producing interdisciplinary media projects for companies like Children’s Television Workshop, Disney, and Scholastic. Then, a series of events brought our careers together and transformed us both into art educators. It’s a surprising turn that neither of us could have predicted and it’s been a wonderful, life-changing experience. And it’s odd because Norman once said to Roz that she was going to do something important in a medium that hadn’t necessarily been created yet.

Here’s how it unfolded. A dear friend’s son died at 23, after many years of fighting cancer. She sent around a photo of him before he’d fallen ill. She asked people to write a story about Mischa for a memorial book. Rather than writing, Roz drew him. She created more than 20 pastels, unable to stop. The experience of painting him over and over again took her back to the days she was studying the

head in Norman's studio 30 years earlier. She remembered the lessons of her student days, the smell of Norman's cigar smoke mingling with the smell of oil paint and turpentine. She remembered Norman's lessons about analyzing the planes of the face. She felt a sense of the continuity of her own life. Gazing at Mischa's image, she also saw the resemblance to members of his family who had passed away. She felt the connection through generations of his family, to her younger self, and to her teacher. The feeling of loss was layered with deep and satisfying memories, arousing feelings more sweet than bitter.

It also evoked thoughts in Roz about another young boy whose life had been cut short. Her mother had often spoken about a beloved younger brother named Kalman who had died in the Holocaust when he was about 14 years old. Her experience making pastels of Mischa inspired her to paint portraits of Uncle Kalman. We videotaped the painting process as Roz made nine different paintings of Kalman. There was a dual purpose. One was to bring viewers into the painting process. When people look at a work of art, they have no idea what went into it. Roz wanted to bring viewers into that process. The other goal was to find a creative way to share some of the stories we'd been videotaping for so many years. As can happen, when you start a project, it can become much more than you envisioned. Roz hadn't anticipated the profound connection she'd feel with her uncle through the process of painting him over and over again. Looking deeply at his photograph for hours on end, she suddenly sensed the little boy standing in a photographer's studio, looking up at the mysterious-looking box camera. It was almost an experience of time travel. She was able to replace the haunting thoughts of how he might have died with a sense of a child's life force. It lifted a huge burden from her heart.

I used my skills in media production to help edit the videos and create the multimedia piece. It was exciting for me because I'd long wanted to collaborate with Roz on a project. We worked for more than a year on an Apple Powerbook to create the template for a nine-screen video installation. You can see the prototype on our website: memoryprojectproductions.com/exhibit.

The exhibit premiere was in a gallery in Florida, not far from where Roz's parents lived. Her father was 85 years old at the time. He was a businessman and had never responded to fine art. In fact, he had long worried about how his daughter would support herself as a painter. But he loved this installation and saw its power to reach people. After the opening, he said to her in his lilting Yiddish accent, "Teach the children, Rozzie."

We took that to heart. Together, she and I developed a curriculum package that teaches a portrait-making technique based on an early lesson of Roz's mentor, Norman Raeben. We created lesson plans and a curriculum guide. We've been doing classroom workshops and professional development. We formed a non-profit organization called The Memory Project Productions. The exhibit and program we created are used across the U.S., Poland, and Hungary. We honor Holocaust victims, survivors, and rescuers by making their portraits and sharing their stories. Then we make connections to students' own stories so they discover that we are all part of history and all of our stories matter. At first we worked with history teachers, but quickly realized that they wouldn't be able to continue the project on their own. However, art teachers see the potential and appreciate the project's multidisciplinary aspects. Working with art teachers is addictive. Their passion and commitment to making a difference is profound.



Memory Project students from Bierowka, Poland.

So through the remarkable chain of events, Norman Raeben, a Russian-born painter, who died in 1979, inspired Roz, then me, and now thousands of students and teachers around the world. His teaching brought other great thinkers and artist into the room. So, in a way, he opened the door so that the whole world could become your mentor. His legacy is helping us to use "connectability" to make links between art, history, memory, and language arts. It's helping create communication across generations and cultural divides as students learn and share historical stories as well as their own. We display the thousands of portraits that kids around the world have made on an interactive website – fulfilling Norman's prescient vision that Roz would work in some new medium. And we honor her parents' legacy of love by telling their stories and cultivating creativity and compassion so that their dream of "Never again" can become a reality.



Download The Memory Project curriculum package here: <http://bit.ly/1qWFtN4>

Laurie Weisman is the executive director and co-founder of the non-profit The Memory Project Productions, where she works with Roz Jacobs to make exhibits, school programs and films that tell the story of the Holocaust in a personal way using art, and media.



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NYSATA – Filling My Professional Bucket

Dr. Susan Lane

5 Ways NYSATA Fills Your Bucket

1. Inspires and encourages
2. Increases skills and knowledge
3. Motivates
4. Expands your network of friends
5. Provides support - We are stronger together.



I work at a small school district with two other art teachers. All of us teach different grade levels and have few opportunities to collaborate. There was a low point in my career when I felt that the countless hours I spent reading, experimenting, and reflecting on art instruction was not fulfilling my emotional and professional needs. I had few people to bounce ideas off, and even fewer who shared my enthusiasm. In the words of Tom Rath and Donald O. Clifton, authors of “How Full is Your Bucket: Positive Strategies for Work and Life” (2004), my “bucket” was empty.

Rath and Clifton wrote that each of us has an invisible bucket that can be filled with positive experiences or emptied by negative experiences. When praise and recognition fill our bucket, happiness and productivity increases. Criticism and a lack of appreciation empty our bucket and reduce our happiness and productivity.

An early attempt at filling my bucket was to complete a doctoral program. Once completed, my bucket began to fill with praise and recognition. Unfortunately, it did not stay full for long. Feelings of professional isolation and stagnation

quickly resurfaced. That is when I turned to NYSATA.

An attempt at refilling my bucket began at a NYSATA conference in Rochester for which I committed to present my doctoral research. As I entered the conference center, I noticed clusters of people enthusiastically talking about

Cont. pg 32



Celebrating Together at the NYSATA Convention

which workshops they planned to attend. I admired their camaraderie and the positive vibes emanating throughout the venue. Regardless, I worried that there would be little interest and some criticism about the topic I was to present.



Dr. Lane giving a workshop at a NYSATA Convention

Fortunately, my presentation that day went better than predicted. The audience was larger than expected and, surprisingly attentive. I received sincere praise and recognition. My bucket overflowed as I conversed with others who shared similar teaching experiences and passion for teaching art.

Seven years have passed since that transformative NYSATA conference, and with each consecutive year of attendance, I have built my knowledge base, rejuvenated my enthusiasm for teaching, and expanded my circle of friends. I also occasionally attend regional meetings and workshops to stay connected and fill my bucket.

