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NAEA State
Newsletter Award!

the NYSATA news

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

Volume 52 • No. 4 • Spring/Summer 2023

Advocating, Educating, and Promoting



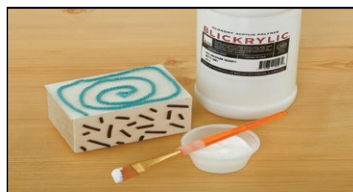
Legislative Exhibit Student Art

Fabric Printing with Multi-Sided Relief Blocks

Lesson Plan for Grades 1-12



Step 1: Apply material design to the block surface prepared with Double Tack film.



Step 2: Coat surface with Blickrylic Matte Medium.



Step 3: Brush Jacquard Textile Color onto design and print onto fabric.

A variety of printmaking possibilities in one convenient block!

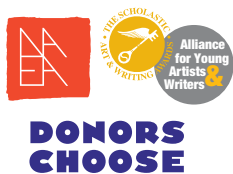
Students deck out four sides of a block with classroom scraps to create one-of-a-kind fabric prints.

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President's Message

I have to admit that "Advocating, Educating, and Promoting" has been the toughest *NYSATA News* theme to write about. I just hit a creative block. On one hand, you have so much to share you don't want to come across as preaching. On the other hand, there's so much I want to learn that I feel like a novice. I guess you could say that sums up my role as president.

As my term transitions, it's time to reflect on the incredible things in our organization. In this term, WE'VE accomplished so much together. So much to be proud of. We wouldn't be the strong association we are today without the dedication of so many, working together. We are 1,768 members strong, and we include 77 District Memberships. It's important to point out that we've established a Retiree Committee and an Administrators and Supervisors Committee so that those demographics have a chance to offer group specific information at our table. We have added the role of a historian, who has sorted our archives, and is ensuring that our work is documented for future generations: an association that values the progression of an educator's career.

One thing I've learned as an NAEA delegate for NYSATA is that we cannot compare ourselves to ANY other state's association. Our size and our programming far exceed others. Post-COVID, our conference committee hosted our first hybrid conference, problem solving many issues. We will never forget keynote Daryll McDaniels of Run DMC and his message of how important our job as educators is! Not only did the conference offer a multitude of professional development opportunities, information, and networking, but it continued to celebrate teachers, students, and our community: awards, honors, and scholarships rewarding the work happening in our state.

We have been building participation, advocacy, and best practice. We are continuously working with the Equity Diversity & Inclusion Committee to create an association reflective of the students we educate and the members we welcome. We have been revising and updating association documents to reflect language that is inclusive. This same group continues to collaboratively work with NAEA to move arts education into the future. While we are still a work in progress, the hard work is both evident and appreciated.

We're growing. We've increased statewide professional development offerings, bringing new and innovative ways of sharing information/learning, both regionally and statewide. "Working with Students with Disabilities in the Art Classroom" online session with Heidi Baust, welcomed 140+ registrants. The Summer Institute at Sagamore welcomed 65 participants this past summer, commandeering the entire campus for a week of immersive learning. Through the inclusion of the Museum Educators Committee and the Higher Ed Committee, we are expanding our community to

recognize the educational work supported in other areas and the next generation of art educators who will continue our work.

Our award-winning website and social media platforms have gone over a complete revamp. It was no small feat. From backups of archives, to updating language, to creating new forms, this has been a monumental job accomplished by few. In this age of technology, we would not be able to function without them. I know I often forget how smoothly things run because of them. I hope those involved know how central they are to our mission and purpose. Between the advocacy posts, E-blasts, Facebook/Instagram posts, and the award winning *NYSATA News*, we are opening our professional learning community, doing things beyond all other state art associations.

At the heart of all this work is our mission to celebrate the visual artmaking of our students. Olympics of the Visual Arts continues to be the largest in-person event hosted for students that celebrates the ideas, collaborative thinking, and power of the visual arts. Not only did the organizers reinvent the program virtually, but subsequently returned to a live event on site, better than ever!

The Portfolio Project has been reinvigorated. New supports and a revision of the project are ongoing, and the momentum is infectious! Thanks to the collaboration with the Curriculum Committee, the project continues to work with the goals and standards of our state and inspire new participants.

The Legislative Exhibit and the NYS School Board Association (NYSSBA) Exhibit have had to weather seasons of uncertainty and have done it so that the hard work of many is shared in the best light. And for the champions of Youth Art Month, we have finally achieved the coveted national recognition that it deserves – a labor of love that has been shared by many.

If you've made it through this lengthy report, thank you. Thank you for finding our association worthy of your time, attention, and dedication. Thank you for putting your trust in me. If there is one thing I ask of you moving forward, stay involved. NYSATA has been a lifeline for me. It started with a regional information meeting and has brought me experiences, colleagues, and the best friends a girl could ask for. NYSATA has been with me every step of the way, and I couldn't imagine my life without it. Sometimes we lose perspective. Sometimes we get distracted, bogged down, complacent. Use NYSATA to be an infusion of energy. Use NYSATA to celebrate your accomplishments. Use NYSATA . . . it's the best decision I ever made.

Creatively yours,
 Michelle Schroeder, president@nysata.org

About the News

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

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

NYSATA News Mission Statement

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

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

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

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

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

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

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

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

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 President's Message.....Michelle Schroeder
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 Curriculum Committee.....Dr. Shannon Elliot and Robert Wood
 Sagamore Institute.....Michelle Schroeder and Beth Atkinson

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






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Executive Editor.....Martin Merchant
 Layout & Design Editor.....Alyssa Marchand
 Proofreader.....Jo Merchant
Guest Contributors: Tim Needles, Tom Finn, Will Jones, CJ Oliver and Carol Pinkans
Photos: Marty Merchant and article authors.

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	Committee Columns		Events
			NAEA

Letter from the Editor

Guest Editors: Dr. Samantha Nolte-Yupari and Val Savage



As you wipe down the tables for the last time, clean out the paint palettes and close the cabinet doors and throw out the final recycle bin of scrap paper, it's time to take a deep breath and congratulate yourself on another school year completed, another art show successfully celebrated, and all of the ups and downs of student interactions/experiences/drama navigated. This moment can be ripe to reflect upon the learning that has happened in our classrooms, be it with art techniques, or socio-emotional successes, or culturally responsive practices. It's also a time to think about the success of your advocacy efforts for the last school

year and to plan proactively for your advocacy for next year, both big and small. Val began to reflect for her own recent experience at a scheduling meeting in May:

Curriculum leaders in my district were invited to attend class scheduling meetings for the 2023-24 school year with administration and counselors. As representatives for our departments and teachers of the very courses being loaded in the schedule, we were given the opportunity to express concerns and to provide feedback on the placement of classes and the faculty assignments to courses. During these meetings, class enrollment was often brought up followed by the often-dreaded discussion of dropping an under-enrolled course. While this happens every year, this is the first year I have been witness to the process. The most unsettling part of the discussion was when our counselor offered to "sell" the benefits of a math elective... other departments' elective classes were not offered the same opportunity. In a small district like mine, the 'selling' of one class means a decrease in enrollment and possible cancellation of other elective classes. Such favoritism indicated certain priorities on the part of counselors, but also a possible lack of perception of the values of other content areas.

Quickly, I began to think. How should I respond? What would be the most effective way to advocate for art classes? Have I been effectively "selling" my classes throughout the school year? Why was a math elective the only course the counselor saw fit to "sell" to students?

Val's story is not uncommon, nor is the frustration and helplessness we are likely to feel at this moment. It's unlikely that one or two protests or a calling out of the biased nature of the counselor's behavior is likely to salvage the trajectory of the counselor's advising strategy at this late stage. Without proactive, long-term advocacy efforts on the part of our entire art education community, the various individuals around the scheduling table may not be primed to hear any comments made at a critical moment.

The challenge of advocacy is understanding that advocacy is a daily practice that requires reflection, educating, and leading in order to protect arts programming and access to the arts for students. In this issue of the *NYSATA News*, contributors reflect upon and discuss their advocacy efforts. We hope these offerings provide you with valuable resources to help you to leverage what you already do quickly, and ways to proactively put new habits and routines in place that can serve as long-standing, reusable resources throughout the year. We would like to thank Marty Merchant for inviting us to guest edit the advocacy contributions in this issue. His leadership and enthusiasm are always welcomed and appreciated.



the NYSATA news

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Call for Contributions

Calling for Contributors to the FALL 2023 NYSATA News

Witnessing Inspiration

This issue of the *NYSATA News* will go online in October 2023

Deadline for content submission is September 15.

Art teachers have moments in their careers and lives when a specific event, experience, or insight generates a new perspective and understanding. In keeping with our annual November Conference, which explores inspiration in all its forms and pathways, the *NYSATA News* asks art teachers to tell each other about that moment – that epiphany – when there was clarity, an explosive bolt of urgent awareness, a new perception, that led to a change of practice or attitude.

We ask that you consider writing about these topics:

- How did a student's reaction in your class inspire you to change your approach?
- How did a student's experience in your class reaffirm your method?
- What life experience directly affected your teaching?
- Is there an artist who profoundly influenced your teaching? Be specific when you articulate the reason(s) and show how it informs your approach in the classroom.
- What **Big Idea** seems to constantly inspire students to enthusiastically produce work? How does that **Big Idea** continue to provide fuel for their creativity?
- Is there a continual reliable source of inspiration for your own artmaking? Explain how that wellspring provides energy and vision.
- What have you used to successfully provide inspiration to marginalized students? What special approaches work with students who have language hurdles, behavioral issues or are neurodiverse?

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

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

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

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

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

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

Alyssa Marchand, Layout Editor

Proactive Advocacy Doesn't Have to Be Hard: 30 Effective Ways to Build Your Advocacy Program

Valerie Savage and Dr. Samantha Nolte-Yupari

Close your eyes. Picture a teacher advocating for art education. What do you see? A sunburnt teacher, squinting from the glare, holding a sign in front of the state capitol protesting the removal of art and music classes across the state? Or perhaps you see yourself, holding Elliot Eisner's list of *10 Lessons the Arts Teach* on your knee, which bounces nervously, as you wait to stand in front of the School Board to ask that they not cut your budget, again.

