



the NYSATA news



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

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What did you do when you felt like giving up?



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Photos: Marty Merchant and article authors.

Observe Like O’Keeffe

Lesson Plan for Grades 3-12



Step 1: Make a viewfinder or use a cell phone camera to capture multiple, close-up views of chosen subject. Create sketches.



Step 2: Make a list of sensory words that describe the subject. Create text that visually represents the words.



Step 3: Assemble words and sketches into a dimensional collage.

Take cues from Georgia O’Keeffe and sharpen observation skills using mindful practices

Students use a viewfinder to “zoom in” on a subject and explore various viewpoints, then express their discoveries through mixed media collage.

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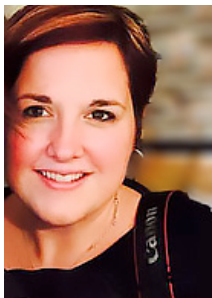


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President's Message from Michelle Schroeder



What do you do when you feel like giving up?

After 23+ years as an educator, I think I've had at least a moment or two when I've reached the levels of craziness, defeat, or insanity. . . sometimes all at once. And I'd be lying if I told you only students caused these breakdowns. I'm going to take the liberty of sharing my top ten toolbox items for NOT giving up.

What does 'giving up' encompass? Yes, we could go to the extreme and say it reflects the urge to leave the field of education. We could say someone is ready to resign their position. But, what about a teacher so fed up with a student, they're ready to cease any future interventions? What about an educator who has gotten to their limits, that they retire their urge to help with any extracurricular activity? What about the tapped-out teacher who no longer feels the motivation to create new content? And what about the educator who after years of commitment now leaves their bookbag at school instead of preparing for next week's course load?

Giving up can be broadly defined. It is an individualized definition. Depending on the day, time, or situation, I can confidently say we've all been there at least once. So what do we do?

10. PEP TALKS – Find an ally! They could be a colleague, a friend, a spouse, a parent, and sometimes even a motivational speaker on YouTube. I received a call from a former student who needed some advice. By the end of the call, that student inadvertently helped me realize that I am still good at my job and that I still make a difference. Be open to that message, no matter where it comes from.

9. ADVICE – Reach out to others. Early in my career, I leaned on the assistance of professors. As years have extended, I've been mentored by fellow educators, friends, community leaders, parents. They all present a different lens. Don't be afraid to listen to others.

8. NEW CONTENT – Be a continuous learner. Sometimes all I need to knock me out of a funk is a new inspiration. That might look like a trip to an art gallery, a workshop, a new artist featured on social media, or a trip to an art supply store to browse new tools. There's nothing like a freshly sharpened pencil to excite the inner artist.

7. CHANGE YOUR POSITION – Explore options. I can't begin to count the number of colleagues who have said a room change, a new grade level, or a new school has changed their outlook as a teacher. I've had a few changes in my career. And, though scary at times, it forced me to step out of

my comfort zone and challenge myself. Teaching new content gives me motivation to reach out to new people and try new things.

6. REFOCUS – Confidently list your accomplishments. Often, we are so driven that we forget to appreciate what we've done in the past. I am hard on myself. I compare myself to those who have found their stride. I wonder why I haven't gotten there too. I recently found a file of past artworks. As I opened the images, I can honestly say I am proud of them. In my mind, I only recall the failed pieces. Sometimes we need to look at the whole journey.

5. BREAK – It's okay to stop and take a breath. It's okay to stop and take a breath. It's okay to stop and take a breath.

4. TAKE A RISK – Be Brave. Change always comes with a bag of issues. I remember the year I tried Intuitive Painting with my class. They had to spend ONE class without talking. They had to apply paint to paper. They had to listen to my music . . . OUTRAGEOUS! I listened to a litany of complaints, some on the verge of tantrums, but they followed directions. The end of year class surveys arrived, and almost 90% of students said intuitive painting was their favorite project. Score one for Schroeder!

3. COLLABORATION – It's always better with a friend. Leaning on someone else is NOT a weakness. Energy is infectious and working with someone multiplies that energy!

2. SELF PRESERVATION – Whatever you are feeling, it's valid. No one knows you like you! It's okay to follow your gut. I remember my own kids coming home after another kid received an award they wanted. They ranted about how unfair it was, how the other person didn't deserve it as much, how dumb the person was who chose the recipient. My response was always "Your feelings are valid. I understand you're upset. You might be right. You can be as upset as you want until the stroke of midnight. When 12:01 strikes, it's a new day and I expect you to move on . . . with a positive attitude. The universe felt someone else needed the award more than you today." Give yourself permission to feel bad but know that at some point you need to move on.

1. NYSATA – Art education is not easy, but worth it! Teaching is hard. At the end of the day, I am proud of myself for not giving up! I will preach to anyone willing to listen that NYSATA has kept me from giving up more times than I can count. If you are on the verge of giving up, I challenge you to use NYSATA. Use its resources. Participate in activities. Work with other members. Our community needs you.

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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Layout and Design Editor.....	Alyssa Marchand
Proofreader.....	Jo Merchant
President's Message.....	Michelle Schroeder
Notes from Albany.....	David Seligman
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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

Letter from the Editor Martin Merchant



My darkest day, the day when I thought I'd gotten myself into something that was going to beat me – was early in my first year of teaching. I was a grown man, 50 years old, a father of three. I'd had a successful career – done some stuff, made some money, traveled around. I'd always wanted to teach, and I came into the job feeling on top of the world – got my Masters, got a position in my town, in the district where my children graduated; I was a smart guy, worldly, resourceful. . .





Man, those ninth graders almost killed me.

I looked in the mirror on the night of that horrible day and wondered what in the hell had I gotten myself into.

Lynda, my wife, helped me come back. I still have the notes she would send with my lunch. Quotes from the Bible (Job), valentines, words of affection and encouragement. What also really helped me through were the people I met in NYSATA: Gary Bates, an old acquaintance, pulled me in. Diane Knapp, Cindy Henry, Sharon Ciccone, Thom Knabb, Pat Groves – they were there at the BOT meetings, at the conferences, in letters and then emails, in their presence and words and leadership - they inspired, lifted, and carried me, in ways they couldn't have known.

So that kind of a dark day is a day we have all experienced in some degree – and there may be recurring days like that – hopefully infrequent. But I believe the creative energy that we generate and channel, making and teaching art, moves within us and carries us.

In this issue you'll read about how many of us faced off with what might have seemed like defeat, like overwhelming obstruction – drained, beat, low, we all find our way back to the light, with the help of our own resourcefulness, the kindness of friends, and the belief in our mission.

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-  Features
-  Committee Columns
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the NYSATA news

Call for Contributions

Calling for Contributors to the SPRING/SUMMER 2023 NYSATA News

Advocating, Educating, and Promoting

This issue of the NYSATA News will go online in early June 2023

Deadline for content submission is April 15.

From *Americans for the Arts* to the *Arts Are Education Pledge*, arts advocacy is an ongoing task in a culture that often feels like it has different priorities. In this climate, advocacy is practice, ongoing small and large tasks that increase others' understanding and support of art education. Steadying your focus and grounding your advocacy efforts in a fluctuating world of educational opinion and policy is empowering. Beyond last minute budget crises, scheduling snafus, and curriculum battles, effective advocacy is proactive rather than reactive.

Some areas you could explore are:

- Permeating Boundaries: showcasing student learning and work outside the art room walls.
- Art Show as Advocacy: involving students, administrators, parents, and the community, showing process and product, etc.
- Visibility: art teachers and students making art.
- Proactive Protection: how I advocate every day.
- Educating Others: educating and information others about respecting the arts.
- Negotiation and Navigation: working through misunderstanding, misinterpretations, and misconceptions others have about art and art education.
- Leadership: finding a place in the school community beyond the art room walls.
- Finding Income: sharing your strengths through grant writing, scholarships.
- Enlisting Community Support: involving administrators, parents, and community stakeholders.
- Policies, Regulations, and Statutes, Oh My!: Advocating at the state and national level.

Note: for feature articles on advocacy, submissions can be sent to Advocacy Co-Chairs Valerie Savage and Dr. Samantha Nolte-Yupari at advocacy@nysata.org.

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

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

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

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

Marty Merchant, NYSATA News Editor, merchantmartin@gmail.com
Alyssa Marchand Layout Editor

NYSATA 2022 Art Educator of the Year

Valerie Savage



It's with great pleasure to have nominated Valerie Savage for the New York State Art Educator of the Year Award. She is a prime candidate for this honor. Valerie lives with a sincere commitment and dedication to the field of Art Education through strong advocacy, leadership, compassion, and support for students and colleagues.

Valerie has worked in the Wheatland-Chili Central School District for thirty-seven years. She has proven to be a strong educational leader with many contributions to the district. Among these is her work with colleagues as an Instructional Leader to update the district curriculum. She directed both art and music educators K-12 with aligning curriculum to the new NYS Visual Arts Standards.

Valerie has strong connections with her students and her art room is often a haven. I recall a year when a Wheatland student died tragically. Understanding the social-emotional needs of students, Valerie opened the doors of the art room, invited students, and gave them access to art supplies. She encouraged students to use the materials to work through their thoughts and emotions while creating art. Her room was full that week with a steady stream of students, both art and non-art majors.

Valerie has impacted art education beyond her District, home school, and classroom in multiple ways. She worked as a New York State Standards trainer, art assessment tools creator, and curriculum writer for BOCES. She has engaged with the New York Art Teachers Association and New York State Education Department as a sample unit writer and currently serves on the NYSED Content Advisory Panel. She has collaborated with leaders from the four art disciplines on topics such as Arts Standards Implementation, International Association of Accessibility Professionals, Diversity Equity and Inclusion, and Culturally Responsive Sustaining Education.

In addition to her 'day' job, Valerie has taken on responsibilities as an assistant adjunct professor at Roberts Wesleyan College, where she instructed and supported adult students being introduced to the profession. She was my Classroom Methods course instructor during my degree work at RWC. I remember detailed feedback on papers and demonstrations of concrete tools and strategies which prepared us for successful teaching careers. She encouraged us to develop a philosophy and theory of Art Education to reflect best practices. One of my favorite projects was the creation of an independent art learning station for students. This method of instruction, student-centered learning or choice-based learning, was reflective of current best practices in contrast to the Discipline-Based Art Education theory that was standard practice at the time. At the culmination of the course, I remember feeling confident that Valerie had equipped me well with the tools and understanding needed to be a successful art teacher!

Valerie has served in several capacities dedicated to advocacy and the advancement of quality art education. These include NYSATA President, NYSATA Past President, NYSATA Treasurer and Region 2 Chair. During her NYSATA Presidency, she was instrumental in conference coordination and the securing of keynote speakers. In 2019, she organized both the NYSATA 2019 Conference and Pre-Conference focused on, Trauma-Informed Art Education and SEL, resulting in the highest attended pre-conference and conference in NYSATA history!

Always alert to current needs and trends in education, Valerie provided our NYSATA membership with information and training focused on Equity, Diversity, and Inclusion. She secured amazing conference speakers, including keynote, Wanda B. Knight, PhD, Art Education Director at Penn State University who expanded our vision.

Valerie's passion for ED&I and social justice motivated her to initiate a proposal for a new NYSATA ED&I Committee. She organized a leadership team of NYSATA and art education community members to develop an ED&I Committee proposal for NYSATA. The proposal was introduced to the NYSATA Executive Board and Board of Trustees in June of 2021. After the presentation, the Board unanimously voted to approve the new ED&I Committee. The approval of this committee is a testimony to Valerie's compassion, dedication, and hard work.