The teaching environment can drain your bucket, as it did mine. Gallup polls showed a lack of emotional support for teachers. Only 29% of teachers reported getting recognition or praise for doing good work (Hodges, 2015), only 30% had co-workers who shared their commitment to quality, and 20% of teachers had co-workers they considered friends (Gallup, 2017).

Many, if not all people reading this article, know how NYSATA can fill our buckets. We support, encourage, and learn from each other. We understand the challenges faced in the art class and work together to improve the quality of art education for our students. NYSATA is more than a professional organization, it's a community, it's a family, and it fills my bucket.

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The Back

SOME SKETCHBOOK PROCESS



ROBERTO
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MONICA
Pierogi Queen, a guilty fiberfull bookmaker, generous and bossy in the best way.



CHRISTINE
Mistress of Zen, Queen of color, Portfolio princess. Awesome.



MARTY
Mentor of mentors, tour guide, photo guru, media man, boundless energy.



CAROLYN
Welcome to Region 7 Raspberry hootch girl, Sagamoron, art, garden and plant lover.



KELLEY FANELLI
Occasional minimalist, lover of all things art and nature. Friend, colleague, my Sagamoron roommate, the cheeriest



e Story:

WALTER

Named after her father, marched in Birmingham! Storyteller, dog-lover, teacher, mistress of the root.

BOB

Godfather of the media standards, King of video, all around maniac, generous friend.

DOMENICO

Student/teacher, painter, magician, friend, and traveler. Digital wizard, Renaissance man.

SHARON

Shape-shifter, leader, traveler, mixed media maven. River rat, likes birds.

CINDY

The QUEEN of Learning In, Fiber freak, godmother to the standards, web mistress, the list goes on. Taught me new ways to see a potato!

CLOSE TO HOME - FEBRUARY

It began with Groundhog Day, inspired by IMBOLC, a pagan time of feasts and celebration of nature . . . a mid-point between the Winter solstice and Spring Equinox, the cross-quarter. Valentine's Day—sweet treats. Straight on to Chinese New Year, YEAR of the PIG. More food, more feasts. The Great Backyard Bird Count comes next, No Shortage of Leaders here for President's Day and all the while it's snowing. It's Black History Month, and Pisces' watery energy swims on in. A new blue CRAYON appears that's perfect for winter.

LISA and MINI LISA

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Love ya All February 2019 - Gina

A Legacy of Place

City-As-School High School, West Village, New York City
Melissa Birnbaum

Editor's Note: In this reflection Melissa Birnbaum reminds us that a place can be imbued with the spirits of what we learned there and who taught us inside those walls. Places can endure, echoing with our passage and journeys.

It was spring of 2004 when I first walked into my school's art room. I was a student teacher completing my secondary training. I fell in love with teenagers and knew that this was my teaching sweet spot, but most of all I fell in love with the space and all of its possibilities. My cooperating teacher, Jane, had a special kind of magic. I work in a transfer high school filled with older adolescents who struggle with school. In the art room, there were no struggles and students would flock to feel a sense of calm. Jane had been with the school for almost 30 years and knew all the tricks – such as how to be warm and supportive while being a firm classroom manager. My notion of art making and art education was a combination of my materials and methods class from my MAT program and my own training as a painter. Jane expanded my horizons. She was a natural craftswoman and showed teens that they were capable of making candles, books, hand-dyed clothing, and weavings. She herself was an accomplished potter. If you wanted to make anything, anything at all, we had the materials and Jane could make it happen. She practiced choice-based art education before the terminology was fashionable, as students would come to her open studio class by the dozen to be “in the moment” and create something.



Melissa in an art room full of memories

Jane permitted me to make many mistakes, which reinforced in me the importance of producing a project ahead of time and taking it to its completion, prior to teaching it. Once I spilled an entire tray of carrageenan during a marbling lesson (I still hear the story to this day). Another time I threw a bed sheet down on the floor and allowed my students to drip paint – Jackson Pollock-style, not realizing that the paint would seep through to the floor. Jane laughed through it all and taught me how to manage my materials and keep my sense of humor about teaching. Despite my student-teacher fumbling, my joy of working with older students led me to get hired, and I worked in field-based arts internships all over New York City. To this day, I hold my internship seminar in the same room where I did mine years ago. Before Jane retired, I would often take refuge there to see what she was making, catch up on things, and grab a little bit of mentoring whenever I could.



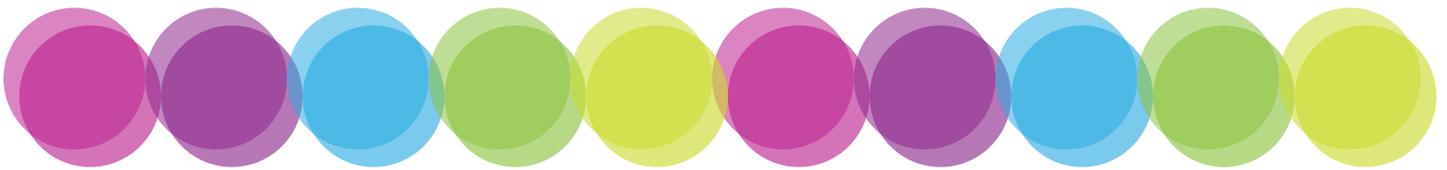
Melissa and her Mentor, Jane with her students

Since Jane left us six years ago, the room has been in a bit of disarray. Several teachers have come, used the space, and gone. Lately there hasn't been a studio art teacher that maintained the room in the way that Jane did. Currently, I'm at a crossroads again in my own professional development after leading the field-based teaching team for seven years and completing my educational leadership license. As I think about my future, I am drawn again to this art room, and have been spending more time in here contemplating. A new semester is about to begin and I am looking to Jane to center myself and to help figure things out. After school hours these past few weeks, I've been conducting an enormous cleanup so that our school can hold open studio classes again – classes that will embody Jane's spirit.

This clean up signifies for me my own personal renewal as artist, art educator, and future school leader. I'm hoping the very room where I learned casting and Japanese book binding will be open again to receive students with calm music playing in the background, and provide a space where they can create. I'm also happy that my school just hired a new

after-school art educator to teach open studio and I'm looking forward to supporting her the way that Jane supported me. I know that wherever I go in my future endeavors, I understand that part of the work is passing down support and knowledge, comfort and calm and I have Jane Cullinan to thank for that.

Melissa Birnbaum is the internship department head at City-As-School High School, a public transfer school in the New York State Performance Standards Consortium. She is also an educational leadership candidate through The Bank Street College Leadership for Educational Change program. A champion of progressive education, Melissa believes that the richest learning opportunities occur when connections are made with the world surrounding our daily lives. Her greatest joy in teaching comes from exposing students to different creative career pathways to which they would not have had access in the traditional school system. Melissa teaches art history, drawing, painting, photography and media inside school walls and out in the field at internships.



