



the NYSATA news

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An Official Digital Publication of the New York State Art Teachers Association

Volume 52 • No. 1 • Fall Digital & Conference Issue 2022



a CHANGE in CLIMATE

learning

Preconference
Workshops
Keynotes
Extended Studios

community

Artisans Market
Friday After Dark
Award
Celebrations

art making

Member's Exhibit
Special Studio
Intensive
Workshops

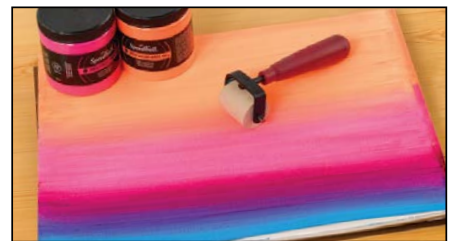
74th Annual Conference
Binghamton NY, November 18-20, 2022

Screen Printed Band Posters

Lesson Plan for Grades 9-12



Step 1: Expose chosen image onto a Speedball Speed Screen. Rinse, dry, and set the screen.



Step 2: Create a colorful background using fluorescent inks.

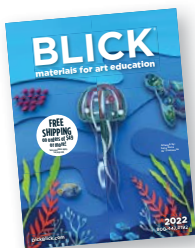


Step 3: Design graphics, including a band logo and poster information.

An introduction to a genre of graphic design that follows its own drummer.

As a lesson in design and serigraphy, students use bright screen printing inks and an image from the past to design a poster for an imagined concert.

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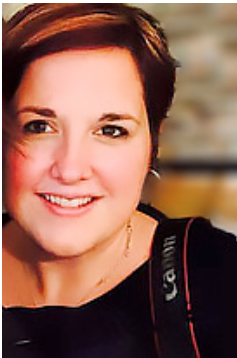
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President's Message from Michelle Schroeder



I am not particularly fond of working alone. From the time of delivering newspapers, my daily route was always improved when I stopped to chat with customers or delivered with my brother. Even when I worked as a bookkeeper in a 6'x10' secured room, my night was exponentially better with another clerk to review the numbers or choose the radio station.

It may sound odd, but instead of Partners in Change, I have "Artners in Change." I feel like over the years of my career, I've been drafting a team of players who join me on the field for every scrimmage, pickup game, or playoff match. This team helps me brainstorm ideas. Sometimes it's on Zoom, sometimes group texts, and often it's a phone call in my car that rivals James Corden's Carpool Karaoke.

I have a pretty good toolbox of ideas, but I never overlook the opportunity to acquire new ones. Sometimes it's a new artist or art medium. There's nothing like the excitement a new experience can bring. That little seed that often grows a whole outlook of branches that touches multiple facets of my life and leads to bigger and better ideas. Life is hard . . . and teaching, while extremely rewarding, often zaps every amount of energy. When I meet with my Artners, they bring optimism and encouragement that refill my battery and energizes my spirit. It's time and commitment to meet, but the rewards are worth it.

As busy as we are, I'm often asked "How do you fit it all in?." Meeting with the team is what you might call "time well spent." With Social Emotional Learning, we've heard many times "You have to fill your cup." Working collaboratively enables me to share the burden of the work. It allows the weight to float and be held by others. And I'd be lying if I didn't tell you that 95% of the time, it includes laughter, silliness, and FUN. We all deserve that.

At a recent board meeting, we were discussing the Portfolio Project. I've never participated because it intimidated me. Kathy Pfeiffer, fellow Artner, encouraged me to just commit to entering ONE student. My original plan had me outlining 25 students with 25 portfolios and multiple art pieces. The

minute I changed the equation from 25 to 1 student, the burden lessened and the goal of participating in the Portfolio Project became attainable. After 22 years of teaching, I felt the POWER of the Portfolio Project and I'm never going back!

Along with all the information about our annual November conference that explores the theme "Change of Climate," this issue of NYSATA News includes one long article about a collaboration of partners in Region 7. Artners on so many levels, these art education professionals worked together to develop a partnership that recharges everyone's batteries.

What I challenge you to do is to look at the result. Read the different voices that share some amazing outcomes and make that your inspiration. Then, think about how each of the speakers partnered with someone to get there. Is that collaboration something you can do? Is there a first step that you could take? If it looks intimidating, how can you break it down or step out of your comfort zone? Start small. There are art education programs and art educators throughout the state that could be ready for your call. There are a multitude of still involved retirees in NYSATA who laid the path for us to have such strong art education programs. Do you know one who could offer insight or advice?

So, start drafting your team. Reach out to others in your region. Attend a professional development and meet new people. Come to the conference. If you still can't find the courage to collaborate, find me and I'll share some of my draft picks with you. You never know where you might find a new Artner.

Creatively yours,
Michelle Schroeder, NYSATA President

About the News

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

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

NYSATA News Mission Statement

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

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

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

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

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

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

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

An award winning publication, the *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, 2017, 2018, 2019, 2021 and 2022. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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NYSATA members interested in contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com

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www.nysata.org

Facebook:
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Letter from the Co-Editor Martin Merchant



Along with a major focus on the November conference, this issue has one long article titled *Partners in Change*, which echoes the conference's Climate of Change theme. The narrative carries the different voices of organizers and participants that are involved with Region 7's annual day of professional development that takes place every spring on the SUNY New Paltz campus. We get through our struggles together, and the article shows why a diverse cast of contributors manage to stage a large and collegial festival of partnership.

The majority of this year's fall online issue focuses on the November conference and its details. You'll find information about workshops, special events, speakers, and sponsors. A team of dedicated volunteers and staff worked for months to put this annual conference together – among them are full-time teachers, parents, partners, and working artists. A change of climate – which brings to mind our global concerns about the environment and evokes host of other meanings. The environments of our classrooms have been transformed – the technology, the mental health of our students and ourselves – as the world beyond our classrooms has shifted and heaved – widespread contagious infections, recurring environmental disasters, the insanity of war, polarized politics . . . like being caught in a tornado, we've been swept up and slammed down again in different places, under different skies.

Together we learn, build, rebuild, and endure. United by a common urge for creative action and the love of those we teach, bonded with all our colleagues and partners, lifted by shared aspirations and dreams, we embrace the face of change. Use these pages to plan your participation and celebrations at this year's New York Art Teachers Association Conference. I hope to see you there.

Inside This Issue

President's Message.....	3
About the News.....	4
Letter from the Co-Editor.....	5
Call for Contributions for the Winter Issue.....	6
Sagamore: The Summer of 2022.....	7
Advocacy Starts Early!.....	8
A PD Committee Update.....	9
Portfolio Project Update.....	10
Notes from Albany.....	11
Youth Art Month.....	12
Partners in Change: building an alliance.....	13
Preconference.....	23
Conference Information & Overview.....	24
Conference Registration Rates.....	25
Conference 2022 Highlights & New This Year.....	26
Conference FAQs.....	27
Conference Keynotes.....	28
Friday After Dark.....	31
Conference Workshop Descriptions.....	33
Extended Studio Workshops.....	41
Member's Exhibit Show and Sale.....	44
Student Exhibit and Artisans' Market.....	45
NYSATA Awards.....	46
NYSATA Leadership Information.....	49

Photos: Marty Merchant and article authors.

- News
- Committee Columns
- Features
- Events
- NAEA



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Reservations
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the **NYSATA** news

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Call for Contributions

Calling for Contributors to the Winter 2023 issue of the *NYSATA News*

What Did You Do When You Felt Like Giving Up?

This issue of the *NYSATA News* will go online in mid-March 2023

Deadline for content submission is February 1.

There have been rough days when you felt like giving up. However, your students need you and they need the best of you. Instead of giving up, you probably made your students your partners: you give up some control; you shifted responsibilities to them; you became a guide rather than a leader; instead of governing you accompanied. Share your process and accomplishments as you came back from the brink of despair. You shed some light, opened some doors, waved your flag, showed the world. Your art teaching colleagues should hear your story. What do art teachers do when they need to regenerate and change their approach?

In this call for proposals, we ask that you:

- Consider how you helped your students feel a sense of autonomy, freedom, responsibility, ownership, and control. What changes did you make that brought about renewed energy in your art room?
- What happened when you provided students with more choices? What happened when they were free to get their materials and socialize in the art room? What happened when they were given time to play, practice, and learn on their own and with their peers rather than just learning from you?
- Have you made your students responsible for the art materials, clean up, and the organization of your art room? How has that improved your state of mind? Is your art room running better?
- Have you let your students take possession of their learning and art making? What does that look like? Is there a student's artmaking process that showcases this autonomy?
- Given choice, have students naturally embraced many of the current themes that we, as art teachers in 2023, see as important subjects for artists to explore – social justice, climate change, economic equity, and political polarity? Given the freedom of choice, have their individual voices emerged?

We hope this edition of *NYSATA News* will help teachers who feel like giving up, give up some control instead, and find more joy in teaching.

Articles (around 500 words) and features (around 2000 words) should address this theme in some manner. There is no specific length required or recommended – say what you need to say. Remember – student artwork (with permissions) is always more than welcome, along with examples of your own plans and rubrics.

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

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

We appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant *NYSATA News* Editor: merchantmartin@gmail.com

Sagamore: The Summer of 2022

Our NYSATA Summer Institute at Great Camp Sagamore was a wonderful experience again this year with 62 participants, the most we have ever had. We had perfect weather, cool in the evening and warm during the day. Participants spent the week exploring a wide variety of materials and sharing experiences from their classrooms. The main program – which we like to call our “Smorgasbord” – is where we focus on a wide range of techniques, materials and approaches to art and art education dabbled in a little bit of everything from book making, stencils and printing with Gelli plates, figure drawing, plein air painting, basket weaving and a special workshop in silkscreen t-shirts. Master printmaker Dan Welden was our Artist-in-Residence and worked with us doing solar plate relief printing. Along with all the art that we created, we also made our connection to nature with our two outdoor educators, George Steele and Wayne Fisher, who took us on bird walks, canoe trips and stargazing.

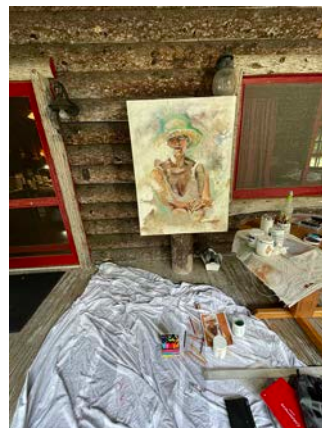


Outside of our main program we offered 4 week-long concentration strands: Book Arts with Beth Atkinson, Plein Air Painting with Paula Westcott, Printmaking with Jen LaCava, and an Independent Study strand with Cindy Henry, where each participant worked on projects they designed themselves.

We had wonderful meals prepared for us every day in Great Camp Sagamore's historic dining hall that overlooks Lake Sagamore, and in all of this we were surrounded by the beautiful Adirondack Mountains. We have already started planning for Summer 2023 and have exciting programs in the works.

Our concentration strands for 2023 will be a crafts program which will explore a variety of craft applications for the classroom, including jewelry making and more. Our technology strand will focus on using Procreate on the iPad where participants will learn how to integrate that program into the classroom or use it for their own art. We will again offer an independent study concentration where participants will bring a project(s) that they want to explore and receive personal feedback from the facilitator. And again, back by popular demand, we will offer a Plein Air strand where participants will work with the facilitator and our nature specialists in drawing and painting the incredible surroundings of the Adirondack area. Each of the strand facilitators will push into our main program and will touch on a little bit of what is being covered in their individual sections. There will be additional evening workshops as well.

If you have never attended one of the NYSATA Summer Institutes, next year might be the time! We offer several scholarship opportunities for new participants. Sagamore offers a full scholarship and a half scholarship for in-service art educators. We also have a full scholarship for retired art educators which has been generously donated by two of our former Sagamore participants. NYSATA Region 9 is sponsoring a \$500 scholarship for a Region 9 member and another \$500 scholarship is being donated for 2023 by another one of our Sagamore participants from our 2022 program. Applications are available on the NYSATA website. Check out all our plans on the NYSATA website under the Programs tab. Our registration opens shortly after the NYSATA Annual Conference - but sign up fast because spots fill quickly!



Advocacy Starts Early: 5 Strategies to Do NOW and All Year Long!

Samantha Nolte-Yupari and Valerie Savage

As we begin a new school year, I would like to take this opportunity to introduce Val Savage, as the new co-chair of Advocacy. Val brings a variety of knowledge and experience to the position. She has held a number of leadership roles in NYSATA such as Past-President, is an NAEA School for Art Leader graduate, and has 37 years of teaching experience in K-12 and higher education. Welcome Val! In this article we want to update you on the status of Bills S4525 and A1788 which we supported last year and highlight 5 strategies to advocate for your program now and all year long.

Last year, art educators across the state contacted their representatives to urge support for Bills S4525 and A1788 which supported adding the Arts as a required subjects under state law. While the Bills gained support by additional senate and assembly members for a total of 28 senators and 56 house representatives, the Bills were still not heard or definitively voted upon. What can we do? We can continue to lobby with our representatives to create continued leverage for support of the bill. [You can continue to use the letter provided in this link which includes customizable text and a list of representative addresses.](#)

Advocacy Begins NOW?!?

When does advocacy start? Advocacy is not something to do only when art programming and art education jobs are in jeopardy. Advocacy is recursive; it starts early and is an ongoing effort to educate about how learning happens in the art room, why art is important to childhood development, and why the arts are an essential human activity. In this list, we propose five advocacy strategies you can roll out now to set up your advocacy efforts for success all school year long. Better yet - many overlap with work you had already planned to do!

- 1. Choose one communication – and stick to it:** Schools and districts are using so many different methods to communicate with parents – from social media to newsletters and email. It can be overwhelming to try to do all of them. Pick your poison and make 3-5 templates that you can use repeatedly to communicate with parents. For example, “what’s happening in the art room,” “highlight student achievement,” “upcoming art opportunities,” and “art club info” etc.
- 2. Open your art room door to your administrator(s):** Invite them to tour the art room and talk about your program with you. You just posted awesome classroom pictures to Facebook and Instagram, now share your excitement with your school community. Get off Facebook and meet face-to-face!

- 3. Set up a plan and timeline to rotate in-school displays:** remember advocacy starts at home. One amazing display that took you forever - but never changes - is less effective than utilizing student helpers to create a consistent rotating showcase of art room happenings. How can you involve students? Can you set up a mounting/signing station so students can mount their work in ongoing ways throughout the year?*

**Standard 4.1 Artists, collectors, curators, and other arts professionals consider a variety of criteria when analyzing and selecting objects, artifacts, and artwork for presentation and preservation, and Standard 5.1 Artists, curators, and other arts professionals engage appropriate methods and resources when preparing artwork for presentation and preservation provide ample support for the inclusion of young artists as curators, decisions makers, and exhibition assistants in school displays and shows. Building this work into the curriculum easily meets these standards while cultivating the Studio Habit of Mind: Understanding Art Worlds.*

- 4. Plan your own school art show.** Don't procrastinate. Set aside an afternoon to sit down and take stock of what went well in your spring show and what changes you want to make this year. Come up with a timeline and save yourself angst in May. For example: How well attended was the show by parents? By administrators? How can you streamline advertising or invites for the show? Discuss the new standards about presentation and exhibition with your administrators that can be met with increased student involvement with the show?*
- 5. Plan at least one opportunity to participate in out-of-school/district events that increases your program's visibility:** Remember NYSATA offers opportunities such as NYSATA Conference Student Exhibit, the New York State School Board Association Exhibit (NYSSBA) Exhibit, the Legislative Exhibit, Olympics of the Visual Arts (OVA), Student Scholarship, Youth Art Month Events (YAM), and the NYSATA Portfolio Project;

As you make these various efforts, don't forget to share your participation with your administrators! Advocacy means making the effort to overtly highlight student accomplishments in the art room to your administration. Visibility is a vital and powerful advocacy tool, beyond letters, beyond fundraisers, beyond budget requests. Celebrating and showcasing student learning builds affect and connection to arts programming throughout school communities.