Valerie's work has evolved beyond our State. In the summer of 2021, Valerie co-organized with Andrea Haas, the National Art Education Association Vice President, to host the NAEA Team East Convention in Binghamton, New York. The conference

was well attended by NAEA members from across the country. During the conference, she also led a Mindfulness session and a Jules Gotay hands-on workshop that was engaging and motivating for conference participants.

In conclusion, Valerie Savage is a compassionate educational leader and prioritizes the needs of students, colleagues, and the community. She is a true testament to what it means to be the NYSATA 2022 Art Educator of the year!

- Janice Wiggins

Art Educator of the Year Acceptance

In accepting the NYSATA Art Educator of the Year Award, I would like to first thank Janice Wiggins for her kind words and the time she took to make the nomination. I treasure the many times we have worked on art initiatives together and how over the years our friendship has grown.

I would like to thank the NYSATA BOT, the Conference Committee and the Awards Committee for your work, support and organization in honoring the award winners. Cheryl Schweider, thank you for leading the Awards Committee.

In the art education community, there are so many people that have played a critical role in my growth and path as an art educator. I would like to recognize a few: Karen Trickey, Pat Groves, Julia Mazzota, Andrea Hass, Christine Attlessey-Steger, Thom Knab and Samantha Nolte-Yupari. I would like to extend a sincere thank you to my entire art education family.

I have also received professional support from the Wheatland-Chili School District. Thank you to the High School Principal, Camille Zitz, and Superintendent Lynda Quick, for your support, recognition and acknowledgement of this achievement.

I am fortunate to have a very supportive family. Thank you to my husband Gary. Being married to an art educator brings a unique set of challenges. Gary I would not be here without you! To my family Peter, Sophie, Abby, and Hugh – I cannot express how special it is to celebrate with all of you, and for your love and support over the years.

“What the shoes taught me”

A friend once told me that you learn a lot about a family by the shoes left just inside their doorway. He was not referring to the state of neatness or organization of the shoes but rather to the number and types of shoes and the journey those shoes had taken. Over the years, I have often thought about this idea. I had often complained about the pile of shoes in my entryway, but now I look at an empty boot tray and wish for the return of the piles of little shoes, sneakers, and boots that were common when my children were young and the stories that came with them.

A few of my children's first shoes have found their way into a

bin in my classroom and are used for drawing assignments. This year, as I opened my “bin of shoes”, students began to ask questions such as, “Who do the shoes belong to?” and “How old is the wearer of the shoe now?” This curiosity had never surfaced before.

As I thought about my students' questions, I realized how a simple, beat-up shoe can be used as a way to help students gain a better understanding of others. In turn, I asked students to reflect on the shoes they wear. What stories do their shoes tell? As you read this, ask yourself, “What stories do the shoes on my feet tell?”

If others were to “walk a mile in your shoes”, what would they learn? Would they gain a better understanding of your perspectives and experiences? If someone walked a mile in your teaching shoes would their opinions of art education change?

Thinking about these questions, I took inventory of the shoes in my closet. (No, I did not count the shoes – that would take a lot of time), but rather I looked at the types of shoes, the age of the shoes and how often the shoes have been worn. I quickly realized that part of my story as an educator was missing.

So back to the school bin of shoes. In the bin is one pair of boots that I wore early in my teaching career. The heels were higher than what I wear now, and the boots were purchased with style in mind. I hoped that they would provide me with both a professional and artsy look. It was my desire to be taken seriously by my colleagues and administration while also fulfilling my role as the art teacher. That's a lot to ask from one pair of boots.

But have you ever felt that your administration, colleagues, or students have not viewed art education as a serious professional career? Have you ever been given the opportunity to lead educators from other content areas in professional development? Or do you feel “special area teachers” are often overlooked?

Recently, I posted this question on a Facebook page for art educators:

“What eye-rolling questions and statements have people said to you about art education, being an artist, and/or art in general that reveal that they don't understand what you do?” The responses poured in.

One teacher was asked: “Did you have to go to college to be an art teacher?” Sardonicly, she replied, “Nope. I was

working at the gas station across the street last week. Sadly, the person asking the question asked "Really?"

I am sure most of you have experienced some form of this question. Early in my teaching career, I sent out an email to let my colleagues know that I would be taking a group of students on a field trip. One teacher reached out and told me I couldn't take a student from her class because it would put him behind. I quickly responded with the suggestion that I could take a textbook and the corresponding assignment back to my room and go over the material with him upon our return from the field trip. She could not hide her surprise, "you could teach him math?" I remained professional and said yes it wouldn't be a problem, but I really wanted to scream, art educators take math in high school and hold master's degrees! We are educated! We are professionals! I also held back from mentioning that I would be bored out of my mind if I taught math every day! As you all know, we are art educators because we love art, NOT because we do not have the ability to teach other subject areas.

At the same time many of our colleagues do understand and value our expertise. Early in my career I was asked by the history teacher to collaborate about the connections of art and history. This was truly a fun and rewarding experience for both of us and the students loved it!

Those boots from my early days of teaching saw days of trials but fortunately also saw times of respect for our profession. Looking back, I learned valuable lessons about how to advocate for both my students and the arts. I challenge you to take the time to educate others on the benefits of valuing art educators, and to envision what that could look like in your educational setting.

There are a number of professional shoes in my closet that I have worn during uncomfortable situations. These are shoes worn when I have stepped out of my comfort zone. Sometimes, it was when I tried a new idea, method, or technique in the classroom. Other times it was when I needed to advocate for my students when parents or colleagues challenged the importance of the arts.

However, some of these shoes were worn at times when I stepped well outside of the boundaries of my classroom. I never planned to become a NYSATA President, to become involved in NAEA or to write an award acceptance speech. In fact, if you walked a mile in my professional shoes, you would learn that my involvement in NYSATA started with a desire to give back to my profession by helping in small areas when needed. So how did I get here? My family, friends, and colleagues encouraged me to have a growth mindset regarding my volunteer work. I volunteered when needs and opportunities presented themselves. If you walked a mile in my professional shoes, you would see that I was often nervous and unsure of myself. But, through those uncomfortable times I grew, and in turn, I also hope, I helped both students and art educators further their artistic paths.

What stories do your professional shoes tell? Are you challenging yourself while also supporting others as they embrace challenges? A change in climate may mean moving out of our current comfort zones and looking for growth opportunities.

The next pair of shoes that caught my eye in my closet was a pair of old sneakers. These are my comfort shoes. While I rarely wear sneakers to school, they reminded me that our rooms often become a safe haven for both our students and colleagues. We strive to create welcoming and nurturing environments. Our rooms become a place to gather, a safe place for self-expression and connection. No wonder we find it so difficult to teach from a cart or be displaced from our physical classrooms.

For many of us we have found that SEL and DEI practices were already a part of our classroom instruction and environment. We have looked for opportunities to lead this work in our districts. We have looked for ways to increase our understanding and effectiveness. Recently, I implemented Art Connected Mindfulness techniques as a way to help students focus and grow as artists. In the process, I have found teaching mindfulness techniques help me as an educator to slow down and become calmer during my day.

My comfort shoes are also worn when I connect with my colleagues. As art educators we can feel isolated and alone. Participation in NYSATA region/state activities provides numerous opportunities to share and learn from colleagues – it is so important to create connections and shared experiences.

Finally, there are many pairs of heels and party shoes in my closet. I hope your students have party shoes. We can help our students celebrate with art exhibits and art displays while also highlighting the learning that takes place in the art classroom. Celebrating with students is a wonderful way to highlight the way the arts shape their views of themselves and the world while also advocating for the arts.

And, I hope you have party shoes! We must also take time to celebrate the successes and the growth we experience as educators. I'm wearing my party shoes tonight at this conference and would like to express a sincere thank you to each of you celebrating with me. It is humbling and extremely meaningful to be recognized by the NYSATA community.

I truly hope that when someone presents you with a challenge, you will first try to walk a mile in their shoes and then invite them to walk a mile in your shoes! By doing this we can strive to understand each other and advocate for our shared values as art educators. Together, in our role as educators, we are the best ambassadors for the critical role art education plays in shaping our students and school communities.

- Valerie Savage, NYSATA Past President

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

Valerie Hark Savage and Samantha Nolte-Yupari

Has a crestfallen student ever told you their parents threw their artwork away? Have you ever seen a student's shoulders slump in response to the math teacher questioning their late pass from the art room? Has a student had a hard time setting a price for their artwork because of other's preconceived notions of what their art is worth? If you have, you're not alone. As teachers and artists we have all found ourselves struggling to respond to the things that people say to our students and us about the value of being an artist. In this article, we remind you that advocacy can be about the small things, the tiny interactions with others that build up in our day-to-day experiences as artists. Learning to respond to other's views about art and artmaking, builds competent arts advocates who are resilient and empowered. On social media we asked you: "What outrageous things have people said to you that show you they don't understand what artists do?"

Below are 8 things you told us about in the survey and one suggestion of an informed comeback, aligned with the Studio Habits of Mind. As strong advocates for the arts we encourage you to use these as a starting place and in turn to compose additional responses based upon your own research and knowledge of your arts contexts and communities. (This information is available as a poster on the NYSATA website for your use. We recommend printing on 12x18" legal size paper or larger, see thumbnail Figure 1 below.)



Figure 1.

- **“When will you ever use that?”** Actually, the visual and media arts and design employ more people than any other field in New York State and those job opportunities are expected to grow by 30% by 2030 (*Studio Habit of Mind: Understanding Art Worlds*)
- **“You draw so well, you must be SO good at Pictionary!”** Good drawings take careful observation of the world around us, Pictionary requires quick drawings with symbols, so it's actually two really different skills. Everyone can be good at both with time and practice! (*Studio Habit of Mind: Observe*)
- **“You just make things look pretty.”** Actually, to make something “pretty” I have to reflect upon what our culture values and prioritizes, so I've had to study history, culture, and people to do that. (*Studio Habit of Mind: Reflect*)
- **“I don't know where you get all your ideas?”** 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 (*Studio Habit of Mind: Envision*)
- **“I don't understand art, most of it looks like my 4-year old could make it.”** 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. (*Studio Habit of Mind: Express*)

- **“Can you make me ___ for my _____ birthday? I’ll pay you \$20.”** While I appreciate your business, \$20 wouldn’t even cover the cost of art supplies. Most of my paintings take at least 20 hours to create and I usually charge the minimum wage in NY: \$14.25/hr. So that painting would cost \$285. If you’re interested in that, let me know. (*Studio Habit of Mind: Engage & Persist*)
- **“It must be so much fun to play with crayons and paints all day!”** 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. (*Studio Habit of Mind: Stretch & Explore*)
- **“Wow, you’re so talented, I can’t draw a stick figure/straight line!”** 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. (*Studio Habit of Mind: Develop Craft*)

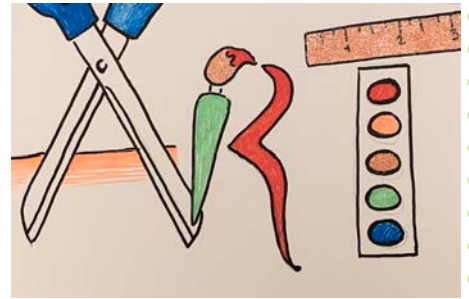
These “uninformed things people say when they find out you are an artist” can wear down both teachers’ and students’ perseverance as artists. Cumulatively over time, they can make us want to quit. The fatigue from other’s perspectives is sometimes overwhelming. Learning to respond competently and confidently can reinvigorate a student’s joy in artmaking and allow them to see the value in their passions for the arts. Looking for ways to implement this list in your classroom? Here are 5 ways to use this information right away:

- **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?
- **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*).
- **Assess students’ ability to talk about the Studio Habits of Mind (SHoM):** 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?
- **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 uninformed comments come from.
- **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?