Or do you picture something else? How about a room full of excited young artists and their families flocking to the Art Show? Or your colleague's head nodding in excitement as you talk them through the ways drawing first and writing second scaffolds young writers' development during a Culturally Responsive-Sustaining Education committee meeting? Or, after featuring Studio Care in your monthly newsletter, parents aren't afraid to take the paint sets out and send you a picture of "family painting day"?

All these activities are advocacy, but the degree to which they are effective advocacy can differ depending upon when and how they are implemented. Advocacy is a sustained, ongoing effort. Advocacy is a process of building public support for a cause or policy. In the case of advocacy for the arts, art educators are vital in the process of developing support and understanding of the arts to an audience of students, colleagues, administration, parents, and the community. Why is this your role as an art educator? Because art educators have both expertise to educate and the contextual knowledge to reach all these audiences.

Effective advocacy does not happen at the end-of-the-year School Board meeting, it happens long before that as you set the stage for all those big interactions. In this article, we highlight *30 Effective Ways to Build Your Advocacy Program*. This list helps you to chunk advocacy tasks into smaller portions, habit stack one practice into another, and overlap efforts to build a rich, rigorous, and highly visible art program. Leverage what you are already doing!

30 Effective Ways to Build Your Advocacy Program

Elementary	Middle/Secondary
<p>15 minutes or less</p> <ul style="list-style-type: none"> Practice: responding to micro-aggressions from colleagues and administrators¹ Use school announcements to highlight art events and art students Establish a <i>Student of the Month</i> routine Reflect: once a month - track your school community to-do list, if all the things your art students participated in were gone, what would the school miss out on? <p>1 hour or less</p> <ul style="list-style-type: none"> Include learning standards or <i>Studio Habits of Mind</i> with artwork in displays Provide the district with information – have art students highlighted via social media and on the school website 	<p>15 minutes or less</p> <ul style="list-style-type: none"> Practice: responding to micro-aggressions from colleagues and administrators³ Explain artwork pricing options to students Use school announcements to highlight art events and art students Establish a <i>Student of the Month</i> routine Reflect: once a month – track your school community to-do list, if all the things your art students participated in were gone, what would the school miss out on? <p>1 hour or less</p> <ul style="list-style-type: none"> Assess what you need. For example, have you been asked to paint a mural, design a T-shirt, re-work a program cover? Be up front about how much time it will <i>really</i> take and what you realistically need to

- Communicate with parents on individual student successes
- Join the PTA and get to know the officers

3 hours or less

- Rotate hallway displays regularly
- Make a template for a monthly newsletter about what is going on in the art room
- Make learning visible at the Art Show Add signs and explanations to presentations of work that provide context for the art making prompt and the learning happening
- Ask to be part of a faculty meeting (presentation)

Invest up front for long-term gains

- Invite your administrators into the art room
- Stack your habits: Already in a good routine for grading? Stack a new habit in: take pictures of student work as you go so that you have a ready repository for online shows, newsletters, and social media!
- Make careers in the arts part of your curriculum
- Get some training and build your confidence: attend advocacy workshops at NYSATA and NAEA
- The Art Show: make a *Studio Habits of Mind*-based scavenger hunt that that can foster extended engagement with the show (one that you can reuse every year)
- Support Dialogue: make a *Conversation Starter* list to help parents ask their children about their artwork when it comes home or at the show (one that you can reuse every year)
- Make friends with the counselors
- Build a permanent art gallery in your school
- Teach students to explain learning processes
- Create art t-shirts, pins, and other art swag (passive 'income' that can be reused over and over again)
- Find ways to display student work in the community (library, coffee shop)
- Provide the district with information – have art students highlighted via social media and on the school website
- Bring working artists into your classroom

Sustained Over Time

- State: Write your legislators
- State: Participate in NYSED *ThoughtExchange*
- Establish a permanent art gallery in a high traffic area
- Plan for participation in state-wide efforts like YAM, the NYSATA Legislative Exhibit, Portfolio Project, and the New York State School Board Association Exhibit²

- complete the task successfully.
- Provide the district with information – have art students highlighted via social media and on the school website

3 hours or less

- Rotate hallway displays regularly
- Make a template for a monthly newsletter about what's going on in the art room
- Reflect: upon your rubrics and grading system. If an irate parent came in to challenge your grades, can you readily explain how your grades are grounded in the NYS Visual Arts Standards and/or your learning objectives?
- Make learning visible at the Art Show: Add signs and explanations to presentations of work that provide context for the art making prompt and the learning happening
- Include learning standards, *Studio Habits of Mind* with artwork in displays
- Rotate hallway displays regularly
- Ask to be part of a faculty meeting (presentation)

Invest up front for long-term gains

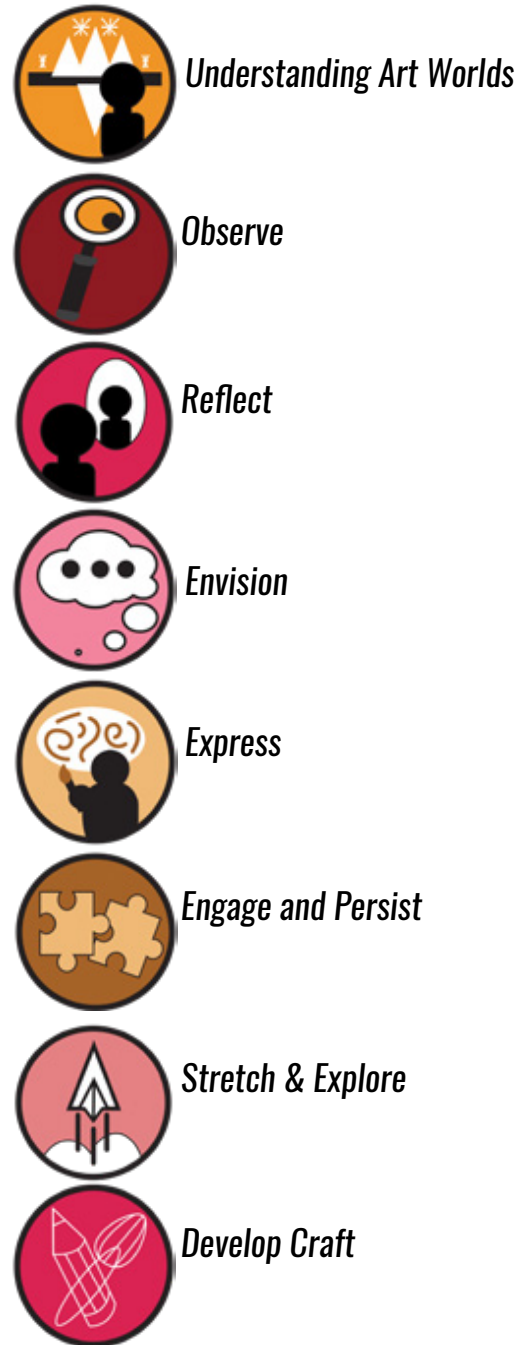
- Invite your administrators into the art room
- Stack your habits: Already in a good routine for grading? Stack a new habit in: Take pictures of student work as you go so that you have a ready repository for online shows, newsletters, and social media!
- Make careers in the arts part of your curriculum
- Get some training and build your confidence: attend advocacy workshops at NYSATA and NAEA
- The Art Show: make a *Studio Habits of Mind*-based scavenger hunt for show viewers to foster conversation and engagement with the work (one that you can reuse every year)
- Host information session about college portfolios, range of jobs/careers in the arts for parents
- Make friends with the counselors and PTA officers
- Teach students to explain learning processes
- Create art t-shirts, pins, art swag
- Find ways to display student work in the community (library, coffee shop)
- Provide the district with information – have art students highlighted via social media and on the school website
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Sustained Over Time

- State: Write your legislators
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¹See also: *Advocacy Poster* in this issue and on NYSATA Website: 8 Comebacks to the Uninformed Things People Say When They Find Out You're an Artist!
²See NYSATA website for other state-wide programmatic options.
³See also: *Advocacy Poster* in this issue and on NYSATA Website: 8 Comebacks to the Uninformed Things People Say When They Find Out You're an Artist!
⁴See NYSATA website for other state-wide programmatic options.

5 ways to use the Artists' Advocate: 8 Comebacks Poster in your teaching/classroom/advocacy efforts



1. **Reflect upon your own experiences as an artist:** what comments have you heard the most? Were you able to respond confidently in the past? What limiting beliefs do those comments reveal about others? Which ones trigger you the most, and thus what stereotypes and limiting beliefs might you have accidentally absorbed yourself? How do these thoughts and ideas prevent you from being confident in your own practice?
2. **Discussion practice with students: Ask students which comments do they hear the most? Which ones upset them and get them tongue tied the most? Practice speaking thoughtful, non-aggressive responses that inform and educate.** (Remember, speaking articulately as an artist helps students build confidence as a working professional and reinforces the Studio Habits of Mind: Observe, Reflect, and Understanding Art Worlds).
3. **Assess students' ability to talk about the Studio Habits of Mind:** Have students identify which SHoM they feel most confident talking about, have them research/think/discuss the ones they are least comfortable talking about and practice those. What is the SHoM? How does the SHoM show up in their work?
4. **Develop an assignment or prompt to support Anchor Standard 7: Perceive and Analyze Artistic Work. Enduring Understanding 7.1: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the world and Anchor Standard 8: Interpret Meaning in Artistic Work: Enduring Understanding 8.1: People gain insight into meanings of artwork by engaging in a process of art criticism:** There are a variety of assignments you might develop to help students engage with the ideas on this poster: Work with students make their own advocacy posters that bust common myths on this poster, publish zines about why art is important, or why art costs money, have students make bumper stickers or t-shirts for your art show that advertise the importance of the arts, get students more involved in their own conversations about the value of art. Connect with issues of art criticism, definitions of art, art forgery, and art theft. Help them think through where the limiting beliefs driving uniformed comments come from.
5. **Advocacy Research in your own School or District:** listen more closely, or document the comments said to you most frequently. Which SHoM does your particular school/community misunderstand the most? How can you better target your local advocacy efforts by combatting the misinformation circulating the most?