A PD Committee Update: Passing the PD Baton

Mary Wolf, Outgoing NYSATA Professional Development Committee Chair



Alexa Kulinski

On August 24th, NYSATA kicked off the new 2022-2023 school year with a virtual state-wide professional development workshop with Alexa Kulinski. In her workshop entitled *Visual Journaling for Art Teachers*, Alexa engaged teachers with prompts and visual journaling exercises to help them prepare for and set the tone for a successful school year. She shared examples of using prompts and visual journaling with her middle and high school students as well as her own practice with these forms of meaning making. The attendees were grateful for the hands-on, minds-on, heart-in style of this practical and useful professional development workshop. One attendee stated, "What I learned today will benefit me and my students and I am so glad I took the time to attend this workshop. I am in much better place to start the year."

As outgoing chair of NYSATA's Professional Development committee, it is my pleasure to announce that Alexa will be taking the baton from here and is already running with great ideas for future PD for the art teachers of New York. Alexa is currently a third-year doctoral student in the Teaching & Curriculum program and a graduate assistant in the Art Education department at Syracuse University. She holds a M.A. in Art Education from MICA and a B.F.A. in Art Education from Syracuse University. Before pursuing doctoral studies, Alexa taught K-12 Visual Arts in north central Connecticut for over a decade. In her doctoral work, Alexa explores the intersections of her artmaking, teaching, and research practices. I had the privilege of being Alexa's professor at MICA and now her higher education colleague and friend. She is ready to run this race and I know many will learn and grow because of her passion and work. Alexa- you are an empowering, inspiring, and intelligent art educator and I wish you all the success and happiness you deserve. NYSATA members- you will love working with Alexa. Let the race begin!

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Portfolio Project Update



Greetings NYSATA Members,
Portfolio Project is back, and we want you to join us in the fun! If you haven't heard about the program now's the time.

Ask yourself as a member, what can I do to get involved!?

1. Check out our current offerings on the NYSATA website at <https://www.nysata.org/portfolio-project>
2. Ask your region officers if they offer an adjudication and if not ask them to get one going!
3. Select students (even just one!) and go through the project process to experience it yourself. You won't regret it!

There are always reasons not to try: too busy, not enough time, bad timing . . . it's just another thing to add to the plate.

But we are here to tell you those reasons just aren't good enough because this project rocks! The work is worth it, and your kids will be begging to do it all again. Ask around, people will tell you it is such a positive, collaborative experience that gives back so much more than it takes. If you've been waiting to get started on it, consider this your sign!

Join us at the NYSATA conference to learn more about it with a workshop hosted by our state chair. He will go over the program thoroughly, get you trained, and help you begin the process of getting students involved.

For those who currently participate or have in the past, or just have heard of our program, we've also got some exciting news! Our committee is working to revamp the project and make it better than ever. Our goal is by 2024 to have these changes ready and presented. Here's what our chair has to say about the changes.

Portfolio Project is an authentic assessment tool that is based on The New York State Learning Standards and provides students with an opportunity to present portfolios of their work at regional adjudication sites. Our committee has been hard at work in making that statement truer than ever. Teaching through digital means and having our students endure the tribulations of Covid-19 have left us really yearning to get back to the project and the authenticity of what it has always offered. It's time to work on transforming this project to both align and showcase our national visual art standards. Our goal is to give the portfolio creative freedom and even more than it already does, empower are students to find voice and investigation in their creative endeavors. This coming spring, we hope to complete our work in revamping the project and pilot our new one with select regions to troubleshoot. Following this, by 2024 we would like to have all regions participating and working with the new portfolio project. I can't wait to share more and trust that your panel has been doing an amazing job beginning the process of this work and is equally excited in it. In the mean time please consider joining in the project and getting involved. The world needs more art and this just might be the start for some!

-State Chair, Matt Wilson



Matthew Wilson currently teaches art at Chenango Valley High School in Binghamton, NY where he resides. In addition to his high school course load, he also teaches AP Drawing/2D Design and two fast forward sections for SUNY Broome. Prior to his appointment at CVHS, Wilson taught at Norwich Middle School and as an adjunct professor of Ceramics for his alma mater SUNY Oswego. As a teacher, Wilson takes on a very active role in getting students involved in all facets of the school. Wilson is a class advisor, ski club advisor, student athletic club advisor, and DJs the school dances. He is also the varsity track and field and cross-country coach.

As an artist, Wilson is most interested in ceramics which he regularly shows throughout the region and owns his business 'Wilson Ceramics'. He grew this love of medium from his high school ceramic arts program in Elmira, NY. Wilson has always been drawn to functional art and process-based media. He loves teaching and connecting with all students. His favorite part about teaching art is helping students discover a talent they didn't know even existed within themselves.

Notes from Albany



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

I hope that you all had a restful and rejuvenating summer! As we begin the 2022-2023 school year, I am thrilled to announce that the Individual Arts Assessment Pathway (IAAP) pilot begins for approved pilot schools this September. The Individual Arts Assessment Pathway (IAAP) [is a 4+1 graduation pathway](#) option in which students complete a locally determined three-unit sequence in the arts and demonstrate, through a collection of creative works, growth over time that meets the High School II Accomplished Performance Indicators in the [New York State Learning Standards for the Arts](#). The artistic methods, media, or forms students use to meet local and state developed IAAP criteria are based on student artistic and research interests in consultation with their arts teachers. Over one thousand students will begin this three-year pilot, more than three times previous arts pathway participation. Approved pilot schools moved through the draft pilot application process during Winter/Spring of 2022. This application process is being revised based on feedback from the pilot. It is anticipated that applications will open for all interested districts in Spring of 2023 with further information coming later this year.

As the Department continues to focus on [Diversity, Equity, and Inclusion](#), the Individual Arts Assessment Pathway (IAAP) provides an example of a portfolio-based local assessment driven by student interest and teachers' content knowledge and expertise. Students actively engage in research, developing, executing, and revising their artistic projects while receiving guidance from their arts teachers and feedback from their peers. Additionally, we know that current neuroscience research demonstrates that engagement with the arts leads to growth in the cognitive skills necessary in all areas of work and life such as self-efficacy, empathy, and social engagement.

Concurrent with pilot schools moving through the three-year IAAP pilot, portfolio samplers and other implementation resources will continue to be posted on the Department's [Individual Arts Assessment Pathway website](#). A forthcoming update to the Board of Regents will also provide information and updates about the IAAP. Gratitude goes to all those who have assisted with the development of the IAAP over the past years. It has truly been a collaborative effort.

I am also pleased to announce that [New York State's Arts Education data](#) is now available on the Arts Education Data Project's website. This course enrollment data covers the period from 2017-2020 and will be updated periodically. You can also access NY's arts education data on your [mobile device](#). You will note that arts education participation has increased across the state since data was originally submitted in 2017. Finally, a new cycle of the NYSED's arts content advisory panel (CAP) continues with in-person meetings this October and December. Folks interested in future participation on the CAP can complete the Office of Standards and Instruction's [Call for Expertise](#).

I am wishing you all a wonderful, creative, and invigorating school year. I am here to help! Please don't hesitate to reach out with any questions: David.Seligman@nysed.gov.

It's Never too Early to Start Planning for YAM!

Heather McCutcheon and Tracy Berges

Although we are only in the “ber” months, your Youth Art Month Chairs are already planning for March of 2023 YAM celebrations! We have revised and added to our YAM and Flag Design planning guides to assist you in thinking ahead for your own YAM plans. As well we will be presenting a hands-on workshop at the November NYSATA Conference in Binghamton to assist you with everything YAM!



The 2023 National Youth Art Month Theme is Your Art, Your Voice

#nysYAM2023

Participating in Youth Art Month has never been easier! If you have never participated before, choose one of our highlighted events to try this year (Flag Design Contest, Legislative Art Show participation, YAM Spirit Week) or take an event you have executed in the past and simply move that event to March of 2023! No need to reinvent the wheel! If you are a seasoned participant, now might be the time to set a goal of obtaining a proclamation or endorsement from an elected official to highlight your YAM programming even further. Don't know where to start? No worries - we got you. Your YAM Chairs are here to help!

Make sure to check out the NYSATA Website to find all your Youth Art Month information, including the YAM Planning Guide and the NYS Flag Design Guide. These guides highlight how to get involved and plan for everything YAM including:

- The Legislative Exhibit
- Lesson plans
- YAM Spirit Week
- How to write a Proclamation

Important information about the 2023 Youth Art Month Flag design contest includes:

- **Flag designs are due November 23rd**
- Winning designs will receive prizes from GOLDEN and BLICK
- Flags will be submitted two ways: Digitally or at the YAM booth during the November NYSATA conference in Binghamton

Don't forget to stop by the Youth Art Month Booth during the conference to put your name in for some YAM prizes and learn more about how you can celebrate Youth Art Month.

A special thank you to Donnalyn Shuster for her years of service to Youth Art Month in New York State. Donnalyn had a vision for the development of YAM in New York State and worked tirelessly to bring that vision to life. Although she is stepping down from her direct involvement in YAM, we know she will always be YAM's biggest cheerleader.

[YAM 2023 Updated Planning Guide](#)

[YAM 2023 Updated Flag Design Guide](#)

Partners In Change: building an alliance

Martin Merchant

Change involves challenge. Art teachers must constantly balance curriculum that works – dependable sequences, engaging content, assessable outcomes – with new theory and practice, while they adapt to unpredictable interruptions and take advantage of teachable moments as they manage a roomful of students. Innovation is daunting. Having partnerships with colleagues, community, and college faculty, brings energy and new perspectives to the process. Teacher who toil alone have hard, exasperating lives.

This article is meant to inspire new partnerships throughout our state and showcase a blueprint for that collaboration. By explaining the forces that come together each year in Region 7 to produce a professional development Symposium on the SUNY New Paltz campus, we hope to inspire other regions, districts, and art teachers to seek out allies and teammates.

For 16 years, NYSATA Region 7 has joined with the Art Education Department at SUNY New Paltz in organizing and staging a day of professional development under the banner of an art teacher's professional development symposium.

Though the program has expanded and contracted over the years, this overview of the collaboration – its challenges and benefits – is an illuminating model for partnering with higher education throughout the state. As you read, you'll be inspired by the benefits that this kind of collaboration, between higher education, museum staff, and peer to art-teaching-peer, provides for all the participants.



Partnering with faculty

Open to NYSATA members and non-members alike, the event was originally envisioned as a productive alliance between the Art Education program at the State University at New Paltz and the active group of NYSATA members in seven counties throughout the Region 7, the lower Hudson Valley. Dr. Margaret Johnson, who was the originator of the idea back in 2006, felt that there were numerous benefits both to local art teachers and the emergent teachers in her program.



Professor Emerita Margaret Johnson, Ph.D., was given the New York State Art Educator of the Year Award by NYSATA in 2012. She previously received the 2011 NYSATA Region 7 Art Educator of the Year Award and the 2007 Special Citation from NYSATA for initiating, developing, and hosting the annual SUNY New Paltz/NYSATA Region 7 Art Teachers Symposia.

Dr. Margaret Johnson retired in 2011 after 40 years of teaching art and art education. When she arrived in New York in 2001 to teach at SUNY-New Paltz she brought over a quarter century of teaching high school art in New Hampshire and undergraduate and graduate art education in South Carolina. She had served as President and President-Elect (program chair) of the South Carolina Art Education Association (SCAEA) during the early 1990s. And then, while in New York, she was elected NAEA Eastern Region Vice President.

"Each of these positions offered as much fear and self-doubt as opportunity. I would think, 'I'm not prepared to do this. How can I manage?' Yet, each of these opportunities taught me, again and again, that we do not accomplish our challenges and goals alone; we do so through the communities with whom we participate. And, in New York, this community was SUNY-New Paltz and NYSATA Region 7 through our annual symposia for art teachers and art education majors."

Learning in and through the arts develops human potential and skills requisite to 21st century challenges: creativity and innovation, critical thinking and problem solving, communication and collaboration. Experience in the arts develops students' capacity to reflect critically and express creatively. Experience in the arts helps students develop self-reflection and self-direction; to problem-solve in complex circumstances; to value multiple perspectives; to entertain multiple solutions to problems; and to proceed with self-confidence.

The first New Paltz/NYSATA 7 symposium was in 2006, several years after I became the Director of the Art Education program at SUNY New Paltz. As I recall, the partnership between NYSATA Region 7 and our art education program began when Marty Merchant, whose son was a student of mine at the time, asked if a partnership might be possible between Region 7 and our art education program. In developing the idea, I drew upon my experience as an Art Education professor at Winthrop University in South Carolina and as President of SCAEA in the early 1990's. That experience included week-long Summer Institutes followed later by two-week Advanced Placement Art Institutes. We secured grants from the State Department of Education, the Arts Commission, and the college itself. We involved art teachers, visual artists, and college art faculty. Much of this structure was replicated as we developed the symposia in New York.

Primary among the goals for the first New Paltz/NYSATA Region 7 Symposium was our aim to build a collaboration among art teachers, our art education program, and visual art professionals such as the university's Samuel Dorsky Museum of Art. But, frankly, our initial goal was to enlarge our cadre of art teacher professionals for student teaching placements. It takes many individuals working together to make good things happen. Our symposia were successful because so many people collaborated and contributed to their success. The symposia grew over the years as NYSATA Region 7 became ever more involved. Through this collaboration we enjoyed excellent partnerships as the art teachers and other professionals shared art techniques, their expertise and knowledge. And, needless to say, our art ed student placement was enhanced. Retired now for a decade, I miss the excitement and energy, and the knowledge and friendships of our symposia; and I send my best wishes to all.



SUNY New Paltz Art Education students were always on hand to help and guide - and learn!

Region 7 is peppered with SUNY New Paltz Art Education program graduates who are working art teachers. They frequently act as mentors to student teachers coming up through the New Paltz Art Ed program and some have taught as adjuncts in the Art Ed program. Several of these alumni went to schools locally together in classrooms as they grew up, so there's a strong feeling of camaraderie and history. Consequently, they have continued in their professional lives as active participants in NYSATA Region 7 programs like the Symposium.

Dr. Beth Thomas, Director of the Art Education Department at SUNY New Paltz up until this last summer, continued Dr. Johnson's enthusiastic support for these annual events.



Dr. Beth Thomas recently accepted the position as director of the School of Art and Design at the College of Fine Arts and Communication at Texas State University in Austin. Dr. Thomas was an art teacher in public schools for 16 years before joining the Art Education faculty at the Maryland Institute College of Art in 2008. In 2010 she joined the faculty at SUNY New Paltz, in 2012 coming the Director of the Art Education program there and in 2017 Chairperson of the Art Department. During her tenure at New Paltz, she continued to involve herself and her staff with Symposium events, coordinating student and facility partnerships. Thanks to her oversight and encouragement, this partnership between art teachers and the SUNY New Paltz Art Education department became firmly established.

I arrived at SUNY New Paltz in 2010 as an assistant professor of Art Education, very excited to be joining this program, which has a long history of excellent art teacher preparation. One of the pillars the program was, and continues to be, the exceptional support that preservice art teachers receive from art education field mentors in Region 7. When I attended my first NYSATA Region 7 Symposium that year, I was struck by it as a unique event that fostered a strong, vibrant community of regional art educators and significantly strengthened ties between SUNY New Paltz faculty and our teaching partners in the field. As an art teacher for many years and as a faculty member at the Maryland Institute College of Art, I'd attended state professional development conferences in Ohio and Maryland as well as NAEA conferences, but I'd never seen a regional professional development event with the depth of programming offered by NYSATA Region 7.