Giving up feels tempting in the face of the lack of support from all fronts—administrators, patrons, parents, policy makers, and other community members. But good advocacy is a daily series of small acts that are immediately available and immediately doable. And good advocacy isn’t a solo act or a monologue. You may be the only art teacher in your building but you aren’t the only artist. Your students are part of your artistic community. Empowering students to advocate with you creates a culture of inclusivity and community, and hope.

Advocacy Conference Highlight

Attendees at the 2022 NYSATA Conference created inspiring simple postcard messages addressed to either the governor, and/or a local representative advocating to support Bills S4525 and A1788. Participant postcards were entered into a raffle. Congratulations to Ariel Washburn (Region 2) raffle winner of a \$25 gift card to Michaels. Thank you to all who participated.



It is not too late to advocate by sending a postcard or letter on your own. For more information please check out the advocacy tab on the NYSATA website.

Who's ready for

n y s a t a
PORTFOLIO PROJECT



CHECK OUT YOUR REGIONS OFFERINGS. POSTINGS COMING SOON

www.nysata.org/portfolio-project

inspire.

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

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.³ 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?

In a school culture obsessed with measuring achievement through test scores, art educators look deeper to see students as human. They understand how the healing power of art can cultivate students' connectedness to self, others, and the world. They share joy, motivation, and enthusiasm. They recognize that inspiration can be activated, and it can have a major effect on student outcomes, providing both the means and the motivation to rise above, be creative, approach goals with positivity, learn from others, and achieve enhanced well-being.⁴

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 include:

in•spire (in-spīr')
*transitive verb*¹ (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 breathing²

- What connects, motivates, and inspires you as an educator, artist, and human?
- 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, even in challenging circumstances?
- What resources can art teachers use 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?
- How has technology inspired new approaches?
- What artists/educators/leaders inspire you and, in turn, your students?

Save the date! Be a part of this 75th anniversary conference, November 17-19 at the Crowne Plaza Hotel, Albany, NY. Workshop proposal form is open at www.nysata.org/2023-conference-workshop-proposal. Watch www.nysata.org/2023-conference for updates.

Inspiring Keynote Speakers • Over 100 Workshops • Commercial/College Exhibitors • Student Scholarship Winners • Student Art Exhibit • Hands-On Studio Workshops • NYSATA Awards Events • President's Dinner • Members' Art Exhibit and Auction • Artisans Market • Whova Conference App

1. A transitive verb requires a direct object <https://www.merriam-webster.com/dictionary/transitive> 2. Definition of inspire paraphrased from <https://www.merriam-webster.com/dictionary/inspire> 3. Scott Barry Kaufman in Harvard Business Review, <https://hbr.org/2011/11/why-inspiration-matters> 4. <https://www.masterstudies.com/article/the-importance-of-inspiration-and-four-tips-for-finding-it/>

ED&I Committee

The past year in New York has been traumatic— particularly in Buffalo, where a White Male supremacist shot to death ten customers at TOPS grocery store. Everyday instances of microaggressions affect BIPOC students. NYSATA's Equity Diversity and Inclusion Committee recognizes the challenges of bringing to the fore the principles that give us our title. It is important to recognize our white settler origins entangled in this effort. This "land" statement was given by NYSATA's Equity, Diversity, and Inclusion Committee member Caitlin Chan at the annual conference in November:

The Cayuga, Oneida, Onondaga, Mohawk, Seneca, Allegany, Cattaraugus, Shinnecock, Tonawanda Seneca, Tuscarora, Lenape, and Unkechaug were the original occupants of the land in and around New York State. We would like to acknowledge that these organizations, our schools, our museums, and our homes are on land that they sustainably stewarded for generations before it was colonized.

This is an acknowledgment that we are on stolen land that indigenous people were forcibly and violently removed from. They are not a memory from the past but contemporary communities and cultures that should not be forgotten or frozen in time.

While the way forward may seem unclear, it is essential as educators we consider the many nameless ancestors that bring us to our present moment and that we endeavor to become good ancestors ourselves. We must teach empathy and accountability; our actions matter.

How NYSATA ED&I Came to Be

The NYSATA Board of Trustees unanimously voted to approve the formal creation of an Equity, Diversity, and Inclusion (ED&I) Committee at the March 2021 Board of Trustees meeting. The establishment of this committee confirms NYSATA's recognition of the need to place topics and concerns pertaining to Equity, Diversity, and Inclusion as a priority. To develop a plan for the NYSATA ED&I work, volunteers from the BOT referred to the National Art Education Association (NAEA) creation of an ED&I Commission, NAEA ED&I resources and the NYSED Culturally Responsive Sustaining (CR-S) Framework. After a public call for membership, the committee was formed. Our members include: Cindy Maguire, Professor Art and Design Education at Adelphi University and Co-Director of ArtsAction Group; Ann Holt, Assistant Professor of Art Education at Penn State University and advisor, ArtsAction Group; Caitlin Chan, artist, intersectional feminist, and educator in the Rochester Public Schools; Olivia Khristan, education partnerships and programs supervisor at the Corning Museum of Glass; Janika Hawthorne, Director of the School for Performing Arts at Bronx House community center; Diana Leiker, retired art teacher from Lancaster, New York; Rachel Lyons, art educator in the Buffalo Public Schools; and Dan Napolitano, Chief of Staff to the Provost at the New School.

Establishing a foundation . . .

The past year in New York has been traumatic – particularly in Buffalo, where a White Male supremacist shot to death ten customers at TOPS grocery store. Everyday instances of

microaggressions affect BIPOC students. NYSATA's Equity, Diversity, and Inclusion Committee recognizes the challenges of bringing to the fore the principles that give us our title.

Collectively, we understand our vision as a living document formed through the multiple voices of our NYSATA community. It is our intent to:

- Challenge educators to examine their own position privileges and perspectives on the pursuit of creating space for DE&I.
- Continually reflect, evaluate, and change our practices to engage and empower more voices, communities, and perspectives.
- Engage artists, educators and leaders in anti-racist work empowered by art.
- Become good ancestors. Change the paradigm of the cultural zeitgeist for art through education.
- Use art to empower critical thinking and reflection

2022 NYSATA Conference Recap

Together at the 2022 November NYSATA conference, we hosted an interactive booth asking members to define the words EQUITY, DIVERSITY, and INCLUSION. We also crowd-sourced information from members to map existing ED& I across New York. We seek more information from members about existing work to build resources and create opportunities for solidarity networks. If you have something to share let us know via equity@nysata.org.

Additionally, we organized a session highlighting social justice curriculum work of a selected group of New York State art educators. It was inspiring, energetic, and empowering. During the session and conference, we heard teachers expressing a desire for connection, solidarity, and the need for support in districts that are resistant to pedagogy and practice that address pressing social issues. To that end, we have started to gather a growing resource document available [here](#) which we anticipate making available via the NYSATA website in the future. The need for support and resources for the important work of ED&I was sadly confirmed again as the conference came to a close on November 20th. When NYSATA members were celebrating creativity, artistic knowing, education, and self-expression, members of the LGBTQ+ community at a club in Colorado Springs were attacked and murdered in an act of domestic terrorism. Within a day after, the ED&I committee reconvened on zoom to draft a statement against this heinous act. In that statement we declared:

We stand against violence and believe that radical love is necessary to drive out white supremacy and colonialism. As Bernice King (2022) states, "We can drive out hate with love. Online, on the streets, in legislative halls, at the polls, in religious groups, at home, in schools. But love is not weak and passive. It is immersed, intentional, and inspired". As artists and educators our act of radical love is to teach ourselves and our students to embrace individuals and communities from across the spectrum. Radical love generates empathy, understanding, and embraces the freedom to love whoever you want to love, to dance wherever and with whomever you want— the practice of

radical love celebrates life and all its forms as a human right.

We need everyone in this effort and there are many ways to practice radical love. One current example is the [Women's Empowerment Draft](#) (WED). Many of you may have seen the beautiful sports jerseys hanging at the ED&I booth at the NYSATA conference. Begun by committee member Dan Napolitano, the WED honors women in history who have schools named after them. The program's goal is to honor empowerment icons with the same kind of enthusiasm that typically goes to athletes and celebrities. Each day in March, a K-12 school named after a Woman will announce their icon.

We are thrilled to invite New York Schools to join the 2023 WED as part of the NYSATA/WED partnership. On International Women's Day (March 8th, 2023), we invite all other schools to post a tribute to an icon of their choosing, preferably connected to their region or community. We seek hundreds of new partners, each posting their own tributes and tagging #WEDraft2023.

Become an ED&I member!

Looking forward, we strive to continue to grow the work of equity, diversity, and inclusion in New York and our NYSATA committee. If you are interested in joining us, please go here for more information and the application. If you have any questions, resources, or suggestions, you can reach us via equity@nysata.org.

In Solidarity,
The NYSATA ED&I Committee



NYSATA Schools invited to join the 2023 Women's Empowerment Draft

In partnership with NYSATA's Equity, Diversity, and Inclusion Committee, we welcome NYSATA and NAEA educators to contribute to the annual Women's Empowerment Draft. The program's goal is to honor empowerment icons with the same enthusiasm as modern athletes and celebrities.

Each day in March, a K-12 school named for a Women will announce their icon. On International Women's Day (March 8, 2023), we invite all other schools to post a tribute to an icon of their choosing, preferably connected to their region or community. We seek hundreds of new partners, each posting their own tributes and tagging #WEDraft2023. <https://www.artforce5.com/wedraft>

Professional Development Committee

Working with Students with Disabilities in the Art Classroom

Professional Development Workshop
Monday, March 6, 2023
6:30-8:30 pm via Zoom



Join Heidi Baust for an informative workshop on 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. She will share her expertise on different disabilities and their implications on the art classroom, as well as share strategies that ensure success for all students. Participate in an artmaking activity and discussion with fellow participants to generate additional strategies for working with students with disabilities that you can apply to your own classroom. Please have paper and artmaking supplies ready. A Zoom link will be sent to you when you register.

Link to Register: <https://nysata.memberclicks.net/2023pd-baust>

For More Information Contact: Alexa Kulinski, NYSATA Professional Development Chair, at pd@nysata.org



Notes from Albany



David Seligman

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

Greetings, colleagues, and happy 2023! I am thrilled to announce that applications for the Individual Arts Assessment Pathway (IAAP) will be open soon on the [NYSED Business Portal](#). The Individual Arts Assessment Pathway (IAAP) is 4+1 graduation pathway option in which students complete a locally determined three-unit sequence in the arts and demonstrate, through a collection of creative works, growth over time that meets the High School II Accomplished Performance Indicators in the [New York State Learning Standards for the Arts](#). To be notified when applications are open you can sign up for the Office of Standards and Instruction's [Content Area Notification System](#). Applications will be delegated in the NYSED Business Portal to Superintendents, who may, in turn, delegate the application to an appropriate arts supervisor or administrator. A huge thank you to the IAAP Development Committee, our regional coordinators and discipline chairs who provided invaluable expertise over the past years as we worked to develop and implement the IAAP. The creation and development of the IAAP has been a group effort; please accept my gratitude for all you have done to propel this arts pathway forward. It's so exciting that students will have access to a portfolio-based arts graduation pathway which would not have been possible without many of you!