Artists' Advocate

8 Comebacks to the Uninformed Things People Say When They Find Out You're an Artist!

When will you ever use that?	Understand Art Worlds	Actually, the visual and media arts and design employ more people than any other field in New York State and those jobs are expected to grow by 30% by 2030.
You draw so well, you must be SO good at Pictionary!	Observe	Good drawings take careful observation of the world around us. Pictionary is quick drawings with symbols. Everyone can be good at both with time and practice!
You just make things look pretty.	Reflect	Actually, to make something you think is "pretty" I have to reflect upon what our culture values and prioritizes as beautiful, so I've had to study history, culture, and people to do that.
I don't know where you get all your ideas?!	Envision	Actually, I use all kinds of strategies like research, brainstorming, and keeping a sketchbook to develop my ideas, there are so many ways to come up with lots of options to consider.
I don't understand art, most of it looks like my 4-year old could make it.	Express	Art looks a lot of different ways. That's what is so powerful about it; there's room for everyone to express their ideas and point of view. Art helps us build empathy and respect for diversity.
Can you make me ___ for my ___ birthday? I'll pay you \$20.	Engage & Persist	My paintings take 20 hours to create. I'm thoughtful about audience, materials, and composition. The minimum wage in NY is approx. \$15/hr. At that rate my painting would be worth at least \$300.
It must be so much fun to play with crayons and paints all day!	Stretch & Explore	You're right, sometimes we do look like we're playing in the art studio, but when I'm experimenting with supplies I'm discovering what they can do so I can decide how best to use them in my work.
Wow, you're so talented, I can't draw a stick figure/straight line!	Develop Craft	Actually I've spent hundreds of hours practicing skills like drawing and perspective, just like you've spent hundreds of hours learning to be an expert in your area.

NYSATA Advocacy, 2022

Implications, So What/Final Thought . . . Investing in the Future . . .

These tasks are only a starting place. How can you customize and expand this list to your needs and your community? Advocacy can feel ineffective when outcomes aren't immediate but investing time in advocacy is an act of hope. Essayist and activist Rebecca Solnit (2016) in *Hope in the Dark*, notes that hope is an act of resistance in a world that seems inevitable. She says, "If you're lucky, you carry a torch into that dark... and if you're really lucky you'll sometimes see to whom you've passed it" (Solnit, 2016, p. 69). Advocacy is not an empty act; it is an investment in the future. Imagine how different our current educational landscape might be if all art educators participated in proactive advocacy efforts? As the school year ends, we invite you to reflect upon this list, your current advocacy practices, and set a goal to increase your effectiveness as an arts advocator.



Saturday Art Show at Nazareth University in Rochester NY



The Art Show and the Visual Art Standards

The Art Show has historically been a teacher-oriented task. Excitingly, the new Visual Arts Standards provide a rejuvenating opportunity to involve students proactively and continuously throughout the curatorial steps of the Art Show. The Art Show then can now serve a two-fold purpose: First, the Art Show continues to be an amazing opportunity to advocate for how your art program meets the standards with student learning through artworks displayed. And secondly, by involving students in the curation of the Art Show, additional learning standards are met as students build job skills, and learn how to preserve, display, and present their work beyond the art studio walls. (Not to mention, the side benefit of taking some of the work off of your shoulders as the art teacher!) This does mean though, that art teacher's need to interrogate their previous beliefs about the Art Show (does everything *really* have to be perfectly level?) and students' potential role in the Art Show (are they only consumers and exhibiting artists or can they be curators too?)¹. Here we invite you to make some connections between how the Art Show is supported by the Standards (and how both reflect the Studio Habits of Mind as discussed by Hetland, et al. 2013 and Hogan et al., 2018), and how you might expand student involvement or share this information with parents and administrators to support your advocacy efforts.

The Art Show	Studio Habits of Mind	Anchor Standard	Specifics.
Preparing work for the Art Show (your day-to-day curriculum and work for students)	Envision, Stretch & Explore, Develop Craft	1. Create: Investigate, Plan, and Make	Students are in the early stages of creating work for the show. We work to help them focus on their process and their intent, suspending judgment and the need to create a "finished" product that someone else will view. The Art Show is secondary at this point, but we hope to make work for inclusion in the Art Show.
	Envision, Develop Craft, Observe & Reflect, Express	2. Create: Investigate, Consider, Respect, Make	
	Engage & Persist, Express, Reflect	3. Create: Reflect, Refine, Continue	As work comes to a more finished place, we help students Observe and Reflect about how others are interpreting their work, if their intentions are reaching their audience, we help them to develop artist statements that might accompany their work in the Art Show, or as part of the submission process.
Work is submitted and exhibited in the Art Show. The Art Show is designed and loaded/put up.	Observe, Reflect, Understanding Art World	4. Present: Select, Preserve	As students create more work/bodies of work we help them evaluate that work for inclusion/exclusion from their long-term portfolio and/or inclusion in the Art Show.
	Understanding Art Worlds	5. Present: Curate	Students can help in the design of the Art Show, working on signage, small group/whole group displays, selecting work that will be displayed in the Art Show (and can study museum systems, curatorial practices, submission procedures for other shows as well). Older students could also think about how to help viewers engage with the Art Show.
	Observe, Reflect, Develop Craft, Understanding Art Worlds	6. Present: Share and Relate	Reflect about the Art Show/show process. What went well with this year? What will we change next year?
The Art Show and viewing the show, artist talks, or talking with our viewers and family members.	Observe, Reflect, Understanding Art Worlds	7. Respond: Perceive, Analyze	Help students plan and practice how to explain their work with others. Set up tour guides/"docents" for the Art Show, a scavenger hunt, and/or family guide handouts for the Art Show.
	Observe, Reflect, Understanding Art Worlds	8. Respond: Interpret	
	Observe, Reflect, Understanding Art Worlds	9. Respond: Evaluate	Art Show awards, understanding how critics engage with the Art Show, judging work and asking students to think about student choice awards.
Supporting documentation and advocacy at the show: Visiting the show, interpreting the show, viewing the show, the meaning of the show.	Observe, Reflect, Understanding Art Worlds	10. Connect: Synthesize	Audience interaction: Can you create a response wall, or doodle wall where viewers interact and respond to what they've seen? Can you provide supporting documentation about student learning processes—images of students working, I CAN statements, pointing out connections to standards, etc.?
	Observe, Reflect, Understanding	11. Connect: Interpret, Extend	Offer extension opportunities, handout of other things/shows/exhibits families can do in town about art (can be reused every year).

¹ Looking for an additional resource on how to get students more involved and how to build advocacy into your Art Show? Check out David Burton's book *Exhibiting Student Art*.



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Portfolio Project



If you haven't tried it yet, you better start planning next year to GET ON BOARD with the NYSATA Portfolio Project!

Portfolio Project is an authentic assessment tool that provides students with the opportunity to present their portfolios at regional adjudication sites. And if you haven't seen it in action, it's time to get involved. Regions 1, 2, 3, 4, 6, 7, 9, and 10 all have sites (some including multiple locations) and will all be returning next year to offer the opportunity again.

REGISTER TODAY! Portfolio Project 2023

- Region 1- Burchfield Penney Art Center. 5/11/23
- Region 2- Nazareth College 5/4/2023
- Region 3- E.R. Andrews Elementary. 05/20/23
- Region 4- Lansing HS and Virtual. 4/26/23 & 4/27/23
- Region 6- Frances Young Tang Museum & Art Gallery. 6/10/23
- Region 7- Dutchess Community College. 5/13/23
Liberty HS. 5/25/23
- Region 9- George W. Hewlett HS. 5/6/23
Hicksville HS. 5/13/23
- Region 10- William Floyd HS. 4/22/23
Babylon Jr/Sr HS. 4/28/23

For more information, details, and registration scan QR code or visit www.nysata.org/portfolio-project

The best way to get involved is to become a judge for your region or bring one kid through the process. Once you start, you'll be hooked and so will your students.

Our Suggested Timeline

September/October - Check out www.nysata.org/portfolio-project and review the requirements.

November/December - Get your selected students picked, involved, and go over the project.

January - Review works and make sure you'll get all the requirements in by the deadline.

February/March - Register your students for your region's date through the website.

April/May/June - PORTFOLIO PROJECT ADJUDICATIONS!

Be on the lookout for this year's results as our adjudications take place! We are reaching some great numbers and almost doubled the number of participants and regions offering the program this year. We already have over 360 participants registered across the state.

More information available at www.nysata.org/portfolio-project
Or email portfolio@nysata.org



NYSATA Conference 2023

inspire.

Inspiration awakens us to new possibilities by allowing us to transcend our ordinary experiences and limitations. It propels us from apathy to a heightened awareness of possibility, and transforms the way we perceive our own capabilities. We all know someone who inspires us. From family members to famous artists to renown leaders, there are those who fill us with enthusiasm and make us want to do more with our lives. But what does it take to inspire others?

Inspire is the theme of the 2023 NYSATA Conference. NYSATA seeks workshop proposals that inspire art educators to maintain their own creative and social-emotional health, grow their artistic and educational practice, and exert a positive and motivational influence with colleagues, students, administrators, and community members. We invite you to share the many ways you have found inspiration and inspired others, so we can all learn and grow together. Some suggested connecting points:

- What connects, motivates, and inspires you?
- How do you create a classroom environment that invites students to be curious and inspired?
- What is the role of collaboration in inspiring creative solutions?
- How can art teachers cultivate social and emotional health, in challenging circumstances?
- What resources can art teachers access to inspire themselves and their students?
- How do you foster acceptance and belonging, empowering students to use their own voice?
- How does immersion in your own artistic practice inform and inspire your work with students?
- What technological platforms have inspired new out-of-the-box solutions?
- What artists/educators/leaders inspire you and, in turn, your students?