The event itself was, and continues to be, invaluable for SUNY New Paltz Art Education faculty and students, who now benefit from the energetic leadership of Dr. Andrea Kantrowitz. The symposium deepens relationships between the program and teaching partners, allows for sharing of ideas, and development of valuable insights into ways the experiences of art educators shift in response to new developments in PK-12 education in the region, state, and nation. SUNY New Paltz students attend high quality professional development that enhances their coursework; just as importantly they experience ways practicing teachers grow their knowledge through an open exchange of ideas.

The NYSATA Region 7 symposium planning committee each year creates a vibrant space where exceptional keynote speakers draw direct connections between the critical issues of our times and the teaching of art. Art educators present compelling perspectives on classroom practice, and faculty share insights into their scholarship and research.

Over the years, as a faculty member and later, as Director of the Art Education program, I saw time and again the impact the symposium has not only on our program but on art educators in the region. NYSATA Region 7 is filled with engaged, thoughtful art education leaders. The symposium, as a site that engages current and future art educators, practicing artists and art education scholars, makes a significant contribution to the richness and vibrancy of art education in Region 7 and New York State as a whole. I'm now the Director of the School of Art and Design at Texas State University, and I hope to bring this model of partnership to our region here, as well.

Formalizing partnership: an evolving relationship

In 2019, SUNY New Paltz reorganized the process of hosting outside groups on campus – even those events that were sponsored by an academic department. Previously, members of the Art Education Department handled and expedited the use of campus facilities and steered NYSATA organizers to the proper campus service, like the reception hall, auditorium, and the facilities management for tables and chairs, along with the audio-visual department to ensure technical support.



Candid photos of keynote speakers and workshop presenters. From left to right: Aurora Robson, George Steele, and Olivia Gude

Starting in 2019, our Symposium had to go through Campus Auxiliary Services. CAS is a company that handled many aspects of campus life – the cafeterias, meal cards, etc. Now the Symposium organizers had to navigate a more formal process – a nine-page contract (Revocable Permit for Commercial Use of University Facilities), authentication of insurance coverage, etc. It increased the paperwork and required numerous visits to the CAS office on campus, but ultimately put us organizers in a much more protected position. Though the fees for campus use were formalized, and higher overall, our status, which was now “formalized” by paperwork, put us in a better position as a paying client rather than a supplicant.

Lines of communication were now direct, expectations were specific and explicit, and we ultimately felt more secure: we were not at the mercy of locked doors, unpredictable, unscheduled occupation of workshop rooms, and numerous other logistical variables beyond our control. This more prescribed, official approach also helped us plan for larger venues, the use of multiple buildings, and avoid conflicts with other major events that might be scheduled for the day of our Symposium. The campus is the site for many other regional events – high school science and math competitions, fundraisers, tour days, open-houses . . . and although this new system of booking our Symposium was more complex, we were able to avoid many of the conflicts and interruptions we'd experienced in previous years. As a “customer” of Campus Services, we were able to include

more of campus resources: use of the Terrace, a restaurant-style dining hall, for our breakfast and lunches that were catered by campus food service; signage creation and placement by the campus print shop; reserved parking for our attendees; designated areas for vendors.

Partnering with resources

The State University of New York campus at New Paltz has an outstanding resource in the [Dorsky Museum of Art](#). Established over 60 years ago as the College Art Gallery, the Dorsky Museum was dedicated in 2001 as one of the leading art museums in the region, with more than 9,000 square feet of exhibition space distributed over six galleries. The Dorsky's permanent collection comprises more than 6,000 works of art from around the world and spans over a 4,000-year time period. Its temporary exhibition program has been hailed as one of the best in the region, featuring exhibitions, installations, and projects by internationally recognized artists as well as annual thematic exhibitions of work by regional artists.

One of the early collaborators in our expanding vision of our Symposia was Zachary Bowman, Manager of Education and Visitor Experience at the Dorsky.



Zachary Bowman is currently the Manager of Education and Visitor Experience at the Samuel Dorsky Museum of Art at SUNY New Paltz. He previously held administrative and education positions at the Solomon R Guggenheim Museum and MoMA PS1 in New York City. A 2022 Diversity, Equity and Inclusion Faculty Fellow at SUNY New Paltz, he is devoted to ensuring equity of access and representation at museums.

The reason I jumped on the possibility of partnering with our local NYSATA region was the access it provided me to a network of our local art educators. I was able to introduce them to our collections and exhibitions while also personally inviting them to bring their classes to take advantage of this free resource here in their area. NYSATA has also been able to offer certification for some of the workshops I have led for our local teachers so that we are able to offer them CTLE hours for their participation.

I think the most obvious benefit is learning about how to use the museum as a resource for their students. We offer free tours and workshops and are often able to help in covering the cost of busses. I hope that an added benefit is the first-hand experience of the art objects, which I hope they will all feel inspired to share with their students. I also find that teachers from different schools, who may not otherwise be interacting, are able to make connections with and learn from one another.

This partnership provides direct access to our local K-12 art educators, an important point of contact which can be difficult to make otherwise. It is also a way to keep abreast on what is happening in art classrooms in our area and to learn how teachers are adapting to new standards as they are rolled out by the state. I also believe that having social interactions with teachers in the museum is an important way to break down perceived barriers between the museum and our local schools.

Touring the museum with a group of art teachers is one of the most fulfilling experiences a museum educator can have. While I wouldn't say that they are more perceptive than any other visitor, they are open to really digging deep into artworks and letting the discussion take its time. There is a palpable pleasure for these teachers while spending time discussing works of art in a museum setting. Instead of feeling compelled to teach, they are open to describing their observations and making connections with one another based on how they are interpreting the art objects

I would love for the symposium to continue to work on better fostering relationships between the Art Education students at SUNY New Paltz and our current K-12 teachers. I can imagine it would be a mutually beneficial

experience for both and perhaps even create opportunities for them to form relationships which could extend to field-work placements in which the students and teachers work together on their placement.


The thing which stands out most when I think of the experiences I've had welcoming teachers from the NYSATA Region 7 symposium is that they are often surprised and happy to hear that we are a free resource for them and their students. I continually reiterate my willingness to work with them to develop a museum visit or program which suits their needs, while also communicating my ability to cover material costs, artist visits and bussing.

NEW YORK STATE ART TEACHERS ASSOCIATION Region 7 presents the 10th annual Symposium for Art Education For Art Educators, Art Professionals, Art Students & Interested Public Symposium Includes Awards, Keynote, Hands-on Workshops, Roundtable Discussions & Lectures OFFERING A CERTIFICATE OF ATTENDANCE FOR 6 HOURS

ART TEACHERS REACHING BEYOND SYMPOSIUM
new visions for art education

SATURDAY, APRIL 25, 2015 9 AM – 4 PM
SUNY NEW PALTZ
LECTURE CENTER & SMILEY ART BUILDING
Presented by NYSATA Region 7, SUNY New Paltz Art Education Department and the Mid-Hudson Teacher's Center

KEYNOTE SPEAKER: OLIVIA GUDE



Olivia Gude's research focuses on developing new pedagogies and new projects for art education in schools. Gude is a professor at the University of Illinois at Chicago and is an award-winning artist for her awards and awards created in collaboration with interdisciplinary groups. Her current participatory artwork explores the social practice of art education in which teachers playfully push back the conventional practices that constrain their education with art. In 2014 Olivia Gude was awarded the National Art Education Association's "an education article of the year" Manuel Danke Award for New School Art Styles: the Project of Art Education. Gude is also the recipient of the NYSATA's 2009 Yvonne Lowenthal Award for significant contributions to the field of art education. Gude frequently gives presentations and workshops at universities, museums, school districts and art education conferences throughout the U.S. and Canada as well as in Denmark, Korea, Vietnam and Singapore.

Registration information on back
For full schedule and the latest information go to <http://nysata7.wordpress.com>

NYSATA REGION 7 REACHING BEYOND

NEW YORK STATE ART TEACHERS ASSOCIATION Region 7 presents the 11th annual Symposium for Art Education For Art Educators, Art Professionals, Art Students & Interested Public Symposium Includes Awards, Keynote, Hands-on Workshops, Roundtable Discussions & Lectures OFFERING A CERTIFICATE OF ATTENDANCE FOR 6 HOURS

ART TEACHERS TRANSFORMATIONS SYMPOSIUM
the artist's role in society

SUNY NEW PALTZ
SATURDAY, APRIL 30, 2016 9 AM – 4 PM
LECTURE CENTER & SMILEY ART BUILDING

KEYNOTE SPEAKER: AURORA ROBSON



Aurora Robson is a multi-media artist known predominantly for her transformative work intercepting the waste stream. Her practice is largely about subverting negativity and shifting trajectories. Robson was born in Toronto in 1972 and grew up in Maui, HI. She lived and worked in New York City for the past two decades and recently relocated to the Hudson Valley. She holds a double major (B.A.) in visual arts and art history from Columbia University. Robson has exhibited internationally in museums, galleries and public spaces. Her work has been featured in *Art in America*, *Art & Antiques*, the cover of *Green Building + Design* and many other publications. She is a recipient of the *Publio Krause Grant*, a New York Foundation for the Arts Fellowship in sculpture, a *TED/LinkedIn Re-Imagine Prize* and numerous other grants and awards.

Robson is also the founding artist of *Project Vortex*, an international collective of artists, designers and architects who also work with plastic debris.

Registration information on back
For full schedule and the latest information go to www.nysata7.com

Presented by NYSATA Region 7, SUNY New Paltz Art Education Department and the Mid-Hudson Teacher's Center

15th Annual Art Educators Symposium

Certificate of attendance for 6 hours.
New York State Art Teachers Association is a registered CTLE provider.
Presented by NYSATA Region 7, SUNY New Paltz Art Education Department



MERGING MIND AND MEDIUM

SUNY New Paltz, April 25th, 2020

A FULL DAY OF PROFESSIONAL DEVELOPMENT FOR ART TEACHERS

2020 ml (4/25)

Making it happen, bringing it together

It takes a dedicated team coordinate all of the details – dot i's and cross t's – and make numerous trips to the New Paltz Campus to arrange the facilities, room access, technology support, presenter recruitment, workshop scheduling – all of the aspects involving the place and the people need to fit for success. For the last few years, Monica Schor and Lisa Conger have worked to make the Symposium happen while working in their own classrooms.



Monica and Lisa – Region 7 co-chairs

Monica Czernecki Schor

I have been a part of the Region 7 Leadership Team since 2010 when Margaret Johnson was still a part of SUNY New Paltz. I loved coming back to my alma mater for meetings and the camaraderie of all these other art educators made me so happy to help. They were also so accommodating and let me bring my kids who sat at another table drawing and coloring, essentially growing up with this wonderful group of people. My first contributions were teaching workshops almost every year up to the present. I realized that this event brings so many like-minded people together just like the NYSATA conferences in November do.

The working partnership with the Art Education department at SUNY New Paltz was very important to us from the beginning. We loved being back at the college that we may have graduated from and so many come back to explore the town again like they once did when they attended here. But for us, we want to foster that connection with the Art Education students and the Art Educators of now. These Art Ed program students attend for free if they volunteer, and we place them in a presenter room for six classes. They help each presenter in whatever way possible, but they also get to participate and learn. Learn about whatever class is occurring and learn how to interact, watch different teaching styles, and hopefully become more confident in the profession they want to be a part of. The art ed students have also taught workshops with their professors. This professional development aspect sparks in many of them – I personally have had some of my student teachers come back as working art educators and present at the Symposium.

After working with Region 7 for a long time, I took over a vacancy for Co-chair and joined Marty to learn how much work goes into running an entire mini-conference like Symposium. Marty did an incredible amount of the work leading up to the 2019 Symposium. I felt like I was just along for the ride and trying to learn the ropes. I am very thankful for learning so much from him.

When he stepped down and my new co-chair, Lisa Conger, took over, I was extremely nervous about doing what he did so well. Lisa was extremely helpful taking over the communication with various people and parts of SUNY New Paltz, signing contracts and showing up for meetings. Trying to put together the 15th annual Symposium after 2 years off was quite the task. I know it is nothing like the big NYSATA Conference, but we found presenters for 20 workshops for an entire 6-hour day conference. Our current Leadership Team from 7 different counties pulled through with workshops, check in and registration, photos of the day, sign-up sheets, name tags, signage, certificates, goody bags and more.

When April 30th arrived, Lisa and I were so excited and tired, but mostly excited to see all of this come to fruition. All the obstacles we thought may happen, like a sudden swell of COVID cases, or half our presenters being quarantined, were overcome. The chef at the Terrace had set up a beautiful breakfast spread, and the Smiley Art Building was even unlocked and needed no calls to campus police for opening. We knew it would be a great day! And it was.

We had 80 registrants and almost all arrived. They did not just come for the 6 hours of CTLE credit (or did they?) but they left with a new connection, a new lesson idea, wanting to come back again, trying something new and hopefully, the beginning of their new tribe. It was just an amazing sight to see everyone in person, mingling, excited about seeing each other and what workshops they were signing up for. It was just thrilling to know that this was going to work after worrying about Covid messing up another Symposium. This challenge was overcome by the hard work of our entire Region 7 team and all the people who registered, attended, and left excited about Art education.

Presenting and attending: workshop partners

Attendance has fluctuated over the years – several events had over one hundred registrants, and we used large lecture auditoriums for keynotes like Olivia Gude, Nan Hathaway and Aurora Robson; some years saw fewer participants, and we needed less space and facilities. But the backbone of the experience was the community building and mutual contribution that took place. Art teachers gave and took workshops together. Working art teachers shared skills, experiences, and feelings. The Symposium also benefitted from the rich resources that the SUNY New Paltz facilities: large auditoriums, A/V setups in every classroom, computer and 3-d printing labs, studio rooms each with a full complement of worktables, drying racks, sinks and easels.



As attendance numbers grew, we were able to attract presenters from vendors, like School Specialties – who always brought plenty of giveaways, and the local Davis Publishing representative.

Another important aspect of the event is the cross-fertilization that takes place: college professors give workshops, art education students give and sit in workshops with practicing art teachers, art teaching professionals partner as co-presenters, and it all funnels into inventive and refreshed approaches for K-12 students back in the districts that we serve in our region.

Betsy Murphy

The NYSATA region 7 symposium is the yearly professional development opportunity that has helped me to understand that Art inspires the imagination.



Art connects experience with understanding.
Art helps us learn about the world.
Art helps us to learn through our senses.
Art helps us to make decisions.
Art helps us to make observations.
We make art to communicate.
We gain insight into others from their art.
Art helps us to use problem solving strategies.

The region 7 symposium has been available to NYSATA members and others for as long as I can remember. When I began teaching art, NYSATA was the source that guided my teaching practice. As I reflect on past and present

Symposia, I am still learning best practices in art education when I attend our region 7 NYSATA symposium. I love to share my "ART Toolbox" with fellow symposium attendees as well as learn from other art workshop presenters. In the past I have presented art workshops on drawing, Glass fusion and Tiny Art. I was so happy to attend this year's symposium with good friends! The symposium is an event to connect pre-service art education students with art teachers from vastly different districts and art education experiences. It's the place to connect to Art Education.



Cathy Ibanez

Feed the Need, Why I Attend Annual NYSATA Region 7 Symposia

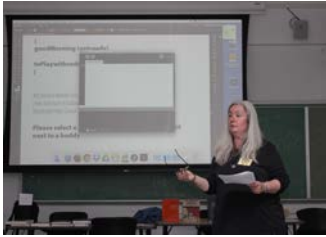
There is an inherent need in all of us to be among our peers, to engage in deep and meaningful discussions with like-minded people. Opportunities to feed this need are, unfortunately, few and far between, but they do exist and when you find them, you owe it to yourself to take them.

As an art teacher, one of the most relevant professional development days I attend each year is the NYSATA Region 7 symposium each spring. It is designed by art educators, presented by art educators, for the benefit of art educators. It is an opportunity to develop friendships, find mentors, discover new materials and techniques, understand new theories and plan new lessons. I always leave the day feeling refreshed and invigorated, full of new ideas, new resources, new contacts. Having the symposium at the SUNY New Paltz campus has created beautiful connections to higher education and with the addition of the Dorsky Museum's offerings also to professional, established artists.