A [regulatory amendment](#) to 8 CRR-NY [100.5 \(Diploma Requirements\)](#) to include the IAAP was presented to the [Board of Regents](#) during its [December 2022](#) meeting. This amendment was published in the [State Register](#) on December 28, 2022 and public comment will be accepted until the end of February. It is anticipated that this amendment will be presented for permanent adoption to the [Board of Regents](#) at its April 2023 meeting with permanent adoption in May 2023.

Updated implementation guides and professional development modules are forthcoming on the Department's [IAAP webpage](#). IAAP materials have been updated with a new streamlined application process as well as additional high school performance level descriptions. Separate applications will be open for any interested District or BOCES until August 1, 2023, for September 2023 implementation.

The IAAP pilot will run concurrently with full implementation. Pilot grading will take place in the 2024-2025 AY with additional guidance on grading forthcoming. Grading is locally determined, and portfolios will be graded locally to assure they achieve the High School Accomplished Level of the Learning Standards for the Arts. More information is available in the [Local IAAP Grading Process and Guidance](#) section of the implementation guides.

To assist in increasing access to this optional graduation pathway there are several flexibilities districts can utilize to create opportunities for students to complete 3 [units of study](#) in the arts or the equivalent. Students can complete the required three units of study through [independent study](#), [eight grade acceleration](#), [advanced study](#), or [participation in band/chorus/theater](#), or by expanding course offerings through a shared service agreement with other schools or districts. More information can be found in the [Earning Credit](#) section of the implementation guides.

Finally, you may remember my article mentioning Horatio Greenough's sculpture of [George Washington](#) in the Spring/Summer 2021 NYSAYA News, and the controversy surrounding the platonic pose, and bare chest of our first president. I wrote about the contestations, contentiousness, and disagreement about the role, vision, and forms of public art in America. We can see this history continue with a monument to Martin Luther King, JR. called [The Embrace](#), by [Hank Willis Thomas](#), that was recently unveiled in Boston.

Please don't hesitate to contact me at David.Seligman@nysed.gov.

Youth Art Month

The New York State Youth Art Month Committee is excited to announce the 2023 Flag design winners. Over 300 submissions were received from all across the state. Submission designs came in from all age groups and ranged from kindergarten to twelfth grade.

Thank you to all the students and teachers that submitted designs. The volume and quality of the 2023 submissions is truly a testament to the power of art in education and how students find their voice through visual representation. This year's Youth Art Month theme, "Your Art, Your Voice", resonated with so many students, and each student submitted their unique interpretation of the 2023 theme.

This year we have one Overall winner and an additional winner at each level: Elementary, Middle and High School. These winners will receive a prize pack of supplies for the student and teacher from BLICK, Royal Brush and a certificate from GOLDEN Artist Colors. All winning artists will also be honored on the NYS Youth Art Month website and social media platforms leading up to Youth Art Month in March. In addition, since there were so many amazing works this year, 25 Honorable Mention winners will also be recognized on the website and through social media.

Congratulations to Peyton Sylvestri from North Babylon High School as their design was chosen as the Overall Winner. This design will be created into the 2023 YAM Flag. This flag will be hung in the YAM museum at the NAEA conference in San Antonio, Texas. Payton will also receive their own flag to hang at their school.

Here are the 2023 NYS Youth Art Month Winners:

https://docs.google.com/document/d/1_zOHhO8IXwISjuDfDVwGwKDTYUq0G113jSPBeApp4TY/edit?usp=sharing

See all the Honorable Mentions here:

https://docs.google.com/presentation/d/1pwfmgDDaYHjXcXi3FrMWj0-8mWX_jllo1b6_rJK2cAs/edit?usp=sharing



Overall Winner
Artist: Peyton Sylvestri
Grade: 11
Teacher: Sarah Lambert
School: North Babylon HS



Elementary Winner
Artist: Jade Q
Grade: 4
Teacher: Melissa Siegel
School: Viola Elementary
Suffern Central



High School Winner
Artist: Esmeralda Archibold
Grade: 12
Teacher: Edward Lee
School: Valley Stream South
High School



Middle School Winner
Student: Arien Chiu
Grade: 8
Teacher: Kira Feurstein
School: Brown School
Private School, Schenectady

**ART EDUCATION
ART HISTORY
CERAMIC ART
DRAWING, PAINTING
& PHOTOGRAPHY
EXPANDED MEDIA**

*Animation, Design, Print,
Sound, Video, VR*

**FOUNDATIONS
GALLERIES**

Exhibitions, Internships

PERFORMING ARTS

Dance, Music, Performance

Design & Technology,

Theatre

**SCULPTURE /
DIMENSIONAL
STUDIES**

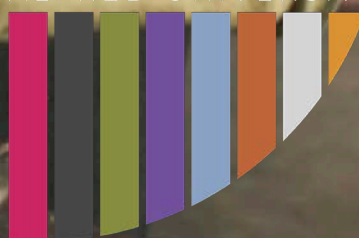
*Glass, Fibers, Foundry,
Installation, Metal, Mixed
Media, Neon, Paper, Stone,
Wood*

50+ Minors



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Annual Members Exhibition at the 2022 Conference

This past November at the 74th Annual NYSATA Conference, we had 86 incredible entries for the Annual Members Exhibition. Several years ago, we changed our format so that all entries were to be no larger than 10x10 inches. There were no restrictions as to media or format, as long as each image met the size requirement. The 10x10 format was designed to reflect the 10 regions of NYSATA; and the submitted entries absolutely reflected the talents and visions of our New York State Art Educators across all regions. Entries ranged from photographs, drawings, paintings, and sculptures to digital images, fiber arts, and everything in between. Our Members Exhibition juror and inspirational Keynote Speaker for 2022, Nneka Jones, had the difficult task of choosing our 2022 winners.

Nneka Jones is a contemporary multidisciplinary artist who enjoys working in mixed media, embroidery, textiles and paint exploring both large-scale mural work and small-scale, intimate pieces. The Trinidadian born artist produces thought-provoking artwork that comments on social and environmental injustice; strongly advocating for the protection of women and girls of color.
(source: <https://www.artyouhungry.com>)

Nneka chose our first, second, and third place winners and selected two pieces for honorable mention awards. The first-place winner was Beth Atkinson's assemblage, *Measuring Up*. Second place went to Kelly Verdi's digital illustration, *Izzy*. Third place went to Dianne Knapp's mixed media piece, *Bird with Berries*. Nneka's selections for honorable mentions went to Michelle Lesser for her mixed media piece, *Wildflowers* and Cindy Henry's mixed media fabric collage *Absent and Present*.

Our conference attendees submitted votes for the People's Choice awards. The People's Choice winner was Paula Westcott's watercolor, *Hen House Window*; the honorable mention for People's Choice went to Michelle Schroeder's mixed media piece, *Fifi and Pierre*.

Each piece in the exhibition was made available for sale with a starting bid of \$25. This year our Members Exhibition brought in over \$1500 in revenue, which is applied to the NYSATA Student Scholarship Fund. NYSATA would like to thank Nneka Jones for accepting the difficult task of selecting the winners of the exhibition. We would also like to thank Golden Paints and Blick Art Materials for providing some of the awards given to our winners. Of course, a big thank you goes to all the NYSATA members who took the time to create and donate the incredible work in this year's exhibition.

Plans are underway for next years Members Exhibition, so get those art materials out and remember— each image is to be no larger than 10x 10 inches and submitted with no matting or framing. We are looking forward to seeing what our members will bring to show in 2023!



Measuring Up, Beth Atkinson



Izzy, Kelly Verdi



Bird with Berries, Dianne Knapp



Hen House Window, Paula Westcott



Fifi and Pierre, Michelle Schroeder



Absent and Present, Cindy Henry



Wildflowers, Michelle Lesser

Special Feature Article

W-A-T-E-R

Thomas Knab



Editor's Note: To start off our issue where art teachers share the strategies they've used when faced with serious challenges – from physical exhaustion and mental fatigue to existential crises – absorb this article where Thom Knabb reminds us of our basic ecology: what practices and attitudes generate our energy, revive us and sustain us.

Water exists in many states. We mainly think about it in its liquid form but also appreciate its solid state as ice and its gaseous state as steam or vapor. It exists in the seas, oceans, lakes, ground water, glaciers, icecaps, and clouds. I am quite familiar with it in Buffalo as snow in the winter and humidity in the summer. It exists as aquifers, dew, rain, fog, and icebergs. We refer to it as precipitation, groundwater, evaporation, condensation, and hydration.

Water covers 71% of the Earth's surface. Water makes up a great percentage of the human body. Babies are about 78% water when born and adult men about 50 - 65% and adult women about 45 - 60%. Water is necessary for all life. We rely on it in many ways. We consume it, use it for cooking, bathing, cleaning, recreation, cooling, heating, and industry. It is the "solvent of life." Water has led to great discoveries and creations. The steam engine. The luge. Sailing to discover other lands. And one of my favorites, *Singing in the Rain*.



NYSATA's conference, in Binghamton, celebrated *A Change in Climate*. To confront life's inevitable changes, from its founding in 1948, the NYSATA community has been

shaped by its members. And our NYSATA community needs water too. It needs water to support and sustain its vibrant life. Let's take a closer look at **W-A-T-E-R** and what it means for managing a change in climate.

Writer – Artist – Teacher – Enthusiast – Researcher

As professional art educators, we need to seize upon opportunities to share, advocate, learn, teach, and understand what we do and why . . . to build up our Art

Education community and build upon that which has been built already.

Writer



We need to share what we do and why it is important, with those inside and outside the Art Education community.

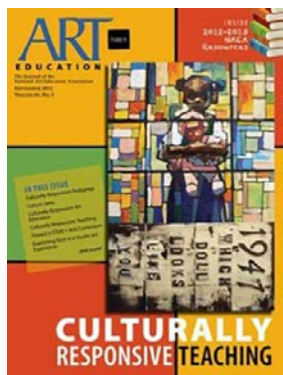
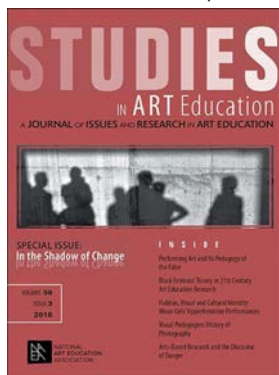
Can we see ourselves as writers? Do you think you have something to share? I contend that each of us do. Even an educator with just a few years of a career "under her/his belt" has interesting lessons to share, has ways of organizing the art room to dispense, has successful tales of how to best interact with today's students and families. But then we think, "but I'm not really much of a writer" or we put up obstacles to get in our way. However, many friendly opportunities abound.

Start small and start local. Through a school or district newsletter you can share not only what you are doing with your students but more importantly why you are doing it. Start building support with parents, administrators, and students.

Take the next step. Write for your state association newsletter. *NYSATA News* consistently posts a request for submissions. Share ideas, lessons, successes, address the theme of that issue, etc.

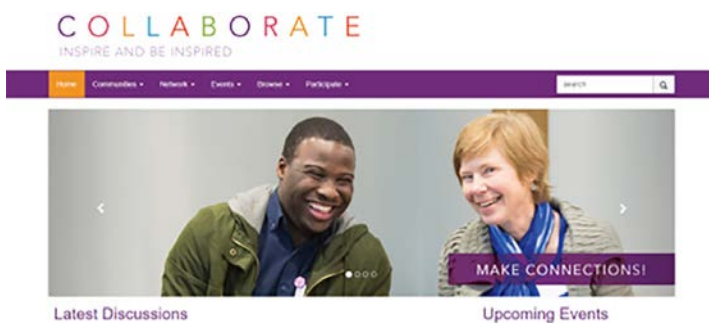
Reaching a bit higher, you might consider NAEA's Studies in

Art Education, which focuses on research and theory aimed at an audience of all professional art educators. NAEA's Art Education Journal welcomes writing concerning any aspect of visual arts, design, and media arts education, with an intended audience of professional art educators.