Inspiring Keynotes • Over 100 Workshops • Commercial and College Exhibitors • Student Scholarships • Student Art Exhibit • Extended Studio Workshops • Awards • President's Dinner • Members' Art Exhibit and Auction • Artisans Market • Whova Conference App • Networking

See more information at www.nysata.org/2023-conference

in•spire (in•spīr')

transitive verb (1) to exert a stimulating, enlivening, or animating effect on; to spur on, impel, motivate; to invigorate; (2) to instigate; to give rise to, stir, bring to action; to influence, move, or guide; (3) to bring about, incite; to draw forth or bring out; (4) to spread by indirect means or through the agency of another; (5) to inhale; to breathe or blow into or upon; to infuse (something, such as life) by breathing

NYSATA 75th Annual Conference Crowne Plaza Hotel, Albany, NY November 17-19, 2023

Registration

\$169	Member Early Bird
\$199	Member After November 1
\$130	Student/Retired/Unemployed Member Early Bird
\$160	Student/Retired/Unemployed Member After November 1
\$255	Non-Member (No Early Bird)

Meals*

\$230	Full Meal Package
\$35	Friday/Saturday Lunch Buffet
\$55	Friday Plated Dinner
\$65	Saturday Plated Dinner
\$40	Sunday Brunch

\$130 Room Rate

*includes mandatory 22% service charge

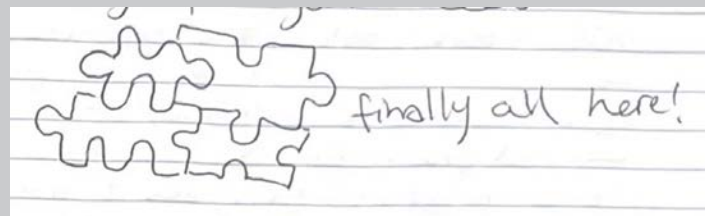
Alexa Kulinski

On Monday, March 6, 2023, East Aurora-based art teacher Heidi Baust led a virtual NYSATA workshop titled, "Working with Students with Disabilities in the Art Classroom." Heidi is the Applied Technology Chair and art and video teacher at The Gow School, a college-prep boarding and day school for students with dyslexia and other language-based disabilities. Having taught at The Gow School for over 20 years, Heidi has extensive experience and knowledge about working with students with various disabilities.

During the workshop, Heidi discussed the strategies The Gow School utilizes in order to support students. She also shared her expertise on different disabilities, their implications on the art classroom, as well as strategies that ensure success for all students. Heidi reminded participants that all students are individuals with different areas of strengths and needs. There are many misconceptions about students with disabilities, especially related to "intelligence." However, Heidi's presentation emphasized how we should not just see students in terms of their disability. We must take the time to get to know and understand our students, what their strengths are and what their areas of needs are in order to better understand where behaviors and choices come from. It is our role as art teachers to find and build on students' strengths to help them gain confidence in themselves and their abilities. One participant pointed out that as teachers, this requires us to have patience and empathy for our students.



Drawing by a PD participant in response to the prompt: Think of a time when a teacher or someone else saw you just for your needs/what you could not do. How did that feel? Draw it. (Used with permission)



Drawing by a PD participant in response to the prompt: Think of a time when a teacher or someone else saw you for your assets, interests, and strengths instead of just your needs. How did that feel? Draw what that felt like. (Used with permission)

Heidi's presentation and resulting discussion demonstrated how art class can be a generative space for students with disabilities to find their strengths and succeed because art class is inherently multimodal and multisensory. Art lessons can be easily adaptable to incorporate visual, tactile, and auditory components. In a discussion about accommodations and modifications, Heidi and participants discussed how different materials and forms of expression can be leveraged to bring out students' strengths. This may mean that as teachers, we need to rethink what success in the art classroom may look like.

Thank you to all who attended. Due to the popularity of this PD, we will likely be offering similar virtual workshops related to working with students with disabilities in the future. If you have any suggestions for future virtual PD topics, email your suggestions to pd@nysata.org



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

Once again, we are treated to the surprise: the expected miracle of spring. We watch the buds burst, leaves emerge, and snow melt as we look forward to the promise of warmer weather, vacations, changes in routines. As I spend more time outside, I return to the landscape of our state. One group of painters that brought the majesty of the New York landscape to the nation at large are the Hudson River School painters. This group of painters, influenced by Romanticism, recreated the physical views they studied at monumental scale. Collected and exhibited today, the epithet 'Hudson River School' was originally an insult. These artists, working during the 19th century and the period of American 'Manifest Destiny,' envisioned the expanse of the American landscape as an almost religious experience of the coexistence and symbiotic relationship of humans and nature. While this school of artists may have received notoriety during their lifetime and after, some participants of this movements are less well known.

Susie Barstow was a Hudson River School painter, not commonly known at the time due to her gender. However, through her experiences we can understand the realities of being a woman artist in the nineteenth century. In addition to being a painter, Barstow was an avid naturalist who was an early member of the Adirondack Mountain Club and is said to have climbed over one hundred mountains in her lifetime. Unlike many of the Hudson River School painters, Barstow was the daughter of a tea merchant and had no family connection to the Hudson River School or the art world in general. Barstow also reimagined the Victorian standard of dress of the time by adapting her outfits to her outdoor pursuits. A small movement was borne during this time – the rational dress movement – that advocated for more practical clothing. As

we look at advocating, educating, and promoting the arts we can find examples of historical artists, such as Barstow, who have propelled their own artwork and life forward despite challenges, or social conditions of the time.

Turning to NYSED updates, the Department continues its review of graduation measures with the [Blue-Ribbon Commission on Graduation Measures](#) continuing to meet and develop its recommendations which are due to the Board of Regents this fall. You can sign up for more updates or share your voice by participating in the Department's [ThoughtExchange](#) questions. Additionally, you can [subscribe for updates](#) to be delivered via email.

Applications for the [Individual Arts Assessment Pathway \(IAAP\)](#) are open for all interested school districts and BOCES until August 1, 2023 on the [NYSED Business Portal](#). This application is for schools that wish to offer the IAAP beginning in September 2023. These applications have been delegated to superintendents who can, in turn, delegate these applications to appropriate staff. Schools can choose to apply or to add additional arts disciplines in subsequent years. Please stay tuned for additional guidance materials and resources from pilot schools which should be available soon.

This article will be published in the June edition so I would be remiss in not wishing you a safe, healthy, and enjoyable summer vacation. Thank you for your passion and creativity, for working with the students of New York State to foster a love of the art; for preparing the next generation of creative thinkers and artists! I hope you will contact me with any questions at David.Seligman@nysed.gov.

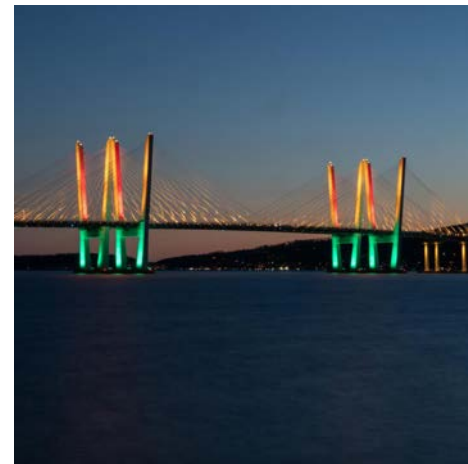


By Susie M. Barstow - <https://thehistoryofpaintingrevisited.weebly.com/susie-m-barstow.html>, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=75337395>

Youth Art Month

Tracy Berges and Heather McCutcheon

Youth Art Month 2023, "Your Art, Your Voice", successfully advocated for and promoted the importance of strong art programs in schools by bringing attention to the national celebration through a variety of events across New York State. The most visible addition to our NYS celebration was the lighting of the Governor Mario M. Cuomo Bridge on March 15th in complementary colors, purple and yellow, for Youth Art Month. Special thanks to the members of Region 9 for arranging this very public recognition.



In April, two of the three 2022 YAM Co-Chairs, Heather McCutcheon and Donalyn Shuster, attended the NAEA Convention in San Antonio, Texas to accept the Claire Flanagan Grand Award for Youth Art Month from the Council for Art Education. [Image 1] The Claire Flanagan Grand Award is the highest award a state can receive for Youth Art Month programming, and this was the first time New York State achieved this award since launching participation eleven years ago.

Participation in both the NYS YAM flag design contest and the Legislative Exhibit was once again outstanding. There were over 300 submissions to the annual flag design contest and the winners received prizes from Blick, Golden Artist and/or Royal Brushes. The Legislative Exhibit, which is the flagship event for NYS YAM, shared over 500 works of art. The virtual exhibit launched on March 29th and can be viewed through December 2023. Thank you to the Legislative Exhibit committee for their continued dedication to celebrating Youth Art Month.

We were pleased to again have the support of the New York State Education Department and New York State Union of Teachers. There were several social media posts throughout March from both NYSED and NYSUT supporting arts education and Youth Art Month. Celebrating the arts, sharing our NYS 2023 YAM Flag winner, and even honoring our arts educators. As well, both organizations supported the Legislative Exhibit.