Initially, I was very insecure about offering to lead a session at the Symposium. My thought was: what could I possibly offer that these teachers don't already know. However, after being prompted by another member, I led a session on oil pastel and realized we all have something to contribute. Everyone is at a different place on their teaching journey and the tips and tricks I have developed over the years are worth sharing. This gave me confidence and I led another session on mono-printing. I would never hesitate to participate in a session about a material I already use because every teacher has classroom hacks, lesson plans or material knowledge from which I can learn.

If you have ever thought about leading a workshop for other art teachers, I encourage you to do it. The teachers who attend your session will be grateful for your knowledge, tips, and trick

Connecting with other art teachers, university students, professors and practicing artists offers a unique opportunity to exchange ideas and grow personally and professionally. It fills a most human need to find and be supported by like-minded individuals. If you have not yet attended a Symposium you owe it to yourself to go. You will leave feeling invigorated, enlightened, and supported both as an artist and as an educator.



Brenda Sywalski

Over the course of my 34 years as an art educator the NYSATA Region 7, the Symposium has been a valuable, worthwhile, profession-enhancing experience. The day-long Symposium at New Paltz offers a faster, local mini-version of the annual state NYSATA conference. The breadth and depth of the offerings always serve a wide variety of needs, from pre-service to seasoned veterans.

I have been fortunate enough to participate as both an attendee and a presenter. I have learned new materials, theories, and connections as a participant. I thought I didn't like oil pastel, but Cathy Ibanez's workshop was so wonderful I made sure to amend my supply order to include oil pastels!

As a presenter, I have tested and shared my practice and ideas in workshops with wonderful peers from across Region 7. In 2022, I presented my High School Standards-Based Choice structure, and it was a SUPER experience, attendees seemed to really like the approach.

I love going back to the campus; the Symposium seems like I'm in college again, and the facilities make presenting and attending workshops in any medium easy and flawless. Every workshop functions smoothly; the studio spaces are specialized; the breakfast and lunch forums take companionship and connection to a different level.



Holly McCabe is a multimedia artist and educator currently residing in Rhinebeck, New York. She graduated with a BA in Art History and Studio Art from Gettysburg College in 1999, a BFA in Fine Art from the School of the Art Institute of Chicago in 2000, an MA in Painting from SUNY New Paltz in 2005, and an MFA from the Massachusetts College of Art and Design in 2016. Holly worked as a secondary education art teacher from 2002-2013, and is currently a full time Associate Professor of Visual Arts and Art Program Chair at Dutchess Community College in Poughkeepsie, New York, specializing in 2D design, graphic design, drawing, fashion illustration, animation, web design, and motion graphics. Though her personal work initially focused on portraiture, Holly's recent collections feature fiber arts, textiles, and sweeping soft sculpture installation spaces.

As a former high school art teacher and current Associate Professor of Visual Arts, I have directly experienced how essential the bridge between K-12 and college is for a seamless path to student success. I enjoy how this is cultivated at the annual NYSATA Symposium on the SUNY New Paltz campus. For many of us, myself included, the campus represents a kind of home base, a transitional space representing our own journey from student to teacher. In this way, there is a strong echo of the excitement we feel as educators stepping back into this place each year to become students once more. Here, we can collaborate at all levels, and it is one of the rare instances we are able to do so on a larger scale, breaking the boundaries of our individual school buildings and districts. We take each other's workshops, share our academic and pedagogical knowledge, skills, teaching experiences, lessons, and personal stories. As both a perennial workshop instructor and participant, it is an invaluable resource of fun and refreshing ideas and practice that keeps me grounded as to where my own college-level students are coming from, and for current K-12 teachers, where their college-bound students will be going. It has also been a place to forge new friendships and professional connections that continue beyond the Symposium as we create new educational opportunities for each other as well as our students. What a pleasure to be a part of this, and I look forward to many more to come!



These 3 "logos" are examples of how we try to "brand" the Symposium each year with a theme that gets attention and is topical.

As the Symposium template evolved, preparations got routinized and planning became more streamlined. Someone always volunteers to design our Symposium theme logo, which is used for labels on our registration folders, name tags, outdoor campus signage, and print/email promotional materials. Another volunteer manages online forms for workshop proposals,

presenter CTLE authentication, registration, and post-event evaluations. Our treasurer, currently Jen Wassmer, had to manage payments by check and district purchase orders, often a complex series of transactions to negotiate, with the inevitable issues of incomplete online information. Several people had to handle on-site check in, manage workshop sign-up, give directions, assign Art Ed students to guide and assist workshop presenters. We had decided early in our Symposium history to combine registration with a catered buffet breakfast, allowing for a gentle, congenial beginning to the workshop-filled day.

We made a practice of giving out goody bags to presenters – often groups of member volunteers would meet in the weeks before the event to assemble presenter kits of water, mints, swag, and hand-made cards. Another group would meet pre-Symposium to assemble folders with printed schedules and promotional material from regional museums, galleries, vendors, and colleges. These information-heavy folders were handed out to attendees as they registered the morning of the event and are always appreciated.

The job of reviewing workshop proposals falls to a small group of Region 7 leaders who also draw up the schedule of workshops, assign presenters to adequate spaces, making sure the appropriate facilities were available, while trying to maintain a flow and avoid conflicts. Workshops were scheduled for 50 minutes slots; some workshops would go for a double span.

Though the noon hour is free time, lunches are available if signed up for with registration, and that hour back at the Terrace provides time for attendees to regroup and chat. As you saw with the narratives above, a primary benefit and joy of the day is to renew friendships and share experiences – lunch is a perfect platform for that activity.

While the preparation steps become more predictable through the years, we constantly tried to create themes that echoed current pedagogical theory developments, like TAB and Studio Thinking, but we felt that we should engage with other social and cultural trends, like diversity and social justice.

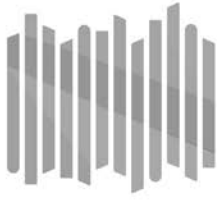
The alliances and collaborations profiled above were driven by the need for growth and partnership we all feel in our lives as teachers. There is no downside to joining with other people that face the same challenges, and there are always insights and strategies that come along with sharing ideas and workloads. But probably the biggest dividend generated by the event is the reconnection and renewal between art teaching companions.



Think about establishing similar relationships in your region, county, and district. There are many examples throughout the state where NYSATA membership has partnered with higher education, local businesses and organizations, neighborhood communities, and social justice groups.

In a climate of change, where we wake up each morning wondering what startling news we will face about our unpredictable world, it's good to know we have pals, partners, and support.

The members of Region 7 would be happy to communicate more details of the Symposium process: costs, logistics, A/V requirements and protocols, form samples for workshop proposals and evaluation responses.



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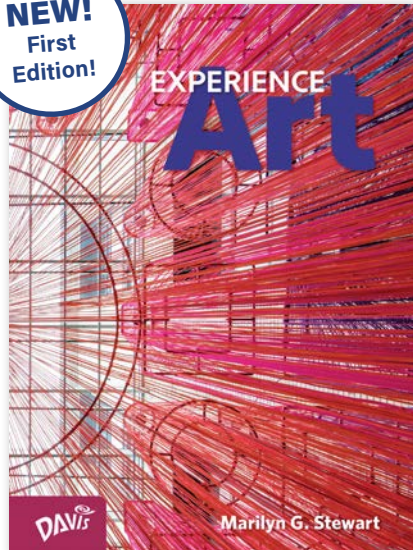
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PreConference

Self-Expression, Social Connection & Transformation through Art

Jalen Law • 9 AM-3:30 PM, Thursday November 17, 2022

In-person at the Doubletree Hotel, Binghamton, NY

Jalen Law is a passionate and inspiring Artist, Arts Educator, Arts Advocate, and Entrepreneur from Western NY. His research and work with students centers around emotional intelligence and Social-Emotional Learning. Jalen engages with his community and brings people of all ages and backgrounds together through his artmaking, teaching practices, and entrepreneurial mindset.

In this pre-conference Jalen will share his many roles, endeavors, and adventures and lead participants through practical, hands-on, minds-in, and heart-engaged activities that will help them grow personally, socially, emotionally, civically, and artistically. Jalen will lead participants through two workshops centered around emotional intelligence, social equity, and fostering community connections. In the morning, Jalen will lead participants through an emotional intelligence workshop titled D.A.P.A. (Director, Author, Producer, Actor) in which they will examine who they are as educators and the impact they want to make inside and outside of the classroom. In the afternoon, Jalen will present past and current community projects including his recent work with hospice/palliative care patients. During this session, attendees will examine ways to build social equity and community connections through art.

The purpose of these sessions is for educators to individually and collectively generate steps for fostering emotional intelligence, social equity, and community connections through art. Discussion and hands-on artmaking will focus on creative strategies to help students with self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Participants will leave with a new artist to share with students, new ideas for art lessons, new strategies for reaching and teaching students, and new ways to use art as self-expression, social connection, and transformation.

As a participant, you will

- examine your story and role as an educator
- reflect upon and articulate the impact you want to make inside and outside the classroom
- explore how to build social equity and community connections through art
- leave with concrete ideas and actionable steps to foster emotional intelligence and social equity in the classroom and community settings

Agenda

9:00–9:45 Session I: DAPA (Director, Author, Producer, Actor) Emotional Intelligence
12:00–1:00 LUNCH (box lunch included in fee)
1:00–3:30 Session II: Building Social Equity and Community Connections Through Art and Community Focused Art Installations

Supplies

Materials provided include paper, pencils, and coloring utensils (markers, colored pencils, crayons). Attendees are welcome to bring their own sketchbook/journal and drawing/mark-making materials as well.

Registration Rates

(Includes lunch + CTLE certificate for 5.5 hours)

\$75 Member/District Member

\$65 Member Student, Retired, Unemployed

\$125 Non-Member



About Jalen Law

Jalen Law has been an artist since the age of four. He's always been interested in different forms of creation, including painting, drawing, and sculpting. In his sophomore year of college, he decided to create his own business around his artistic talent. Since, his path has expanded into many different directions, in particular with creating murals. His first mural was a City of Buffalo initiative to honor [essential workers](#) during the COVID-19 pandemic — the piece was a 5'X10' aluminum panel honoring doctors and nurses. Then, the Niagara Falls Heritage Center approached him about creating a portrait for their Niagara Falls Murals initiative, leading him to create his [Calvin "Pop" Porter mural](#).

Common themes in Jalen's work include utilizing technology and digital arts, including audio and video stimulation, to allow all types of people to engage with his pieces.

Currently, he is working on a research-based art program called the [Emotional Intelligence Program](#) to equip students with social and emotional tools that will assist them inside and outside of the classroom.

Conference Information & Overview

Registration Payment Policy

Full payment of the registration fee must be made at the time of registration unless paying by school purchase order. You will not be fully registered until payment is received. Payment can be made by credit card (*Visa, MasterCard, Discover, American Express*) or check (*payable to NYSATA*). Include a printed copy of your registration payment form along with your payment and mail to: NYSATA, 9200 Sixty Road, Phoenix, NY 13135. **Do not mail a check or purchase order after Friday, November 11, 2022, as it will not arrive in time. If you register after November 11, please pay with a credit card or bring a check or purchase order to the conference with you.**

Registration Cancellation and Refund Policy:

Please understand that NYSATA must close registration for ticketed events and purchase hotel meals *in advance*, based on registration counts. If you reserve meals or a ticket for an event and cancel last-minute, NYSATA has already purchased the meals and/or closed the ticketed event registration, resulting in a financial loss if no payment has been made. If you need district approval to attend, please secure permission in advance of registering. If paying with a school district PO, be sure you know what is allowable per your district policy prior to registering. You are responsible for any balance on your bill not covered by your school district

- All refund requests MUST be received in writing (email).
- Registration refund requests received by November 1: Full refund less a \$25 administration fee.
- Registration refund requests received from November 2 through 11: 50% refund less a \$25 administration fee.
- Registration refund requests received after November 15: No refund.
- Ticketed workshops and events are non-refundable.
- If you register with no payment and subsequently cancel, you may be billed a cancellation fee.

Cancellations due to extenuating circumstances (i.e. death, accident, serious illness) must be submitted in writing, include appropriate verification, and must be received by NYSATA (at the address noted above or via email: tkonu@nysata.org) prior to the last day of the conference. No refund requests will be honored if submitted after the conference has ended.

Please allow 4-6 weeks for processing of refunds.

2022 Schedule Overview*

Thursday

Preconference 9:00 AM-3:30 PM

Friday

Continental Breakfast (Vendor Area) 8:00 AM-10:00 AM
Commercial Exhibitors Exclusive 8:00 AM-10:00 AM
Commercial/College Exhibition 10:00 AM-1:00 PM
Super Session I: Jalen Law 10:00 AM-11:00 AM
Workshops 10:00 AM-1:00 PM
Lunch (Timed Tickets) 11:00 AM-2:00 PM
Super Session II: Dr. Karen Keifer-Boyd 1:00 PM-2:00 PM
Workshops 2:00 PM-5:00 PM
Regional Hospitality/Meetings 5:30 PM-6:30 PM
Awards Dinner 6:30 PM-8:30 PM
(Ray Henry, Special Citation Business & Institution, Student Scholarships)
After Dark Event (Ticket Required) 9:00 PM-11:00 PM
Artisan Market 9:00 PM-10:30 PM

Saturday

Continental Breakfast (Vendor Area) 8:00 AM-10:00 AM
Commercial Exhibitors Exclusive 8:00 AM-9:00 AM
Commercial/College Exhibition 9:00 AM-1:00 PM
Workshops 9:00 AM-1:00 PM
Lunch 11:00 AM-2:00 PM
Workshops 2:00 PM-5:00 PM
Super Session III: Nikka Jones 1:00 PM-2:00 PM
Member & Student Art Exhibit Opening 5:45 PM
President's Reception & Dinner 6:30 PM-9:00 PM
(Past President Recognition, Special Citation Member, Outstanding Service, NYS Art Educator of the Year)
Dancing to DJ 9:00-12:00 PM

Sunday

Super Session IV: Alexis Oltmer 9:00 AM-10:00 AM
Region Awards Breakfast 10:00 AM-12:00 PM
(Regional Art Educators of the Year, Vendor Raffle)

*Subject to change without notice

Conference Registration Rates

New York State Art Teachers Association 74th Annual Conference

November 18-20, 2022
Doubletree by Hilton
Binghamton, NY



A Change In Climate is the theme of the 2022 NYSATA Conference.

The goal of the conference is to promote positive change and encourage art educators to adapt and grow their practice in the face of the changing landscape of education in a post-Covid world. Some connecting points for workshops and keynote speaker sessions include:

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

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

Registration and Meal Rates

Member Early Bird	\$159
Member After November 1	\$189
Student/Retired/Unemployed Member Early Bird	\$120
Student/Retired/Unemployed Member After November 1	\$150
Non-Member (No Early Bird Rate)	\$245
<hr/>	
Full Meal Package (Save \$10)	\$188
Friday Lunch	\$25
Friday Dinner (Buffet)	\$50
Saturday Lunch	\$25
Saturday President’s Reception & Plated Dinner	\$60
Sunday Brunch	\$38

Registration Opens Late September 2022!

Details at

www.nysata.org/2022-conference

Workshop Questions?
workshops@nysata.org

Commercial & College
Exhibit Questions?
exhibitors@nysata.org

Registration/Payment
Questions?
tkonu@nysata.org

Other Conference Questions?
conference@nysata.org

Conference 2022 Highlights & New this Year!

Back and Better than Ever! Whova Conference App:

Through generous support by our Platinum Sponsor, **Blick Art Materials** and Gold Sponsors, **Alfred University** and **RIT**; we are able to provide your conference agenda through the Whova mobile and desktop app. Downloading the app to both your mobile and desktop device will enable you to access all features. All participants will be able to access all the workshop documents for up to three months after the conference has closed.