Blogs are another great way to share. “But I’m not a blogger”. If that’s the case, then explore being a guest blogger on someone else’s blog. They might appreciate a “day off” or having a collaborator. In New York, NYSATA has the *Artful Advocate* blog. They are always looking for the great ways members are advocating in the field and could use some current participation. Create or contribute to a Facebook – Art Teachers page. This is a more informal but effective way to write for the profession. It is a quick, easy, and wonderful way to share successes or request feedback on issues or questions you might have.

Collaborate is NAEA's member sharing platform with a slogan of “Inspire and be Inspired”. It is a great stage to pose a question, inquire about resources, and start a discussion.



You can also share your expertise through the creation of NAEA Position Statements. Make sure your state leaders and regional Vice Presidents are aware of your expertise and interests. And don't be shy! The profession needs your contributions as existing position statements are updated and as new position statements are created. Remember, NAEA's work is by members, for members.

There are other opportunities within our associations to be a writer, including developing NAEA Advisories, authoring books and white papers. However, you can look outside the association as well. *School Arts Magazine* editor, Nancy Walkup, is always searching for new authors. She is welcoming and easy to work with. I've been published in *School Arts Magazine* five or six times. I've written about lessons, advocacy, assessment, and more. It's a wonderful resume addition as well.

Artist



We need to make sure we stay in touch with the experiences of the learners we serve. We need to model ourselves to our students as artist and exhibitor. We must practice what we preach and keep our creative skills fresh. It is no wonder that some of the most popular sessions at conference are the hands-on/art making offerings. We all have that desire to create and explore.

Also, look to exhibit your work. This goal compels us to produce quality work.

Putting our work out there lets others know we are artists – not just “teachers” of art. Opportunities are out there for you to exhibit as well. NAEA has a juried member exhibit each year. Keep an eye out for the NYSATA member exhibits. Explore local exhibits close to home and inquire with independent galleries to discover their exhibition requirements.

I few years ago I discovered I had let my art making “lag”. I set a goal to make artwork immediately after my fall coaching season was completed. The day after the season ended, I began exploring some ideas I had and kept producing work for a while. It led me to have two solo shows the following year, another the year after, and one more this past spring. As a bonus, it allowed me to have current work for other local shows. I managed this while being president elect, president, and past president of NAEA. So, if we want to do something strongly enough, we can always find the time!

Teacher



Just like those in any field, we must continually build up our skill sets. We must strive to meet the needs of our

ever-changing students. We wear many hats in our positions and must develop all aspects of what we do. We are storyteller, coach, presenter, leader, dreamer, and evaluator to list just a few. Let me pose three questions:

Do you ask for honest feedback?

Do you always do what you have always done?

Are you open to change - to exploring new developments/techniques/opportunities within the field?

I am aware that often the professional development offered to us within our districts is substandard. So, we need to look elsewhere. Again, possibilities for professional growth abound. NAEA webinars are offered monthly and on a myriad of topics. Utilize *Translations* to inform your practice. *Translations* was introduced as an NAEA publication to bridge research and practice, and assist all visual arts educators in understanding the importance and applicability of research in the field of art education.



Professional development opportunities such as the *NAEA National Leadership Conference*, *School for Art Leaders*, and *Summer Studios* all assist with not only making us stronger educators but also impactful leaders within the profession. Conventions and conferences provide additional learning opportunities. I remember the first time I attended the NAEA Convention. It was in Miami Beach (a powerful reason I decided to attend) and I felt like a “kid in a candy store.” The convention offered over 800 sessions and I was truly in control of my professional learning. Other years, I focused on themes for the sessions I attended. One year my focus was on assessment and my learning allowed me to develop my assessment system I use to this day in my program – a four-attribute model I call ACES which focuses on Artisanry, Creative Process, Expression, and Structure. I encourage you to explore events such as NAEA regional leaderships, NYSATA state conferences, along with regional conferences and professional development.

Enthusiast

We advocate (and often are forced to) for what we do and why it is essential. However, I encourage you to begin your advocacy now. Develop those allies and build a strong knowledge base with parents, administrators, and community members as to why the visual arts are essential. Our advocacy needs to be **proactive** rather than **reactive**. I often think of advocacy as an insurance policy. If I have invested time and effort into it, it will be there when I need it. As you develop your “pitch,” ask yourself; if your district/school/institution was going to eliminate art education or your position, how would you advocate to save it? What information would help you convince them? These things are what you should be sharing now!

As an enthusiast we encourage others to attend events, to get involved, to lead, and to share. We can support those that are doing “heavy lifting,” those who have stepped up to organize or assume a leadership role. We can be an example of being **WATER**. We motivate colleagues to share, present, attend, and pitch-in. We lead through being a part of the leadership team, organizing colleagues and events. We partner with those inside and outside of the associations to advance our mission - the field and the profession of art education.

Opportunities to be an Enthusiast are numerous. We can embrace advocacy through participation in Youth Art Month (YAM) each March and Arts in Education Week every September. Use, and perhaps help create, NAEA Advocacy papers, tool kits, and position statements.



We can be an enthusiast for others by encouraging colleagues to consider taking on a leadership role. Share what you notice in them and tell them why they would make a good leader. Encourage current leaders to take that next step in their leadership journey from local to state, state to (NAEA) regional, or regional to national. Often individuals need the simple reassurance that others believe in them. We can also take notice of the exceptional work certain colleagues have been doing and nominate them for local, state, or national awards. It is a simple way to say, “I see you; I appreciate you and I want to acknowledge your contributions.”

We should never take for granted the value of our professional community – NYSATA and NAEA. Encouraging membership in professional organizations helps our associations to grow. Not just to grow in numbers, but to increase diversity, add perspectives, and IMPROVE Visual Arts Education.

Take advantage of every opportunity to advocate. I remember the year I received the New York State Art Teachers Art Educator Award for 2018. NYSATA honored me at a wonderful dinner, my family attended, and it was also acknowledged back at my school. I then received an invitation to be honored by my Board of Education. I felt enough had been done already and almost said no thank you. However, I asked if I could say a few words. When the answer was "yes," I thought this would be a great time to advocate – to thank them for their support for me and the visual arts along with encouraging them to do more. I seized an opportunity!

This **community** of art educators and all those who support art education, NAEA and NYSATA, shares a common interest. This interest is the mission found in our associations' constitutions:

The National Art Education Association (NAEA) 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.

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

Our interest lies in working toward these missions. It lies in learning about, and sharing why, visual arts education is so essential to the individual student and their overall educational experience.

Why do we pay our dues? I pay mine because I am agreeing to work towards these mission statements, and I understand that my dues are a contribution to the "cause". It allows NAEA/NYSATA to do its work, meet obligations, and contribute statewide and/or nationally towards excellence in visual arts, design, and media arts education. My membership is not a product I purchase off the shelf.

I encourage you to be a leader in whatever capacity that is comfortable for you. Where do you see yourself in this picture? In the group allowing Whether you skills in others leaders, it is support and develop new



"lead" or in the others to lead. are building or creating new essential that we continually leaders.

Researcher



This may seem most unrelated to supporting and sustaining a vibrant lifeforce for art teaching. Do you conduct research? Do you use research? I contend that practitioners are researchers! We already conduct research in many forms. At its most basic, when we begin a new lesson, we are determining what does and does not work. We are using trial and error methodology. We are using data to improve instruction. This is research. Professional Learning Communities, or PLCs, conduct research. Positive Behavioral Intervention & Supports, PBIS, is research-based and requires us to try various levels of intervention to determine what behavioral strategy is most effective. Checking for understanding IS research. Using other's research results, in our settings, is acting as a researcher. Teacher-researchers create and use research. As mentioned earlier in this article, *Translations, Studies in Art Education*, and *Art Education Journal* provide opportunities for us to access research in visual arts education.

NAEA & NYSATA need WATER to thrive and grow. I hope this sparks an interest in you to take that "next step" as **Writer – Artist – Teacher – Enthusiast – Researcher.**

In closing, let me leave you with this question:

What type of **WATER** (meandering stream, calm lake, powerful waterfall) will you be for our visual arts education community to ensure its growth into the future, to promote change, and to embrace **A Climate of Change!**

Thom Knab,
NAEA Past President, 2021-23
NYSATA President, 2013-15



OLYMPICS OF THE VISUAL ARTS

APRIL 27, 2023

**SARATOGA CITY CENTER
IN SARATOGA SPRINGS**

**TEAM REGISTRATION
AND
VOLUNTEER SIGN UP**

**LINKS ON THE OVA PAGE
OF THE NYSATA WEBSITE**

8 DESIGN CATEGORIES

**DRAWING
PAINTING
ILLUSTRATION
SCULPTURE
ARCHITECTURE
PHOTOGRAPHY
INDUSTRIAL DESIGN
FASHION DESIGN**

REGISTRATION FEES

**\$150 FOR 1-5 TEAMS
\$200 FOR 6-10 TEAMS
\$250 FOR 11-15 TEAMS
\$300 FOR 16-24 TEAMS**



REGISTRATION EXTENDED

**It's Not Too Late to Register your students for
Olympics of the Visual Arts 2023!**

**Join the exciting creative design competition on
April 27, 2023.**

**Accepting teams from K-5, 6-8, and 9-12
in 8 Design Categories.**

**Teams can be any number of students.
All NYSATA Member Teacher Team Advisors
Welcome.**

**Register your teams
now through March 10**

**Coming Soon
ONLINE OVA
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CALLING ALL VOLUNTEERS

**It's Not Too Late to Join
TEAM OVA 2023!**

**Our successful OVA event depends
on the power of the people.**

**Sign up to be a category
coordinator or judge
on April 27, 2023.**

**All registered volunteers will be
contacted mid March regarding
orientation and assignments.**

**Also Coming Soon
ONLINE OVA
Merchandise Store**



Instead of Giving Up

Kelly Hanning

Editor's Note: Some art teachers, when facing the ugly threat of being overwhelmed, dig in, dig out, and revolutionize their approach. Kelly Hanning tells us about her reconstituted art room and teaching methodology, which brought a multitude of benefits for everyone involved.

Most of us can agree that the past few years have been challenging for educators. After experiencing a worldwide shut down, remote teaching, and finally a return to in-person teaching, I have often felt overwhelmed and exhausted. This can feel especially lonely if you are the only art teacher in your school, if you travel between schools, or if your program is just not supported the way other classrooms or subjects are generally supported. While handling my own emotional hurdles, I quickly realized that I needed to further support my students' emotional well-being when they are in my classroom. These are the times teachers often feel like giving up – including myself. At this point, I had a decision to make for myself and my students moving forward: Either keep doing things the way I have always done them and hope for the best, or totally change my approach to art education regarding student autonomy, relationship building, and social-emotional sustainability.