Animation student work by Anthony Syracuse, 2018.

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Talking To Art Teachers: listening to and learning from each other.

Marty Merchant

In the fall of 2018 my wife and I took a 3-month road trip around the United States to celebrate our 50th anniversary. We traveled over 10,000 miles at the leisurely rate of about 200 miles a day. Wanting to see the country at a slow pace, and talk to people everywhere, I got the idea that it might be interesting to talk to art teachers too.

I looked up the websites of school districts in many of the towns and cities where we spent at least one night, then emailed art teachers if I could find their school emails. This email to the Fine Arts Coordinator in Billings, Montana, is typical of what I said when I reached out:

Ms. Rose:

I got your email address from the Billings, Montana school district website. I am a member of the New York State Art Teachers Association, and I edit our quarterly newsletter. Here's last winter's online edition. My editorial is on page 5.

I'm retired, so my wife and I are taking a long road trip across the USA for our 50th anniversary, and I want to sit down and have coffee and conversation with art teachers from different places in America as we travel.

Would you be willing and available to sit down for 20 minutes on Monday afternoon or evening September 17th? We could meet at a cafe or diner of your choice. We'll be staying overnight at the Quality Inn on Overland Avenue, coming in from Glendive, MT the day before.

I don't have a preset notion of what questions I will ask - I'm not interested in salary or union or political information. I just think our readers (there are 1500 NYSATA members) would like to hear from other art teachers in other places.

I suspect there will be some themes that will recur in many of the conversations - like why a person chose to teach art, where someone finds their rewards, how they - or if they - continue to be practicing artists. I'm not interested in any kind of sensational content or private information. Just art teachers speaking out and informally discussing their craft.

I'll take notes as we talk, and record the conversation on my phone if you'll let me. I promise to email you the interview/conversation after I've edited it for length and clarity, before I send it to the proofer and layout.

You'll have full approval of the content. You have my word. If you are in any way uncomfortable when you read it, I'll make changes or even discard it, if you wish.

The article, which is tentatively titled "Talking To Art Teachers", would come out in our digital edition online in late February.

Hope to hear from you!

I sent out almost 70 emails to art teachers at our waypoints. Those that responded were invariably amiable, intrigued, and eager to sit and talk. It occurred to me after the first few conversations that the circumstance was rare and special: if someone is interested in you and willing to sit and listen to you, you will probably be happy to share and think out loud.

I sat down and talked to 19 different art teachers in 12 different locations. I often spoke with people individually; there were a few groups of two or three. We met in gas stations, brew pubs, classrooms, and break rooms. We'd meet before and after school, during preps and lunchtimes. Even on weekends. Everyone was enthusiastic.

These meetings were interviews, conversations, and discussions. People confessed, reminisced, fulminated, shared, and regretted. I listened intently and asked questions. Sometimes I talked too much; I was too eager to share common experiences and give sympathy.

The recordings averaged 30 minutes long. I transcribed the audio by hand, usually typing out about 60% of the spoken word – there were parts that were extraneous, lengthy monologs that needed condensing, sections that were clearer if I gave a synopsis or abbreviated versions. There turned out to be too much material to put into one article – so I will share three to four talks in each issue, because the topics and thoughts aren't time sensitive, but perpetual.

I have added my own words as an introduction to each art teacher who speaks, and ended with my own thoughts. There is a thread of struggle common to all the talks – all teachers have to fight for their discipline, but art teachers seem to take very personally the struggle with budgets, testing, ignorance, and apathy. We are often forced to justify ourselves – we're on the defensive. We have weights that threaten to slow us down in our labor to liberate personal expression and foster engagement with the world.

Yet all of these art teachers had a force that shone through, a light of commitment and passion and mission. All of these art teachers were believers and disciples, all dedicated to the power of art making in their own lives and the lives of their students.



Kassy Arnston
Fergus Falls, Minnesota



I met Kassy Arnston on September 10th in the late afternoon - after school - at the Caribou Coffee Shop in Fergus Falls, Minnesota. Kassy is a K-8 art teacher in her third year in Fergus Falls (Go Otters!), a district with 2,700+ students K-12. She received her art teaching certification at Minnesota State University in Moorehead, Minnesota.

This is her third year of teaching, her second year in the Fergus Falls district. Her first year teaching was in St. Cloud - a large district downstate with some challenging aspects (100,000+ residents, with over 10,000 students and 905 teachers). She appreciates the support her administrators give her program, and she occupies a recently renovated space at her school. She teaches 6 periods a day, with a 30 minute break and a prep period. During the break she is able to meet with the grade-level teams. We discussed her path to art teaching, her challenging first year, and her convictions about teaching art. I was struck by her enthusiasm for her job, her genuine love of her students, and felt that she was comfortable in the beginning arc of her career.

NN: Why did you become an art teacher?

Kassy: I was kind of the reluctant art teacher . . . I started off at NDSU- [North Dakota State University] and I was in the architecture program . . . I took all the drawing classes in architecture - and loved them - I had lived in the art room in high school - but once I got out of high school I thought 'okay, that's over now, move

on', but I hated all my architecture classes [math, science] . . . so I floated for a little bit, took a lot of psych classes, and I ended up taking an ed class. . . it was an educational psych class - I thought that was kind of cool, so I took another education class. . . and I had an absolutely phenomenal professor, and very soon after that I transferred to MSUM [Minnesota State University at Moorehead], I checked out their art programs - part of me

[thought] 'are you really going to do this?'

NN: What was it that he did that inspired you to make this big pivot?

Kassy: He just had an amazing amount of passion, and compassion. He was a very genuine guy. MSUM was a smaller school, and once you're in the art program, you have some of the same people over and over. . . and I had this

great advisor, whom I'm still in contact with. And so yeah [thump on table] - art education.

NN: What do you like best about teaching art?

Kassy: I love seeing what they can come up with. I think it's just fascinating - we do sketchbooks every week - this is probably their most open project - I give them a [weekly] theme and they can run with it . . . another this year is design a personal logo. There are more guided ones - a masked person who's not a superhero - and that's more about them learning facial proportions - it's just really fun to see what they can come up with. They love clay - just love clay . . . how they approach things, because everybody thinks differently, and approaches situations in a different way, and I think having the opportunity to do that is

important. I think things can be taught in different ways to accommodate different people but there's no right answer, I suppose. There are things that are done well and done poorly, depending on how much effort a student puts in - but they can approach something in wildly different ways and still be very successful.

NN: What is your biggest challenge?