Thank you to everyone who participated in Youth Art Month 2023. The best way to let us know how you celebrated YAM is with our reporting form. The YAM committee has once again revised our reporting form to make it even easier for you to share your celebrations with us for the national report. The form is quick, simplified and even more user friendly. We ask that all forms be submitted no later than June 30th. [Click here to access the reporting form.](#)

Several new YAM art shows and exhibitions have come to our attention and we were excited to have shared these spotlights on our social media pages:

- At SUNY Cortland, the *Imagination Celebration* included K-12 students and teachers from McGraw School, Homer Central School District, Cortland City Schools, and Onondaga-Cortland-Madison Board of Cooperative Educational Services. More than 140 works representing various techniques, such as drawings, paintings, ceramics, collages, 3D objects, and digital media, filled the Dowd Gallery and expanded to the Hallway Gallery and the Critiques Space, where a collaborative installation between 8th-grade and 3rd-grade students from Homer schools was on display.
- David A. Boody Middle School, in Brooklyn, hosted "A Night at the Museum", a first annual family art night. There were over 500 works of art on display, created by the 6th, 7th and 8th grade art and digital art students. Guests delighted in the amazing talents of the artists and participated in many art making experiences, which included a hot cocoa "paint 'n' sip", printmaking, and digital animation.
- Rome Central School paired up with the Rome Art Association to create a student art display at the Rome Cinema gallery and a reception was held on March 3rd. Rome Mayor Jackie Izzo shared a proclamation for Youth Art Month and board members were also in attendance.
- Southwestern art students celebrated with an art show at the Lakewood Memorial Library. This annual art show, always held in March, celebrates kindergarten through 12th-grade students and their artistic talents. These students are taught by art teachers Amanda Laurin, Tina Clark, Renee Mitchener, and Jenny Brown.
- Nanuet Union Free School District in conjunction with Nanuet & Beyond hung 100 works of art at the Palisades Center Mall in Rockland County. Juried artwork was hung in the windows of participating stores with a culminating reception and award ceremony on March 24th. This YAM event theme was "Uniquely Me" which paired nicely with "Your Art, Your Voice".



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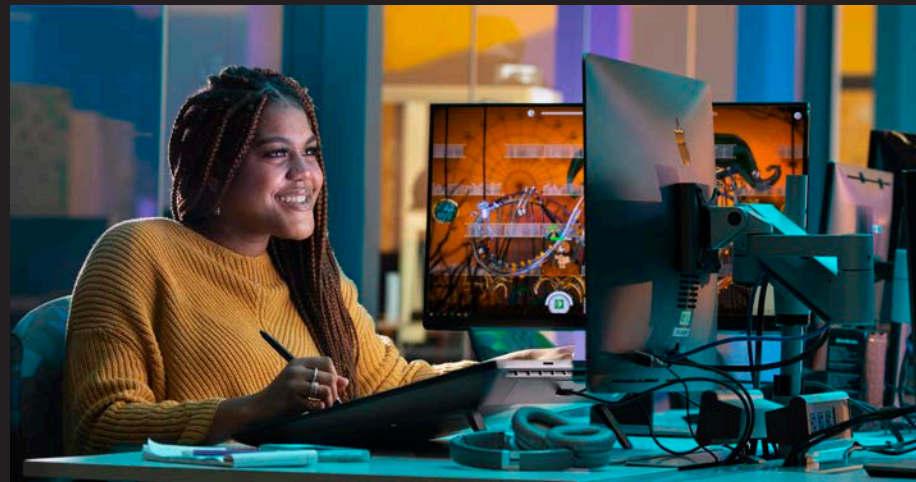


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Images by Scott Hamilton, Clay Patrick McBride, and RIT Marketing and Communications.

NYSATA ED&I Committee

Cultural Appreciation vs Appropriation: Making Space to Honor the Artists' Voices

An art teacher can open windows to the world. They can bring new possibilities, foster unique insights, and facilitate experiences of other cultures for their students. Art teachers can spark, in their students' imaginations, worlds that are sometimes unfamiliar and unlike their own.

Arlene Goldbard (2013) emphasizes the fluid nature of culture as it relates to human activity. She says that culture is "the fabric of signs and symbols, language and image, customs and ceremonies, habitations, institutions, and much more, that characterize and enable a specific human community to form and sustain itself...culture is an elastic idea." (Goldbard, 2013, p. 11-12). As humans, we participate in multiple forms of culture. We adapt and take on new cultural forms as we live together and embody new cultural expressions that feel natural. The embodiment of a particular cultural expression means that we fit it into our core beliefs; it encompasses who we are.

Indigenous scholars, Shandin Pete (EdD) and Aaron Brien (MA), on their podcast *Tribal Research Specialist* (<https://www.tribalresearchspecialist.com/podcast>) discuss indigenous research methodologies and recently discussed the evolving nature of culture on their 43rd episode. They discuss the complexity of contemporary native cultures, how cultural expressions such as rituals and ceremonies are living things, like living organisms (55:45, #43).

Recently, NYSATA's ED&I Committee was approached for guidance on a situation around cultural appropriation versus appreciation, which allowed for

rich discussion about ways to avoid stereotyping, misrepresenting, speaking for cultures/communities of which the art teacher does not personally participate in. We gathered on Zoom to unpack the complex issues, iron out the misunderstandings, and listen to each other, which brought to light the need for more concrete guidelines on designing lessons for the art classroom in ways that avoid cultural appropriation.

Many well-intended art teachers (novice and seasoned) are often 'inspired' by artworks from cultures/communities of which they do not participate. Their inspiration can lead to learning how to mimic particular styles of art by certain cultures/communities to create lessons for their students to do the same. An example can be simply learning how to copy a form of aboriginal art because it is beautiful; but another example of cultural appropriation can even be found in the derivative approach to the late activist artist Keith Haring's art. How many students do assignments to mimic Haring's colorful, cartoon-like figures, but never actually learn about what motivated his work, the core ideas that underpinned his work, or his activism for human and gay rights? How art teachers use artworks in the classroom has both implicit and explicit consequences on how students understand the role of art which is why the NAEA provides a statement and resources for best practices.

Looking to existing guidelines, art teachers can find and download the NAEA "Position Statement on Use of Imagery, Cultural Appropriation and Socially Just Practices" [Adopted March

2017; Reviewed with recommendations March 2020; Reviewed and Revised February 2021]. The statement goes as follows:

NAEA believes images have power and meaning that impact individuals, communities, and cultures. Understanding the complexity of images is foundational in the development of students as artists, designers, and citizens. This includes the study of cultures, the use of images and their meanings in an informed way. Visual art educators are then able to understand and challenge the implications surrounding the use of images in order to avoid cultural appropriation, misinformation, and the perpetuation of stereotypes. NAEA encourages visual art educators to make curricular and pedagogical decisions that:

- acknowledge the multiple world views and voices of people and communities;
- respect, value and integrate different perspectives in pedagogical practices;
- advance insightful understandings of the context and meaning of cultural belongings and cultural art practice;
- authentically reflect both historical and contemporary cultures and philosophies of diverse people;
- confront issues around cultural appropriation and move toward greater cultural equity and inclusivity, valuing the ownership and significance of cultural images;
- eliminate the perpetuation of stereotypes, social inequities and assumptions of cultural homogeneity in educational settings. NAEA supports the necessity of culturally competent and responsive visual art educators

who encourage critical socially just practices and policies that provide and promote increased awareness, understanding, and acceptance of individual and group identities that affect all human interactions. (NAEA, 2021)

How might art teachers put these values into practice when designing art lessons, all the while juggling the many other aspects of being a teacher within a community? As art teachers with limited time, we recognize that these guidelines might seem challenging to put into practice. Therefore, the ED&I Committee of NYSATA came together with the goal of putting the above NAEA position into a lesson framework for art teachers to engage in authentic practice in their own classrooms. Buffalo art teacher and ED&I Committee member Rachel Lyons set things in motion by creating a flow chart for us to build from and what resulted is a set of guidelines that we would like to share with the greater NYSATA (and NAEA) membership. These guidelines not only help us to avoid cultural appropriation, but also

help us in designing robust art lessons that bring in contemporary artists' voices as well as the broader connections to our greater humanity, i.e., the BIG IDEAs that connect us all as human beings. The guidelines encourage art teachers to allow for these deeper meanings to carry their students' artmaking processes.

The questions laid out in the flow chart revolve around the art teacher meaningfully respecting, reflecting, and responding. The art teacher answers a series of questions that help assess the cultural appropriateness of a lesson starting with: Are you part of the culture/community you are sharing? If so, the art teacher can consent to share their own personal experience. If not, the question focuses on the students who are on the receiving end of the lesson with the question: Are your students part of the culture/community you are sharing? Regardless of whether the answer is yes or no, the focus becomes whether or not the teacher will approach the lesson in a way that honors students and families and especially if the culture/community

being studied has a history of colonization, marginalization, or oppression. If so, the next question raises whether or not the art teacher is willing to acknowledge that history. An art teacher may answer no to that question for a variety of reasons: maybe they think it is too time consuming, or maybe they believe they'll risk making people uncomfortable. Perhaps they believe that issues of justice are not for the art classroom or age appropriate. Students begin to understand issues of justice at a very early age through socialization with others – interacting with their caretakers and peers. Artists, like Keith Haring, may make beautiful things, but they also mirror society. The next question the art teacher reflects on is: Will you go beyond using the lesson to just make something nice "in the style of," or "inspired by" said culture/community? It is fine to be inspired by an aesthetic. However, merely teaching students to copy an art style is cultural appropriation. Therefore, the next question is: Will you include the historical, cultural significance in your lesson? If not, the lesson ignores the context and humanity that brought

that creation into the world. It looks only at the surface-level and, as such, erases the value of the artist in society.

Artists often contextualize their own work so art teachers can look to them for support. Contemporary artists can support teaching by bringing in new perspectives through content and ideas that happen in their participation in daily life and culture.

This raises the next question: Will you include the artists' voice as much as possible? Will you do research to bring in contemporary artists from the culture/community you are sharing? As art teachers, we have access to a world of possibility in bringing the artists' voices into our classrooms. There are a whole host of ways to bring in authentic voices about lived experiences that are unlike our own into the classroom. Contemporary artists utilize social media, internet, print media, digital video, and interviews with critics and curators to share their ideas embedded in their practice as well as insights and experiences about their work. Contemporary artists also often refer to historic approaches to connect their work to the legacy of human creativity.