Student Autonomy:

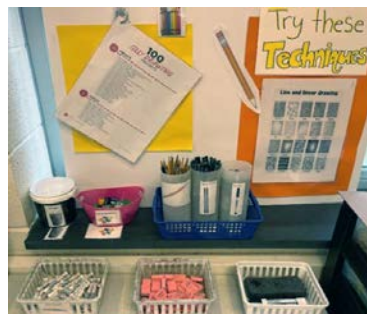
This year, I began moving my K-5 curriculum toward full TAB. In essence, Teaching for Artistic Behavior (TAB) is a constructivist pedagogical structure that affirms the child is the artist, and the art room is the child's studio (Douglas & Jaquith, 2018, p. 4). TAB centers the student in all artistic decision making. This curricular shift brought a new energy to my classroom: students were affirmed in their own artist identities each time they entered the studio. To accomplish this, I had to think long-term: what systems can I put in place to choreograph students throughout the art studio in an efficient way? How can I be sure that all students can access materials, locate directions, and clean-up independently? If this classroom were my own art studio, what would I expect to encounter? Asking these questions of myself helped to create a sustainable roadmap for increased student choice, decision making, and studio care.

Throughout my career as an art educator, I have witnessed the elation in student faces when they hear that we will be getting "messy" in the art room. This tells me that many students do not have the regular opportunity to experience messy media, due to teachers' stress levels and amount of heavy lifting required in teacher clean-up. As a result, many









teachers resort to "dry" materials daily, while employing "wet" or messy materials sporadically, decreasing student responsibility and agency within the art room. While employing more choice and integrating TAB within my curriculum, students needed to be more responsible for art materials, cleaning up, and general studio care. The classroom runs better when systems are in place that increase student agency throughout the creative process, including time for 'messy' materials, choosing, and gathering supplies, and cleaning up.

When gathering supplies and maintaining materials students need throughout work time, I decided to keep all supplies at student-level. By keeping supplies at student-level, young artists can access almost anything independently. If a student needs an extra glue stick, a piece of paper, or different sized paint brush, I no longer need to stop teaching to go get it for them. Yes, students still raise their hands to ask if they can go get said supplies, so we do not have every kid out of their seat at once, but trusting students to access their own materials increases their sense of responsibility and community within the classroom. In addition, I used Velcro and laminated images to label where all supplies need to go. This way, if a student is either new to class, or still learning to read, they can find the picture of the supplies they need to gather or put away. All students are held accountable through increased responsibility within a system that supports independence in the studio. Finally, students use laminated checklists for clean-up, which provide visual and written directions. If students are unsure of the clean-up direction, they refer to this list and continue.

Pictured Below: TAB Station Details, Clean-up Checklist



Checklist for Cleanup:

Task	Yes	No
I put all supplies back in the correct spaces 		
I put all wet art materials in the sink for washing 		
I put my name on my artwork 		
My artwork is on the drying rack or in my sketchbook 		
I wiped down my station with a sponge 		
I dried my station with paper towels 		
I threw away garbage 		
My Teacher checked my station after cleanup 		



After creating five TAB stations in my classroom (drawing, painting, collage, sculpture, and fiber art), I began to open them one at a time by introducing a relevant focus artist, teaching a skill-builder, then providing a creative prompt for students to begin independent practice. Throughout this process, my mindset was critical; I needed to trust in my students' ability to contribute productively and creatively to the studio process. Yes, students can learn how to collect their own supplies AND put them back correctly. And yes, my students have their own ideas, taking the cognitive load off me. No longer do I need to create a singular 'project' and modify for diverse learning needs throughout the process, since students are now developing their own projects and individualized creative plans. Students refer to their idea banks for inspiration, ultimately diversifying their own instruction based on personal skill level, cognitive level, and comfort level.



Photo of student Idea Banks (2nd grade)

Students are taking possession of their own learning by expanding upon their own interests and what inspires them. They are able to apply techniques and access multiple stations for materials throughout work time, so each student is in charge of their own creative plan, material list, and execution.

When I provided students with more choices, they were given time to play, practice, and learn on their own and with their peers rather than just learning from me. With only three stations open at the start of the year (drawing, painting, and collage) students responded to the prompt: Where do artists get ideas? As a result of elevated student choice, diverse artistic outcomes were produced, further amplifying individual student voices.



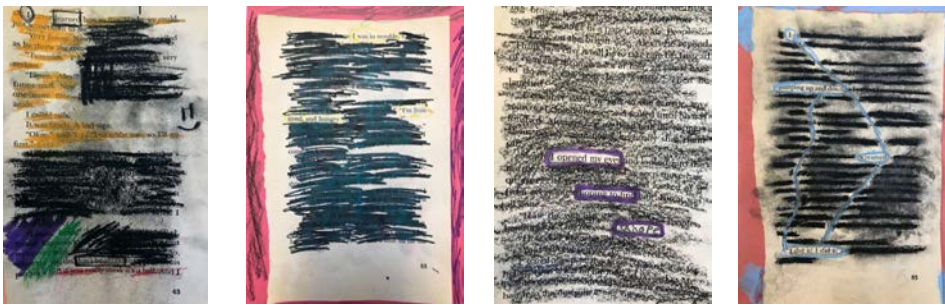
Completed Student Work in TAB setting (2nd Grade)

Relationship Building and Social-Emotional Sustainability:

In addition to increased independence and student choice, I needed to re-evaluate my relationships with students and their effect on behavior management. After realizing that students need intrinsic motivation to "do the right thing" in class, I asked myself where intrinsic motivation comes from. Based on students who exemplify this motivation, I concluded that this can be accomplished through creating a positive and affirming environment, building and sustaining authentic relationships with students, and cultivating a sense of belonging for all students.

When challenging behaviors occur, threatening consequences and punitive punishments will only work when managing some student behavior, and only for a short amount of time. This can lead to harmful perceived realities for students (for example, "It doesn't matter what I do in class because Mrs. Hanning already hates me"). While working on relationship building and managing behavior within a SEL framework, I wanted to combine this framework with the choice-based learning I was implementing.

It was necessary for me to find room for students to express their feelings in a creative way, communicating my empathy for each of their struggles throughout the past few years. I decided to start with redacted poetry as an access point to combine social-emotional reflection, creativity, and student choice. Redacted poetry is a form of poetry characterized by the use of art materials to redact or “black out” existing text. In other words, the artist is repurposing a piece of writing by using specific words on the page to communicate a particular idea. 3rd and 4th grade students were asked to respond to the prompt, “Describe your experiences coming back to school post-covid. How are you feeling?”. Redacted poetry lends itself well as an access point for students who may not be comfortable expressing their feelings, because they are simply choosing words already on a page. Therefore, the creative vulnerability is lowered in that they are not directly authoring a poem from scratch. They are limited to the enabling constraint of pre-existing words on a page. In addition, students are able to independently decide how deep they want their poem to be, whether they choose only two words, or twenty to tell their story. Finally, students were able to visually communicate while redacting parts of the page they did not need. This allowed students to further communicate their feelings when words are simply not enough.

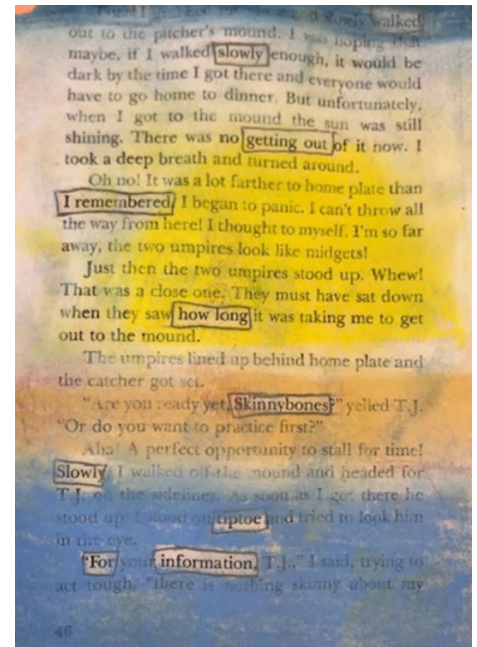


The combination of TAB, increased student choice, and intentional social-emotional learning experiences transformed my art room in many ways. Not only did it provide me with a mindset toward asset-based thinking, but it also required students to maintain a similar mindset on a personal level. Students rose to the occasion with more responsibility and more choice within creative endeavors, resulting in an understanding of their value within the art studio and classroom community.

By harnessing student choice, honoring social-emotional well-being, and centering the responsibility of the studio on my students, I have gained a renewed passion for art education. Although there are still tough days, I've found that by employing TAB and inclusive social-emotional learning opportunities, students understand that they are an integral part of the art studio. They see themselves as working artists, and therefore rise to the occasion to develop their own project ideas, care for materials, and increase independence through emotional intelligence.



Kelly Hanning is an artist and art educator working in the Gates Chili Central School District, in Rochester, NY. She is the Art Department Content Leader, and an adjunct for Nazareth College's Art Education and Studio Art programs. Kelly serves as the NYSATA region 2 co-chair, and regularly presents for the NYSATA and NAEA conferences. Kelly exhibits her work locally and nationally, working primarily as a printmaker.



4 Key Factors to Help Beat the Burnout Blues:

Karen Lanzafame and Amanda LeClair

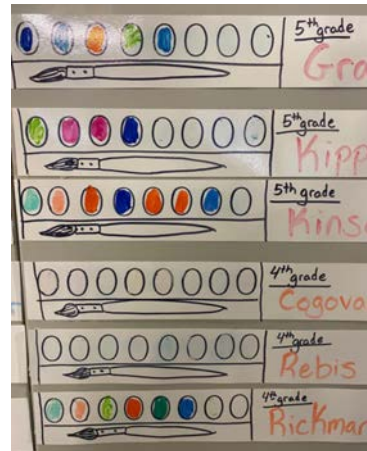
Art teachers are bogged down with higher workloads, increased student behaviors, administrator expectations, and diminishing resources now more than ever. These combined forces feel like the perfect storm and impetus for finding a new career but stick with us to learn some new strategies to help you withstand the weather. We've boiled down our combined twenty-two years of experience into four key ways to help you survive the ever changing demands of the art room. We don't claim to have invented all of the concepts below, and we don't know the original creators, but we are grateful to be a part of a community of sharers.

1. Organizing the chaos. Creativity and clutter always seem to go hand in hand when it comes to the art room. Finding ways to declutter, streamline routines, and give students more independence can help ease the stress that comes with the mess. First and foremost, we can't stress how important labels are in the art room. We highly suggest splurging for that label maker, but handwritten labels or photos of materials work just as well. Once you know what you have, try organizing frequently used materials in color coded caddies and bins to help students become more responsible for finding and maintaining your newly organized space. Tip: the better you organize and care for your materials, the better your students will, too. Speaking of students, try giving them art room helper jobs to give them extra responsibility and ownership of the space.



2. Successful behavior management. Establishing routines and expectations helps to eradicate unwanted behavior from the art room. Art class can focus more on the fun and less on the frustration when students know what is expected of them and the consequences associated with their actions. Start with clear, simple rules and post them in a location that is easily referenced. **Tip:** Allowing student voice and collaboration when creating classroom rules generally increases their buy in. Once you've settled on your classroom rules, we've found that implementing a behavior management system like "splats" helps with accountability.

Students earn splats as a class for exhibiting expected behavior and by following classroom routines. Splats are displayed on "classroom palettes" and when a class earns an entire rainbow of splats, they receive a predetermined reward.



Some of our rewards have been free choice art centers, whole class art games, and technology time. **Tip:** Try placing your reward in a mystery envelope and reveal the reward when the class earns it. Another fun way to show students expected behavior with an artistic twist, is introducing them to the *Mona Lisa* by Leonardo DaVinci. Luckily for us art teachers, *Mona Lisa* looks ready to learn! She has eyes that are looking forward, her mouth is closed, and her hands are quiet (and empty). For added fun, try using "Mona" and "Lisa" as a class call back to prepare your students when it's time to listen.