Kassy: Probably just dealing with . . . my students with middle school are required to take art, and some of them don't want to be there. And trying to get that attitude to shift. Because a lot of people come in with that mentality that art is something you can do or can't do, and it's not really not like that at all. It's not like that at all - it's very much a learned skill, the more you practice the better you get. And trying to get students to understand that - the

more effort they put in the more they're going to get out [of it]. Sometimes it works and sometimes it doesn't. [Kassy imitates a student] 'I'm not good at this!'. [Kassy responding as herself] 'Yes you are, you're just different than the person next to you.' because it's so hard not to compare yourself to your classmate when you're 14, or 13, or 12.

I was struck by her enthusiasm for her job, her genuine love of her students, and felt that she was comfortable in the beginning arc of her career. This was my first conversation of the trip - I would hear echoes of Kassy's thoughts from other teachers as I traveled.

Fergus Falls Public Schools
<https://www.fergusotters.org/>
FFPS on Facebook
<https://www.facebook.com/isd544/>

Mickey Cereghino
Astoria, Oregon



Mickey, a life-long sports enthusiast, who started young as a big Yankee fan (guess who he's named after), teaches at Astoria High School, which has over 600 students. Mickey carries the full load - from Basic Design (the requirement to any advanced course) to advanced art, advanced drawing and painting - and teaches a range of community building art activities in and out of the building. And he coaches. He gives warm praise for the support of his family and in his passion for sports at all levels (Go Boise SU Broncos!). He also witnesses his commitment to his Christian faith, being deeply involved in local Young Life group and the Fellowship of Christian Athletes.

We met on Saturday, September 29th, 2019, in Mickey's classroom, a large and lofty industrial space, the legacy of the shop and automotive classes that once were taught there. They have 7-50 minute periods on M, W, F, and on Tu and Th there are 80 minute classes. He says they'll (guidance) will pack as many students in as they can.

We began discussing a recent field trip with his digital photography class. Mickey talks about his own affection and comfort with traditional media and design processes, and the challenges of digital media - Adobe programs, digital hardware issues, conflicts with iPhone image files and their non-compatibility with online Pixler program, which they use in class. It's a battle with technology trials. Mickey longs for a teaching colleague who has more comfort with technology. In describing the range of his classes, he proudly talks about his "dream class", Community Art.

Mickey: I have a class called Community Art - this is my third year, and [has earned] good will on the part of the principal. . . I have a green light to take a mini-buses here - I've capped [the class] at 14, because that's what the van will hold, and I can, on the

drop of a dime, when they come in the class, we can go do something, whether we can go down to Pier 39, just to sit and draw one day, or go over to the elementary schools to teach a lesson to 3rd grade, or - right now - we're painting a mural downtown - just

anything like that, that has to do with getting out into the community and doing art, really fun. I think it's really good for the school - and I think that's one of the reasons [good community relations] that the principal likes it.

NN: So why did you decide to teach art? Why are you happy doing this?

Mickey: There's days when I'm not super happy about getting up and coming to school, but this is a pretty good job! I get to witness people coming to school and for the most part

really good problem solving mechanism - more so than - hey, two plus two is four and once you know that answer you know that answer. Getting a white piece of paper and not giving those perfectly solvable instructions, is a much better problem solving mechanism.

so they buy into it' - and I can do that to a point, but it doesn't address the percentage I can't hit because they are coming to school everyday and they have nothing to eat, or whatever the challenge is at home.



enjoying it and being creative and expressing themselves . . . I get to deal with a lot more happy kids in a creative atmosphere than most other classes. And it's not 100% . . . and there's kids that really enjoy our Fish Tech[nology] Program and that really enjoy choir and different things and I'm happy that our [administration] supports some of these options that are here - I'm happy at that part.

NN: Why should students take one of these classes?

Mickey: I guess the answer boils down to why art is important . . . I really feel like it's one of the best subjects for problem solving - I watch over and over and over that kids come into this classroom and when they get loose parameters and the exact solution is not presented to them - they struggle and they're like 'Tell me what do you want me to do here? Tell me exactly what you want me to do.' and I'm like 'I don't want to tell you exactly what to do.' and 'there's not a right or wrong answer - you have to solve this problem' - if I give them a prompt and a certain technique that's a challenge for some of them and I think it's a

NN: What's your biggest challenge?

Mickey: I can give you two off the top of my head. . . I'm sure I could come up with a lot of challenges . . . there's a lot of things that would make the job easier - it would be great to have a bigger budget - we operate half of our budget during the school the year off of student fees . . . I don't have enough of an art budget to actually run all those art classes unless we do that . . . less red tape at the state level, less focus on testing where they're pulling them out of classes to go take tests . . . but those aren't the biggest . . . I think my biggest challenge is just dealing with apathy at the student level . . . I don't know that very many of the student come from good solid backgrounds anymore - where there is motivation from a parent at home saying 'listen, you need to get your rear-end to class, you need to do this because if you do this you're not driving' or whatever it might be - and that apathy is really hard to fight when there is not a secondary source where that's coming from besides a teacher telling them that. We can do as much stuff at the beginning of the year about 'hey you have to make this interesting for them

NNews: You mentioned on your website how your faith helped support you and drive you as a teacher - and perhaps even as an art teacher. Nobody's talked about that 'realm' yet [in the previous interviews] - I wondered if you wanted to talk about that.

Mickey: I guess what I would say - Mr. Jackson, our principal asked us at the beginning of the school year at our in-service days - one of their challenges is how to motivate us for the school year and what to get us thinking about and he said 'What I want you guys to do is to give me five words or less - a phrase, or a saying or something - that is they why behind what you do - not the what, don't tell me the what, just tell me the why' . . . and I thought about that one a long time because of my faith and because of the fact that I don't want to be just an art teacher, I don't want to be just a basketball coach, I don't want to be just a teacher . . . but at the same time I have to make sure I'm doing my faith justice and but also doing the public school setting justice - I can't cross certain lines . . . so what I boiled it down to was to 'stir the soul of students'

- whether that be through art - I have a club where we meet Monday nights called 'Young Life' it's a non-denominational group just to get kids together just to do something positive outside of school - we go bowling and we do stuff like that - we get to meet at lunch we meet as a club - there will be a handful of students that come - mostly I want students that are involved not to feel afraid of being exposed as a Christian in school - I know when I was in high school it wasn't something I wanted to publicize or be talked about - I want to give them a forum that it's not feel like it's an awkward place to be.

I hope that by the time I retire that it will be evident - obviously I can't proceletize during class - but I would hope that the way I treat people here and the way that we are involved in our community and we are trying to be positive and loving of everyone that comes in this classroom I hope that

shows and I hope that's a part of when I'm all done, that shows up.

I think one of the manifestations of Mickey's concern for the quality of life and emotional well-being is the Art For Wellness class, which comes up in our conversation several times. This is the second year he's led it - it was offered in the spring semester last school year - and again this fall.