Workshops: Conference workshop options include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Access to workshops in the general schedule is included in the registration fee. Optional Extended Studio (ticketed) workshops are available for an additional fee. Register for ticketed workshops when you register online for the conference. **Preregistered, paid workshop fees are non-refundable, regardless of cancellation date.**

Exhibitors Showcase: Our exhibitors have really stepped up this year with workshop sessions, product demonstrations, conference swag, and door prizes. There will be plenty of time to find out about new ideas, products, and ways of working with your students. Please visit our exhibitor's area both in person and in the app; and thank them for their generous support.

10X10 Members Exhibit and Auction: Please consider participating in this year's Members' Exhibit opportunity. Work submitted must be 10"x10" in size and may be designated as "not for sale" or donated for auction to benefit the NYSATA Scholarship Fund. See more info at www.nysata.org/members-exhibit.

Conference Student Exhibit: Thanks to the magic of Google Slides, we will hold this exhibit on the NYSATA website in addition to the onsite exhibit at the Doubletree Hotel in Binghamton. There is no fee to participate, but you **MUST** pre-register at www.nysata.org to have your student work entered into the exhibit. **This exhibit is open only to NYSATA members who register as attendees for the conference.** Registration is by teacher, not school district. Please do not add work of non-member colleagues to your exhibit. Details coming soon in your email and at www.nysata.org/student-exhibit.

Friday after Dark Event: Socialize, relax, debrief, collaborate, get creative, have fun and win prizes. This is a ticketed event. Casual, comfy clothing is recommended and an evening beverage of your choice is included with your ticket. More details coming soon.

Artisans Market: Artisan vendors will have table space on Friday night at the conference site. Each artisan will be responsible for their own sales, shipping (if applicable), and

any applicable sales tax. A registration fee of \$25 per artisan will support our NYSATA Scholarship efforts. Artisans will need to register by November 1, 2022 on the NYSATA website. Watch your email for details. All registered artisans must be NYSATA Members AND register for the conference to participate in this event.

Conference Registration: All registrations take place online through our secure online registration system. When you register, you have the option of paying with a credit card or mailing a school check or PO for payment. If paying with a school check or PO, you **MUST** register online first and attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received before the event for you to have access to the schedule in the Whova app.

Awards Events: This year's awardees will be featured in the NYSATA News and conference program, as well as recognized in person at awards celebration events.

Verify Attendance and/or CTLE Hours: NYSATA is an approved CTLE sponsor. Conference attendees will be provided with a tracking sheet to verify their attendance and document CTLE hours. CTLE certification can be obtained after the conference by inputting the CTLE tracking information in our online CTLE Certification Form. See www.nysata.org/ctle-credit for more information.

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Conference FAQs

Is there a virtual option this year?

There is no virtual option this year. We were proud to offer a hybrid event in 2021, but reluctantly decided it is not sustainable for our team of art teacher volunteers to manage all the complexities of planning, hosting, and processing recordings for an online event while simultaneously managing an in-person event. We shared the stress of our presenters as they struggled to get into a physical workshop space, manage a zoom, engage with both live and virtual participants, and record the event under tight time constraints. We simply can't put in enough volunteer hours or manage a team of people big enough to pull it off with the level of quality we wish to maintain. Hiring a professional team would drive our conference registration rate too high for our comfort level.

Where do I find the schedule for workshops and other events?

A detailed conference schedule will appear in the printed conference program you'll receive when you arrive, as well as the Whova conference app. There are always last-minute cancellations and schedule changes, so use the app for the most up-to-date schedule information.

I'm not sure I can attend for the full duration. Is there a day rate?

A single day rate is not offered. There isn't an easy way for our volunteer "staff" to record, control, and/or monitor single day access; having a single flat fee for the conference allows us to keep the lowest rate possible for everyone. Each conference registration includes an AFTERPASS, which gives registrants access to all materials posted in the Whova App for up to three months following the event.

Can I register for the conference if I am not a member of NYSATA?

Absolutely! NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development, but at a higher fee than for members. Prior to November 1, consider becoming a member and taking advantage of our early bird rate for the best value.

Can I join or renew my membership with my conference registration?

Yes, you can join or renew and complete your conference registration all on one form. Your membership must be current and paid in full to receive the member rate when you register.

Is there a fee or sign-up required for workshops?

There are plenty of options to fill your schedule without

adding additional fee workshops. Workshops in the general schedule are offered on a first come, first served basis. Some presenters have set a small fee for materials, payable onsite to the workshop presenter (please plan to bring cash). Optional pre-registered Extended Studio workshops are offered for a ticket fee paid in advance to help cover speaker fees, materials, and other costs associated with those offerings.

If my school team is attending the conference together, do we all have to individually register?

Everyone must register online using their own member login information. Your unique member login keeps your selections and transactions in your own record in our database. Use the instructions below for paying with a PO. Several registration confirmations may be bundled together and attached to a single PO or check for payment, as per the instructions in the registration confirmation email.

How do I register if my school is paying for me with a PO?

1. Get school district approval FIRST; know what fees the district agrees to cover.
2. Register yourself online. Choose your registration and any meal options or ticketed events you wish to attend. Choose the PAY LATER option for payment.
3. You'll get an email confirmation and invoice with detailed payment instructions and address.
4. Attach a printed or digital copy of your registration confirmation or invoice to the PO. PO must be received prior to the start of the event.
5. You are responsible to pay any remainder not covered by your school district.

Why is there a cancellation policy, deadline, and/or fee?

NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, the space reservation, food, and materials to fulfill your order must be purchased ahead of time by NYSATA, resulting in a loss when late cancellations occur. Find the cancellation policy near the registration link at www.nsyata.org/2022-conference.

Where do I find the schedule for workshops and other events?

A detailed conference schedule will appear in the printed conference program you'll receive when you arrive, as well as the Whova conference app. There are always last-minute cancellations and schedule changes, so use the app for the most up-to-date schedule information.

Conference Keynote

Karen Keifer-Boyd, Ph.D. • 1 PM Friday, November 18, 2022



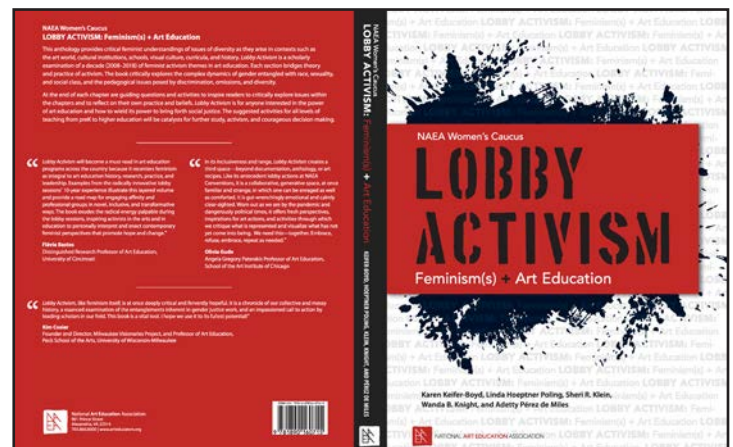
Karen Keifer-Boyd, Ph.D., Professor of Art Education and Women's, Gender, and Sexuality Studies at The Pennsylvania State University, co-authored several books: *Teaching and Assessing Social Justice Art Education: Power, Politics, Possibilities* (Routledge, 2022); *Lobby Activism: Feminism(s)+Art Education* (NAEA, 2021); *Including Difference* (NAEA, 2013); *InCITE, InSIGHT, InSITE* (NAEA, 2008); *Engaging Visual Culture* (Davis, 2007); and co-edited *Real-World Readings in Art Education: Things Your Professors Never Told You* (Falmer, 2000); and has more than 80 journal publications. Her research focuses on transdisciplinary creativity, inclusion, feminist art pedagogy, transcultural dialogue, action research, and eco-social justice art, and has been translated and published in Austria, Brazil, China, Columbia, Finland, Oman, and S. Korea. She is a recipient of a National Art Education Foundation grant (2017-2018) for social justice art education and a National Science Foundation grant (2010-2012) regarding gender barriers in technology.

Keifer-Boyd is past-president of the NAEA Women's Caucus, past-coordinator of the NAEA Caucus of Social Theory in Art Education, 2020 Eisner Lifetime Achievement Awardee, 2018 NAEA/VSA Gerber Special Needs Lifetime Achievement Awardee, 2015 NAEA Art Education & Technology Outstanding Research Awardee, 2014 NAEA Women's Caucus June King McFee Awardee, NAEA Distinguished Fellow Class of 2013, and the 2013 Ziegfeld Awardee. She was the 2012 Fulbright Distinguished Chair in Gender Studies at Alpen-Adria-Universität Klagenfurt, Austria, and a 2006 Fulbright Scholar in Finland. In 2005, she co-founded the *Visual Culture & Gender* journal, the first multimedia online journal in the field of art education and has served as editor since 2005. She has also served as editor of the Journal of Social Theory in Art Education and guest editor for Research in Arts & Education's special issue on arts education and disability justice, and for Visual Arts Research.

She serves on the *Have Art: Will Travel! For Gender Justice* (HAWT) Advisory Council and served on a Research and Evaluation writing team of the Education Division at the Kennedy Center. In serving on the Steering Committee for the Art Education Research Institute (AERI), she developed AERI featured panels such as "Disability Justice: Ethics, Access, and Equity Arts Education Research." In her chapter *Creativity, Disability, Diversity and Inclusion in the Handbook of Arts Education and Special Education* (Routledge, 2018), she draws on Critical Disabilities Studies theory and practices that change attitudes and environments to create an inclusive world of difference and challenge societal parameters of the normative that has been formed from racism, imperialism, colonialism, and other acts of hierarchical power. Current projects include developing online teaching resources: *Wo/Manhouse 2022*, *Augmented Encounters*, and *Indigeneity & Disability Justice Art Exhibition*.

Her lifetime work is based on her deep belief that visual art is integral to forming subjectivity, community, agency, and enacting social change. Visual art is also a powerful way to interpret histories, concepts, and experiences. Socially engaged participatory art can develop human potentials for dialogue, empathy, personal and collective healing, and can create solutions to nuanced and complex eco-social justice issues, documenting, and exploring beliefs, theories, and histories. Eco-social justice art builds democracy while visual art empowers human potential through teaching, leadership, and continuous learning. Transdisciplinary creativity as a social process in visual art can develop response-abilities, translate-abilities, and sense-abilities—and other competencies and capabilities necessary for democracy to thrive.

Karen Keifer-Boyd contact is kk-b@psu.edu
Website: <https://arts.psu.edu/faculty/karen-keifer-boyd/>
Orcid: <http://orcid.org/0000-0002-9498-0489>



Conference Keynote

Nneka Jones - 1 PM Saturday, November 19, 2022



Trinidad is a melting pot of rich cultures, festivals, ethnicities, and diverse groups, all of which have influenced Nneka Jones' identity and artwork. The Caribbean soil is where the seeds of her artistic roots were first sown. As the youngest of four children, she immersed herself in exploring her natural talents. Jones was fascinated with drawing, painting, and sculpting portraits of women and notable Caribbean figures. In 2016, after placing first in the Caribbean for Art and Design Examinations, Jones saw an opportunity to further her art education in the United States and made the difficult decision to leave family and friends behind to pursue her art career.

The twenty-five-year-old artist graduated with a BFA and minor in Marketing from the University of Tampa in May 2020 with an array of artistic talents and a diverse portfolio.

She has since blossomed into a multidisciplinary artist working in mixed media, embroidery, and textiles, paint, etc., to produce thought-provoking, activist artwork that advocates for the protection of women and girls through contemporary portraiture. Whether stitching on a small intimate scale or creating work that spans over 100 ft of wall space, Jones has continued to pave the way and redefine what it means to be an artist with a passion for multiple media.

One of her most notable achievements was a commission from TIME magazine to produce the cover artwork for the August 31-September 7 issue 2020. Her work has since been acquired by the City of Tampa, Tampa Museum of Art, Florida Craft Art Gallery, the Ferman Center for the Arts – University of Tampa, and many other private and public collectors. She views her artwork as a vehicle to drive honest conversation in a society that often is silent regarding social issues and taboo topics.

Although Jones is notorious for her realistic embroidered portraits with create lasting impressions, her ultimate goal goes beyond the surface of any canvas; it is to inspire young artists to break barriers and stereotypes in the art industry, proving the power of art and the artist.



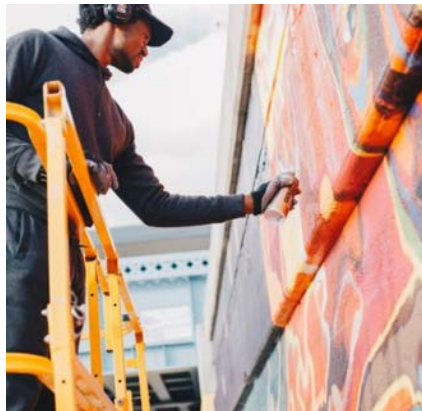
Conference Keynote

Jalen Law - 10 AM Friday, November 18, 2022



Jalen Law has been an artist since the age of four. He's always been interested in different forms of creation, including painting, drawing, and sculpting. In his sophomore year of college, he decided to create his own business around his artistic talent. Since, his path has expanded into many different directions, including creating murals. His first mural was a City of Buffalo initiative to honor essential workers during the COVID-19 pandemic—the piece was a 5'X10' aluminum panel honoring doctors and nurses. Then, the Niagara Falls Heritage Center approached him about creating a portrait for their Niagara Falls Murals initiative, leading him to create his Calvin "Pop" Porter mural.

Common themes in Jalen's work include utilizing technology and digital arts, including audio and video stimulation, to allow all types of people to engage with his pieces. Currently, he is working on a research-based art program called the Emotional Intelligence Program to equip students with social and emotional tools that will assist them inside and outside of the classroom.



Alexis Oltmer - 9 AM Sunday, November 20, 2022

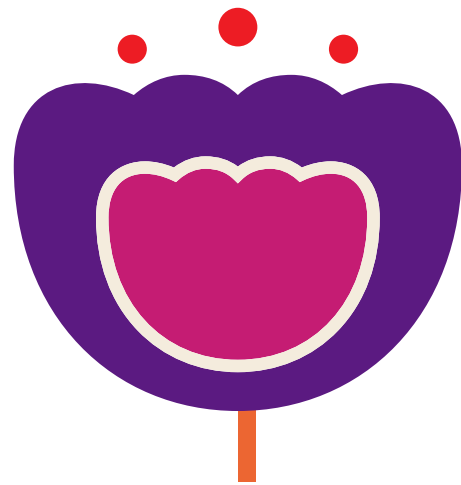
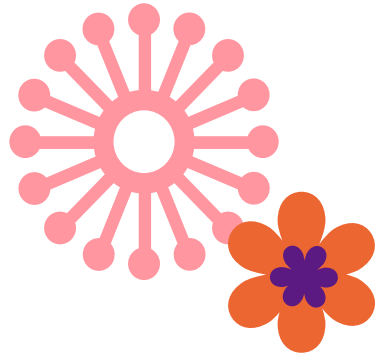
Alexis Oltmer currently lives and works in State College, PA. She received her BA in Photography from The University at Buffalo and is working towards her MFA at Penn State University.

Her practice consists of documenting, collecting, and processing objects and natural spaces she explores on the outskirts of the built environment. She uses photography for documentation and sculpture for recontextualization. The spaces she studies and the objects she produces are heuristics to query and denaturalize standard discourses around material consumption and the construct of the natural environment.

Oltmer's work is influenced by her experiences growing up in a factory town where she was regularly exposed to the complex relationship between production and consumption and the benefits and costs of each.