3. Having resources at the ready. Have you ever had a class where the lesson isn't going the way you've planned, or they're finished with loads of extra time? One of the best things you can do is equip yourself with quick and easy, ready to go educational activities. We like to keep bins in our classrooms that contain building materials like PlayDoh, Legos, blocks, and other STEAM building sets.





Drawing tools like Spirographs, Etch-a-Sketch, LCD drawing tablets, Magna Doodles, coloring sheets and connect-the-dots are also great to keep on hand. Another great way to extend learning is by using free technology resources such as Google Arts and Culture to explore artists and art

galleries, checking out *Mati and Dada* on YouTube for cartoon artist spotlights, and watching *Scratch Garden* videos to learn about the Elements and Principles. If you still have those extra few minutes left in class, exploring Google's "Quick Draw" game and drawing along with *Art For Kids Hub* are some of our favorite in-a-pinch time-fillers.



This year's Doodle for Google theme is:

I am grateful for...



Can a neural network learn to recognize doodling? Help teach it by adding your drawings to the [Google AI Quick, Draw!](#) shared publicly to help with machine learning research.

Learn More



4. Don't reinvent the wheel. One of the things art teachers are notorious for is trying to create the biggest, best, newest idea. Sometimes all you need is something that is standard-aligned, age appropriate, and most of all, ready to go. We've all gotten the endless contest flyers in our inbox and are guilty of tossing them without a second glance. Sometimes, those very contests can be just the thing you need to catch your breath. We've participated in contests like Doodle for Google, Vans Custom Culture, and other local art challenges. Often, contests provide teachers with educational resources and the incentives are a great student motivator. Another great way to find premade art lessons is by subscribing to online resources such as The Art of Education, Deep Space Sparkle, and other art education blogs. Lastly, finding new groups and art educators to follow on platforms such as Instagram and Facebook are a great way to add to your lesson plan arsenal.



Sometimes the best thing you can do for yourself when you feel like you're at the end of your rope is to reach out to other teachers and like-minded individuals. We've all been there before. Just remember, your students need you, your school is lucky to have you, and you too can make it through!



Karen Lanzafame currently teaches at Durand Eastman Intermediate School in Rochester, New York. Prior to teaching at Durand Eastman, she spent 7 years teaching art and STEAM at Holy Cross in the Diocese of Rochester. Karen completed both her MSED in Inclusive Education (2021) and MEd in Art Education (2011) at Nazareth College of Rochester. She is active in Durand Eastman's Mentor program, Positive Behavior Intervention and Supports committee, DE Dancers club, and Girl's Group. Outside of school, she loves to crochet amigurumi, play and collect board games, and spend time with her rescue pup, Lola.



Amanda LeClair currently teaches elementary art in her hometown of Holley, NY at Holley CSD. She completed both her MSED and BS degrees in Art Education from Nazareth College of Rochester, as well as an AS degree in Fine Arts from Genesee Community College. With many years in both secondary and elementary, Amanda not only enjoys teaching art but also is an active member of her communities.

She currently runs an elementary art club, coach youth soccer, participates in many school activities, has presented several times at the annual NYSATA conferences, as well as operates her own photography business. When Amanda is not teaching, she enjoys party planning, camping, creating, and spending quality with family and friends.



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What Do You Do When You Feel Like Giving Up?

Marty Merchant

We all have different responses when life and teaching become overwhelming. Some of us dig in, some of us fall back; all of us refocus, reassure ourselves, and rejuvenate somehow.

One of the first responses to this question I posed on the Whova app at the 2022 conference in Binghamton was by Courtney Yacuzzo – see her post below. She reminded me of how precious the notes of appreciation from students were in my life. There have been just a few – and I rationalize their scarcity by believing that teenagers in high school (the level that I taught for 18 years) had a lot on their minds and were involved in much more personal earth-shattering issues than making their art teacher feel appreciated.

So when they do show up – the tentative thanks, the heart-felt tributes, the quick notes – they became very special to me. When I was teaching their appearance rekindled my spark; as I review them years later my heart is warmed and I feel very content.

There was plenty I didn't know, plenty I did wrong, plenty that went wrong. But the possibility that sometimes I did well, that I made a difference, that I had a lasting valuable influence – is suggested in these mementos.



I've kept these pinned to the wall in my office for many years.



I taught a class on Street Art – one enthusiastic student drew this caricature of me when I retired.

Courtney Yocuzzo teaches at Bath Haverling high school in Bath, NY

Gotta hold on to those “little gems”: a small thank you note, a hand drawn picture, an email, Google classroom comments, anything! Keep a box of them and open it on the bad days! It helps

In my back storage room, inside a small unassuming box lies the culmination of 12 years of hard work. Handwritten notes, drawings, and little crafts fill the container. It's my 'hope' box if you will: little mementos squirreled away from over a decade of my teaching. Any little positive gems that would otherwise be difficult to save, from photos of sweet notes written on my whiteboard to thank you messages and emails, are printed out and physically put in the box.

The last three years have been the toughest of my career (as I'm sure many teachers can sympathize with) and that box is one large reason why I am still in the education field.

On days when I'm frustrated, discouraged, or just plain burnt out, I open that



box. It reminds me of all the students I have taught over the years and how much they appreciated what I did and that my hard work didn't go unnoticed.

The box itself? A simple gift from a former teacher pal, which also makes me smile when I see it.

They say it's the little things - so I encourage all educators to create their own little curated makeshift museum of teaching gems, you never know when you might need a reminder of all you've accomplished and all whom you've influenced.



Ron Whitehead, Ossining High School, Ossining School District

This is my second year teaching the AP Art Studio course at Ossining High School. One of the best decisions I ever made in education was how to help my students select their Sustain Investigation/Guiding Question. I wanted to treat/TEACH each of my students to be able to connect to their own artwork. I thought about the why and how I create my own artwork. As an Army combat veteran, I often find that I can not tell my story through words, so I tell my story visually. On the first day of class, I shared my artwork with my students and told them I wanted them to think about how they could tell their story visually. This experience really started the year off on a good note and my students and I had an immediate connection. My students then worked on their artwork with a purpose. Some of their tops where:



Kate L



Michelle D



Gabriel P



Navey M



Leah M

- All of the pieces I've created are my way of reconnecting to my Chinese heritage. My thought process was heavily influenced by how I was born in China, but was adopted at a young age, and raised in America.
- Everybody has a unique childhood, nobody has that perfect upbringing that is portrayed in movies. My investigation focuses on portraying certain stages that I believe many children, especially people of color, go through while growing up.
- The question I explored through my sustained investigation was "How does society affect our desire for self-preservation?"
- I've always been contradicted by the overbearing fear of what the world will become in the future. Growing up as a Gen Z kid and experiencing the switch from little technology to growing a dependency on it created a toxic image of what our future will look like. With the rise of tech comes the challenge of climate change mixed with corrupt politics but also the sense of an artificial connection. Greed and selfishness have taken over and we can't do anything about it due to the distraction of tech. I wanted my artwork to enthuse my thoughts about technology and how it affects our everyday life.
- The drive behind my sustained investigation is the projection of struggles that many teenagers face on a daily basis.



Ellen Pennock teaches studio and advanced art, AP studio and ceramics at Charles O. Dickerson High School in Trumansburg NY.

I dug deep into contemporary art and created a weekly art lesson to anyone who was interested and wanted to "tune-in." It was called Wednesdays with Art and each week I would choose a contemporary artist, learn a bunch about them and their artwork, create a slideshow and give a 10-15-minute presentation over Google Meets to classrooms, teachers, students, and friends. People asked questions and commented at the end. This was grounding for me, gave me something to look forward to, and gave me the chance to practice research and presenting to a wide variety of people.

Kathy Lawrence

I am retired, but I remember what kept me going. My colleagues and I created fun to keep us going:

- order take-out lunch on Fridays.
- Put up funny posters in the bathrooms.
- Plan a regular snack day or crock pot/ soup with a rotating schedule to take turns.
- Offer popcorn and soda at the door for faculty meetings.
- Monthly birthday celebrations.
- My special areas teachers held a daily huddle after lunch to fuel us for our difficult afternoon schedule; we often shared Dove chocolates because they had a message.
- Get a pack of oracle cards and pull a daily message - I recommend the Spiritual AF deck because it is so funny.
- Check out the KnockKnock website for fun products that you can use for uplifting morale.
 - https://knockknockstuff.com?gclid=Cj0KCQiA1NebBhDDARIsAANiDD3p5wuEqTw-IURv1Ts62W-63NNkIWZRHZYqPmmfGz2-QXdhHVy4aArdBw_wcB
- Plan a holiday party with a fun, optional, gift swap.

When you build a team, then everyone wins.

I always forced myself to step up my game when I was becoming complacent or bored with my program. At one point I asked my principal to change my grade level so that I could freshen my motivation level. I was not afraid of change. It often was scary, but it helped me grow. I also enjoyed collaborating with my art and/or music departments on festivals, shows, concerts, etc. I felt it was important to have teamwork on all levels, when I knew my colleagues supported each other.

Tracy Berges teaches art at Suffern High School in Suffern, New York

Giving up is easy. But we are art teachers, and let's face it, we don't do easy. Over my twenty plus years of teaching I have found that when I feel like giving up, quitting, or simply just taking the easy way out, I instead do one of two things. I choose one class to throw the curriculum out the window, and execute one that's outside the box, an over-the-top creative project – where I have no idea if standards are met, or I get involved in something bigger than myself. Having done both repeatedly and consecutively over the last ten years has greatly assisted me in not giving up, not walking away, and loving my job.

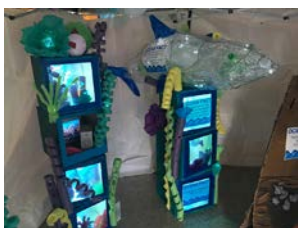
There have been times in my career where I felt I could not reach my leadership goals based on what was available to me in my current position. In those moments I could have easily given up or walked away. However, that would have likely led to boredom, frustration or worse: regret. Instead, when I have had those moments, I decided to get involved with art education outside of my own small world. I set a goal to get more involved on the state and national level even if it felt scary or overwhelming at times. I began by writing and receiving a grant through the National Art Education Foundation in 2015 for research about using sketchbooks K-12. I then applied and piloted the Model Cornerstone Assessment through the NAEA in 2016. I have presented at NYSATA and NAEA conferences. I also began celebrating Youth Art Month and had my National Art Honor Society chapter start planning around the idea of YAM. This led me to be recruited by the NYSATA YAM chairs to be on the NYSATA Board of Trustees as an additional YAM Co-Chair. I will tell you that the first time I sat in the NYSATA BOT meeting I was completely overwhelmed and had every intention of saying this isn't for me. But a year later, with two conferences under my belt, I am so thankful that I was asked and I didn't shy away from the opportunity. I highly recommend getting involved on the state level. Engaging in each of the above endeavors had moments where I felt that maybe I had made a mistake, but ultimately each and every experience added to my satisfaction as an educator.



Now about throwing the curriculum out of the window and executing a fun and stimulating project without the care of meeting standards – well honestly that really feeds my soul. I selfishly do it to keep my own creativity active and my interest high, but despite my selfishness, it always benefits my students as well. And ultimately the lessons do meet the standards as that is the way we work as art teachers, but to not initially consider the standards, provides some freedom in developing my ideas.

Every year the project is different. Every year I pick a different level class to execute the project with and I never repeat the project. The students are excited, I am excited, and frankly we learn together as we move through the artistic process. I

always start with a mind map for brainstorming, either on my own or with my students in a collaborative effort so they have ownership as well. Most of my projects engage with the community outside of the art room. Here are some of the highlights: my freshman built a large scale art installation of an underwater diorama like structure for a STEAM Expo, my juniors and seniors authored and illustrated a coloring book for our county Mounted Patrol Unit which had over 400 copies printed and distributed, my Art as Therapy students paired with incoming English Language Learners and engaged in a series of art projects to build community, and most recently my sophomores pitched ideas to add art installations into our newly renovated district offices as part of a Project Based Learning project, and are currently executing the winning project ideas.



I won't lie: all of this takes extra energy and digging deep for motivation and stamina. I often turn to my colleague who is in the room next to mine and say out loud "why do I do this to myself", but ultimately, I know it is what keeps me interested, what brings me joy and what feeds my art teacher soul. Get involved, get creative and keep doing all the amazing things that art teachers can do. Giving up isn't in our vocabulary.



Beth Atkinson retired after teaching 32 years at Hicksville High School on Long Island.

"The Order of Outstanding Everyday Humans During Covid 19"



Medal - Students

When the quarantine happened, everything came to a screeching halt for me as it did for all of us, but it really hit me artistically. I couldn't create anything. I had zero motivation or inspiration. Zoom had just started to become a "thing" and thank goodness it did. My dear friend Michelle Schroeder came up with the idea of getting together every day via Zoom with intending to try to get some creative juices going and, if nothing else, be there for one another.

What started out as two of us turned into what we fondly now call "Artners" - where there could be as many as 20 or more of us on a Zoom call at one time. We made art together every day at a specified time and even after the mandated quarantine lifted, we continued, maybe not every day, but we still meet once a week helping each other through the week. We are a support system for one another. We share ideas and art and help each other with troubles we are having in school or life in general. Artners are artists and art educators from Maryland to Buffalo and all the regions of NYSATA in between.

A few days into our Artners sessions, my daughter, an art educator from Maryland, told me about an opportunity called *The Medal Project*. A gallery in New Jersey was looking for entries for an online exhibition of medals created by artists that honored everyday human beings. Medals for those people who did special things for others that happen every day that may otherwise be overlooked. This was the inspiration I was looking for and it became my obsession for the next few months. I have collected ephemera for years, going back to my childhood. I have saved scraps of everything from Barbie shoes to ticket stubs in the hopes that one day I would find a way to use them in something I create. I dug out my collection and began creating my first medal- "*Meritorious Dedication to Art During the Covid-19 Pandemic*" and posted it on my social media sites with this explanation:



Medal - Artners

This medal is dedicated to those who found themselves turning to the Arts in order to pass the long hours at home, and to those who found Art as an avenue to express their feelings of despair during the quarantine. It is also serves to honor those who used their art to brighten someone else's day during that time. This one is for my "Artners".

And then came my second medal- "*Distinguished Leadership in Video Communication*" which was for Michelle Schroeder who piloted our Artners program.



Medal - Zoom

This medal is awarded to all those who have continued to connect numerous individuals who have no other contact with the outside world during the Covid-19 Pandemic and provide them with emotional, educational, and technological support.

And the medals continued to evolve, day after day, week after week, until I completed more than 23 medals. These medals are intended to pay tribute to the ordinary people that helped us survive during the long early months we were quarantined. They were made to honor the ordinary people in shopping for those with compromised immune systems. They are for the people who were sewing masks for hospitals and first responders hundreds of individuals in our community who friends, and strangers. They are for the things we us had never experienced in our lifetime.



our incredible community who did our grocery systems. They are for the people who were when none were available. They are for the did whatever they could to help their neighbors, did to get through a difficult period that most of

I was honored to have some of the medals make Artyard Gallery in New Jersey in their exhibition medals I created are displayed together in one Town Hall in Huntington, New York until I can should remain together someplace where people neighbors and strangers came together in ways

it into the online exhibition of medals from the "*Order of Everyday Humans*". Currently the frame and will be hanging in the Huntington find a permanent home for them. I feel like they can see them and remember how our friends, we will always be grateful for.



Medal - Teachers

The following is the description of one of my favorites "*The Educational Medal of Exemplary Service*"

This medal is for all the educators who handled an incredibly difficult situation creatively and professionally. They instantly jumped into action and found ways to continue to educate and inspire their students during the quarantine. They worried about their students, probably even more than they did before the quarantine. They stayed up at night and spent countless hours making instructional videos and searched for new ways to develop lessons for students in a completely new format. They provided support for both their students and their families. They reminded their students daily that this too shall pass.

This one is for you NYSATA!

|||||
Kathryn Alonso-Bergevin is a kindergarten - 4th grade art teacher at the Syracuse Academy of Science Elementary.

Many times, as art educators, we feel isolated. We are frequently one of a kind in our building. That feeling can sometimes feel overwhelming but take a moment to reflect on what makes you, one of a kind!

As an art educator, you have superpowers, you have abilities and resources, and you can inspire like no one else! Take a moment and brainstorm a list of 3-5 things you are able to inspire in others. My quick list: creativity, problem solving, perseverance and connections. While this list may not seem like much - when times are difficult, I realize that these inspirational moments allow me to help build wonderful future adults within my classroom.

Now take a moment and think of how you can inspire other educators. In my building for example, I know that I am typically the go to to problem solve a creative solution for many. I appreciate the ability to talk through and problem solve with co-workers. In the case of inspiring other art educators, I am fortunate to have presented at the NYSATA conference for the past few years. Each year, I take a moment to reflect on how I might handle a material or a concept differently than other art teachers and turn that reflection into a workshop proposal.

With this, I encourage each and every one of you to take a moment to reflect on any of the above points. Find your superpower, your abilities, and your strength to inspire others. If you feel inspired to share with other art educators, I encourage you to submit a workshop proposal for this year's 75th annual NYSATA Conference happening November 17-19 in Albany NY.

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- Half page: 7.5" w x 4.75" h, 150ppi JPG, PNG, or PDF
- Full page: 7.5" w x 10" h, 150 pixels per inch JPG, PNG, or PDF
- Logo for NYSATA website (sponsors): recommended 285px x 165px JPG or PNG
- Whova app banner (upgrade): recommended 700px x 210px (max 1000px x 1000px) JPG or PNG

Publication/Submission Deadlines (bear in mind, we love early birds!):

- NYSATA News FALL (Digital, Printed Conference Promo) – Aug 15 (published Sept/Oct)
- Conference Printed Program – Oct 15 (published early Nov)
- NYSATA News WINTER (Digital) – Feb 1 (published Feb/Mar)
- NYSATA News SPRING/Summer (Digital) – May 15 (published June)

Pricing

- \$50 Digital issue quarter page
- \$75 Digital issue half page
- \$100 Digital issue full page
- \$75 Fall print issue/conference program quarter page
- \$125 Fall print issue or conference program half page
- \$200 Print issue/conference program full page
- \$100 Logo and link on website (one year)
- \$100 Whova conference app banner ad (non-conference exhibitor)

Publication Details:

Conference program ads and printed issue ads appear in B/W (except inside front cover and inside back cover). All exhibitors registered by August 15 are eligible for a free additional ¼ page ad in the NYSATA News Fall Conference Promo edition (print) which appears in B/W.

Digital issue ads appear in full color. If you provide a full color ad. For best results, please provide a color and B/W version of your ad.

A Look Back: NYSATA Conference 2022

Preconference



Keynotes



Amazing Volunteers



and Inspiring Presenters







NYSATA Awards

NYS Art Educator of the Year

Valerie Savage, Region 2

Region Art Educators of the Year

Region 1: Jenny Brown

Region 2: Kelly Hanning

Region 3: Kali Burke

Region 4: Joni Eaton

Region 5: No Nominee

Region 6: Kelly Jones

Region 7: Paula Westcott

Region 8: Stefanie Abbey

Region 9: Jennifer LaCava

Region 10: Jill Lewis

SPECIAL CITATION MEMBER AWARD

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

RAY HENRY AWARD

Jenny Brown, Region 1



SPECIAL CITATION BUSINESS/ INSTITUTION AWARD

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



OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Jane Berzner, Region 9

Student Scholarship Award Recipients

ZARA B. KIMMEY AWARD \$1000

Francesca Woolson

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



BILL MILLIKEN AWARD \$500

Evelyn Cooper

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



AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Kalista Maiorano

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

Sophia Diehl

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



Student Scholarship Opportunities

Recognizing Student Excellence

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

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



Abstraction, 6" x 6", Mixed Media
Sophia Diehl, Allendale Columbia School, Rochester, NY
Attending Ithaca College
Recipient of the Elaine Goldman and Aida Snow Scholarship - 2022

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

These scholarships are open to any graduating senior who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual

NYSATA conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students who cannot attend the ceremony, other arrangements are made for payment of the awards.

Scholarship winners are determined by a committee composed of NYSATA members from at least three different NYSATA regions. The Zara B. Kimmey scholarship of \$1000 will be awarded to the student in first place. Winners shall be determined based on their demonstration of commitment to the visual arts; development of a personal voice or vision; and evidence of mastery of the elements and principles of design in a range of media. An Application Form and Checklist of supporting material have been provided and may be copied as many times as needed. Please use both forms in making your submission. **The completed application, along with all required materials, must be postmarked by June 1st of each year.** Incomplete applications will not be considered. Notification of awards will be sent out by the end of June of each year.



Yearning, 16.2" x 21.6", Digital Art
Kalista Maiorano, Herkimer Jr/Sr High School, Herkimer, NY
Attending Mohawk Valley Community College
Recipient of the Aida Snow and Elaine Goldman Scholarship - 2022

Click here for the most updated information: <https://www.nysata.org/student-scholarships> or email the Committee Chair, Loretta Corbisiero at scholarships@nysata.org



Call for Awards Nominations!

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

Regional Art Educator of the Year

Each of NYSATA's ten regions choose one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. Region Chairs must sign and forward State awardee materials to the State Awards Chair by May 1st.

Outstanding Service Award Retiree

Awarded at the time of retirement for outstanding service to NYSATA. Nominee must be an active or associate member for at least 15 years prior to retirement. Regions may choose to select a Regional awardee to honor within their region. Each Region may submit one candidate to the state awards committee for consideration for the State Outstanding Service Retiree Award, to be recognized at the annual conference. Nominations are due to State Awards Chair by May 1st.

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

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. Nominations are due to State Awards Chair by May 1st.

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

Grant Opportunities

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

Curriculum Development

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

Research

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

Interdisciplinary or Multi-Cultural Teaching

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

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

About Raymond C. Henry

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

The Raymond C. Henry Award was established at the 35th annual NYSATA conference to Honor Mr. Henry for the following achievements: being a founding member of NYSATA, his life-long tenure as NYSATA treasurer and instatement as Treasurer Emeritus, his life-long interest in art education, and his artistic contributions. A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project.

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

All application materials for the Ray Henry Award are due to State Awards Chair by May 1st.

More information on awards can be found at: <https://www.nysata.org/awards-and-honors> or email the Committee Chair, Cheryl Schweider at awards@nysata.org

Barry Hopkins Art Educator Scholarship for the Summer Institute at Sagamore

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

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

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

For more information go to www.nysata.org

The NYSATA State Art Educator of the Year Award

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

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

Through their devotion, compassion and helpfulness to students and colleagues, they exemplify what it means to be the New York State Art Educator of the Year. Specific criteria for this esteemed award will be listed on the NYSATA website. Nominations for this award are due to the State Awards Chair by May 1st. The recipient of this award will be recognized by NAEA at their yearly conference.

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NYSATA Leadership - 2022-2023

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			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