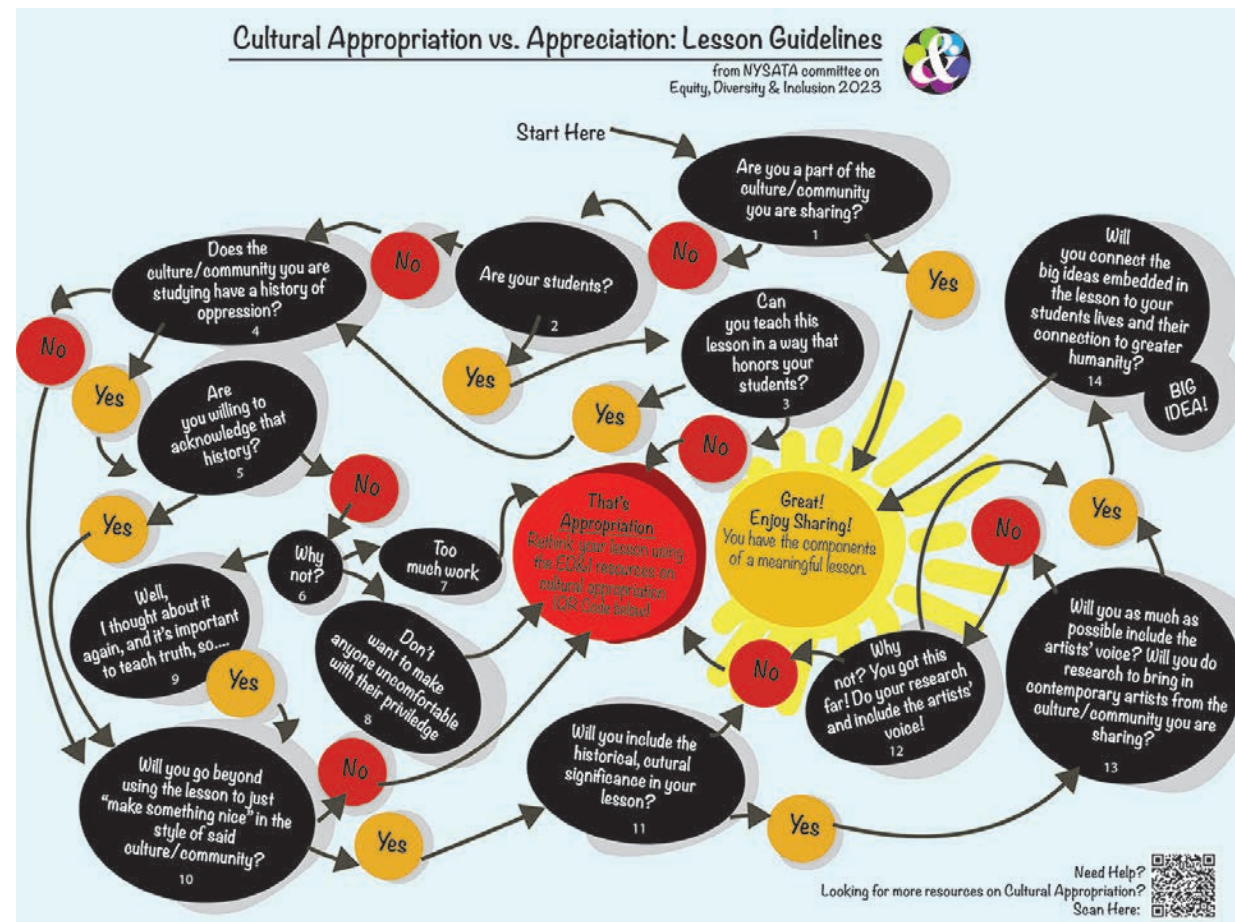
Finally, the last question to assess the lesson to avoid cultural appropriation is: Will you connect the big ideas embedded in the lesson to your students' lives and their connection to greater humanity? If so, you have the foundations for a rich art lesson that opens up possibilities for your students to experience how art is a discipline – it is a way of knowing.

We hope that art teachers will find this framework helpful. The NYSATA ED&I Committee sees this framework as a guide towards developing lessons that teach art skills within the foundations for culturally relevant and responsive pedagogy – lessons that also encompass critical socially just practices and policies. The ideas that underpin artmaking is what makes art a unique way of exploring and understanding the world. Art can be a way to explore self and others as well as connect thoughts, ideas, and perspectives. Creating time and space to move beyond what the artist makes (product) and how they make it (technical skill) to include why the artist makes (what drives their inquiry process) can provide the motivation for students to see art as more than just another school task for a grade. One of

the main ways is in centering the "why" of artist practice in equal value to the "what" of artist practice.

We know that teaching a culture/community not our own is rife with challenges, but the point is that art teachers do not have to do all the heavy lifting, or do it alone. Art teachers don't need to do all the talking. Art teachers can center the artist's voice to show how art can actually be a way to translate knowledge into form – that artistic knowing is a practice just like writing, developing research skills, and speaking. A little research to find an artist's perspective on their work can go a long way. The flow chart developed by the ED&I Committee is designed to get you thinking about the steps to creating an appropriate lesson that appreciates how art objects are connected to cultures, religions, histories, ideas, and people. There is no single answer, but rather important questions the ED&I Committee thinks are important to ask as part of your lesson planning process.

Goldbard, A. (2013). *The Culture of Possibility: Art, Artists & the Future*. Waterlight Press.



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NAEA Awards

Valerie Savage

2023 Eastern Region Secondary Art Educator



Val, with Andrea Haas, who received the NAEA Secondary Art Educator Award

Alexandria, VA -- The National Art Education Association (NAEA) has named Valerie Savage, of Churchville, NY, as the recipient of the 2023 Eastern Region Secondary Art Educator Award. This prestigious award, determined through a peer review of nominations, recognizes the exemplary contributions, service, and achievements of an outstanding NAEA member annually at the regional level within their division. The award will be presented during the NAEA 2023 National Convention in San Antonio.

NAEA President James Haywood Rolling, Jr. states, "This award is being given to recognize excellence in professional accomplishment and service by a dedicated art educator. Valerie Savage exemplifies the highly qualified art educators active in education today: leaders, teachers, students, scholars, and advocates who give their best to their students and the profession."

Founded in 1947, the National Art Education Association is the leading professional membership organization exclusively for visual arts educators. Members include elementary, middle, and high school visual arts educators; college and university professors; university

students preparing to become art educators; researchers and scholars; teaching artists; administrators and supervisors; and art museum educators – as well as more than 54,000 students who are members of the National Art Honor Society. We represent members in all 50 states plus the District of Columbia, U.S. possessions, most Canadian Provinces, U.S. military bases around the world, and many foreign countries.

The mission of the National Art Education Association champions creative growth and innovation by equitably advancing the tools and resources for a high-quality visual arts, design, and media arts education throughout diverse populations and communities of practice.

For more information about the association and its awards program, visit the NAEA website at www.arteducators.org



Val with other NAEA awardees



Val with Carol Pinkins for the NYSATA Art Educator of the Year



Val with Mario Rossero, NAEA Executive Director and Heidi O'Donnell, NAEA Eastern Region Vice President

NYSATA Website Wins Honorable Mention from NAEA



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Thank you for your interest in the New York State Art Teachers Association (NYSATA). If you have been a NYSATA member or conference exhibitor, your log in information remains the same. We recommend logging in with your NYSATA username and password to verify and/or update your profile information and check your membership status. Thank you for being a valued friend and supporter of NYSATA.

[Join or Renew Now!](#)

The NYSATA Website, www.nysata.org, has received an honorable mention award by the National Art Education Association (NAEA) for the State/Province Association/Interest Group Website Award for Category III. This award recognizes excellence in the development and ongoing maintenance of a state/province association or interest group website. Category III refers to state associations with membership over 500 members.

To be eligible for consideration of this award, sites must demonstrate how they are addressing the Americans with Disabilities Act. All sites submitted for review must exhibit at a minimum the following standards: (1) Appropriate and current state/province association or interest group content; (2) Accurate information; (3) Clear navigation; (4) Organizational clarity and proper grammar; and (5) Visual appeal and compatibility with major PC and Mac browsers.

Submitted sites are evaluated on site organization, depth of content, visual impact, communication, resources, and interactivity.

NYSATA's website got a new facelift in 2020 and undergoes frequent. The site features:

- easy-to-navigate page design with content in a single column and a widget column with easy access to frequently used links
- responsive formatting that looks great and is easy to navigate on your desktop, laptop, tablet, or mobile device
- regional pages under the REGIONS menu item with a drop down for each region page
- an event calendar widget that color-codes events by category so you can sort events quickly to find out what is happening in your own region
- easy individual membership renewal and organizational (district membership) renewal
- a forms system that allows easy event registration and record keeping
- member profiles that feature a transaction history so you can find your past registration receipts and access any open invoices for payment
- an e-blast communication system that enables your NYSATA regional and program chairs to keep you informed of upcoming events
- a management system for event attendance records
- easy access to our social media streams on Facebook, Twitter and Instagram
- recognition and visibility for our sponsors with links to their sites

Congratulations to Cindy Henry, NYSATA Website Coordinator, for earning this recognition for NYSATA's website.

Advocating for the “A” in STEAM

Tim Needles



In today's professional world, the science, technology, engineering, and math (STEM) fields are highly valued and widely regarded as the keys to innovation and progress. However, it's important to note that art and design are silent partners in that innovation and there is a growing movement that

are essential for innovation. In STEM fields, innovation is key to success. By incorporating art into STEM education, students can develop their creative and imaginative capacities, allowing them to approach problems in novel and innovative ways. This type of creativity is essential for developing new technologies and solutions to complex problems. One of the amazing things I learned in writing my book *STEAM Power: Infusing Art into Your STEM Curriculum*, was how valued art was in the professional STEM world. I spoke with expert STEM professionals, engineers, and scientists from NASA and learned that the space agency hires artists to aid in creative problem-solving. One example is how the agency employed these creative technologists to help incorporate origami techniques to fit space telescopes and solar sails into rockets so they could later unfold in space.