Mickey: The Art For Wellness class - was born out of all the 504 meetings we were having. I sat through a 504 meeting and a kid had another anxiety problem - it was this kid's got anxiety - so all of a sudden Mr. Jackson [principal] and I - 'you know what? We've got to have a class where it's just quiet' . . . simple, mellow music going on, and everyone can relax and just do, during that time. I don't have any specific projects - their only requirement for that class is that they are here for those 50 minutes, and they

are doing art. They can have a totally different project every day - they just have to use the art for the relaxation, they have to use the art . . . after it got to about 30 or 35 students I told the counsellor 'I don't know what you want this class to look like but if you put 40 bodies in here it's not going to be very relaxing!'

Mickey's enthusiasm for his work and concern for the welfare and well being of his students is right there on the surface. Mickey also clearly articulated a recurring art teacher observation - that art class involves rigorous problem solving - experimenting, taking risks, working out solutions to problems that don't have "textbook" answers. I'll hear that comment repeatedly throughout my conversations with others.

Astoria High School Art <https://sites.google.com/astoriak12.org/astoria-high-school-art/home>

Lola Williams
Austin, Texas



I connected with an elementary school teacher on October 22nd, 2019, in Austin, Texas, through the family of a close friend here in New York. The Barton Creek Elementary School (over 400 students) is nestled in a residential section of single family homes that takes its name from the spring pool - which still is enjoyed almost year around by the neighborhood.

I traveled to BCES early on a Monday morning, in the dark, and saw crowds of students - many with their families - that were walking and riding bikes on their way to school. As I sat waiting to see Lola, my teacher contact, I was delighted to see everyone gathering in the gym - for their Monday morning assembly - singing and listening to announcements and cheering on the beginning of the school day and week.

Lola started right in as we sat - there's lots of energy at this school early Monday morning!

Lola: I have a varied background - I started out in music . . . I use to play in bands and sing and all that. . . and so I was in performing arts before I was ever in visual arts and found visual arts in college, and through ceramics actually fell in love with art and then declared as a fine arts major and jumped full in . . . I just fell in love with it and continued to play music for a long time and created my own pottery studio and I loved photography and I did a lot of that on my own for years, and I was involved in an artist's fellowship with professional artists of

all types . . . so I stayed involved in the arts though I was not teaching it. I've kind of had my hands in working with children for a long time - having my own children. . . my mother-in-law was an educator, she was a teacher and then a principal in this district for many many years - she's the one who encouraged me to finish my degree to teach. And I did. I've been in AISD [Austin Independent School District] for 14 years and this is my fourth year in this school. It's a 3-day rotation and I can keep things moving that way, I can keep

them pretty engaged in what they are doing.

NN: What is there about the visual arts that attracted you and engaged you more than the performing arts?

Lola: Well, first of all I'm a very right-brained person, and I realized very quickly how - when you're really working on, you're developing something it's very personal first of all extremely personal it's very reflective of a person at the moment in time that they're doing something. . . it reflects

what's happening socially, it incorporates so much that it captivated me and it's very personally absorbing, you know when you start to work on something it pulls your focus right in - I try to teach the kids that (laughter) it's a little harder with children because I really really like to talk . . . but still I love that aspect, and I always tell the kids 'don't throw your things away, you need to save these things because when you look back in a few years it's going to show you what you loved, right now, what was important to you, how you saw the world' . . . I mean to me it reflects so much from a personal perspective like nothing else, and I love that.

I teach clay to all the kids - you can see all the tons of stuff I have everywhere - I go all out in clay - I have so much fun teaching them how to make all sorts of things in clay - it's still my love - I love sculpture, I love 3D, and kids love it.



We talk about a display of portraits out in the hall by the office, and Lola explains that they were from a professional development day before school started where all the classroom teachers drew their own portraits to welcome the kids back.

NN: What do you think happens in here that might not happen in other classes? What do you think is unique to the art room, what kind of experience do they have in here?

Lola: I think it's the one place where they can really learn more about themselves in a very personal and unique way and be very proud of what they come up with. I am a real stickler on your work shouldn't look like

anybody else's'. I'm going to show you a project, I am going to keep it very limited, so that they're learning their objectives, but how they develop that I want that to be very unique and so I keep the criteria very small, so that they can incorporate specific things I want to see that they learned, but they can take it in their own direction, so no two pieces should look the same - in my book - if they're just copying me to me that's a real problem. I like the aspect of them discovering more about themselves and being able to experience that - it kind of teaches them something they weren't even aware of, and also just helping them see the world more closely, because art takes looking closely, and that's a real part of developing skills as an artist, so I try to get them to slow down and look at the little things.

NN: What's your favorite lesson?

Lola: I do have one in third grade that I love doing every year (laughter) and it's



a squish painting - so we only use our primary colors, and they squish and they rub, and they open it and they always ooh and aah because the colors are always so brilliant when the paints are wet (more laughter) - and next time when it's dry they go in with a Sharpie and they draw into it and they turn it into something and I tell you (even more laughter) it's exciting every year to see what they're going to come up with and then they have to get up and talk about their piece - and so they'll hold it up in front of the class and they'll tell the class what it is - and there's all these little creatures - and I always brainstorm with them 'Could it be an alien? A flower?' They have a blast - they can't wait to tell the class what it is. It's really fun, they're very

proud of them, and I love to for them to just stand up and talk all about what they saw - so that's one of my favorites.

NN: I'm wondering if there's been an event or a personal interaction or something that happened in the classroom that made you feel extraordinarily affirmed in what it is that you're doing? Something that - when you put your head down on your pillow at night and you look back - after a rough day - do you remember something that happened in here that was inspiring?

Lola: This year actually there has been a situation that a little guy in kindergarten last year and his Mom was about to have a baby and apparently that was a big catalyst for issues he was going through. He was new to me, you know, I didn't know his personality or what else could be going on - when they're that young you can't always figure that out so easily. He was having meltdown after meltdown - every time I tried to work



with him he was just absolutely coming unglued, he wouldn't let me help him, he was destroying his work - I mean he was just beside himself - and every now and then I could push something through - but it was haaard. And I kept talking to the Mom - we stayed in touch a lot.

Well he came back this year a new person. He's in first grade. He runs to me and says 'Miss Williams, look what I did!' he's so excited about everything. He's always wanting to help me with everything now, he just can't wait to jump in - the change is so massive, and I've dealt with a lot of students with a lot of different kinds of issues and disabilities over the years - I used to be at a very rough school, one of the roughest in Austin for nine years - so

I've had a lot of situations like this - but the turnaround in this boy has been precious. And that - through the really hard things with him last year, we really bonded - it wasn't apparent at the time, sometimes you really can't see that at the time - but the way he came back this year showed me that somehow I had connected with him through some really difficult things last year and he's just like a new little guy. We're having a great time together and I'm just happy for him, because some kids don't work through it.