Friday After Dark



Put on your comfy clothes
and join us for the

friday night 9-11 pm

ART AFTER DARK

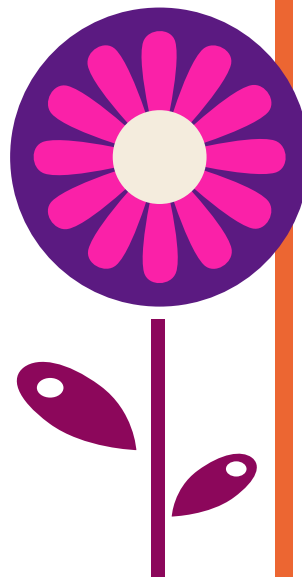
Recycle the Rainbow!

After a hectic conference day, stop and smell the roses with your NYSATA colleagues!

Region 6 members Josette Pastore, Cindy DiDonna-Nethaway, and Deb Anderson invite you to join in a creative Art After Dark experience

Friday night. Collaborate with members of your Region to complete an environmentally conscious, color coded, creative task. Check the Whova app for your region's assigned color and let the fun begin! A beverage of your choice is included with your \$20 ticket!

event



9-11 in ZONE 225
Cash bar available



LITERACY-BASED ART ACTIVITY BOOKS

Meet the Artist Series presents over 30 different famous artists' biography activity books!. Each book includes more than 30 pages of art and literacy activities for grades K-5. Kids learn about the life of a famous artist followed by activities that reinforce literacy skills and teach a little art history along the way.



REINFORCE READING AND WRITING SKILLS USING FAMOUS WORKS OF ART

Sequence of Events
Number the following events in order from 1-6 or cut them out and paste them in order in your notebook.

- He died on July 29, 1890.
- Vincent Van Gogh was born on March 30, 1853 in Zundert, Netherlands.
- He started painting scenes of people in the streets and cafes. He also started using bright colored paints.
- He loved to draw as a child and when he was around 17 years old he decided to become an artist.
- In 1881, Van Gogh became sick and could not take care of himself.
- Vincent decided to move to Paris and try his new style.

Painting Match Up

What a woman looks like
The town: NY, NY
Group of men, 19th
The Largest Old Age
The Ten Largest
Group of Men, 19th
The Largest, South

MISSING LETTERS

P_r_s
ar_ist
_ol_r
s_rry
igh
c_fe
f_m_u
_ed_ee_
_alet
su_f_l_w_



Reinforce Reading & Writing Skills

Includes an age-appropriate biography written just for kids! Practice skills like Sequence of Events, Compare & Contrast, Character Traits, and Story Elements using famous paintings.

Art Appreciation

Look closely at art and write about your opinion! Learn the names of some of the most famous paintings in the world.

Vocabulary & Spelling

Learn new vocabulary, make new words, and have fun with a word search puzzle.

Creative Writing & Drawing

Have fun with a coloring page or create your own work of art. Write creative stories about famous paintings or try out a poem.

MAGIC SPELLS FOR TEACHERS

Literacy-based Art Instructional Resources & Books
magicsspellsforteachers.com

NYCDOE CONTRACTED VENDOR



Workshop Descriptions

* Due to many circumstances beyond the control of the conference planning team, workshops are subject to change without advance notice.

Each workshop is labeled with a letter representing what grade-level the content of the workshop is geared towards.

E = Elementary
M = Middle School
HS = High School
C = College
A = Administration

Friday
11-11:50

Putting the heART in Digital and Media Arts

Place ART at the center of your digital art curriculum. Often digital media lessons are skill and technique based. This workshop provides examples and resources for historical, BIPOC, and contemporary artists into a digital world. Bring the heart back into the art, while still maintaining a sense of rigor, skill, and technique in graphic design, video design & 3-D printing.

Angela Langston, Mary Cincotta HS

Pysanki Eggs: Folk Art and Culture

The presentation will focus on how to introduce what culture means and how art can be used to express cultural practices. The hands-on part of this project will be to have teachers create a Pysanky Eggs. We will deviate from the traditional method and adapting the process to make it school safe.

\$2 fee at time of workshop

Yvonne Phinney HS

Social Emotional Learning and Classroom Management

Based on personal experience while teaching post Covid, I've had students who struggled with social emotional wellness and communication skills in school. This presentation walks attendees through ways to facilitate difficult conversations, build sustaining relationships, and ultimately improve your classroom management and student behavior. Specific strategies will be shared and practiced.

Kelly Hanning E, M, HS

Ukiyo-e Wood Block and Screen Print Unit – a Ray Henry Grant Award Share-out

Matt Wilson, winner of the 2021 Ray Henry award, provides a share-out on his printmaking unit. Presentation covers multiple projects and printmaking methods aimed for secondary level.

Matthew Wilson HS

"I Love Trash" – Oscar the Grouch

We can use all sorts of media to create art, so let's dumpster dive into those who use trash. A variety of artist's works and stories will be presented for you to take back to your classrooms to inspire some garbage creations.

Caitlin Chan E, M, HS, C, A

Introduction to Polymer Clay and Canes

The use of polymer clay provides instant satisfaction with bright colors and quick results into a finished project. In this introductory workshop you will learn to work with polymer clay and create simple canes. This opportunity provides participants with an item that can be taken home to be baked.

\$5 fee at time of workshop

Kathryn Alonso-Bergevin E, M, HS, C

BOCES Arts in Education Opportunities

BOCES Arts in Education is a highly effective way school districts in New York State can provide arts enrichment programming while earning state aid. Come join us to learn about what programming is eligible, how the process works, and how we can maximize arts enrichment programming in your school!

William Jones E, M, HS

11-12:50

Ceramic Coils and Bobble Heads

Planning and sketching projects helps students to create high quality work, but they try to skip this part. These are ways to make the process engaging

creating outstanding projects. We will look closely at the process we use for coil containers and bobble heads and will make coil prototypes and clay bobble heads.

\$2 Fee at time of workshop

Kelly Holmes E, M

"Stick" Figures: Nature and Art Making

We will create "Stick" Figures by connecting twigs and branches together to create abstract or representational forms. We will focus on how nature is one of the greatest inspirations to see beauty in the world. We will use references of other artists as inspiration and use the human form to "strike a pose" in motion with our materials.

\$5 fee at time of workshop

Tenley Escoffery E, M, HS

12-12:50

Portfolio Project!

Portfolio Project is one of NYSATA's student offerings. Join the fun, come learn what it's all about, and how to get started. Presentation covers it all and will have time for questions!

Matthew Wilson E, M, HS

Wait... Don't throw that Out!

As art teachers, we love to hoard. We also often have a small budget. So, let's dive into all that "stuff" and find ways to create. Let us share the many ways we have been inspired by and use found objects to have students create artwork. We will create a quick and easy upcycled sculpture for you to take with you.

Cheryl Schweider, Patricia Stork E, M, HS

Sculptural Roses

During the pandemic, supplies like clay were limited due to cross contamination concerns. I will show how to make a sculptural rose using model magic. This lesson can also be done with Play-Doh, plasticine, Sculpey clay, air dry clay and kiln fired clay. It

incorporates math, color mixing and sculptural creation. The roses can be made with many different levels of students.

\$2 Fee at time of workshop
Stacy Griffin, Kali Burke E, M

Call for Action!

Art can empower individuals and communities to call for change. Join Johnson Museum of Art educators as we look at work that challenges and inspires us and discuss artists as activists. We will look at a lesson plan that incorporates activism and brainstorm fitting it into our own classroom.

Andrea Murray, Carol Hockett E, M, HS

Incorporating Choice into your Curriculum

If you are interested in the theory behind choice but are struggling in the execution, then this session is for you. It will cover the "how" behind the theory and provide insight into formulating unique choice-based lessons. I will provide successful examples of lessons I use as well as share out resources.

Stacey Walton HS

Color Relationships, Color Perception, and Optical Illusion

The strategic placement of colors in relation to one another can generate perceived colors that differ from the actual colors used. In this hands-on workshop, participants will use construction paper, glue, and a systematically arranged pattern of colors to create a fascinating and surprising color optical illusion.

\$1 fee at time of workshop
Phyllis Brown E, M

SEL in the Art Classroom

Students often need help navigating the ups and downs of complicated emotions, which is why social-emotional learning has become an important part of everyday learning. Attendees will learn how to help students become more intuitive, creative, and emotionally centered. Be ready to walk away with project examples, lesson plans, and hands-on fun.

Heather McCutcheon E, M, HS

2-2:50

Rethinking Washable Markers

It's time to rethink those washable markers that are sitting around. Markers can open up your world to possibilities of painting, printing and even learning through play! Use your time to learn, create and play with this hands-on workshop! Leave with three ready-to-use projects and teacher samples.

Kathryn Alonso-Bergevin E, M, HS

Scraps to Sketchbooks

Join Herkimer County art teachers for a hands-on workshop creating Junk Journals, pages, and ideas for journaling and sketching. These art educators worked together to create curriculum, videos, and ideas from Eric Scott's books, which will be shared while attendees create and work. Come create and learn with us!

Heather McCutcheon, Adrienne Watson E, M, HS

The Impact of Portfolio Project

This round table will discuss the impact of the Portfolio Project on district-wide learning and student involvement in art. What works, and what challenges, we as educators face. How to grow a Portfolio in your school. How Portfolio allows us to advocate for the role of art in a changing arena.

Erika Licasi, Theresa Bianco E, M, HS, A

How to Effectively Teach Visual Arts to Early Childhood Students (3-K and Pre-K)

This workshop is designed to help teachers conquer limiting beliefs of what young students can create and understand. This lecture will cover stages of artistic development, art education vs. art activities, and strategies for teaching art to young learners.

Jalilah Jackman E

Weathering the Creativity Competition Climate: NYSATA's Olympics of the Visual Arts Program

Presentation overview of the 40-year design competition for students K-12, including highlights of the recent virtual events and plans for LIVE 2023.

Introducing areas of service available to all members to support this

longstanding creativity competition. Join our OVA committee, consider registering teams, or supporting the event on the day of as a judge or onsite floor coordinator.

Anne Manzella E, M, HS, A

2-3:50

Designing with Students' Strengths in Mind: Art Lessons that Serve Students' Interests

Designing art curricula to include students' natural interests and abilities is a great way to keep them involved in the creative process. In this hands-on workshop, you'll explore making personal choices. We'll also look at examples of student work to identify and help them in their own self-discovery.

Mark LaRiviere E, M

Mapping Memories

Mapping memories is a visual storytelling workshop where participants will interview each other about memories, and then collaborate to create a community-driven visual piece inspired by their conversations. We will also discuss best practices for implementing these activities in their classrooms and other educational settings.

Zach Rothman-Hicks, Andre Knights E, M, HS, C, A

Felted Treats

We will use the needle felting technique to create yummy looking felted treats. This was a hit with my high schoolers! Super easy and very therapeutic.

\$5 fee at time of workshop
Stefanie Abbey E, M, HS

Becoming Luminary

Art can inspire awareness, promote change and innovation within our communities. This workshop will bring awareness of community issues that affect our students. After an introduction you will have a chance to be a luminary by creating a design that brings light to a cause and hope to those affected.

\$5 fee at time of workshop
Lisa Lambert M, HS, C

3-3:50

Mindset Matters

This workshop will present information on mindsets in education and how our

mindset can enrich or hinder our ability to build necessary relationships with our students. We will discuss the importance of switching from a heart-set mindset to a skill-set mindset with focus on providing an engaging, affirming and meaningful experience in your art room.

Regina Maier M

Creating Art with Chrome Tools

Are you looking for tips, tricks, and lesson ideas to implement Google Tools into your art classroom? Then this session is for you! Learn to create, explore, and reflect using such Google Chrome Tools as Google Drawings, Google Sheets, Google Docs and more!

Daniel Lynch, Tina Edholm-McNelis E, M, HS

3-4:50

Our "We Didn't Start the Fire" - inspired by Billy Joel and Analyzed by Students

Participants will analyze the music video for "We Didn't Start the Fire" by Billy Joel and observe the images and read the lyrics in response to history using Visual Thinking Strategies. Participants will compile words and images that reflect the past few years of their history.

Erin Marie Elman M, HS, C

Underglaze Batik: Colorful Layered Design on Bisque

Velvet Underglazes and white glue will be used to mimic fabric batik designs. Students will have the opportunity to study the history of batik, color theory and learn a new surface technique in one easy project.

AMACO: Diana Faris, Kevin Beckstein E, M, HS

Museum Educators Roundtable

Calling all museum educators! Join NYSATA's Museum Educator's Chair, Lindsay Kranz, to examine ways we can navigate the current climate of art museum education. What challenges are we experiencing and what can we learn from each other? Group discussion topics may include IDEA strategies, successes, and lessons learned, docent challenges, and other areas crucial to museum educators.

Lindsay Kranz E, M, HS, C

4-4:50

Concepts and Creativity: Balancing Technique, Creativity, and Assessment

How do you navigate between fostering creativity in your students and grading them in your class? A concept driven approach allows students to set their own goals while satisfying your criteria. We'll talk about this approach, look at some examples, and try it out ourselves.

Daniel SanGermano M, HS

NFC's Scannable Tags for Calling Cards, Emails, Links, and More

Come learn what and NFC (near frequency communication) tag is and how it can be used in your art room and beyond. You will need to bring a smart device and will walk away with a programmable tag and mini artwork.

\$2 fee at time of workshop
Caitlin Chan E, M, HS, C, A

Bioluminescent Jellyfish

Explore the fascinating world of jellyfish with this hands-on art lesson for elementary age students. Participants will leave with a multi-media sample project and all the instructional materials needed to teach the lesson. Students will learn about illustrations, radial symmetry, adaptations, and bioluminescence, to make jellyfish art that GLOWS!

\$3 fee at time of workshop
Andrea Greer E

Supervision and Administration Committee Roundtable

Join a roundtable discussion of the new NYSATA BOT Committee. Topics include pertinent issues facing visual and media arts departments, such as teacher recruitment, mentoring, APPR, and retention, budgeting, curriculum development, professional development and student exhibition opportunities. Network among NYSATA department leaders to advance art education in our school programs.

Anne Manzella, Melanie Painter A

I Don't Know What to Do!

Students often struggle to come up with ideas or want to go with their first idea without really exploring others. In this presentation you will learn specific strategies for helping students through

the ideation process to create meaningful and creative artwork.

Matthew Walsh E

Yikes! I've Been Assigned to Teach Video Production!

Many art educators are not trained or prepared to teach Video Production, however, with the new Media Arts framework we may be called upon to do so. This workshop will give insight into one educator's journey and offer creative and accessible solutions to developing an engaging and artistic curriculum.

Angela Langston HS

Saturday

9-9:50

The Magical Art Room

This workshop is for the newer, struggling and or student teacher, looking for tips and tricks for classroom management, delivering pedagogy and/or how to handle daily organization. I will share best practices, management techniques and beginning-of-the-year routines through the lens of experience.

Erin Marie Elman M, HS, C

The DiverCity Lens Photography Project: Developing a Citywide Collegial Community

DiverCity Lens recognizes what unites us, while celebrating the beautiful diversity of our city. Learn how this photography program grew into a professional, collegial community covering all five boroughs. By sharing techniques and curriculum ideas, teachers support the work of hundreds of secondary students, helping them express themselves through photography.

Karen Rosner M, HS

Improving Drawing Skills by Incorporating Mindfulness in the Classroom

In this hands-on workshop, attendees will become acquainted with mindfulness strategies that can be used in the art classroom to improve students' drawing skills. Bring a sketchbook and basic drawing supplies to use as we work our way through a variety of approaches to improve student focus and drawing skills.

Valerie Savage M, HS

Paving the Way for New Art Teacher Employment

In times of change when art teacher candidates are in demand, it is so important to make connections! This is a chance for pre-service teachers to meet and greet with Capital District art supervisors from Region 6. Art supervisors will introduce their school districts and pre-service teachers will leave with a list of contacts and connections!