Another important reason to advocate for STEAM is because art can help to bridge the gender gap. Currently, women are underrepresented in STEM fields, and this disparity has been attributed to a lack of exposure and encouragement. There has been a huge push to support more women in this work and a number of studies have shown that STEAM attracts more women to the field and that the benefits are numerous. By incorporating art into STEM education, educators can create a more inclusive environment that engages both male and female students and promote gender equity.

Finally, art can help support social-emotional learning as well



as fostering a sense of community and connection among students. Art is a powerful tool that supports social-emotional learning because it aids in self-expression and understanding; it can help students to connect with one another on a deeper level. By integrating art into STEM education, students can work collaboratively on projects, sharing ideas and perspectives, and building a sense of camaraderie. Collaboration itself is an essential skill for our increasingly global world and art can help support this while offering a common visual form of communication. The social emotional and collaborative nature of art helps foster a positive learning environment that supports student success.



Tim Needles is an artist, educator, and author of STEAM Power: Infusing Art into Your STEM Curriculum. He teaches art/media at Smithtown School District, is a TEDx Talk speaker, and his work has been featured on NPR, in the New York Times, Columbus Museum of Art, Norman Rockwell Museum, Alexandria Museum of Art, Katonah Museum of Art, and Cape Cod Museum of Art. He's the recipient of ISTE's Technology in Action Award and Creativity Award, NAEA's Eastern Region Art Educator Award & AET Outstanding Teaching Award, and The Rauschenberg Power of Art Award. He's a National Geographic Certified Teacher, PBS Digital Innovator, an ISTE Arts & Technology and STEM PLN leader, NAEA ArtEdTech Interest Group leader, and Adobe Creative Educator and Education Leader Emeritus. He's active on social media at @timneedles.

began by John Maeda at the Rhode Island School of Design that includes art in STEM, creating what is known as STEAM education. As art educators, it is important to understand why art deserves a place in the world of STEM education and to advocate for its inclusion. There are many compelling reasons why including art in STEM education is critical and we will outline a few of the most important.

First and foremost, STEM and the arts are not mutually exclusive. In fact, they have always been deeply interconnected, ever since the days of Leonardo DaVinci who infused all these disciplines naturally. Art relies heavily on math and science principles, such as geometry, symmetry, and color theory. In turn, STEM fields benefit from incorporating art principles, such as design and innovation, and most importantly, creativity. By incorporating art into STEM education, students can develop a more comprehensive understanding of the world and how things work. Art can also aid in communicating STEAM knowledge to a wider audience and integrating it into our world.

Furthermore, art can enhance problem-solving skills in STEM fields as it encourages creative risk-taking, and it can align the creative process with the scientific process. Art involves a great deal of experimentation and iteration, skills that are valuable in engineering and science fields. By engaging in creative art activities, students can develop the skills to approach problems from multiple perspectives, test and refine their ideas, and learn to reflect and think critically about potential solutions. This type of skillset is essential in the workforce, where innovation and creativity are fundamental to progress and growth.

Art also helps to cultivate creativity and imagination, which

In conclusion, the integration of art into STEM education is critical for developing well-rounded and innovative students. By incorporating art into STEM education, educators can enhance problem-solving skills, cultivate creativity and imagination, promote gender equity, and foster a sense of community among students. As we move towards a future that relies heavily on STEAM fields, it is essential that we advocate for the value of incorporating art into STEM in schools, creating a more comprehensive and inclusive educational experience for all students.

SUNY POTSDAM ART DEPARTMENT

B.A. and B.F.A. degrees
in Art Education, Art History, Art Studio, Visual Arts, and Graphic Design & New Media

Concentrations in
Ceramics, Painting, Photography, Printmaking, Sculpture, Art Education Certification Program Pre-K-12

Minors include
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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@potsgdam.edu.

Promote and Engage with Process

Tom Finn

Only you know what it takes. The countless hours of work behind the exhibits, bulletin boards, school events, and other 'extras' that we are involved with, are invisible and, at times, overwhelming. These extras often leave out the process of art-making which is just as important, if not more important, than the product. The good news is, we can bring it back!

Recently, I have added a few phrases to my daily repertoire. "Our artwork is like our classwork." And, my favorite, "Your art-work will lead you to a *work of art*." Both emphasize the importance of process and highlight that there is, in fact, work in artmaking. Students of all ages and skill levels responded to these phrases because they are simple, direct, and sincere.

To take this one step further, I changed how I display the artwork in the hallways. All the art displays now show every step of the art-making process. Sketches, notes, references, samples, do-overs – everything! Everyone gets to see the art-work that led to the *work of art*. This has had a tremendous impact on how students, teachers, staff, and parents view the art in the school. They take more time to understand and appreciate the art. Respect for the art has increased and the students are feeling it.

These changes are happening in the art room and throughout the school, but what about outside of school? How can we get more people to support and understand the value of the visual arts? The answer is, have them experience artmaking for themselves. Think about it. When was the last time your students' parents painted on canvas or completed a drawing? Five, ten, twenty years ago? Give them that experience, and they will begin to understand and value the process of the art-work that leads to a *work of art*. This is critical because if they don't understand and value art, why support it?



Paint Night Event



Process Documentation

One of the best ways to accomplish this is to host a PTA-sponsored paint night for your school community. Paint nights are popular, fun, and they give you a captive audience! Talk about your program and student achievements. Describe the art-making process as it happens! In just two hours, families come together for some pizza, engage in artmaking, share experiences, and see the value of what you do for their children. As an added bonus, the PTA can make thousands of dollars in one night. This is one of those things where everybody wins.

There are many things we can do to promote our programs. Start in your art room with inspiring quotes and let the artistic process overflow into the hallways. Show what actually happens in the art room not just the finished product. Invite families and co-workers to engage in visual art and see it revive their appreciation and generate support. I encourage you to find something that works for you. I will end with this quote:

"They hear and they forget. They see and they remember. They do and they understand." – Fortune Cookie



Thomas Finn earned his BS in Art Ed and MAAS from SUNY New Paltz. He has spent the last fourteen years as an art teacher in the Hewlett-Woodmere Public Schools. He focuses on community, collaboration, and advocacy for the visual arts. As an artist, he enjoys painting, photography, ceramics and woodworking. Tom Finn, Ogden Elementary School, Hewlett-Woodmere Public Schools, Long Island, NY tfinn@hewlett-woodmere.net

Building Artistic Enrichment for All

Will Jones and CJ Oliver

Setting the scene:

Somewhere in New York State, we meet Laura and Cedric, art teachers in a K-12 building. They have built a great visual arts program for their students, yet always seem to be advocating for their program. One highlight is the art showcase at the end of the year, though it feels like the show has become repetitive. They want to attend a state conference for fresh ideas, but their district does not have the budget for their registration.

Instead, Cedric and Laura do what any good teacher does . . . check their social media accounts. Cedric came across the local museum on Instagram. He thinks a partnership with the museum in the city would be great. They could display students' work next to a real-life artist, then they would bring the kids to the museum; however, there is a museum entry fee and they didn't have those funds . . . but what a cool idea to advocate for their program!

Laura sees a professional artist interacting with students at a school on her feed. She has the idea to have a local teaching artist come visit the schools. The artist could do a year-long residency with their students. They would visit four or five times to focus on a specific medium, such as mural painting. The students can work with the artist on creating a community mural with a local business owner. They could invite school officials, local artists, the Chamber of Commerce, community members, and more to this year's visual arts showcase, then go see the reveal of the mural.

Cedric loves the idea. This is such a

great way to advocate and make local impact on their community, but how can they fund having a teaching artist come in for that long to work with their students? How can they ask administration for that money when there wasn't enough to attend a conference. They need a partnership to help. But who?

This is where Laura and Cedric reached out to their local BOCES Arts-in-Education program! Wait! What is BOCES Arts-in-Education? The mission of Art-in-Education is to support the enhancement of the arts curriculums through three main avenues: state-aided enrichment opportunities, professional development in arts education, and advocacy.

What is BOCES Arts-in-Education?

The Board of Cooperation Educational Services (BOCES) was created by the New York State Legislation in 1948 to provide shared educational services (CoSers) among school districts throughout New York State.

The BOCES Arts-in-Education (AIE) service is a highly effective way in which school districts in New York State can provide arts-in-education enrichment programming while earning state aid. This service is designed to provide resources and incentives for schools to integrate the arts throughout all the NYS Standards areas. Any activity that is processed through AIE is paid through your local BOCES AIE program and your district is billed back to pay for that experience.

So now you are thinking "okay, so how does this benefit our arts

programs and create the experiences for our students?" For every dollar spent through AIE, your district generates state aid for the following year based on your district's Resident Weighted Average Daily Attendance (RWADA). This incentivizes districts to support programs that they otherwise could not afford and can also help build program funds to sustain less-than-ideal budget years. This means that for everything you process through AIE, your district receives a percentage of aid to their general fund that helps support artistic experiences, festivals, enrichment programs, and more. Experiences that can be processed through AIE include almost anything coming into your building or things that you are sending your students out to do that can be tied back to the NYS Arts learning standards. The only things not covered are food, travel, lodging.

Building Programming

You're thinking "Okay, but how do I begin using it?" Great question! It is easier to think of AIE in three categories.

Performance: This is for all experiences that are focused on students working with teaching artists, clinicians, master teachers, and so on. Any experience where the students are actively working with and learning from a skilled artisan in their field. This could be a one-day masterclass, a multi-day artist-in-residence, or a technical workshop in your classroom. The only limitation is the creativity of the teacher looking to create the experience for their students.

Tickets: This is for all experiences with regards to museum entries, festivals, scholastics competitions, and more.



Brittany O'Reilly, music teacher in Baldwinsville, NY participates with West African drumming instructor from the Wacheva Cultural Arts Studio at Onondaga Community College during a regional professional development day

Any time the student is experiencing a registration fee or entry fee.

Professional Development: This is designed for the teacher. Any *district* membership to professional organizations, teacher registrations for NYSATA, NAEA, or other professional development opportunities that are related to the arts are examples of professional development that can be processed through this CoSer.