I've had other students that have had some anxiety issues and things like that where they've had some extreme trouble in some other classes, and with me they'll run in and give me a bear hug - I've helped them to have a safe place to be, a place where they can be confident in success . . . and in me, and how I'm going to deal with them about certain things . . . and that's a blessing, that's a massive blessing when that

happens, it really is.

Lola began to reflect on the nature of teaching in the art classroom - she keeps in close contact with many art teachers in Austin and is familiar with the kinds of challenges art teachers face.

Lola: I've thought about this over and over - PE keeps their bodies busy - they have something very particular they have to move and do - and most kids love that anyway - not that they don't have issues, because they do - and music keeps their mouths busy . . . in here they have to listen, they have to think through, they have to design, there's so many steps that they must process and then produce and then work on and then develop and then problem solve . . . and I have found in my entire career that for a lot of kids that this is their blow-off time - they like to come in here, and now it's time to see their friends and catch up on the

day and you can't settle them down - and the ones that are not comfortable with art or they don't feel confident - they just go nuts. Trying to puuulll them back in and get them to think through and produce can be very very difficult (rueful laughter) and very hard and I think only other art teachers really understand.

As the start of that Monday morning school day buzzed out in the hall, Lola's stories reminded me of the unique bond that can happen between us and our students - and the challenge of proving our relevance. I am reminded how closely art teachers connect with their students. I see that the art classroom provides a safe haven and a transformative experience for many children. The same classroom changes us too. It forges connections between us and the students that seem deeper and richer.

Faye Ramsey
Edinburg, North Dakota



September 13th, 2019, at the town CENEX gas station/convenience store.

Edinburg - "The kind of small town every other small town would like to be" - has about 250 residents, a high school, great hot wings at the Fireside Lounge on Thursday nights, and is in the center of Walsh County - which has a total population of over 11,000 and covers close to 1300 square miles. In this northeastern corner of North Dakota agriculture is the main enterprise.

There are 3 public schools managed by the Valley-Edinburg 118 School District serving 216 students in the towns of Hoople (K-4), Crystal (5-8), and Edinburg. Crystal and Hoople used to be separate K-8 schools, but the district consolidated the program almost a decade ago, which Faye refers to below. Currently the teacher-student ratio is about 8:1.

Faye Ramsey retired in 2017 - she'd taught 3rd grade for 30 years, then taught art for the last 7 years. As a third grade teacher she often included art lessons as part of her classroom curriculum. As an art teacher, Faye taught eight 45-minute periods each day. She also had RTI (Response To Intervention) responsibilities during the day with students who needed academic support - math, science, etc.. She also taught 5th, 6th and 7th grade math as needed along with art.

Faye began talking without much prompting. I would have asked her how she came to teach art, but she beat me to it.

Faye: I always enjoyed art . . . in fact I have two daughters and they're both artistic, they both enjoyed art too. They went to school in Park River which is a much bigger school district than the one I was teaching in - and they didn't get any art there, even in the classroom. I was at Valley all those years [teaching third grade]. Then seven, eight years ago, they combined [school districts] and became Valley-Edinburg, and of course they had two of everything, and two third grade teachers . . . and they were looking to start an art program and wondering if anybody would do that, and I said I would. So I basically started the program. . . I taught in Crystal and Hoople K- 8.



NN: What do you think motivated the school board to create an art program?

Faye: I think parents wanted it, and when they combined [districts] they wanted to make a better school, and offer things they weren't offering. There's very few schools that have art around here. I think, I know Grafton [county seat] has an art program - that's a bigger school. . .

They said 'we'd like to offer art - is there anybody on staff that's interested?' Well . . . in these small towns sports is everything . . . everyone's got to be a great volleyball player, be on the basketball team - [my own daughters] weren't interested in that, and they liked art both of them, and I got a lady that would come around once a month and do art and I signed them up for that - I took them all the way to Cavalier for that, that was like 40, 50 miles [north]. I bought all kinds of art things for them. And I thought [we] should have an art program. I loved art. [At the grade school where she taught for decades] there was 'Art on Friday' and I looked forward to Friday when I could teach art to my third graders. I've also always enjoyed doing the art thing. I don't have any education in art, actually. I just have the interest and the love.

NN: When you were teaching art, what was the most rewarding part?

Faye: What the kids could do. I guess, you know, when I first started, 'course the Valley kids were used to me [she'd

had them as third graders], but it was the Edinburg kids that came in, they weren't used to me, and there was so much resistance to it. They did not want to do art, they did not want to cooperate, and now - man the kids . . . I go back there, once a quarter, I spend a week there, and they look forward to it. Of course it's a change, but it's so different now. . . I feel like I've accomplished a lot by doing that . . . the kids are a little more excited about art and they realize 'hey, I don't have to be good at it, she'll help me - I just have the ideas'. Because that's kind of the way I taught - I'd say 'now what are you going to add to that? or how are you going to make that your own?' They didn't realize they could do it.

NN: What was the biggest challenge?

Faye: The administration was always really good to me. But you know the sad part of it . . . I retired in 2017, and the program's gone now. They just closed the program. The rooms are gone too. They're just gone. My room in Crystal turned into the office. And the room in Hoople - they were really good to me, they gave me a room in each school, one was a Home Ec room, so you can imagine the cupboard space, storage, and the other was a Science Room, same thing. I had lots to work with. If I wanted something, they were very good about it 'yeah, yeah we'll do that'. The only resistance I had was I wanted the kids to paint ceiling tiles, and at first [the administration] didn't want me to do that [because it was] 'a fire issue', so I called the fire marshall and asked him

about it and he said 'if you're using acrylic paint that's okay'. But he [principal] said 'just in your art room'. He didn't want them out in the hallway where people could see - he wanted them in the art room. And when they turned the room into an office I thought 'those guys are go to throw them away' so I ended up having the students help me and we put them up in the hallway - and you wouldn't believe the comments, you know the parents didn't see them in the art room now they see them in the hallway - they say the UPS guy commenting on it. That was the only obstacle I had.

NN: So it was a sobering closure to realize that the program would end.

Faye: That was the sad part. . . but I'm glad that they have offered to have me come back, you know, so I'm continuing the ceiling tiles, that's kind of the eighth grade thing - we do that the first thing when I come back. It's for a full week, and most of it I spend in the Middle School - 4 days there and one day at the elementary.

NN: Anything you'd want to share?

Faye: I'm so glad I had the opportunity to teach art. I think my first year was a little rough - of course I started a program - there wasn't anything there - I had to figure out how this was going to work. I think the hardest part was trying to get the first 8th grade class I had, to do art. They thought it was unimportant. They hadn't done much art. They thought they weren't good at it . . . they were so resistant to it . . . it

Legacy IV



It is rare to meet an administrator who grants you carte blanche with your classes, lessons, and curriculum. It is also rare to meet an administrator who provides you with the opportunities to expand your professional development beyond the classroom. And rarest of all is the administrator

who sends personal, hand-written notes, thanking you for doing your job well. W. Glyn Hearn was that administrator.

Mr. Hearn retired last year, yet his legacy will continue at Soundview Prep School forever. As the founder of Soundview Preparatory School, his mission was to provide students with the best education he could without having students compete against each other, only themselves. It is our school's mission "to provide a college-preparatory education in a supportive, non-competitive environment that requires rigorous application to academics, instills respect for ethical values, and fosters self-confidence by helping each student feel recognized and valued." Mr. Hearn managed this on a daily basis, learning each student's name and calling them by name, talking to them and learning about their strengths and weaknesses, and recognizing them and making them feel valued. Each June at the commencement, he was able to speak about each graduate on a personal level, recounting tales of when they were in middle school, the small or large accomplishments they achieved while at Soundview and how they affected his life

personally.

When he retired, the graduating class took him on a picnic to celebrate him. In true Glyn Hearn style, he wrote each student a personal letter and gave them a compass, so that they can find their way. This was and is his way. He also presented the compass to his senior staff and faculty members.

As a recipient of a compass, I was reminded when I was hired, many years ago by Mr. Hearn, to keep true to art and not make the class a craft class. This was the only advice I received from him. He trusted me to do my job, as a professional. I keep the compass on my desk as a reminder that I can always find my way and keep my students to guide me.

W. Glyn Hearn is missed at Soundview Prep School for his active participation among the students, faculty, and staff. He was not a perfect person, but who among us is.

Melinda Franzese has been an art educator for over twenty years and has served as the art department chair at Soundview Prep School for twelve years. Prior to teaching, she worked in the film industry in many capacities but found her calling in education after returning from L.A. to New York.



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Recognizing Student Excellence

An important facet of NYSATA's mission is to support students who wish to pursue higher education in the visual arts. NYSATA currently awards the following five scholarships each year.

The Zara B. Kimmey Scholarship (\$1000), and **The Bill Miliken Scholarship** (\$500). These one-year awards were established in honor of two NYSATA members who provided exemplary service to the field of art education. Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department. Bill Miliken, a vendors' representative on the



Fish Market

Vania Xiang, Hunter College High School, New York, New York

Dan SanGermano - Art Teacher

Attending: California Institute of the Arts, Experimental Animation, BFA
Recipient of the Zara B. Kimmey Award - 2019

NYSATA board, encouraged generous support for art education from the manufacturers and distributors of art materials.

The Goldman - Snow Scholarship (2 scholarships at \$500 each) were generously endowed by long-time friends Ms. Aida Snow and Ms. Elaine Goldman. Ms. Goldman is a retired Region 9 member who continues to participate at the regional level, and is a frequent presenter at the state conference. Regretfully Ms. Snow has passed away, but she has left a legacy by enabling NYSATA to help visual art students in New York State pursue their dreams.

These scholarships are open to any graduating senior

who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual NYSATA conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students who cannot attend the ceremony, other arrangements are made for payment of the awards.

Scholarship winners are determined by a committee composed of NYSATA members from at least three different NYSATA regions. The Zara B. Kimmey scholarship of \$1000 will be awarded to the student in first place. Winners shall be determined based on their demonstration of commitment to the visual arts; development of a personal voice or vision; and evidence of mastery of the elements and principles of design in a range of media. An Application Form and Checklist of supporting material have been provided and may be copied as many times as needed. Please use both forms in making your submission. **The completed application, along with all required materials, must be postmarked by May 31st of each year.** Incomplete applications will not be considered. Notification of awards will be sent out by the end of June of each year.



Emerging

Rebecca Flisnik, Pittsford Sutherland High School, Pittsford New York
Amy Palermo - Art Teacher

Attending: Maryland Institute College of Art, Painting, BFA
Recipient of the Elaine Goldman & Aida Snow Award - 2019

NYSATA Annual Awards Nomination Information



Call for Award Nominations

NYSATA rewards commitment to excellence in art education among members and supporters of the art education community with a series of awards that are presented annually at the state conference.

Regional Art Educator of the Year

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. **Region Chairs must sign and forward Region awardee materials to the State Awards Chair by May 15th.**

Outstanding Service Award Retiree

Awarded at the time of retirement for outstanding service to NYSATA. Nominee must be an active or associate member for at least 15 years prior to retirement. Regions may choose to select a Regional awardee to honor within their region. Each Region may submit one candidate to the state awards committee for consideration for the State Outstanding Service Retiree Award, to be recognized at the annual conference. **Nominations are due to State Awards Chair by May 15th.**

Special Citations for Member, Non-Member, Institution, or School District Member

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. **Nominations are due to State Awards Chair by May 15th.**

Please note: Nominations for State, and Region Art Educator of the Year are due to the Region Chair by April 1st, and must forward to the State Award Chair by May 1st.

More information can be found at:

<https://www.nysata.org/awards-and-honors>

Grant Opportunities

The Raymond C. Henry Award: A grant of \$500 is awarded annually to a NYSATA member to aid in the development of a specialized art education project or study that meets the criteria for this award. Qualifying projects must fall under one of the following categories:

Curriculum Development

- Development of instructional curriculum resources that will enhance student learning related to innovation, creativity, and critical thinking skills.
- Innovative curriculum design or development of units of study that enhance student learning through visual art.

Research

- Educational travel that results in the development of activities related to the instructional process, student learning, or student assessment.
- Advocacy or research projects that are intended to advance the field of visual art education.

Interdisciplinary or Multi-Cultural Teaching

- Individual projects that promote art education as an integral part of the curriculum and improve understanding across disciplines or cultures.

All proposals should demonstrate how this project benefits the individual and in turn members of the art education profession. This award may not be granted to a NYSATA Region for any purpose.

About Raymond C. Henry

A graduate of Pratt Institute in 1929, Raymond C. Henry received certification for a permanent teacher's license from the State College for Teachers and a Bachelor's and Master's Degree in Education from the New York University School of Education. He taught for 39 years. His career included teaching at Vincentian High School in Albany, the Schenectady City Schools, and Waterford High School, where he became art supervisor. Other teaching contributions

included work at the College of Saint Rose in Albany, art classes for children at the Troy YMCA, and courses for adults at Russell Sage College.