Melanie Painter C, A

Avoiding Burnout

A veteran teacher and a new teacher will share research findings from graduate work based on teacher surveys, self-study, and a review of literature to understand how art teachers avoid burnout. We will share insights and strategies for you to do the same and invite others to share their best practices.

Allison Mora, Rachele Sanzano E, M, HS

9-10:50

Collage and 3-D Collage

Come experience the often-overlooked art of collage. This artist/educator will share the many nuances and techniques of collage creation including his box art collages. You are invited to bring any collage materials you'd like to use and add to the "community" supplies.

\$5 fee at time of workshop

Thomas Knab E, M, HS, C

Screen Printed Band Posters

Presented by Blick Art Materials, this workshop is all about screen printing! Participants will create a print inspired by retro band posters from the 1960s using Speedball Speed Screens.

They're a quick, easy, tidy way to create photo emulsion stencils without chemicals, mixing, or coating screens. See complete lesson plan at <https://www.dickblick.com/lesson-plans/screen-printed-band-posters/>
BLICK HS

Equity, Diversity and Inclusion in Art and Design Education Across New York State

Please join us to meet members of the newly established NYSATA ED&I Committee and to come together to share and vision ways of supporting

and building out equity, diversity and inclusion in Art and Design Education across New York State.

Cindy Maguire, Ann Holt E, M, HS, C, A

Be the Catalyst for Change with Youth Art Month (YAM)

Join us for a hands-on YAM activity that can forge new relationships and demonstrate the value of the arts in the socio-emotional health of our students. Learn how our proven events, social media ideas, Make Art Monday and the Flag Design Contest, can fit the unique needs of your district.

Tracy Berges, Heather McCutcheon E, M, HS, C, A

10-10:50

UV Light in Macro Photography

Ultra-violet light is used to bring the fluorescent properties out in things found in nature. Many insects, rocks, and flowers have chemicals that will reflect fluorescent colors when an ultra-violet light source is used. There are two types of UV light: Reflective (what you see at a party) and ultra-violet Induced visible fluorescent light (UVIVF).

\$3 fee at time of workshop

Linda Curran HS

The Art Podcast: Connecting Students through Technology

Participants will be shown how to start their own podcast and YouTube Channel, using ZOOM technology, iMovie, and other editing software. Procuring artists to interview, developing insightful questions, producing and editing episodes, and cross promoting on social media will all be discussed.

Tom Sena, Michael Kunz HS, C, A

Student Disabilities in the Art Room

Art educators often have classes that include students with learning disabilities. This presentation will give an overview of many disabilities and their implications in the art classroom. The discussion will include Dyslexia, Dysgraphia, Executive Function Disorder, Attention-deficit/hyperactivity disorder, and more. There will be time for questions and a brief discussion after the presentation.

Heidi Baust E, M, HS

10-11:50

Recycled Scrappy Creatures

This project is a great way to use up old fabric, yarn, beads, etc. We will create little creatures that you design yourself, starting with an old wire hanger armature that is fleshed out with plastic bags. Then you will bring it to life with your fabric, yarn, and any other elements that you'd like to use. This project was a hit with my high schoolers. Many of them made more than one!

\$5 fee at time of workshop

Stefanie Abbey E, M, HS

Pysanky Ukrainian Egg Dying

Participants will use authentic Ukrainian tools to create highly detailed dyed eggs similar to wax relief or batik. They will expand their artistic repertoire and personal growth. They will take their finished products. The \$2 fee will pay for the wax, candles and dyes used in the process.

\$2 fee at time of workshop

Kristin Dugger, Carrie Fetterman E, M, HS, C, A

11-11:50

Dangerous Waters: Art and Climate Change

Explore the impact of climate change and rising sea levels through a wide range of international artists. From Duke Riley's scrimshaw on discarded plastics to the artificial coral reefs of Jason deCaires Taylor and the video scrolls of Yang Long Liang, attendees will discover a world of artists addressing the impact of pollution and climate change on the world's waters.

Carol Hockett, Andrea Murray E, M, HS

Collaborations Across Curriculum: Fostering Applied Learning and Arts Integration Partnerships

Through applied learning initiatives with school and campus partners, art education students put theory to practice by developing and teaching arts integration lessons and working together with peers from other disciplines on collaborative projects that support learning across the curriculum, reinforcing and enriching topics of study and fostering a spirit of collaboration.

Candace Masters E, M, C

11-12:50

Grand Opening! How to Set Up, Open, and Introduce a TAB Station in the Art Room

Want to move your curriculum along the continuum of choice but can't visualize how to open a Teaching Artistic Behaviors station in the Art Studio? Unsure of where demonstrations and guided practice come into play in TAB? Come experience the opening of a TAB Station and debrief on station design and routines.

\$5 fee at time of workshop

Samantha Nolte-Yupari, Kelly Hanning, Jillian Hauck E, M, HS

Use What You Have— Mixed Media

Upcycle items that can be found in most art rooms or recycling bins and create some amazing mixed media work. This hands-on workshop will explore using recycled materials and paint to create highly textured works of art. I will provide the materials and inspiration. This workshop will inspire you and all you to explore different techniques for yourself and/or your students.

\$3 fee at time of workshop

Jennifer Matott E, M, HS

Magic with Art and Math: The Amazing Flexagon

A flexagon is a folded paper polygon that can be flexed to alternately reveal previously unseen surfaces and conceal others. Workshop participants will construct a hexagonal tri-hexa-flexagon and a rectangular tetra-tetra-flexagon and decorate them with images that change as the construction is flexed. This great STEAM project combines art and math.

\$3 fee at time of workshop

Phyllis Brown E, M, HS

DEI working to build a community

You may have read NYSED's memo on Equity, Diversity, and Inclusion from 2021. You may have a new district committee unpacking the framework, but you may still wonder how to build your own capacity to do this work. Come for a facilitated shared discussion to talk about how the arts is and has always been at the vanguard of change.

Caitlin Chan E, M, HS, C, A

Yog-Art and Journal Jots

We will participate in activities that connect the body and mind through movement and breathing exercises, meditation visualizations, and relaxation techniques. Journal work, discussions, and art activities, will also be explored that can create a positive environment that supports self-esteem, body appreciation, and tools for stress management.

\$5 fee at time of workshop

Tenley Escoffery, Christine Attlesey-Steger E, M, HS, C, A

12-12:50

Papel Picado and Scherenschnitte

Come hear about how we have explored cut paper in our art rooms. We will touch upon using a good old fashioned X-acto knife as well as the Cricut/silhouette. We will share both studio and media art lessons and examples on how to explore cut paper. Participants will then create a hands-on scherenschnitte piece of art.

Patricia Stork, Cheryl Schweider M, HS

Natural and Sustainable Inks

This hands-on workshop will teach you how to create your own sustainable inks from organic materials. From invasive weeds to garden goodies, to food scraps- the possibilities are endless! Participants will also have time to experiment with pre-made inks.

Courtney Yacuzzo M, HS, C

NYSATA and the NYS Independent Arts Assessment Pathway (IAAP)

Presentation on the recently updated NYSATA Portfolio Project Major Sequence Adjudication and its alignment to the NYS Independent Arts Assessment Pathway (IAAP).

Dr. Shannon Elliot, Robert Wood S, A

Getting Students to Engage: Part 1

Art teachers/graduate students and their professor from Buffalo State will share research-based strategies for engaging students and how these strategies have transformed their thinking and teaching as well as their students' artmaking and learning. We hope this presentation will do the same for you and your students.

Mary Wolf, Clarice Proeschel, Demski Ally, Ashley Dusza E, M, HS, C, A

2-2:50

Visual Thinking Strategies and Beyond: Strategies to Get Students to Talk About Art

Join Lindsay Kranz from the Buffalo AKG Art Museum to discover techniques to engage students to interact and discuss contemporary works of art. Why use open-ended questions? How and when do you begin including information about the artist, materials, their practice, etc.? How does your language influence the discussion? What additional techniques work?

Lindsay Kranz E, M, HS

Mixed Media Artist Books

Learn how to create an easy-to-make book using basic materials that can be found in any classroom. A prompt list is provided to tap into Social Emotional Learning and give students an avenue for self-expression using mixed mediums. Participants will be able to make the book and start creating the cover and pages with any remaining workshop time with a variety of provided mediums.

Denise Whalen E, M, HS, C

Visual Journals and Your Teaching Practice

Explore visual journaling from the creation of the journal itself to filling the pages with purpose. Discover how visual journals can be used for planning, instruction, assessment, and reflection as well as maintaining a community of practice. Contemplate ways visual journals can be integrated into your own teaching practice.

Alexa Kulinski E, M, HS, C

The Wonderful World of Wayne Thiebaud

Wayne Thiebaud was an American painter known for his work featuring desserts. His work is a staple in art rooms across the country. To honor his legacy, my students created a trompe l'oeil bake shop. In this workshop I will share lessons, slideshows, student examples, and we will create a 3-D lollipop.

\$1 fee at time of workshop

Kali Burke, Stacy Griffin E

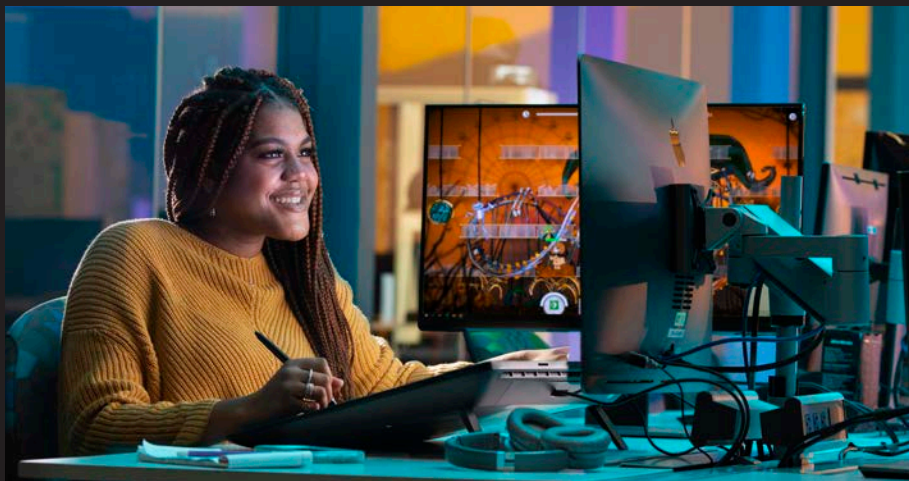
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Images by Scott Hamilton, Clay Patrick McBride, and RIT Marketing and Communications.

Aesthetic Allies

Come participate and learn about this game, created by the presenter, which requires students to examine their opinions and stances on artistic issues and dilemmas. Engage and hone students' higher order thinking skills to develop their belief systems through play.

Thomas Knab E, M, HS, C

Using iMovie for Instruction in the Elementary Art Room

Have you ever wanted to create flipped videos for your classroom, but don't know where to start? I will break down the basics of how I set up my space to create a flipped video and walk you through how to use iMovie to do some basic edits. I'll help get you started creating content that will be convenient for you and enrich the lessons you are presenting to students.

Gwen Kovacic E

Getting Students to Engage: Part 2

Art teachers/graduate students and their professor from Buffalo State will share research-based strategies for engaging students and how these strategies have transformed their thinking and teaching as well as their students' artmaking and learning. We hope this presentation will do the same for you and your students.

Mary Wolf, Nicolette Juron, Jacki

LaRocque, Natalie Granaas, Catherine Walsh E, M, HS, C, A

2-3:50

Metallic Shadow Book

Join Blick Art Materials for an accordion book workshop with a surprising twist! Accordion bookbinding is very simple, requiring only a length of folded paper and covers. In this fun take on a classic, participants will use metallic paints and cut abstract shapes to create dramatic shadows and light patterns. See complete lesson at <https://www.dickblick.com/lesson-plans/metallic-shadow-book/>

BLICK M

Centering Values within Change: Fostering a Climate of Care for Self and Others

Highlighting the importance of using affirmations as a way of self-care, we

will cover both what we care about (values) as well as how these ideas might be infused within our practice of how we care - how we nurture ourselves and others in a way that fosters our values.

Cheri Ehrlich, Ann Holt E, M, HS, C, A

3-3:50

Maximizing Projects for Student Voice at the Elementary Level

Looking for more ways to bring more choice into your elementary classroom? In this workshop we will explore lessons and techniques which encourage students to create art unique to their experience. Teaching using boundary choice gives students agency and autonomy while allowing the teacher to meet curriculum goals.

Laura Minor E

Ingenuous Ideas

Tired of unoriginal projects or copies of things seen online? I will introduce my system and the prompts that encourage original work in a variety of mediums. After an introduction and explanation, workshop attendees will experiment, and I will share student work created using this method. I teach high school currently, but this system could easily be adapted for middle school.

Joanna Jenkins M, HS

IAAP— Point of View from a Pilot School

The Individual Arts Assessment Pathway is a new pathway to graduation that is being piloted by a selection of arts teachers in New York State. Come see how we are approaching this pathway as a small school district in Northern NY. I will explain what the pathway is, how my district is approaching it, and have time for questions.

Jennifer Impey HS

Curriculum Sparks: Re-visiting and Re-evaluating Your Curriculum

Discussion on re-visiting and re-evaluating your PreK-12 curriculum to produce vibrant contemporary practice as you deliver the NYS Standards for the Arts.

Dr. Shannon Elliot, Robert Wood E, M, HS, A

Recycled Markers, Finger Painting, and Shaking Dogs

Learn about the artist Iris Scott and her technique of finger-painting dogs that appear to be shaking off water. This lesson is highly engaging, and teaches several techniques, elements of arts, and principles of designs. We use recycled markers and tempera paint. \$2 Fee at time of workshop

Kelly Holmes E, M

Teaching with Big Ideas: Exploring Belonging

This presentation will walk participants through a spiral curriculum revolving around the Big Idea of Belonging. Participants will learn about Big Ideas and how to teach using Big Ideas in a K-12 setting, learning about the ways in which pre-service art education students approached the concept of belonging, during an 8-week Saturday art program for children and teens.

Samantha Nolte-Yupari, Kelly Hanning, Hannah Kuc, Anna Mack, Juliana Ruth, Danielle Ike, Jennifer Mclean-Bove, Shane Heller, Julia Giangrasso, Amanda Cline E, M, HS

3-4:50

Beauty and The Brush

Best practices for brushes and beautiful art materials for the classroom. Participants will spend the second half of the session trying out the products, sharing ideas, and making beautiful art. Beauty and the Brush is a happily-ever-after workshop.

Royal Brush: Kris Bakke E, M, HS, C

Lucy Sparrow's Plush Groceries

Lucy Sparrow is an artist from the UK who rented out a whole corner store and completely filled it with felt plush grocery items. I found this idea completely fun and fabulous and am working on it right now with my high school students. We will select a grocery item and reproduce it as closely as possible as a felt plushie.

\$5 fee at time of workshop

Stefanie Abbey M, HS

4-4:50

Art Teacher Life Hacks A-Z

Join us to get some tried-and-true tricks of the trade. We'll discuss life hacks regarding organization and supply

management, hosting an art show, juggling multiple classes, wearing all of the hats, and more!

Karen Lanzafame, Amanda LeClair E, M, HS

Big Eats

Want to make BIG prints with a BIG social impact? This printmaking Project Based Learning activity is driven by food justice/activism/culture. See how students can connect to related topics to create original prints on large-scale, DIY printing plates. Prints can be displayed and easily seen in your community! Support materials provided.

Ellen Pennock M, HS

Curating an Exhibition: A Lesson Plan for Developing Critical Thinking Skills

In adapting a lesson plan from the Walker Art Institute in Minneapolis, MN about curating an art exhibition, I found great opportunities for learning for my middle school students at a small, rural, PK-12 school. I will share my lesson plan and materials, along with observations I made about my students and what they learned from curating their own art exhibitions.