These three CoSers are ways you can capitalize on experiences you may already be doing in your schools. They also are great ways to begin finding

new avenues for creating innovative experiences that can be advocacy tools for you. These innovate experiences provide the teacher quality professional development, partnerships with artists, and students with cultural experiences that might not necessarily be experienced. All of this is forms of advocacy at the highest level. If you are interested in building your funding for an artistic experience, then using Arts-in-Education can be a fantastic way to create sustainable programming. Connect with your building administration, business official, and local BOCES to see how



Jan Reynold, author, visits students at Michael A. Maroun Elementary in Phoenix, NY



Students from around Central New York come together to participate in the annual Feats of Clay competition held at Onondaga Community College

you can begin or continue growing experiences for your students. Building quality and equitable experience in the arts is always at the heart of advocacy and we are here to support you in Arts-in-Education.

Contact:
William Jones is the Regional Arts-in-Education Coordinator and CJ Oliver is the Fine Arts Specialist at CiTi Boces. For more information contact them at wjones@citiboces.org or coliver@citiboces.org

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Advocacy For The Arts

The visual impact of student artwork on display may have a more profound effect than words.

Carol Pinkans

This statement is the prelude for the Advocacy Slide in the Legislative Exhibit Virtual Edition. The Legislative Exhibit is the flagship event for Youth Art Month, celebrating the visual arts, encouraging the support of quality art programs, and promoting art material safety. And, with student artwork speaking eloquently of the importance of art in a child's educational journey, the Legislative Exhibit is also a great form of advocacy.

As art educators, we look for opportunities to advocate for our programs. Art shows showcase student artwork, and we are often hanging shows in buildings throughout the school district and within the school community, such as in libraries and local businesses. Art shows might also be part of an arts celebration combined with music concerts or school plays, part of a fundraiser at a local bookstore, or part of a larger annual district-wide art show. Student artwork can also be created for exhibitions, such as the New York State Dr. Martin Luther King, Jr. Fine Arts and Essay Exhibition, or for competitions such as the PTA Reflections Program or the AAA Annual Traffic Safety Poster Contest.



New York State Dr. Martin Luther King, Jr. Fine Arts and Essay Exhibition



AAA Annual Traffic Safety Poster Contest

Some other options to consider are located on the NYSATA website under the Programs tab.

Two student artworks per member may be registered for the Legislative Exhibit. This exhibit is in partnership with NYSUT and is supported by the NYS Legislators. There is an in-person opening reception where students and their families can meet with their Senator and Assembly member, which is one of the reasons why this exhibit is referred to as prestigious.



NYSATA Legislative Exhibit



Youth Art Month can inspire a multitude of opportunities for art advocacy. Art educators have offered for students to create through a Daily Inspirations Challenge, 2" x 2" Post-It Note Art Initiative, Draw Your Favorite Life Celebration – Keith Haring Style, Bob Ross Day, Give the Gift of Your Art (students creating and sending their artwork to another person) as well as participating in the Youth Art Month Flag Design.



Youth Art Month Event



Two student artworks per member may be registered for the New York State School Board Association (NYSSBA) Exhibit. Another excellent opportunity to showcase student artwork to be presented to BOE Members across the state during the NYSSBA Annual Convention. In the past, BOE Members have even chosen student artwork from this exhibit to be used for BOE holiday greetings cards.

Olympics of the Visual Arts permits students to enter a creative design solution in a competitive environment. Design categories include fashion, architecture, drawing, illustration, painting, sculpture, photography, and industrial design. This event includes nearly 1,000 people and is one of the most electrifying positive energy places one will ever encounter. Students present a long-term design at the competition and engage in a spontaneous design problem while at the competition. A team of judges score both the long-term & spontaneous designs and the awards ceremony is nothing short from spectacular, including a runway show for the winning fashion designs. Truly an amazing competition and magical experience.



OVA Event



The Portfolio Project is an initiative of NYSATA that was developed in cooperation with the New York State Education Department. It is an authentic assessment tool that is based on The NYS Learning Standards and provides students with an opportunity to present portfolios of their work at regional adjudication sites. The student portfolios provide evidence of understanding and student learning in the visual arts. The adjudication includes feedback that is available for the student, parent, school, and community. The Portfolio Project can provide an authentic source for data on student success in the visual arts and is a part of the NYSED 4+1 Pathways.

NYSATA has much to offer with assisting how you can advocate for quality visual/media arts education in a multi-faceted manner.

Also, while advocating for properly funded quality art programs, perhaps remind your administration and the Board of Education that art is an academic and a critical component of a child's educational experience. Student artwork expresses not only inspiration from lessons, but the artwork also reflects the individualism of each student. While engaging in the visual and media arts students are expressing, communicating, and analyzing, they learn to convey emotions and meaning through art. They develop an understanding of society, culture history, and how much art is a part of our lives – that art is a profound connection between people of all cultures, for art is a part of being human. Art is also therapeutic and is a vital resource and

a means of self-expression for students. Educational programs that include more arts programs statistically have students with higher test scores and better grade averages. Art challenges students to think outside of the box, to be more creative, and better problem solvers.

If your art department is suffering from a reduction of course offerings or class time and you need to advocate for reinstating and/or increasing offerings, perhaps do some research. With the neighboring school districts, document how many minutes and sessions are offered at the elementary level. Is there an accelerated grade 8 option and what are the high school curriculum and/or course offerings? Utilize the 2020 NYSED Visual/Media Arts Flowchart and outline how your school districts current course offerings coincide with NYSED K-6, 7-8 and HS 1, HS2 and HS3 course offerings. Use these comparisons to promote an even playing field between your school district and neighboring school districts.

Art shows and exhibits are the optimal path to advocate for the visual arts by showcasing student artwork and letting that visual voice be heard is imperative. Make your administration aware of your art advocacy efforts and request the various visual/media arts opportunities that you have engaged be posted to school district websites. Through your valiant efforts, you will ultimately reach the audience that will further support quality art education programs.



Art shows showcase student artwork and often we are hanging shows in buildings throughout the school district. This is the gallery at Sand Creek Middle School, where I teach. I advocated for that space to be a gallery rather than a closed school book store that housed old textbooks.



Carol Ann Pinkans
NYSATA President-Elect
NYSATA Legislative Exhibit Chairperson
Grade 7/8 Art Educator @ Sand Creek Middle School, South Colonie CSD

2023 Election Results NYSATA Executive Officer Positions

NYSATA is pleased to announce the results of the 2023 Executive Election. Congratulations to the dedicated individuals who will serve state and local members over the next term.



Vice President
Congratulations to Kelly Verdi, who will assume the office of Vice President beginning July 1, 2023. Kelly will serve in this role for two years. She is currently in the role as Vice President Interim.



Secretary
Congratulations to Lauren Nels, who will assume the office of Secretary beginning July 1, 2023. Lauren will serve in this role for two years.

NYSATA Leadership - 2022-2023

OFFICERS PRESIDENT Michelle Schroeder	REGION 5 CHAIR/BOT REP Shannon Piche-Smith VICE CHAIR/BOT REP Britney Shaw	ADVOCACY Dr. Samantha Nolte-Yupari Valerie Savage	LEGISLATIVE EXHIBIT Carol Pinkans	STUDENT SCHOLARSHIPS Loretta Corbisiero Lauren Lewonka
PRESIDENT ELECT Carol Pinkans	REGION 6 CO-CHAIR/BOT REP Anne Manzella Mary Beth Aldous	AWARDS & HONORS Cheryl Schweider	MUSEUM EDUCATION Lindsay Kranz	SUPERVISION & ADMINISTRATION Anne Manzella Melanie Painter
VICE-PRESIDENT INTERIM Kelly Verdi	REGION 7 CO-CHAIRS/BOT REPS Lisa Conger Monica Schor	CONFERENCE COORDINATOR Cindy Henry	NYSATA NEWS EDITOR Martin Merchant LAYOUT & DESIGN Alyssa Marchand	SUNSHINE Amanda Measer
SECRETARY Anastasia Arriaga	REGION 8 CHAIR/BOT REP Melissa Birnbaum	CURRICULUM COMMITTEE Robert Wood Dr. Shannon Elliott	NYSCEA REPS Anne Manzella	WEBSITE Cindy Henry
TREASURER Amanda Donovan	REGION 9 CO-CHAIRS/BOT REPS Kelly Verdi Jennifer LaCava	DISTRICT MEMBERSHIP Alyssa Marchand Cory Riemer	NYSBBA EXHIBIT Kelly Verdi	YAM Heather McCutcheon Tracy Burgess
BOT MEMBERS, COMMITTEE AND PROGRAM CHAIRS REGION 1 BOT REPS Veronica Kruger Nick Napierala	REGION 10 CHAIR/BOT REP Cheryl Schweider	ELECTIONS Kathleen Pfeifer	OLYMPICS OF THE VISUAL ARTS Anne Manzella	CONTRACTED POSITIONS
REGION 2 BOT REPS Alyssa Marchand Amanda Measer	HIGHER EDUCATION Lauren Ramich	EQUITY, DIVERSITY, INCLUSION Cindy Maguire Ann Holt	PORTFOLIO PROJECT Matt Wilson	MEMBERSHIP REVENUES MANAGER CONF. REGISTRAR Terri Konu
REGION 3 CO-CHAIRS/BOT REP Heather McCutcheon Kathryn Alonso-Bergevin	HISTORIAN Lisa Lawson	PRESERVICE BOT REPS Larissa Hankey Julia Giangrasso	PROFESSIONAL DEVELOPMENT/CTLE Alexa Kulinski	FINANCIAL ADVISOR ACCOUNTS PAYABLE Leslie Midgley
REGION 4 CHAIR/BOT REP Kathleen Pfeifer BOT REP Matt Wilson	SAGAMORE INSTITUTE Beth Atkinson Michelle Schroeder			

NYSATA Region Counties

Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, 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