The Raymond C. Henry Award was established at the 35th annual NYSATA conference to honor Mr. Henry for the following achievements: being a founding member of instatement as Treasurer Emeritus, his life-long interest in art education, and his artistic contributions.

A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project.

The recipient of this award must share their grant project with the NYSATA membership either through the presentation of a workshop at the annual conference or through an article for the NYSATA News.

All application materials for the Ray Henry Award are due to State Awards Chair by May 15th.

Barry Hopkins Art Educator Scholarship for the Summer Institute at Sagamore

The Barry Hopkins Art Educator Scholarship was established to honor an outstanding art educator. Barry Hopkins was a teacher of art in the Catskill Central School District for 37 years. He had a passion for teaching and for sharing his love of the Hudson River School of Art and the Catskill Mountains. He was known for his connection to earth and nature, and he taught his students to honor and celebrate the natural world through their art. An active and contributing NYSATA member for many years, Barry gave endless numbers of workshops, chaired conferences, and contributed to and participated in the NYSATA Summer Institute since its inception. His positive influence in the art world lives on through the many lives he touched and will also continue through this scholarship.

The scholarship provides financial support to enable a NYSATA member art educator who has never attended the NYSATA Summer Institute to attend the Great Camp Sagamore. The scholarship includes registration fees, lodging, instruction, some materials, meals, and certificate of participation.

***Thanks to matching funds from the Great Camp Sagamore, a second scholarship will be awarded to a runner-up. The runner-up will receive a 50% discount on the registration fee for the institute. **All scholarship applications are due to the Sagamore Institute by January 30th.**

For more information go to www.nysata.org



The NYSATA State Art Educator of the Year Award

Nominations are open to any individual members who meet the specific criteria for this most prestigious award. Region awardees must be nominated separately for this award.

Candidates for nomination must be members in good standing who have demonstrated commitment and dedication to the field of art education and to NYSATA over an extended period of years. These individuals must have practiced exemplary teaching, strong advocacy, and have made an impact on those around them, both in their schools and in the organization.

Through their devotion, compassion and helpfulness to students and colleagues, they exemplify what it means to be the New York State Art Educator of the Year. Specific criteria for this esteemed award will be listed on the NYSATA website. **Nominations for this award are due to the State Awards Chair by May 15th.** The recipient of this award will be recognized by NAEA at their yearly conference.



PORTFOLIO PROJECT

The NYSATA Portfolio Project is an authentic assessment based on the work your students are already doing in your classroom. If you have never participated make this the year that you do! It is a learning experience, an assessment instrument, and a powerful advocacy tool!

To find out more about the Portfolio Project go to
<https://www.nysata.org/portfolio-project>
or contact Christine Attlessey-Steger
attlestine@gmail.com

2018 Conference Highlights



Dr. B. Stephen Carpenter II



Julia Bottoms



Mark Dion



Mary Roberts

Thank you to our amazing keynote speakers



Transformation



Connecting with friends...



... and learning together!



They make it happen!



Friday After Dark and Artisan Market



NYSATA Awards



Awardees

1. Ray Henry Award..... Cheryl Schweider
2. Special Citation Institution..... Roberts Wesleyan College
3. Outstanding Service/Retirement (pictured Left to Right)
 - Julie Gratien, Region 3
 - Terry Lindsley-Barton, Region 3
 -Leslie Yolen, Region 6 (accepting on behalf, Jennifer Childress)
 - Beth Atkinson, Region 9
 - Colleen L’Hommedieu, Region 2
 - Lisa Lawson, Region 1
 - Lee Harned, Region 10 (accepting on behalf, Cheryl Schweider)

Region Art Educators of the Year

- Region 1..... Brandy Noody
- Region 2..... Dr. Susan Lane
- Region 3... Anastasia Arriaga
- Region 4..... Nicole Fabian
- Region 5.... Cynthia Grinnell
- Region 6..... Anne Manzella
- Region 7..... Lisa Conger
- Region 8..... No Nominee
- Region 9..... Thomas Finn
- Region 10..... Dina Rose





the NYSATA news

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

Call for Contributions

Calling for Contributors to the spring/summer 2019 NYSATA News

The Fifth Discipline: Media Arts In Our Classrooms This digital issue of the NYSATA News will be online in early June

Deadline for content submission is May 3rd.

Following the establishment of Media Arts as a fifth arts discipline by the National Core Art Standards, alongside the Visual Arts, Music, Theater, and Dance, the New York State revised Arts Standards of 2017 map out a comprehensive description for sequential instruction and curriculum guidance in the Media Arts discipline. Yet there are many questions art teachers have across the state about the nature of Media Arts, what constitutes a Media Arts thread, how can Media Arts be integrated into an existing curriculum, and other aspects of this field of practice and learning.

This is an open call for work. Here are some thoughts about what an article might be about:

- Based on your own growth and adjustment, the arc of your learning and experience, what are a list of questions and the answers you created to deal with the challenges the new standards raised, particularly those related to Media Arts?
- What challenges did you face when adopting Media Arts-based activities in your art classroom? How were these trials overcome?
- What advice would you give to someone who is thinking about adapting some Media Arts strategies and activities to an existing curriculum? This kind of article might focus on a specific unit.
- Where does Media Arts enter into your teaching? What media do you consciously choose to employ, in what ways did it already exist? How did you amplify its presence?
- In what ways do you explore how artists use Media Arts, multi-media, and time-based narratives in their work and thinking?

Articles (shorter than 500 words) and features (around 2000 words) should address this theme in some manner. You can use our latest issue for reference. We love to use images – so keep that aspect of your article in mind.

The newsletter welcomes images, but be sure you have signed permission slips for student artwork and classroom activities that show students' faces. We can provide the form. Images should be .jpg format and a minimum of 5"x7" at 150 ppi.

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

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

Marty Merchant
merchantmartin@gmail.com
NYSATA News Editor

NYSATA Board of Trustees • 2018-2019

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NYSATA Region Counties

Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
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	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
9	LIATA-Nassau	Nassau
10	LIATA-Suffolk	Suffolk

Plan Now to Attend the 2019 NYSATA Conference in Binghamton! November 22nd-24th, 2019

“All Roads Lead to Binghamton”

Embracing change is the theme of the 2019 NYSATA Conference as we return to Binghamton. This theme represents the exciting changes and challenges we as art educators face as we move into the future.

- Media represents how the new Media Arts Standards are causing many to consider how they can integrate media arts into their programs and rethink how best to do so at all age levels.
- Mind represents how vital art instruction is to nurturing and to the development and integration of the 16 Habits of Mind that will help prepare our students for life in the 21st century.
- Method refers to changing pedagogy and the exciting ways art instruction is changing with movements such as choice-based art instruction, TAB (Teaching for Artistic Behavior) and play-based as art instruction.