Solveig Comer M

Empowering Student Voices Through Picture Book Making : Collaboration between Visual Art and the School Library

All students have a story to tell. Sometimes those stories are joyful celebrations, sometimes somber reflections of the times we live in. Learn how to center student voices through bookmaking and storytelling, by collaborating with the school librarian, and engaging the design and inquiry cycles.

Louise Butler, Vincent Hyland M, HS

Visual Arts at The Core: 21st Century Interdisciplinary Learning

Visual Arts can be used as a conduit for engagement throughout all academic disciplines, but what can that look like in the new millennium and beyond? This roundtable discussion will begin with a presentation of interdisciplinary work taught in person and online, followed by an idea exchange where participants will leave with inspiration to push their own boundaries in the art room.

Melissa Birnbaum M, HS, C, A

Unpacking Gender: Understanding and Advocating for Transgender Students

52% of transgender youth have seriously considered attempting suicide

in the past year. Our support can save lives. Understanding the nuances and the needs of transgender students can be a challenge. This comprehensive discussion will include the history, laws and the ever-evolving vocabulary as they pertain to our transgender and gender questioning students.

Robyn Shear E, M, HS, C, A

Higher Education Round Table

All are welcome to join representatives and directors from New York State educator preparation programs to discuss current issues. Email Lauren Ramich at larfaa@rit.ed with any agenda topics in addition to new TWS samples for NYSED certification, the NYSED framework for Sustainable Equity and Diversity, 2-D Law and teacher employment forecasts.

Lauren Ramich C

Choice-Based Classroom

Demonstrate how to get started with a teaching-artistic-ability classroom. This workshop will give instructors tools for organizing, as well as demonstrating how the Choice-Based approach can be implemented in the classroom.

Deniqua Belcher M



To learn more about our programs or to set up a campus visit, call 877-Potsdam or direct at 315-267-2180 or email admissions@potsdam.edu

Thank You!

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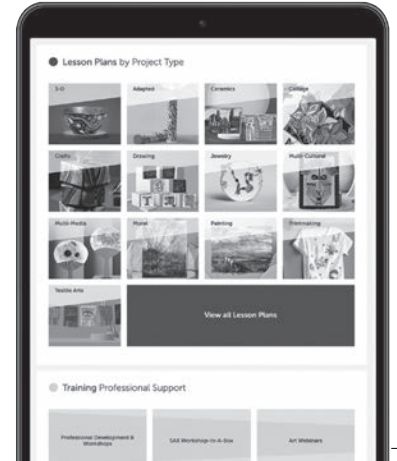
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- **Student Art Contest**
Find out all about our monthly contest and see how to enter.



art & design

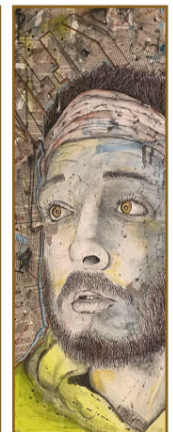
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Extended Studios

**Extended studios are non-refundable ticketed events.*

FRIDAY AM 10:00am-12:50pm

Gel Press Printaganza

Join Jen Matott, Educational Ambassador for Gel Press in a hands on workshop. You will get to try several techniques using a gel press plate. Prepare to get messy and walk away with lesson ideas, prints and lots of fun!

Jennifer Matott E, M, HS

Layers of Meaning

In this workshop you will explore the process of creating interesting layers of personal marks and textures through play and exploration. As the work develops through differences you will have stopping points and exercises along the way to slowly find a direction and personal meaning for you as an artist.

Sharon Ciccone E, M, HS, C

FRIDAY PM 2:00pm-4:50pm

FUNdamental Bookmaking for the Art Classroom

Get ready to have FUN making books! A great start for basic bookmaking in the Art classroom using low tech and low budget methods and materials. Participants will make 14 or more different book models which they can incorporate into their classrooms and adapt to most ages.

Monica Schor and Lisa Conger E, M, HS

Gelli Arts! Transfers and more

This workshop will give you ways on creating amazing monoprints using Gelli Arts! printing plates paired with a variety of mediums and surfaces. We will cover layering paint, "one-pull" layers, stencils, texturing, color theory, rescuing prints, transfers and use in mixed media. No matter your skill level this workshop is loaded with techniques for using the Gelli© printing plates.

Veronica Kruger E, M, HS, C

SATURDAY AM 10:00am-12:50pm

Triple Chain Sewn Spine Journal

Create a beautiful sewn spine visual journal to use on your own or with your students (HS or college level) This sewn spine journal with a felt cover looks complicated but is a great introduction to bookmaking.

Beth Atkinson HS, C

Tibetan Flags

Inspired by textile arts, participants will design and carve easy cut printing blocks to create dynamic designs to print on their flags. Collaboration will be encouraged! Tibetan Flags are colorful rectangular cloths that are hung outside and used to promote compassion, peace, strength, and wisdom. The tradition transcends many cultures.

Jennifer LaCava M, HS

SATURDAY PM 2:00pm-4:50pm

Make Your Own Clay Paint Palette Set and Spiral Tree

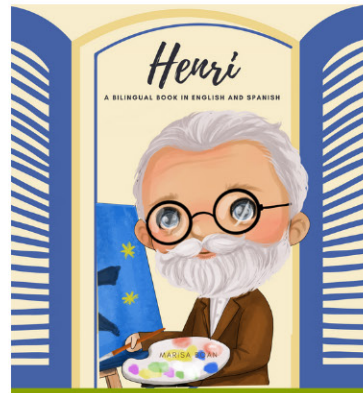
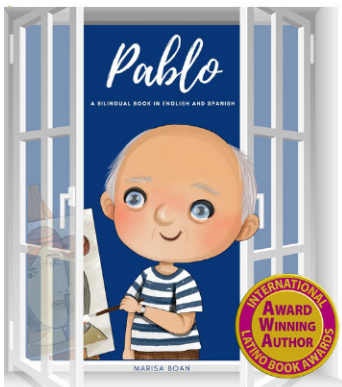
Join Lauren Nels to design and create your own clay paint palette set for watercolors and a spiral tree. Both projects are great for your own use or to introduce to students. Supplies are provided and products will be generously donated by Amaco/Brent! Please bring a box for transport.

Lauren Nels E, M, HS

Award Winning BILINGUAL ART BOOKS

Beautiful multicultural biography books to add to your collection. The easy-to-read text makes these books ideal for young readers. Each book includes a hands-on art project.

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While he was recovering, his mother gave him a box of paints to make his time more enjoyable.

Colors
Culores

yellow - amarillo
orange - naranja
green - verde
blue - azul
purple - morado
red - rojo

Mientras se recuperaba, su madre le dio una caja de pinturas para que su tiempo fuera más agradable.



In The Art Studio

frame el marco
chair la silla
clock el reloj
rug la alfombra

statue la estatua
stool el taburete
easel el caballete
painting la pintura

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Special Studio Intensive Opportunity

Monotype Printmaking with Chris Ann Ambery

Explore the expressive, painterly, and environmentally friendly method of printmaking known as Monotype. No prior printmaking experience necessary. Beginner and seasoned artists alike will enjoy drawing upon their creative energy to create unique plates and prints. We will explore black and white as well as color inking and will use items found in nature to create interesting textures.

Solarplate Etching with Chris Ann Ambery

Learn the incredibly versatile and environmentally friendly method of printmaking called Solarplate etching. Beginner and seasoned artists alike will enjoy exploring this exciting, non-toxic medium. Solarplate etching utilizes a thin steel plate that is coated with a UV light sensitive photopolymer. All that is needed to create a plate is sunlight, water, and your imagination! No harsh chemicals or solvents involved. This method works well for photography as well as drawing. Artists will explore various materials and learn a variety of ways to create unique plates and prints.

Photographers: If you would like to work with photography, please convert images to black and white then print them onto a transparency. The image size should be 6" x 8" or slightly larger. print them on a home printer just be sure to use the transparency that is appropriate for your printer (Do not use Pictorico).

Chris Ann Ambery

Chris Ann Ambery is a New York based multi-disciplinary artist and educator. She received an MFA in Printmaking from LIU Post, BFA in Illustration from Parsons School of Design, and studied with the Passalacqua School of Drawing and Illustration.

Chris Ann is a painter and printmaker who maintains an active studio practice. She is passionate about utilizing safer and less toxic artists materials and methods of printmaking. Over her career Chris Ann has exhibited extensively in the United States and internationally. Her work is held in the collections of the Stony Brook Hospital Bone Marrow Transplant Unit and the Long Island University Art Department as well as in many private collections. Her Solarplate Etchings have been included in the Heckscher Museum of Art's LI Biennial. She was awarded the Women's Studio Workshop Award through the Inspiration Plus Foundation. Chris Ann teaches a variety of undergraduate and graduate studio and art history courses at Long Island University, St. Joseph's College, Nassau Community College, and Suffolk County Community College; she teaches workshops at various Arts Councils.



2022 Members' Art Exhibit

The 2022 Members' Exhibit will once again be held both in person at the Doubletree Hotel, Binghamton and online through the ClickBid app. We invite all NYSATA members to participate in this special Members' Exhibit online auction event. All proceeds will benefit the NYSATA Student Scholarships fund.

Here's how to participate

- Create a piece or more (up to 4 pieces can be submitted) of 2- or 3-dimensional work that is 10"x10" or smaller. (3-dimensional work must be less than 5 lbs. and must be 10" x 10" x 10" or less).
- If you choose to create a piece of 2-dimensional work smaller than 10" x 10" it must be mounted on a 10" x 10" substrate.
- All work submitted should NOT be matted or framed.
- Register and submit a high-quality digital photograph of your work online at www.nysata.org/members-exhibit submit by November 15, 2022. Upon registration, you will receive a confirmation with instructions for mailing your original work if you are not attending the conference in Binghamton. Registration is FREE for art pieces that are donated to the Student Scholarship benefit auction. Donated work is tax deductible. Sale price will be e-mailed to the artist upon conclusion of the event.



Erin Marie Elman



Jenny Brown



Pat Stork

Onsite Exhibit

Members attending the conference may hand-deliver all pre-registered work (both DONATED and NON-DONATED) to the exhibit area on November 18, 2022. NON-DONATED works are eligible for the in-person exhibit ONLY if you are attending in-person and can hand-deliver the work.

If you are DONATING work (\$0 entry fee), but NOT attending the conference, you will need to either mail the work to the exhibit coordinator prior to the event or have a colleague hand-deliver the work to the Members' Exhibit area at the conference hotel on November 18, 2022.

Virtual Exhibit

All submitted work will be displayed in our online gallery and will qualify for the jury process for awards—cash prizes will be awarded! Donated works will be auctioned for a minimum bid of \$25 and a reasonably priced "Buy it Now" option. Each art piece will be given to the winning bidder at the conclusion of the conference or shipped if the winner was not in attendance.

Want to participate but not donate your work?

There is a \$25 participation fee to enter work exhibited as not-for-sale. NON-DONATED work is eligible for awards. If you are not donating, simply check the appropriate box on the form and submit payment with the digital submission. DO NOT MAIL NON-DONATED WORK. These works will be designated as SOLD or NFS in the online auction.

Questions? Please contact Members Exhibit Coordinators Beth Atkinson and Paula Westcott at membersexhibit@nysata.org.

Annual Student Art Exhibit

This year, the NYSATA Student Exhibit both online and in person at the conference! This exhibit is a great way to share and showcase your students' artwork. Let us help you celebrate your amazing artists!

Requirements:

- Participating teachers must be members of NYSATA who are attending the 2022 conference
- Register on the NYSATA website by October 28
- Google slide template provided for online exhibit
- Limit 25 slides, one artwork per slide
- At the conference, fill a board 4' x 8' coroplast panel with student work (it's ok if the in person exhibit doesn't exactly match the number of works in the online exhibit)
- Artworks need to be appropriately mounted and labeled
- Install work starting at 10 am Friday and installed no later than 10 am Saturday
- Display must be dismantled by 10 am Sunday



We will send you the link to the online NYSATA Student Exhibit for you to share with your Administration, students, families and community so they can help celebrate your artists too!

Your students will be honored with certificates for their participation. As their art teacher, you will also receive a certificate for your time and effort placed into showcasing your students' artwork in the exhibit.

Questions? Please contact Heather McCutcheon
NYSATA Student Exhibit Coordinator, region3@nysata.org

Artisan's Market



Friday, November 18, 9:00 to 10:30 pm, artisan NYSATA members will show and sell their art and crafts at the NYSATA Artisans Market onsite at the DoubleTree Hotel, Binghamton. Each artisan will be responsible for their own sales, shipping (if applicable) and any applicable sales tax.

Each artisan must be a NYSATA member and conference registrant. A table fee of \$25 per table will support our NYSATA Scholarship efforts. Artisans must register for a table by November 1, 2022 on the NYSATA website. Watch for details in your email in the latter part of September.

Questions? Please contact Artisan's Market event coordinator, Kathryn Alonso-Bergevin, at artisans@nysata.org.



NYSATA Awards

REGION ART EDUCATORS OF THE YEAR

Region 1: Jenny Brown
Region 2: Kelly Hanning
Region 3: Kali Burke
Region 4: Joni Eaton
Region 5: No Nominee

Region 6: Kelly Jones
Region 7: Paula Westcott
Region 8: Stefanie Abbey
Region 9: Jennifer LaCava
Region 10: Jill Lewis

SPECIAL CITATION MEMBER AWARD

Lisa Lawson, Region 1 retired
Roger Hyndman, Region 6 retired

RAY HENRY AWARD

Jenny Brown, Region 1

SPECIAL CITATION BUSINESS/ INSTITUTION AWARD

Orazio Salati Studio and Gallery, Binghamton NY, Region 4
Roberson Museum and Science Center, Binghamton NY, Region 4
Doubletree by Hilton, Binghamton NY, Region 4



Student Scholarship Award Recipients

ZARA B. KIMMEY AWARD \$1000

Francesca Woolson

Fredonia High School, Fredonia, NY
Attending Maine College of Art and Design
Connie Lavelle, Art Teacher

BILL MILLIKEN AWARD \$500

Evelyn Cooper

Rhinebeck High School, Rhinebeck, NY
Attending PrattMWP
Kathryn Giles, Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Kalista Maiorano

Herkimer Jr./Sr. High School, Herkimer, NY
Attending Mohawk Valley Community College
Heather McCutcheon, Art Teacher

Sophia Diehl

Allendale Columbia School, Rochester, NY
Attending Ithaca College
Lori Wun, Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



Valerie Savage Region 2

Art Educator
Wheatland-Chili HS
Wheatland-Chili CSD,
Scottsville, NY

NYSATA President
2019-2021

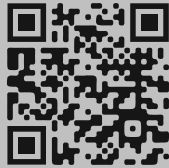
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Guests are invited to join us in
celebration of Valerie at the
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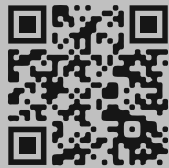
Dinner tickets available at
<https://www.nysata.org/2022-conference>



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Educator Resources from CCS

As art educators, we're always looking for ways to support each other and help spread the message of the importance of art and design in the classroom and in the world. Below are several opportunities for teachers and counselors to explore for their own personal development, in addition to free classroom resources.

- » Free virtual prerecorded workshops for your classroom
- » Virtual Certificate in Design Thinking for K-12 art educators
 - » Earn 50 SCECH credits
- » MA in Art Education (coming in Summer 2023)
- » Scholarship competition opportunities for your students
- » Portfolio-building tips and workshops
- » Classroom visits and portfolio reviews
- » Middle school and high school career presentations

Learn more at collegeforcreativestudies.edu/art-educators
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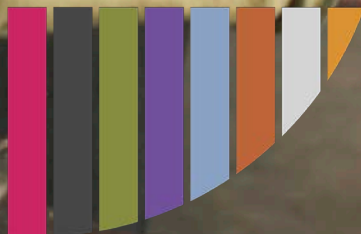
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Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	New York City	New York, Bronx, Kings, Queens, Richmond
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk