



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

Volume 43 • No. 3, Winter 2017



Reaching Out: Service Learning and the Art Classroom



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President's Message from Robert Wood



"In doing we learn." George Herbert

Please allow me to introduce Gabby, a Junior in my Media Arts class a number of years ago. Presented with an opportunity to participate in developing a public service announcement on the hot topic of cyber bullying, she and her classmates jumped enthusiastically at the opportunity to pursue creative avenues to impact the public with their work. The students in the class drove the idea. Working in small groups, they developed solutions based on their own pertinent and personal connections to the topic. Gabby took a straightforward approach: dramatic but simply constructed headshots of her peers speaking from personal experiences, shot in front of a white backdrop. Her no-frills video and the powerful commentary of her subjects cut directly to the core of the cyber bullying issue. Upon reflection and revision of the work, Gabby broke down, quietly revealing that she – an outstanding student, class leader, and athlete – had been the victim of constant cyber bullying. Through this work she felt she could give back. She felt she could help others. The arts heal.

The class was confident the videos were relevant and important to the lives of their peers. Together we looked for avenues to share them beyond our classroom. Local television covered our presentation to our state senator and congresswoman. The response from the community was overwhelming. County legislature recognized the students for their positive contribution. The students were asked to present at a county-wide event involving a coalition of guidance counselors. A county mental health association highlighted the work in their first anti-bullying summit; a gathering of students from school districts around the county coming together to discuss and generate solutions to cyber bullying. The creators of the works formed a student driven seminar on cyber bullying for their peers. A news station from New York City ran a story on the growth of this student driven initiative. Gabby's public service announcement ran in their morning commercial rotation for a month, reaching a daily audience of almost 20 million people. The video can be found at <https://vimeo.com/202804043>. The arts can draw response and generate action.

What started as a class project transformed into a powerful idea generated and owned by the students, and ended up driving a community movement. Many of the students who were involved in the project are now graduating with college degrees and pursuing various fields of public service, from local initiatives to service in Washington. The opportunity to collaborate, focus on community, and engage their own passionate and personal ideas has had a profound impact on their own lives and the lives of others around them.

Through service learning, my students learned to respond creatively to ambiguous situations and to apply analysis, problem solving, and critical thinking to develop solutions. Service learning invites collaboration, providing students with an opportunity to forge personal, peer, and community strengthening relationships, and pilot leadership skills. Engagement with the community can energize connections with community members and other professionals who desire to support the work. Students see teachers modeling engagement and caring, strengthening their ability to believe in themselves, their potential impact on others, and the reality they can achieve. Above all, service learning can foster greater cultural understanding and public awareness: keys to affect positive action. Gabby attributes her experiences and skills ignited in Media Arts as a developmental factor leading to her job now at the White House.

A focus on connection and community engagement is an important thread that permeates the National Core Arts Standards (NCAS). As new draft Arts Standards for New York State are evolving, standards writers have looked to the NCAS for guidance in developing enduring understandings that address connections and encourage understanding of how artistic work is influenced by the societal, cultural, and historical context and, in turn, how artistic ideas shape culture. Through artistic investigation, making and responding, we can understand how art honors and preserves traditions, beliefs, values, and other aspects of culture as well as influencing them. Solutions crafted by artists and designers address human needs, broaden career opportunities, and contribute to a vibrant community. The example of artistic work from Gabby and her peers is the best example I've personally experienced of the power of community understanding and collaboration. Art education can transcend the classroom into a living entity.

The theme of this edition of the *NYSATA News* is "Reaching Out: Service Learning and the Art Classroom." Contributors from various corners of our field share personal experiences of pedagogy and content, from pre-service through K-12. I hope their insights will encourage you to examine your own practice in new ways as you continuously reinvent your role as art educator and leader in your school and community.

In service to you,

Robert Wood, NYSATA President

About the News

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

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@twcny.rr.com. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

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

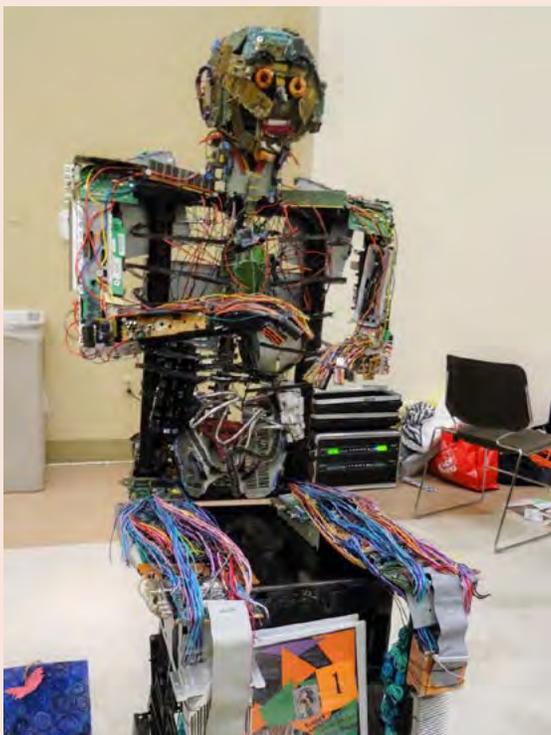
An award winning publication, The **NYSATA News** has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, and 2017. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that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

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Reaching Out: Service learning and the art classroom

I have to preface this issue's editorial comments by mentioning how proud I am – of NYSATA and of all the writers and production workers that labor continuously to keep important information, passionate storytelling, and elevated discourse in front of our members and readers. This February, the National Art Education Association again awarded the NYSATA News a Category III Newsletter Award. This 2017 Award is the fifth time the NAEA has recognized our newsletter, and the award signals once again how closely we support one another and believe in the importance of our discipline.

This issue of the *NYSATA News* has several articles that show how different teachers have utilized service learning to enlarge and enrich their students' educational experience. Asking our students to do community service is a time-honored practice – forming young minds and hearts to look to the wider world and take responsibility for making it a better place through their art making. In this issue's articles, you will see how art teachers have incorporated learning into social action – how they've engaged their classrooms in real world problems and have applied their students' talents and skills in inventive, productive ways that support community needs.

Staging art-making experiences out in the world of the work place, dealing with clients who seek solutions to actual problems, forces students to form partnerships and collaborations and perform methodical planning for deadlines.

Instruction and learning are integrated into the structure of the project – generated naturally in response to problems in order to find authentic solutions. Young artists find fulfillment and discover a deep sense of personal commitment by using their ability to help neighbors and distant communities.

You will read about college art education instructors who involve their students in currents of social justice and sustainable material use – while using the service learning process to create habits of reflection that will support them in their teaching practice.

You may see reflections of your own work in these articles, or you may be inspired to follow in someone's footsteps. We all have gifts to share.

The NYSATA News Receives NAEA Award

The *NYSATA News* is once again the recipient of the National Art Education Association Newsletter Award for Category III. The award will be presented during the 2017 NAEA National Convention in New York City. This is the fifth time the *NYSATA News* has been chosen to receive this award since 2011. Congratulations to Editor Marty Merchant, Layout and Design Editor Pat Groves, and the *NYSATA News* Contributors Board, for all the hard work and commitment to making the *NYSATA News* a quality publication.



Creative Cloud Comes to the Art Room

Jennifer Wentland

This art teacher in the northern Catskills faced some daunting challenges as she assumed a new position in the Onteora High School art department and took on the responsibility to upgrade her program and offer new courses. Jennifer navigated the system and forged a collaborative relationship with her technology support.

Technology can be a splendid and marvelous thing – when it works well. It can help engage students’ learning in a way that is exciting and interesting to them. With a Bachelor’s Degree in Art Education and a Masters in Technology, I have long been an advocate of teaching students how to be comfortable with technology in the art room. A majority of Visual Art careers utilize technology extensively, including craftspeople, for items such as website design and as marketing tools. We need to prepare our students to be college and career ready. I believe it is imperative that we set up our students for success and train them to use industry standard technology and programs. Today that leader is the Adobe Creative Cloud.

In the past, schools could pick and choose which Adobe programs to purchase and download: usually Photoshop and Illustrator. When Adobe chose to offer its print, web, photo, video and mobile design software through cloud-based purchases, it presented a new acquisition problem for schools. Instead of the traditional way schools purchased software, as a physical program on a disc that is downloaded onto a computer’s hard drive, industry giants like Adobe “rent” their software to users. There are several packages to choose from: photography packages, packages aimed at the graphic arts or web design, along with institutional packages. The licensing issues are what curse businesses like a school district. It can be difficult to “share” software among a constantly rotating series of users. Many schools have been holding onto the last “hard” version they possess as long as they can, trying to figure out how to move forward, reluctant to go cloud-based, waiting for another school to make the first move. This is a disservice to students who need to be competitive and prepared for careers by using the newest technologies.

This past year the Onteora Central School administration, technology team, and myself worked towards getting the new Adobe Creative Cloud in our district. It has been a long process that we are still working through. It took a few months of researching, contacting Adobe and talking with them about different purchasing options. Over the summer of 2016 the High School Administration and the technology team worked to purchase and download the software we wanted among the Adobe Creative Cloud applications, into two computer labs.

I returned to do work in August to I find out I would be teaching with Adobe CC – I was overjoyed! The district had purchased subscription licenses to the Creative Cloud for education, which includes Photoshop, Illustrator, InDesign, Premier Pro, After Effects, and Lightroom. It has taken the last few months to smooth out several bumps. Understanding Adobe’s Cloud system was new for our technology team and it took time and research. This suite of powerful software places processing and memory demands on computer hardware. One of the issues we have had to address is that the software we use from the Creative Cloud is automatically updated as improvements become available – but the new updates work on 64-bit processors. One of our lab rooms has a 32-bit cpu and operating system, and so Lightroom could not be installed. Another interesting dilemma is using PCs

“Technology is just a tool. In terms of getting the kids working together and motivating them, the teacher is most important.”

– Bill Gates



with Creative Cloud. Lightroom utilizes the Local C drive, but students do not have access to this in our networked school environment, and PCs have institutional blocks and setups. The Technology Department has been working with me to figure out a way to set up Lightroom on the PCs. Students in public schools generally have a private password that they use to log onto their account, which a teacher does not have access to. Another issue to work through is how to

store projects and share them with the teacher for assessment. In the past I have used Google as a way to share and flash drives that stay in the school. Both ways have their advantages and disadvantages. I previously taught Digital Art using Photoshop, Illustrator, etc. on Mac's so using this software on the MS Window platform will also be a change for me.

I started the year working with several AP students using Photoshop and Lightroom. The tech team has been working with us as they set up Lightroom. Collaborating closely, while integrating the software into instruction and learning, was a good strategy for working out the kinks and keep moving forward. During the second semester, Photography 1 will be fully utilizing Photoshop and Lightroom with my classes. I will also be using these programs this spring with the Drawing and Design for Production course. During the second semester I will also be teaching a Digital Art course in which we will work to utilize a fuller complement of software available through the Adobe Creative Cloud, particularly Lightroom, Photoshop, Illustrator, and InDesign. Other art classes are also utilizing the labs and using Adobe CC. I am sure we will have many more bumps along the way and we will continue to work towards solutions.



Digital images by Onteora senior and AP Photography student, Niaya Delisio

I've learned that a few things are very important for success that I'd like to share with you. First, advocate for your

students; they deserve the best and to be prepared for the future. Plant the seed with your administration and your department and keep at it. If you don't succeed at first, try again, stress how important it is for our students to have access to these programs. It is essential that your students be able to use this software before they enter a higher education program in the Visual Arts. Second, another important strategy is to forge a strong relationship with your technology department – they will be your support and will help you through the process. Open and clear communication is very important between all. Lastly, don't be afraid to dive in, even if you yourself are not feeling like you know everything about the different programs. The truth is, like many, I have limited knowledge of the use of Animate, After Effects, and a few other Adobe programs: where it seems a new program pops up every few months via their new cloud-based system. It is a goal of mine to learn and explore other programs in the years to come. If a student asks for help and I'm not sure, I'll research and get back to them as soon as possible. Most of the time there are several ways to design any one effect. We must remember that we are all students for the rest of our lives and the desire to learn new things will help our movement forward.

Adobe was my main resource. Once I got a contact number from a rep there I called and called again. <http://www.adobe.com/creativecloud/buy/education.html>

Other useful resources that give an overview of the process and connected issues.

- <http://www.adobe.com/howtobuy/buying-programs/education.html>
- <https://www.genesis-technologies.com/forms/cck12sitelicensefaq.pdf>
- <http://www.eschoolnews.com/2016/09/21/5-major-cloud-considerations-education/>
- <http://www.computerworld.com/article/3069711/software-as-a-service/transitioning-to-the-cloud-adobe-hits-it-out-of-the-park.html>

Jennifer Wentland grew up in the Catskills and then went to undergraduate school for Art Education at Marywood University in Scranton, PA. She was fortunate to study abroad in Italy and then returned to teach in the Catskills. Jennifer taught 9 years of K-8 and 4 years of high school Visual Art at Margaretville Central, where she taught Digital Art and Photography using Adobe programs on Macintosh computers. Jennifer is now teaching Secondary Art at Onteora Central School District in Boiceville, NY. She is currently teaching Photography (both dark room and digital), Drawing and Design for Production, Studio Art, and Digital Art. She is the advisor to the HS Art Club and is taking two teams to the Olympics for the Visual Arts in a few months in Saratoga Springs.





From the Desk of Leslie Yolen

Associate in Visual Arts Education, Curriculum and Instruction Team
New York State Education Department

Arts Standards Revision Continues

As you know, over the course of the last few years and in collaboration with numerous arts education stakeholders across New York State, the NYS Education Department spearheaded the development of draft New York State PK-12 Learning Standards for the Arts (NYSLSA) in dance, music, theatre, visual and media arts.

Under the impressive leadership of the discipline chairs, a hardworking team of standards writers created exemplar draft NYS arts standards last summer and fall. These draft arts learning standards unify the existing NYS Learning Standards for the Arts (NYSLSA) and the National Core Arts Standards. The creation of the new arts standards was an inclusive process, with input from a broad range of arts educators and decision-makers. The revised draft standards are grounded in arts education best practices drawn from the United States and abroad, as well as a comprehensive review of developmental research. A learning framework was developed to provide a foundation for PK-12 arts education through research, grounding philosophy, primary goals, dynamic processes, structures, and outcomes that shape student learning and achievement in dance, music, theatre, visual and media arts.

A **BIG** thank you to those art teachers who participated in the New York State Draft Arts Standards Survey. The feedback received will inform revisions to the draft NYSLSA prior to presenting them to the Board of Regents for discussion and eventual adoption. By the time this goes to press the survey itself will have closed, however the draft standards should remain accessible through the survey links at <http://www.p12.nysed.gov/ciai/arts/>. You will be pleased to know that the writing teams have created at-a-glance versions of the NYS standards as well as an implementation guide for administrators.



*Visual Arts Standards Writing Team
L to R: Jennifer Childress, Lisa Lawson, Christina Scott, Grace Barrett, Cindy Henry, Ann Manzella.
Missing are Karen Rosner and Kathleen Pfeifer*



Media team working



Visual and Media Arts Standards Chairs greet Education Commissioner Elia

Becoming an Art Teacher

Cassidy Del Orfano

Some of us are years away from our first student teaching experiences and the rigors of current edTPA certification requirements, while some are fresh from our beginnings. In a way, we are all still “emerging” art teachers, learning and feeling our way – but at least we have a familiar landscape to negotiate. Cassidy is a pre-service art teacher who sits on the Board of Trustees for NYSATA and brings to our thinking the enthusiasm, idealism and perspective of the apprentice.

Much of my childhood was spent creating art: I was always drawing my favorite animals or outside painting birdhouses on my grandparents’ deck. My love of art followed me through high school, where my wonderful teachers fostered my talents and encouraged me in the arts. When a fellow student needed help, I found joy and purpose in teaching my classmates. One day, my teacher told me that she adores her job because as an art teacher, she is able to make art and do what she loves for a living. Everything clicked at that moment: I knew I had to become an art teacher.

This revelation was further solidified when I began teaching art to summer campers, and private students. My heart is full whenever I see a child smiling with pride as they hold their precious art project. I love to watch a student experiment, create and experience “lightbulb moments” on the brink of discovery. In my college career, I enjoy these moments during observational fieldwork. Only art teachers bring such joy, creativity, inquisitiveness, and light to a classroom.

Currently, I am in my senior year at Adelphi University, where I am pursuing a BFA in Art and Design Education. The program spans studio and pedagogical practices. Through teaching at camps and field experiences, I feel confident in my ability to teach a class. However, several questions are on my mind as I head into student teaching:

1. What is the community like around the school? Is it a diverse neighborhood? Do community members have any traditions or politics that I should be sensitive to?
2. How will I fit in with the culture of the school? What activities or values does the school have? What are the school policies?
3. Do the teachers collaborate on curriculum or do they work independently? What are the relationships between them?

4. What will my cooperating teacher be like? How long until I can take control of the room? How many classes will I teach?
5. How can I fit my lessons into pre-established curriculum and district wide competitions?
6. What can I do to fit my own artistic passions into lesson plans? Can I include art history and mediums that I use in my own artistic practice?
7. How do I make sure my lesson plans are aligned with Common Core and NYS standards?
8. What are some things I can do for classroom management? Are there any tricks I can use to quiet the class?
9. How do I balance the edTPA, with student teaching and night classes in addition to studying for my certification exams?
10. What happens after student teaching? How can I make myself stand out to employers?

I hope to bring inspiration and innovation to the classroom, as I have seen so many seasoned art teachers do.



Cassidy is a fiber artist and painter from Merrick Long Island. She will graduate from Adelphi University in May 2017 with a BFA in Art and Design Education with a minor in art history. She will be student teaching this spring at the Freeport School District and hopes to be employed as a teaching artist in the fall.



Illustration by Sherri Hamilton, director of the Nazareth College Visual Communication Design program

With one of the top-ranked art education programs in New York State, Nazareth College inspires and prepares graduates to be teachers, researchers, and artists. Learn more: [Go to www.naz.edu](http://www.naz.edu). To see a video about the Art Education Program click this link: <https://www.youtube.com/watch?v=yw0ksuJdbRE&feature=youtu.be>

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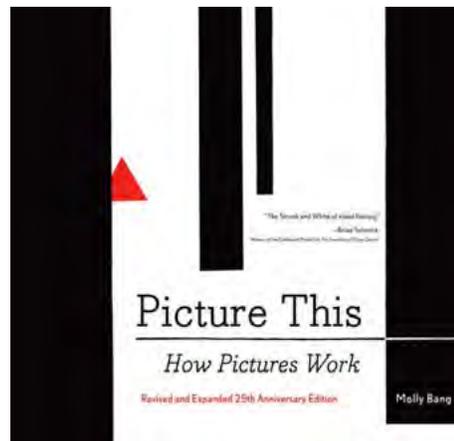


Picture This: How Pictures Work, Revised and Expanded 25th Anniversary Edition, by Molly Bang

Reviewed by Pat Groves and Alyssa Viggiani

In my role as an instructor and supervisor of student teachers for the Art Education program at Nazareth College, I have had to integrate a variety of readings into my instruction. One book that I am using this semester is *Picture This: How Pictures Work, Revised and Expanded 25th Anniversary Edition*, by Molly Bang, Chronicle Books, San Francisco, 2016. This book was required reading for a group of students who are volunteering (for credit) to assist with Nazareth's Saturday Art Lab School. Their assignment was to read the book and reflect upon it in terms of their own art making and understanding of visual art.

Many of you may recognize this book as it was first published in 1991. I never saw it back then, and was a little skeptical as to the value of this for my students. I was pleasantly surprised when I began reading it myself because Molly Bang decodes for the novice, the mystery behind how various compositional elements work to enhance the experience for the viewer. Instead of the typical book that discusses the elements and principles of design out of context, Bang is able to make us see how simple shapes and the subsequent aesthetic decisions an artist makes in terms of placement of those shapes, can make a huge difference on the perception of the viewer. By using the familiar fairy tale of Little Red Riding Hood, she expertly makes the case for using various compositional conventions such as repetition, unity, and emphasis, to create a visually intriguing and interesting story. Bang walks the viewer through the process she used to make artistic choices based on the psychology of how the viewer might perceive various shapes and colors. It's a book



that could be extremely helpful for those teaching introductory design concepts. I really like that it shows how artists make choices in a practical context.

One of my students described this book very well in her reflection on this reading:

*"Picture This: How Pictures Work is essentially a visual guide on how to make aesthetic decisions when creating art. The book has a very casual tone and seems to converse with you as it decides what colors to use and how to shape certain objects to serve the proper emotion. This book can be helpful for a wide range of people, whether you are trying to create a picture book, or even if you want to understand how visual narratives work. When I was reading the book, I often found myself agreeing with the commentary. In my paintings, I too question if a certain color I am using is giving off the emotion that I want my audience to feel. For me, this book is unlike any other book I have read. *Picture This* is an amazing tool to expand your visual literacy skills and understand why certain shapes, colors, and lines make an audience feel a specific way. I think reading this book would be beneficial to a range of people because it teaches you how to communicate feelings and tell a story with simple aesthetic decisions."*
– Alyssa Viggiani, Nazareth College student.



What happens if the eye is made exactly the same color and shape as Little Red Riding Hood?

I whole heartedly recommend this book to anyone who is interested in teaching design concepts and the psychology behind them in a practical, novel way.



Technology, Connectedness, and Service Learning

If you follow the column you know that I often discuss topics that relate to how technology, ease of access to information, and communication have changed education on a local classroom level. It's not much of a stretch, however, to imagine that these things have a tremendous impact on the global level as well. How has emergent technology changed the landscape of service learning in the last few years? In order to answer that question, I will examine two examples from my own experience: our local National Art Honor Society chapter's participation in the Memory Project, and our Photo Club's HELP Portrait charity event.

First, some background information. The Memory Project is a nonprofit organization that pairs art teachers and their students with children from around the world who have persevered through substantial challenges in life, such as neglect, abuse, violence, loss, or poverty. The students, using photographs as reference, make portraits of the children that are then shipped back to them. The idea is to help these children feel loved, important, and cared for. The art students and portrait-makers learn about kindness, charity, and global awareness. Since 2004, more than 90,000 portraits have been made and delivered to children in over 40 countries. For a brief video explaining the project, go to Portraits of Kindness at <https://vimeo.com/135365972>

There have been two ways that emergent technology has changed the way our district participates in the Memory Project over the last few years. I spoke to Alysha Horstman, president of our chapter of the National Art Honor Society, to get a better idea of the changes. The first change came in the way in which photographs of the children were given to the participating teacher here in the district. Where previously a physical print was delivered that the student would then use as reference, now they delivered a physical and a digital print. This meant that, for the students in our chapter of the National Art Honor Society who were participating, there

were more options for how the portrait could be made. Suddenly, students who preferred working in a digital workspace were more eager to pitch in. There was a measurable increase in student participation from students who considered themselves illustrators, digital painters, and photographers.



Screen grab of a Memory Project delivery video

The second change affected the way the portraits were delivered to the children. The art students used to receive back a photograph of their child holding their portrait as a keepsake for their gift of time, effort, and kindness. Instead of the photographs, currently the art students get back a digital video that documents the actual delivery of the portraits to the children. At first it seemed like the students were reluctant to give up the photographs, which were measurably more personalized for them (their portrait with their subject). However, while the video is less personal it is considerably more impactful. Seeing the children in their environments and with the people who support them everyday makes their situations more immediate and real. These children have a life experience that is wholly different from most of our student



population here in the district. I recommend your viewing a typical delivery video here <https://vimeo.com/160622067> . It is a moving experience that brings the gift-giving thrill home to the art student on a visceral level.

I would also like to take some time to talk about HELP Portrait. This is a charity event that our school has participated in for several years now. HELP Portrait is usually held in early December, and involves taking, printing, and delivering formal holiday portraits for families who would otherwise not be able to afford this traditional family celebration of the holidays. You can see a video provided by HELP Portrait that gives a brief overview of their work here at <https://www.youtube.com/watch?v=gxE38sqkEr8> . For our part, we have enlisted student volunteers from our Photo Club and, more recently, from our local chapter of National Art Honor Society. These students help two volunteer photographers in the logistics of getting families signed up and scheduled, in addition to preparing backdrops, lighting, and even taking some portraits themselves.

So, how has digitization affected the way HELP Portrait is facilitated? As you might imagine, the exclusive use of digital cameras on-site makes shooting quicker, easier, and more reliable. In some cases, families can see their portraits moments after they've been taken. They will still receive prints on the delivery date, but they can also get a brief preview before they even leave the studio. In some cases, since lighting and backdrops do not change in between captures, faces can be swapped with other shots to composite together the best possible portrait of each individual family member. Monumental post-production finishing like this can be done on-site, immediately, and by student volunteers. The movement to a digital environment also allows for smoother proofing, file organization, and cataloguing of what is certain to be over a thousand photographs at our one-day Help Portrait events.

This is an enriching experience for everybody involved. The students get to experience helping those who are less fortunate than them. It is, hopefully, a valuable lesson that will stick with them for the rest of their lives. The families who come for a formal portrait get to see themselves and their families in a way that they may not have the means to see otherwise. These memories will stick in their minds and on paper prints and will get carried on through time and circumstance.

Generally, technology has a great capacity to bridge gaps and connect people in a way that is otherwise much more difficult, maybe even impossible. When it comes to global awareness and charity, we can see measurable changes with the advent of emergent technology. Whether we are reaching to people on the other side of the world, or if we are sticking closer to home, these technologies have made it easier and more rewarding to be a volunteer.

Photos at left: Photo Club students at a Help Portrait event. They name and sort images throughout the day. Quick printing done through local photo retail.





Student example of painting with 3D components

3D Printer in the Art Curriculum

Heather McCutcheon

Does your school have a 3D printer? There are so many wonderful things that we as art teachers can do with a 3D printer in our curriculum!

At the beginning of the school year my district acquired a 3D printer and I was lucky to have it placed in my room so I could “learn” to use it and then teach others.

I did research and began to use the 3D printer in traditional ways. As art teachers, we cannot do things “traditional” all the time. When the 3D printer was introduced I was teaching a Mixed Media Course. Wanting to do something different, innovating and fun, I decided to create a new lesson: a mixed-media painting with a 3D printed object incorporated into the design. This piece became my favorite lesson with students this year.



Examples of 3D clay stamps

Aside from the mixed-media painting, students in my Introduction to Computer Graphics class created an object and then advertised it. The object was 3D printed, and the students created an advertisement flyer and a commercial using iMovie or Adobe Spark.

Since the 3D printer was introduced I have tried to incorporate it into every class that I teach. Students are interested in the 3D printer and it is my goal to find or create new and exciting lessons. Currently I am teaching Sculpture and Ceramics. Sculpture class seems to be an easy fit for the 3D printer! Every project we have done, students ask if we can 3D print something to incorporate into their sculptures. It is an amazing addition! Ceramics was a little tougher to come up with something to incorporate a 3D printed object with. Once again I created a new lesson: 3D printed clay stamps. Students are currently working on creating their personalized 3D printed clay stamp to use on the bottom of each piece they make!

What do you use a 3D printer for in your art curriculum? If you had one how would you use it? I would love to hear from you! Email me at hmccutcheon9@gmail.com

Heather McCutcheon
Region 3 Co-Chair
YAM Co-Chair
9-12 Art Teacher,
Herkimer High School



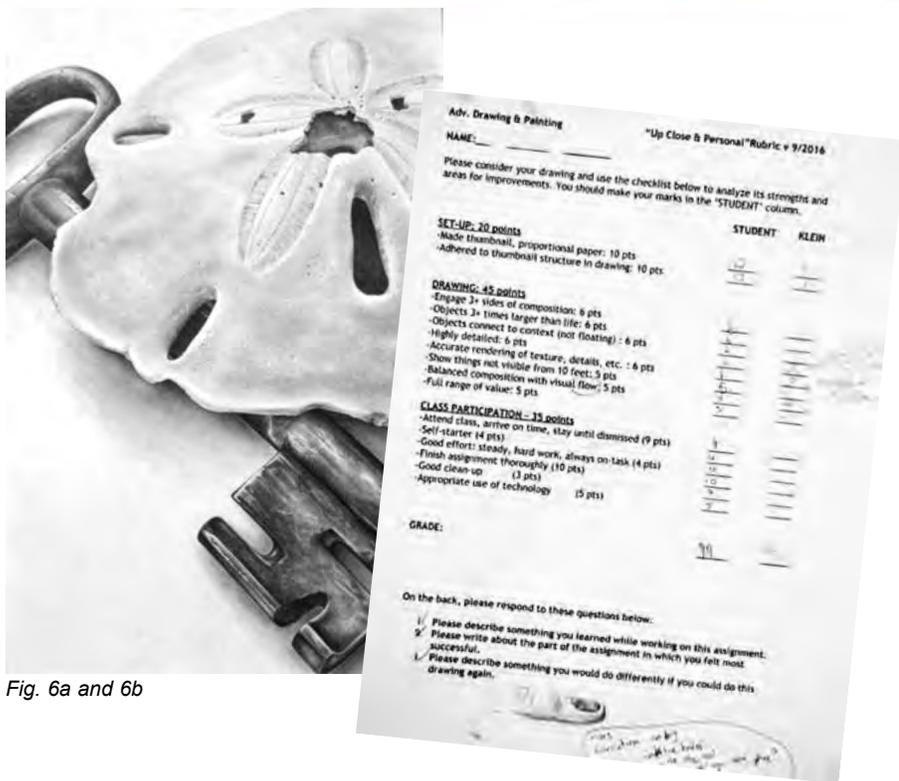


Fig. 6a and 6b

Emphasizing Metacognition and Reflective Writing in the Art Classroom

Emily Dombroff

Since the advent of the Common Core emphasis on language proficiency, art teachers have felt the call to integrate the use and refinement of language and writing skills into their art instruction. Some art teachers have embraced writing for its virtues and advantages as a method of monitoring students' understanding and providing them with tools to know themselves more clearly. In this article, Emily Dombroff, an Art teacher who originally taught English, explores the multiple benefits for emergent artists as they reflect, examine, and articulate their motives, and practice in writing. She gave a popular workshop on the topic at the 2016 November Conference, which was well received and widely discussed.

Ever since I began teaching I have incorporated reflective writing into my curriculum. Before becoming a video production teacher at Mamaroneck High School in Mamaroneck, New York, I was an English teacher for three years in Long Island. Perhaps this is why having students write, and reading their writing, comes naturally to me. When I became an art teacher, this process became as, if not more, important and relevant for my students. Metacognition can sound fancy and intimidating, but it simply means having an awareness and understanding of one's own thought processes. For our students, it refers more precisely to the methods used to plan, monitor, and assess their understanding and performance.

As art teachers, we are already engaging in daily conversations that allow students to reflect on their creative decisions and think about themselves as artists and learners. However, I have always felt strongly that

providing students an opportunity to express their thoughts through writing can be one of the most effective and beneficial ways to provide evidence of those decisions and the artistic process. By simply looking at their work, we can see the decisions made and all of the skills employed. However, a written record of the process can be one of the most accurate self-assessments of what and how the student learned what you wanted them to learn. It also provides a very large, and sometimes personal, window into who they are as artists and thinkers. When students have an awareness of their strengths, it can breed confidence, good habits and allow them to apply those skills in new contexts.

By the same token, designating time for students to recognize the challenges they face allows them to problem solve and figure out what they need to do differently in the future in order to be successful. I have had tremendous success with this practice in my own classroom and helped

I am really proud of my documentary. What I thought worked well in my documentary was the vérité. It was the backbone of the film and it really brought everything together. It helped tell the story in ways other than just my Great Grandma telling the camera. It allowed the audience to get a feeling for who she really is. I believe this sets my documentary apart from others because it feels so real and the audience is able to connect to the subject. The music also worked as a glue for each section and definitely brought out emotion. Each song worked well with the part of the film it was played over.

Fig.1a

This is the proudest I've ever been about a project in both years of video. It's something that I know will last with me for probably my whole life and will stay with my family as well. There aren't many things that you can say that about, so I think that makes this project extra special for me. For example, we have plans to show the documentary at her 100th birthday party to the whole family. It's going to be a really cool experience when the whole family watches a video that I made. When something that you create has that big of an impact on a group of people, like my family, it's amazing.

Fig.1b

Over the course of this year, we will be writing and reflecting on our practice as artists. Please tell me a little about what you hope to do this year in this course.

- Why did you choose Art? I wanted to try something new for once
- What do you hope to accomplish? I hope to complete the goals I set for myself
- What are your strengths? I like to think that I am good at drawing objects
- How would you like to improve? I would like to improve my creativity and imagination.

Fig. 2

Welcome to Art Foundation!

Over the course of this year, we will be writing and reflecting on our practice as artists. Please tell me a little about what you hope to do this year in this course.

- Why did you choose Art?
- What do you hope to accomplish?
- What are your strengths?
- How would you like to improve?

I choose art because I love to draw and be creative. I love how there's no "rules" and you could just do whatever you want. I would like to improve on drawing objects in front of me. I tend to forget little details, even if the object is in front of my eyes. I really enjoy abstract and paintings. I love making collages because I love just the messy look of it.

Fig.3

I already know exactly what I want my drawing to look like, right now I'm just finishing up the background. My face/background is 100% Sharpie, and I wanted the background to be really bright and pretty to make my project stand out. I will probably be done within the next 3-4 classes.

Fig.4

Right now I have no clue, I feel like it's not as great as I was hoping for it to be. I'd like to finish this and maybe make one neater, because right now I'm not really liking it.

Fig.5

support colleagues as they introduced metacognitive writing to their students. This doesn't happen overnight, and often evolves as you learn what kinds of prompts and written assignments work for your particular group of students. Part of our responsibilities as teachers is to find the appropriate ways and the time to incorporate this so that it enhances students' experiences and becomes a known part of their art making process.

So how and when can you try this in your classrooms? The truth is you can do this anytime you want. With a one-sentence response, either as an exit slip on an index card or a prompt at the start of class, you can essentially check in with, and take the pulse of, your entire class in a very short amount of time. Most often, my students are writing at the completion of work. After spending several weeks on one project, I tell them that I expect them to have a lot to say. The big final project in my intermediate video course is a documentary short. It is a project that students struggle with, but are ultimately very successful in making. I am always struck by how proud the students are in their reflections and how they recognize that they created something that is going to be appreciated by and have an emotional impact on the many people who view it. (Fig. 1a and 1b) Reading some of these makes me feel like my job as an art teacher is done.

If you want to start this practice a bit smaller, there's no better time than on the first day of school. My colleague shared what he had students think and write about on their first day of Art Foundation, the introductory art course at our high school. The two examples are very telling. The first sample (Fig. 2) goes to show you that as teachers, we must always be explicit in directions and never assume students will just do what we expect. This student limited his/her answers to the small space next to each bulleted question. Aside from that, the student does express a desire to try new things, set goals and "improve his/her creativity and imagination." The second example (Fig. 3) is equally telling. The second sentence "I love how there's no 'rules' and you could just do whatever you want" is a great jumping off point for a conversation about what students will learn this year. From this response you could clarify what the course will entail, how there are processes, procedures, and even "rules" for creating art. What's most important about this is that students are immediately introduced to the idea that they will write about their artwork and take stock in their thinking throughout the course of the year. They will also be prepared to do the same in subsequent art courses.

Another great time to have students pause and reflect is at some point in the middle of creating a work. We know that once a project gets underway, students work at different paces and are often at very different places at once. A midpoint check-in not only allows you to get documentation of where they are, but to also see how the students are feeling about their progress. This can be a great exercise in students recognizing how things can evolve from their original idea. In addition to asking them where they are and how they got there, you can also ask them where they plan to go. Having

I enjoyed being able to create and take home my own work to show my family and display it in my house. I also loved learning all about an art class that I had no prior knowledge about. I would maybe make the measurement requirements for the cars a little smaller as it took such a long time.

Fig.7a

4. What did you most enjoy about the class?
What would you suggest I do differently in the future?

I most enjoyed the company and atmosphere of this class. The wheel is for sure my favorite. Creating a bowl or vase out of a lump of clay.. Something about it soothes me. I think when I am older I will want a school in my house.

Fig.7b

Mostly, I have enjoyed the creative atmosphere. The ability to pick our own projects and be creative & something I will really miss, and something I have really appreciated over the years.

Fig.7c

1. What has surprised you about working with clay?

- I loved it more than I thought
- Requires more focus & ability than I thought and I like it
- amount of time

2. What have you learned, or how have you grown by working with clay?

I learned more about patience and sticking to the project and that's also helped me grow.

Fig.8a

2. What have you learned, or how have you grown by working with clay?

I have learned patience, focus and that the more time you put into something the better it comes out.

Fig.8b

them set a final goal and explain what they still need to do can also push them to meet their deadline.

The two examples provided show the very different ways in which students can respond. For the student who is excited and confident in their work, they articulate what they are doing to help finish strong. (Fig. 4) The second example (Fig. 5) reminds us that when students do not love their subject matter, or the piece itself, they are less engaged in the art making. This kind of response, however, provides an entry point to a conversation where the teacher can make suggestions to improve the process or suggest an alternative assignment. As we get pulled in many directions in one class period, this simple exercise allows the teacher to check in with every student, even if he or she is unable to get to that student that day.

Another time to see what students are thinking is when you are introducing a new project or concept. I have often been excited to introduce a new unit or project after thinking

long and hard about my reasons for creating the assignment, the different steps, and what I will expect from students. I have learned, however, that students do not always mirror that initial enthusiasm nor do they jump right in, sometimes because they are initially overwhelmed or intimidated by the expectations. I have found that having students write in that initial time period is critical to see how they see themselves approaching the project. Once again, you can get a very quick read on students' feelings as they embark on any creative work. Questions might include: "Do you have any questions about the upcoming project? What are you looking forward to about the project? What do you anticipate being difficult about the project?" I try to avoid asking a yes or no question such as "Do you have any initial ideas?" I have often written, "List three initial ideas you have for this project" in the hopes that they will be able to generate at least one or two in that first day. Once again, if we set the expectations, our students will meet them.

Additional times and ways to include metacognitive writing are at the end of a marking period, semester or end of the year. Students are surprisingly honest when they are assessing themselves. (Fig. 7a, 7b, and 7c) and/or Fig. 8a and 8b) I am usually surprised and delighted in what they write. Other colleagues of mine have included one or two questions at the bottom of their rubrics, which again allows the students to be part of assessment, and provide some insight into their work that can allow you to better assess them. (Fig. 6a and 6b on page 15)

I can't encourage teachers enough to try this at any point with their students. It may not happen overnight, but slowly as students get to flex this reflective muscle, I can assure you they will improve as artists, thinkers, and learners. It is our responsibility to provide that opportunity for them, to allow them to recognize and articulate the connection between process and product as well as their effort and their success.

For more samples of information regarding implementing metacognition in your art classroom, please email me at edombroff@mamkschools.org

Emily Dombroff has been teaching for twelve years. Early in her career she taught high school English and for the past nine years she has taught video production at Mamaroneck High School and developed the curriculum for the video program. Emily also serves as the Art Department Chairperson at Mamaroneck. Emily has a BS in Television, Radio and Film production from Syracuse University and an MA in English Education from New York University. She has also taught summer filmmaking courses for the Pelham Picture House and is a freelance documentary filmmaker in New York City.



Service Learning: a journey into meaning and mission

**NYSATA News editor Marty Merchant interviews Alysha Horstman,
High School Art Teacher, Hastings-on-Hudson, NY**

An interview with a high school art teacher that has embraced service learning as an important component of her teaching. Alysha Horstman was in college when she was first introduced to the idea of art making as a service. Formative experiences in those first years as she studied and became an emergent teacher formed memories and created feelings of responsibility that molded her mission as an art teacher and mentor to young artists.

We come to teaching art from a wide range of backgrounds and experiences. At some point in our lives, the idea of being an art teacher hatches and grows. It often evolves into a wider conviction that art can be transformative in the lives of our students – that the creative process invests artist with the ability to communicate and build, and that art-work has the power to influence lives.

In the beginning...

It's 10:00 AM, we're in a high school studio art room, and it's Alysha Horstman's prep period – she sips coffee and tries to answer my question: when did the idea or conviction come to you that art-making could serve a wider purpose than personal expression?

"I had an art teacher in high school that strongly influenced and inspired me. Sue Hersh taught painting in my Long Island district and as a freshman I anticipated taking her advanced class. Her reputation among students was excellent." Though Alysha had fantasized, from an early age, about being a teacher (often practicing on her younger sisters) it wasn't until her involvement with Hersh that she clearly identified

Despite her personal condition, Ms. Hersh guided her students with a steady emphasis on their work and vision. "She was encouraging without being overbearing, she had passion – she was driven to paint and follow her artistic ambitions,"

her yearning. "Mrs. Hersh often collaborated with Ms. Bauer, an English teacher that taught Children's Literature, one of my favorite classes." These two women took a slightly subversive approach to storytelling and visualizing, and Alysha discovered a deep desire to be a writer and children's book illustrator, planning to bring her own unique vision and treatment to the genre. Mentored by both Hersh and Bauer, when Alysha graduated she went to Rhode Island School of Design, which had a 5th year program that awarded a Masters in Art Education.

But the last two years of high school were troubled ones for Alysha – in her junior year, Ms. Hersh was diagnosed with cancer, and would pass away before Alysha graduated. Distressed by her mentor's illness, Alysha faced the challenge of reconciling her reverence and affection with tragedy. Ms. Hersh's periodic substitute, though pleasant enough, only made Hersh's calm, nurturing tutelage in the studio more precious. Despite her personal condition, Ms. Hersh guided her students with a steady emphasis on their work and vision. "She was encouraging without being overbearing, she had passion – she was driven to paint and follow her artistic ambitions," Alysha recalls. "It was from her that I realized I could and would use my work to communicate with people – her guidance and example crystallized my goals – that I would not be studio bound, but that through writing and illustrating children's books I would make changes in the world"

Out in the world...

Alysha was introduced to a service learning opportunity by her first roommate at RISD, who had been accepted into the RISD *Reach* program. The *Reach* program encouraged students to bring art out into the Providence, Rhode Island

shut a certain part of reality off – and empowered them to enter into another world briefly, where they had control – this modest creative act had a soothing salutary, therapeutic effect”.

In the art classroom...

Alysha’s first tenure track job was in the Hastings-on-Hudson school district in Westchester County just north of New York City. A commuter “rivertown” 20 miles from New York City, Hastings has three high performing elementary, middle and high National Blue Ribbon Award schools. The community strongly supports the visual arts through grant programs, innovative curricular support and parental involvement. Alysha has been teaching in the high school for the last 10 years, leading courses in Illustration, Digital Media, Studio, Sculpture and Creative Construction, at foundation and advanced levels. She found herself taking over the National Art Honor Society in 2008, and realized that this group of art-centric students, who had already demonstrated interest and proficiency in the field, would be an ideal cohort of workers to practice Service Learning.

One of her early service learning projects was very local – creating a mural in a room that was being used as a safe haven and decompression/counseling space for the high



Mural at Hastings-on Hudson High School created by NAHS students

school’s Therapeutic Support Program, piloted by the school psychologist. The administrators and involved students wanted to transform the room to be a more inviting, comfortable space. The TSP students, who never met face-to-face with the NAHS artists (for privacy reasons), brainstormed ideas, which were given to the artists, who then passed back design ideas to the “clients”. The NAHS students collaborated by proxy, got approval for the mural, then painted it over the course of 3 week’s work. “This was an early experience, as a classroom teacher, with the power of collaboration and the tremendous fulfillment the student artists felt in the accomplishment”.

She was first led to the Memory Project in 2009 by her colleague in the high school, Naomi Gilbert, who herself had



The Memory Project home page

been introduced to the project through a workshop at a NYSATA Conference. Having staged several successful Empty Bowls projects, Naomi enthusiastically embraced this new and innovative art making service. The (nonprofit) Memory Project asks art students to copy/interpret an informal portrait photograph taken of an orphan who has been placed in an institution. The hand-made portrait then gets returned to the subject – who gets to keep the portrait as a personal memento and gift. The Memory Project website relates how “we want the portraits to help the children feel valued and important, to know that many people care about their well-being, and to act as meaningful pieces of personal history in the future. For the art students, we want this to be an opportunity to



NAHS students with their Memory Project portraits

creatively practice kindness and global awareness”.

Naomi gave her art club group this project to work on – but since most of the art club students had only a beginner’s command of technique, Naomi asked Alysha if her NAHS students would tutor her art club members on technique and practice. It became apparent that the project could more efficiently be handled directly by the NAHS students, and the transition was made.

“I’ve been using the Memory Project with my National Art Honor Society students for seven years,” Alysha relates. “The project is more suited to higher level abilities and skills – for students with more background and experience.” Though the NAHS national charter only mentions “service” once in its mission statement, Alysha established a Service Learning requirement for all members. “Each year I have 30 to 40 students in NAHS, and I require one

Service Learning Projects are necessary because they open up a means for students, to “walk in someone else’s shoes.” This type of experience is critical for all of us if we hope to create a more beautiful, engaging and productive society and world.

service learning project and some community service hours to maintain their active membership status. The community service hours could be fulfilled by selling cocoa in the high school lobby as a fundraiser. The Service Learning project demands involvement and a commitment. I want students that want to be involved, and realize that this is not just about a line on a college application or resume.”

The personal effects of performing the service learning effort are one of the revelatory aspects that Alysha stresses. “It has been such a breakthrough for many of my students,” she says. “Initially, the Memory Project sent back to us photographs of each orphan with their artwork, which was a precious memento of the total process. Once they arrived, I would distribute the photographs, and students would scramble for their ‘child’ and hold it dear. But two years ago the Memory Project organization changed over to distributing a video that recorded the delivery of all the portraits. Professionally produced, the videos often begin with the camera in a vehicle as it approaches the buildings or compound where the orphans are housed and schooled – and the entire celebration - with caretakers, children, nurses, support people, plus dancers, singers, bands and all kinds of spontaneous exuberance – is captured for the students to witness. It is so much more involving and impressive – and the emotional impact goes right to my students’ core and heart. There is barely a dry eye – as the young artists realize how powerfully their artwork and effort can affect others. It shows them that giving yourself, over and above giving the thing, is the treasure and value”.

“When first watching my friend work on her Memory Project earlier this year, I was touched and knew immediately that I wanted to be a part of NAHS. It seems so special to me for the children to be able to receive a gift that has been worked on with such dedication and precision to keep forever, so even as they grow up they have an artistic representation of what they looked like at a time of youth and innocence.”
– Anna Heubert-Aubry, student

“The day when everyone brought their portraits in had all this excitement; each one had a unique style, and everyone was giving and receiving compliments and sharing the enthusiasm for the cause. I love the fact

that we gave the physical portraits to the kids, because it makes the experience so much more tangible and meaningful for everyone”. – Gina Lindner, student

Looking back, looking ahead, and looking in the mirror...

Alysha maintains a commitment to Service Learning through other projects that present themselves. The service learning for her NAHS members recurs year after year, but she does have thoughts about the magnitude of her impact, and the dilemma that she knows teachers in all kinds of districts may face. “Sometimes you face students whose lives are far removed from the disadvantaged that the ‘targets’ of Service Learning efforts. In an inner city, or a rural county, where economic and societal issues create communities and families that are disadvantaged and in need, is the need more immediately and viscerally felt by student artists? In Providence, art seemed to be a force that broke down walls, that represented a visual connection to real problems. In a district where students are isolated from poverty or failing systems, where residents and children enjoy advantage – does the art teacher have to create an ‘artificial stage’ to engage students?”

While looking over this narrative of our interview, Alysha wanted to add some additional thoughts.

“I wonder now, how do I best facilitate or bridge the connection between my students and communities in need without fostering that idea of advantage vs. disadvantage, that idea of the ‘haves’ vs. ‘have-nots’. My challenge now is to figure out how to make those meaningful connections. Service Learning Projects are necessary because they open up a means for students, to “walk in someone else’s shoes.” This type of experience is critical for all of us if we hope to create a more beautiful, engaging and productive society and world”.

Providence, Rhode Island’s CityArts program:

<http://www.providencacityarts.org/>

Bottles of Hope: <http://bottlesofhope.org/>

Memory Project: <https://memoryproject.org/>

Alysha Polite-Horstman received her BFA in Illustration and her Master of Arts in Teaching from the Rhode Island School of Design. She has been teaching art at Hastings High School since 2006. She teaches a wide range of the High School’s digital, studio based and 3D art courses, along with Studio Art, Media Arts, Advanced Media Arts, Illustration and Creative Construction. She is the Advisor to Hastings’ Chapter of the National Art Honor Society.

She is also the Art Director and an artist for her husband’s software company, which creates games and software for IOS and Andriod platforms. Working in this capacity allows her to bring real world knowledge and scenarios into her teaching and classes.





I'm so glad I said yes: Connecting two communities through photography

Dr. Mary Wolf

Taking your teaching and student learning outside the classroom is a daunting task – involving much more time and preparation than a “normal” learning unit takes, with the predictable planning and management processes of the controlled classroom space. Dr. Mary Wolf and her student collaborators – well aware of the challenges service learning opportunities presented – went ahead and embraced the difficulties and complications. They were determined to be positive, and their efforts were rewarded in many ways. Dr. Wolf’s yearly projects with local school children, led by her college students, prove that community service is a two way street – a sense of personal accomplishment and interpersonal connection is deeply felt on both sides.

For Christmas, I was given a red “NO!” button that looks like the Staples “EASY” button you see in television commercials. Like many art educators, I have a hard time saying no. So when my colleague, Cheryl Bird, asked me if my art education majors and I would offer an art class to middle school students in an after-school program for underprivileged youth, I obviously said yes. Melody Milbrandt (2013), 2015 NAEA Teacher of the Year and prolific author on the subject of teaching art, has said that “research and literature surrounding urban teacher preparation reveals that there is often a cultural and socioeconomic mismatch between the majority of teachers in training and their future urban students” (p. 157). I felt this collaboration might be a good step toward connecting my college students with some local urban students. Also, my college (Daemen) collaborates with the Seneca Street Community Development Corporation, a not-for-profit organization that runs the drop-in program at the Seneca Street Church providing students a safe place for them to go after school to do homework and participate in a variety of arts and other activities.

I am not going to lie to you; the program was a bit unruly—meaning the site administrators did not really have specific rules for the children to follow. As a public school teacher for ten years with set rules and schedules, I realized this might be a little more challenging than I originally thought. I was concerned but still pretty sure I was glad I said yes.

Though I thought I was agreeing to volunteer for one year, you will see it turned into a multi-year project. Each year we worked with 10-15 elementary and middle school students from the Seneca Babcock community of South Buffalo. The children attend a variety of public and charter schools. Some signed up for our class one year and others two, three, and four years. We worked with many of the children over the five-year collaboration. You will see each year that I was glad I said yes!

Year 1: My six art education majors were tasked to develop an art course they could teach and decided to make altered books with the children. Each week, a different college student introduced a new medium and problem for the students to solve creatively in an old, reused book. We figured this would be beneficial for a transient group of students because if they missed a class they just would not have that project in their book but could still do the others. However, the six-week program was lackluster and the children did not seem excited nor did they behave long enough to make any quality work. My college students learned a lot about classroom management. Even after teaching at an alternative middle and high school for several years, I struggled to keep the youngsters engaged. When it was all over, we did not think the students wanted us back—but they did and we were asked us to do it again the next year and I said yes!

Year 2 Photos:



Year 2: After reading *Studio Thinking 2: The Real Benefits of Visual Arts Education* (Hetland, Winner, Veenema, & Sherican, 2013), my art education volunteer Shannon G. and I considered ways to help the children engage, persist, building craft, and understand the art world. Taking a more student-centered approach, we asked the children what they wanted to do rather than having a pre-determined lesson ready. The unanimous answer was photography. Since we did not have any cameras, we applied for and received a generous grant from our college to buy cameras and supplies. We focused on one medium (photography) and one big idea for the entire project. Walker (2001) explains big ideas as “broad, important human issues...characterized by complexity, ambiguity, contradiction, and multiplicity” (p. 1). Our big idea was *How People Perceive Our Community*. We felt this big idea was authentic and significant for students who could make real-world connections between their community and their art (Anderson & Milbrandt, 2005) and hoped if we taught children how “place, upbringing, and life experiences influence artists,” (Congdon, 2004, p. 44) they too could be inspired to make art about their community.

I was surprised when the students remembered me from the previous year and greeted us with hugs and an overwhelming excitement about the class. Instead of teaching art or handing out cameras on Day 1, we showed them clips from the documentary *Wasteland* and photographs of Vik Muniz's work from that time. His artwork inspired a discussion about how art can challenge and change people's perceptions about other people and places. We asked them, “How do you think outsiders perceive this community?” “Like you?” several replied. “Yes, like us.” Students listed many negative traits such as drugs, litter, violence, stealing, fighting, and speeding cars. Then we encouraged them to think of positive ones as well. Slowly and then more quickly and with more excitement came answers, which included decorated front yards, caring neighbors, fun friends, decorative trashcans, the after-school program, the playgrounds, and a great corner store with friendly owners. We added the students' names explaining they were positive attributes of their community, too. We discussed how the Seneca Babcock community was similar to and different than the ones we grew up in and our college community. We realized that “Every community has history that is cause for celebration, and history that is shameful or regrettable in some way” (Congdon, 2004, p. 44). As we communicated in meaningful ways, our class community began to grow in trust and understanding. I saw what Milbrandt (2013) meant when she stated:

When they genuinely listen to one another, people typically develop respect, understanding and tolerance for others. As pre-service teachers interact with urban youth during art experiences, new ideas and identities are constructed that are authentic and empowering rather than stereotypical and oppressive. (p.158)

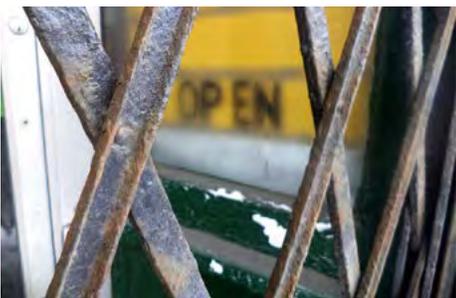
We taught students about the parts of the camera and several strategies for taking *artistic photographs* rather than just quickly snapped selfies. We initially questioned whether or not we should give these energetic youngsters hundreds of dollars worth of equipment but since they were engaged, interested, eager to listen, and excited to learn and work—we said yes and allowed them full use of the cameras. We were glad we did! The first assignment began cautiously with an in-door photo treasure hunt for them to complete. They had to follow some rules regarding behavior and use the strategies we taught them to record reflections, shadows, textures, and other artistic concepts while purposefully choosing their compositions. As they practiced and reflected on the strengths and weaknesses of their photos, their excitement, photographs, and behaviors improved.

We were still a little nervous taking them out into a community we were unfamiliar with, but quickly felt more comfortable as they introduced us to person after person we encountered on the street. Clearly this was a more tightly knit community than we had perceived. When we challenged them to showcase their

Year 3 Photos:



Year 4 Photos



community in a positive light, they took the challenge seriously using the strategies we taught them to zoom in and out, using light in unique ways, creating interesting angles and intriguing compositions. After being so impressed with their progress and photographs, we asked the children if they would like to have a photo show/sale at the church and the college—they said yes! We helped students choose photographs to exhibit and each student had a foam core board decorated with their names and photographs. The Seneca Street CDC invited local stakeholders and community members and we invited the college community to each show/sale. The children proudly stood in front of their photographs wearing Daemen t-shirts and we could not have been more proud as their teachers. They raised over \$400 for their after-school program. One girl asked if Daemen had photography because she wanted to go to college for it. We were all glad we said yes!

Year 3: Since the photo program was so successful, many elementary school students asked if they could participate—my new art education major volunteers Kathryn H., Rebecca H., and Emily Y., and I said yes! That year's big idea was *Making the Ordinary Extraordinary*. Children analyzed photographer, Jay Maisel's work and their own and their peers' photos from the prior year identifying ways each photographer made their photographs extraordinary. Again, we taught them about the parts of the camera and various strategies to ensure artistic photographs. During their indoor photo treasure hunt and on our outdoor photo shoot, the students were eager to show barely recognizable images that highlighted lines, shapes, textures, etc. and challenged us to guess what was in the photograph. They were clearly observing their environments closely and making observations more closely too. They were equally excited to share their photographs at our second annual photo show/sale. Our Vice President for Academic Affairs, Dr. Michael Brogan, was popular with the young photographers, not only for providing the funds for the project each year but because he spoke with and purchased a photograph from each student. One boy ran up to me and exclaimed, "I killed it, Ms. Mary!" I responded, "What did you kill?" While pointing to Dr. Brogan he said, "I killed it with the man in the suit, I told him everything we learned!" We were all glad we said yes!

Year 4: My new art education volunteer, Sam L., and I decided it was time to introduce a female photographer. We shared the surprising story of Vivian Meier, who in her lifetime was known for her job as a nanny but after her death gained recognition as a world-class photographer. Students were shocked to learn she did not receive recognition for her photographs until after her death. We discussed the importance of artists showing and selling their work and used the big idea of being *Not-So-Secret Photographers*. Inspired by the new National Core Arts Standard of *Presenting*, we used the show/sale as motivation and a goal for students to work toward more than we had in the past. Students had further instruction and another treasure hunt before venturing out into the community to take photographs. During the last class, we modeled and practiced how students could respectfully introduce themselves to patrons, make them feel comfortable, and invite them over to discuss their photographs. We chuckled every time a student reached out their hand to someone, saying, "Hi I'm _____. Can I show you my photographs? They are for sale!" Our regulars like Mr. Rick, from maintenance and Mr. Donald from security were our most popular patrons. But it was the numerous comments about the "little photographers" who could really "sell" their work, from newcomers who vowed to become regulars, which said it all. We were all glad we said yes!

Year 5: Trying to think of ways to improve the photo project, I asked Sam L. if she wanted to take the kids on a field trip—and she said yes! The new big idea was *Up Close with Nature: Noticing the Unnoticed*. Children analyzed the work of Ansel Adams, learned about macrophotography, and engaged in another treasure hunt before going outside to get up close with nature. They sat on the ground, climbed trees, and crawled on sidewalks carefully observing their environments, capturing just the right shots. Their observation, engagement, persistence, reflections, understanding of the art world, development of craft (Hetland et al., 2013) and behavior continued to improve and impress.

Year 5 Photos



Dr. Wolf has taught art at all levels and in a variety of settings including elementary, middle, and high school, as well as alternative, adult, and higher education settings. Her research interests include creating community in the classroom to improve student development, community art education, teacher education, arts integration and professional development for arts educators.

Sam L. planned a field trip to Buffalo Botanical Gardens, arranged transportation, admissions, and learned that a carefully organized field trip is a lot to manage. She figured she would arrive to get the students and they would be excited but instead she texted me that they were arguing and refusing to go. I was not there so it was up to Sam to motivate them. I asked, "Can you do it?" And she said yes! When they met me at the gardens, the students apologized and we could not believe how quickly their behaviors and attitudes changed as they took photo after photo. One girl asked to take us to a nearby tree where her and her mother come for quality time together—and we said yes! The branches of the tree flowed down to the ground providing a secret sanctuary for us to climb into and talk as a group. Another student asked to take us into the nearby woods where he also spent time biking with friends—and once again we said yes! This unexpected time together created a stronger sense of community (Wolf, 2010) among us. That year they looked forward to seeing our most supportive patron at the photo show/sale – NYSATA Region 1 president, Michelle Schroeder, who year-after-year talked with all of the students about their photos. One middle school girl ran over to tell us, "The important lady said I should go to the arts academy. Do you think I can?" The pride in her eyes, mirrored in Sam's and mine. I'm so glad we all said yes!

By putting theory into practice, my art education majors learned the importance of "emphasizing the connections between art education and life" and creating "meaning and deep learning through a thematic comprehensive approach" (Anderson & Milbrandt, 2005 p. 24) focused on big ideas (Walker, 2001). My students learned to engage younger learners, develop persistence, craft, observation and reflection skills, and a deeper understanding of the art world (Hetland et al., 2013). Like Wendy Ewald's (2001) *Literacy through Photography* program, our photo project helped "children put what they see into a form that communicates their concerns to people who know nothing about them" (p. 145) in a way that bridged the gaps between these children and their community and my students, me, and our college community. I don't plan on using my "NO!" button much in 2017 because when you say yes, great things happen. And yes, they asked us to return—and we said yes!

Dr. Wolf thanks Samantha L., Kathryn H., Rebecca H., Emily Y., Shannon G., Daemen College, the Seneca Street CDC, and the children of the Seneca Babcock Community for the teaching and learning experience, and help with this article.

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Building Communities Through Service Learning

Carla Senecal

Carla Senecal, a professor at SUNY Oswego, has made service learning an integral part of her graphic design, digital illustration, and multi-media class experience. Her design class is enriched by “real world” challenges that place students in creative, production, and interpersonal situations that demand quality thinking and behavior, while deepening their connection to local communities.

What is service learning?

My definition of service learning is as follows: Service learning is a community engagement pedagogy by which students provide an actual service while participating in project-based learning.

Graphic designers naturally provide services that help to build strong communities. Designers are often asked to design logos, create posters, build web sites and create motion graphics – all of which provide clients’ with a cohesive, consistent, and distinct identity, while communicating a message. As educators it is our goal to provide the tools, skills, and knowledge needed to produce these products and services so student graduates can become efficient, ethical, and successful designers as well as good citizens serving their community.

Why service learning?

I’ve been integrating service-learning projects in my classroom for a few years now and have found the experiences and outcomes to be successful and worthwhile. Students benefit from the application of technical skills in a real world experience as well as develop valuable communication skills. They are able to make connections in understanding the purpose and decision-making process involved in establishing and following through on a design project, answering questions about social impact, and understanding the effects of the community around them. As an educator, these opportunities provide a valuable assessment of teaching and student learning, including technical, critical thinking, and communication skills. The connections to community are rewarding and supporting whether they are on campus or within the surrounding towns.

How is it applied in the classroom?

There are many variations and methodologies available to educators. I’ve defined my projects relating to discipline, outcomes, and standards to be met. I use service learning in three ways: *Project*, *Capstone* and *Exhibit*. I teach graphic design and my classes are considered studio environments. In the Project-based model, this class structure allows me to develop curriculum where students are working to provide a service while operating within the confines of a highly

developed and structured learning environment. The projects meet both the instructional and learning goals and outcomes of the class as well as satisfying the needs of the client or organization with which we are working. In my Capstone model, students are applying an advanced set of learned skills. Capstone students, while still working with the process boundaries of the class, operate more independently to establish a working relationship with clients. I guide, advise, and direct them as they explore the parameters of their “job assignment”: setting up boundaries, expectations, and schedules.

My Exhibit model is a third category, where students create work directly for an event to enhance or support the target message or celebration. Whether permanent, in the form of an enduring exhibit, or ephemeral, like a street mural, this experience places students in a dramatically public spotlight, and consequently brings to bear a different set of challenges than a studio-centered project. I am still exploring the ways this model can be realized most effectively. My students and I have worked with a wide range of clients, ranging from campus organizations, to non-profit local organizations, and local independent small business owners. Last spring we worked with Catholic Charities of Oswego County as a client using the Capstone format. Catholic Charities of Oswego County, a non-profit organization that provides multiple services works within a budget that relies solely on donations and fund raising events.

I met with Catholic Charities prior to the start of the semester and created the structure of the projects which students would work within. After that initial groundwork, students were able to meet with the director of the organization to learn about the specific charitable services and how the programs work. This client needed branding – they wanted to have an identity that separated and distinguished their county agency from the national Catholic Charities USA organization. Each county within New York State operates differently, and the Oswego County organization was in need of well-designed collateral publications that included a brochure and program cards that defined their mission and main programs. They also were in need of marketing materials, posters, and tickets for their annual main fund raising event. In addition,

they needed a web presence and a multi-media piece defining their mission and programs.

Once the parameters were defined the students took it from there. They worked in teams and defined goals for each of the designers who would head their section teams, who would also be responsible for communications with the client. All students participated with the re-brand process, then the class was divided into groups, each group taking their own section. Students needed to define who would be responsible for what parts and then make presentations throughout the process and a final, summative presentation.

One group designed for the charity event the poster, tickets, and multi-media and social media presence, while the other group the brochure, program cards, and multi-media piece. The time frame was also defined, as well as, the chain of command. The students in this Design Concepts 1 class created the entire campaign and presented it at the conclusion of the semester. They learned about the technical and research side of design and fulfillment of all the projects; they developed effective communication techniques with a client while working toward a deadline. Though these learning goals might be reached through an academically designed project, these design students learned that they were “real-world” capable while learning about their community and vital local social issues. Perhaps the most valuable part of the assignment was students experiencing how human service organizations solve problems and strengthen the community around them.

The Title IX organization of SUNY Oswego, which had recently expanded its profile on campus, came to me last fall in need of design services. Title IX is the federal antidiscrimination law that is well known as a gender equalizer in athletics. This human services organization was in need of a local brand identity to differentiate its own

activities from its participation in national Title IX campaigns. They needed collateral support materials to communicate awareness on campus – including a t-shirt that would become a major icon of campus awareness. I broke things down into modular project-based learning segments for my design class. In the process of creating art work and implementing multiple applications, students learned the technical and research aspects of a design project, how to communicate and work with clients, and that they are capable and also connected, and helped to build a stronger and safer campus community. We were very proud to see the designs all over campus on t-shirts, water bottles, lip balm, and stickers.

Along with providing real-world experience and fulfilling assignments, students’ horizons are expanded when they work on projects that involve current issues outside the art building and classroom. Student initial perception was that Title IX only addressed athletic parity for the genders. They discovered, through their engagement with the client, that Title IX extends to all academic programs, financial aid, and student records and accounts, health and counseling services, and housing and residence life programs, along with sexual abuse and interpersonal violence.

Is there a downside?

Overall I’ve had much success with the use of service learning pedagogies. I will say however there are a couple of places where I made adjustments. Though it is very beneficial to have students work in teams with the Capstone model it does take more organization and time to ensure that each designer is taking ample responsibility. Splitting the work load and responsibilities within the project-based assignments is an important strategy. Orchestrating accountabilities and specific assignments, so that not everyone is working on the same aspect of the project, improved the group dynamic and helped to keep stronger students continually motivated.



It takes more planning and extra time to include a client in meetings and follow-ups through-out the semester but I believe it’s worth the extra work. Students are more motivated by the “real world” demands – facing and “performing” in front of the client promotes critical thinking and professional skills, plus demands efficient time management and high-level quality. I have already met with new clients for next semester and am looking forward toward a new design adventure with my classes. In conclusion if the “down” really means additional planning and participation on my part – but students’ are involved in a richer, more meaningful and fulfilling design experience, the extra preparation is very worthwhile.



Carla Senecal is a designer and exhibiting artist living in upstate New York. She studied graphic design and art education at SUNY Oswego, earning a BFA & MA and holds an MFA in graphic design (2014) from Vermont College of Fine Arts. She is a visiting assistant professor currently teaching graphic design, digital media, and motion graphics at SUNY Oswego.

Service Learning and the Art Community



REPSYCHLING
AN INCLUSIVE WORLD PROJECT

OPENING RECEPTION
November 19
5 p.m. to 8 p.m.

FEATURES
High School Fashion Show
&
Performance by Chin Chih Yang
FROM 5 p.m. to 6 p.m.

1st Floor 630 Flushing Avenue
Brooklyn, New York, 11206

Richard G. Di Iacoli
Allison Appel
Jacques Jarrige
Boris Gotsman
Will Kallz
Anna K. Lami Ezer
Sally Park
Anders Ribsson
Shannon J. Shanonok
Joan Sills
Freddy Lee Wibe
Chin Chih Yang

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Bringing People Together Through Art

Vida Sabbaghi

Reaching out can be prompted by widely different motivations and proceed in multiple directions. Throughout this newsletter there are numerous stories of service learning and community building generated within the art classroom. Featured here is a different model – where involvement begins in the community and is used as the platform for students’ learning. Designer and curator Vida Sabbaghi, Director of COPE NYC, an interdisciplinary art program that uses innovation to bridge and assist communities, profiles her organization and its far-reaching activities. Following Ms. Sabbaghi’s article, there are two short narratives by college instructors whose students were involved in some of the exhibits profiled below.

At COPE NYC (Creative Opportunities Promoting Equality) we believe it is imperative for cultural arts institutions to come to neighborhoods and bring people of all backgrounds together in discovering their commonalities and their differences. COPE NYC integrates the art world domains by connecting commercial artists, student artists, art educators, gallery curators, and museums. On a macroscopic level, when COPE NYC connects the art world with academia and the community, something special transpires: the complex and dynamic moving parts come together to create a vibrant collaboration. Each one has an important place in our history, and connecting them brings about what educational theorist, Paulo Freire believed in: working together in a manner where there is a mutual respect for each person’s role; simultaneously, individuals’ and groups’ unique thumbprints are appreciated and respected within a new framework.

The mission of COPE NYC’s sustainable practices project at the historic Pfizer Building in downtown Brooklyn, NY, was to connect professionals in the arts with academia. COPE NYC hoped to forge opportunities for partnerships, networking, exhibiting, and community service by training college students

to facilitate sustainable practices workshops and tours of art exhibits. As the project’s layers unfolded it became a platform for service learning in many forms.

I began organizing and directing this multi-tiered art and design project at the former Pfizer Building in September 2016 after I worked out a plan with Acumen Capital Partners LLC to use large spaces in this building, which is becoming a hub of game changers and innovators such as Pratt Institute’s Brooklyn Fashion + Design Accelerator. Several BF+DA residents integrate fashion and sustainable practices on the same floor as the recently opened Pratt Institute MFA studios. This landmark building was a perfect fit for us because Acumen Capital Partners LLC has long supported green practices. Acumen provided us with an authentic stage to nurture our sustainable practices service learning project.

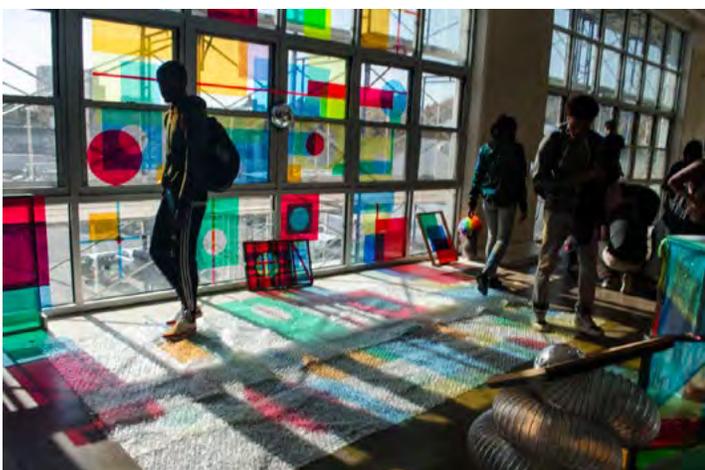
I wanted to afford students “a form of experiential education where learning occurs through a cycle of action and reflection as students...seek to achieve real objectives for the community and deeper understanding and skills for themselves. In the process, students link personal and social

development with academic and cognitive development... experience understanding leads to more effective action.”¹

Service Learning

A service learning project for student/artists in residence, involved a small selected group of art and design students from Brooklyn College, Pratt Institute, Teachers College Columbia University, and Adelphi University, who, as artists in residence, had an opportunity to re-use discarded furniture and construction materials to create something functional for the community. Businesses residing in the building, Weaving Hand and Brooklyn Research, donated surplus materials for the artists in residence.

Pratt MFA students and alumni, a.k.a. #Brooklyn Makes: Felisa Adderley, Abby Cheney, Natalia Espinel, Sheila Lam, Chenchi Li, Susan Luss, Adam McGowan, Weiran Sun, Trevis True, Chia-Ying Wang, and Boris Ziu, and faculty advisor Jean Shin worked as a group with the building’s tenant, Brooklyn Research, who donated outdated technology and software. Acumen gave them access to the building’s excess materials such as security mirrors, industrial supplies, and an art pedestal. Material for the Arts, the premier NYC creative reuse center, provided them with an eclectic combination of items that ran the gamut from a cinematic movie wheel to translucent plastic panels, from picture frames to bubble wrap. They had the most fun transforming these materials into a freestanding interactive installation that included bubble wrap jumping mats. Along with their faculty advisor, Professor Jean Shin, who made this project part of their classwork, they made the residency area a playful community space, which became a big hit with hundreds of visitors of all ages. On the last day of their residency they could hardly wait to finish lunch and gather around the installation with Prof. Shin to review their work – smiles all around!



As the month long exhibit came to a close, the installation became part of a *toys for charities* event for thousands of children, hosted at Pfizer by a local police precinct. A visiting principal was amazed at the way his students were drawn to the Pratt #BrooklynMakes installation. The children explored every crevice, from the rainbow windows, which utilized the sun to reflect colors on the

“I wanted to afford students a form of experiential education where learning occurs through a cycle of action and reflection as students... seek to achieve real objectives for the community and deeper understanding and skills for themselves.”

bubble wrap jumping mats, to the switches and gadgets, that activated colors, movements, and audio, and to the little boxed niche with lights where kids crawled in and out. The children literally extended the reach of the planned activities by thinking outside, and inside, the box as they figured out fun new ways to interact with the installation. They happily surprised us all. Even the adults began to get down on the floor and play with the gadgets.

Another successful example of this service learning project by the graduate students/artists in residence was a collaboration among Pratt students Natasha Seng, Jillian Leedy, and Hannah Calderwood, and Brooklyn Grange Farms, and Long Island City Farms. Brooklyn Grange told the students about their most pressing issue—bird and pigeon control during seed germination. The students’ research focused on creating a holistic interaction between the farmers, the gardens, and the pigeons to successfully germinate seeds. Their three goals were: 1 - to create a sustainable design to prevent birds from feeding on germinating seeds; 2 - to meet the design constraints of the farm environment - high winds, mobility, shallow soil, durability, and flexibility; 3 - and to utilize ‘collective intelligence’. The students were successful by helping to sustain the business of rooftop urban farming. They are considering turning their ideas into a Kickstarter venture. Jillian and Natasha went on to receive a college grant. The Pratt students also forged new relationships when they hosted University of Pittsburgh students for an overnight stay. Faculty and students initiated a dialogue about a future exhibit at University of Pittsburgh.

Weaving Hand – Healing Arts



Weaving Hand, a tenant in the Pfizer Building, was happy to participate with weaving workshops. They showed young children how to weave on a beautiful horizontal handmade loom. Pratt Art Education graduate students Melissa De Jesus, Gordieh Nasserri (pictured), and Carley Snack worked with Weaving Hand to create floor mats for the kids with donated materials. The seating orientation for the workshops was on the floor, and I was concerned it would be too cold for the kids to sit on. The graduate students solved the problem by weaving mats for November 16th workshops.



Commercial Artists in Residence

Alice Hope, Sui Park, and Chin Chih Yang are artists who utilize sustainable practices in their work. In order to encourage and influence evolving student artists to challenge accepted studio norms in material and process, COPE NYC formulated a program of shared space involving these established artists and students with emergent practice. COPE NYC realizes that student artists are not given many residency opportunities; we decided to try this experiential idea so they could learn from each other. We feel the need to give post-secondary students more opportunities and credit for their ability to take on new responsibilities.

Inviting work made from recycled materials

An open call for artwork was issued to college students, NYC public school students, and art educators for the planned exhibit *Reduce, Reuse, Recycle, and the 4th R – Reimagine*. The submitted artwork which focused on the importance of sustainability through creative means, was exhibited on the third floor of the Pfizer Building along with the work of the artists in residence. The project was supported by the New York City Art Teachers Association/United Federation of Teachers. John Kaiser, Director of Education for *Materials for the Arts*, generously supported the project by donating materials for the artists in residence and the students who attended the workshops, and by providing MFTA teaching artists who facilitated creative reuse workshops.

REPSYCHLING

The third major installation of An Inclusive World's exhibit, *Repsychling*, a COPE NYC exhibit of work by artists who use humble materials in unusual ways, occupied a large post industrial space on the ground floor. Transformed by soft lighting, the space was filled with exciting art: Federico Uribe, Jean Shin, Will Kurtz, Jacques Jarrige, Aurora Robson, Mark Khaisman, Richard G. Driscoll, Sui Park, Anna K. Lemnitzer, Alice Hope, and, Stephen J. Shanabrook, whose bunnies made from melted plastic pharmaceutical bottles, became the graphic representation for the project. COPE NYC internships afforded students the opportunity to apprentice with *Repsychling* contributing artist, Chin Chih Yang, by assisting with his site specific art on the ground floor, and to network with both commercial and student artists in residence in the same space.

In another form of service learning, through the COPE NYC internship for this project, college students accepted responsibilities which included: photo and video documentation of COPE NYC art making workshops; assisting with the design and facilitation of workshops for youth, adult, and senior groups; supporting outreach, exhibition needs, and other events related to this project; creative reuse fashion photography – assisting with capturing processes of fashion making, posing, and performances involved in students' display of clothing they made; and capturing the play and performance with students' fashion wear, and photography devoted to displaying fashion items which are enhanced by backdrops, environments, and accessories.

On November 16th the former Pfizer Building became host to over 350 participants for more than twenty workshops supported by academics, museum educators, nonprofits, and local businesses. Art students from Teachers College Columbia University students and SUNY New Paltz art students, who were given information about the contributing artists in the *Repsychling* exhibit, connected their workshops to the exhibit's theme: using commonplace environmentally friendly materials to create wonders. Teachers College Art Education students prepared for the tours by learning how museum educators utilize Visual Thinking Strategies, an inquiry-based, rather than content-based, method of discussing art. We





brought a museum model to the community by activating massive empty spaces.

On November 19th, the day of the opening receptions of the *4th R - Reimagine*, workshops facilitated by University of Pittsburgh professors and students enriched the opening experience. The project became a local, statewide, and national community pedagogy involvement

The dual opening receptions took place on two floors: the *4th R - Reimagine* was on the third floor and *Repsychling* on the ground floor. The sustainability theme continued on the ground floor in a space with very high ceilings – a great venue for large artworks in *Repsychling*, some pieces as long as 35 feet. [5] A highlight was a performance by the high school students from the High School of Fashion Industries and Juan Morel Campos Secondary School in a Fashion Show with a Purpose. Two interns from Parsons worked with Juan Morel Campos applying their fashionista and adaptive reuse processes. Queens Museum, COPE NYC, and Weaving Hand worked with Juan Morel Campos students as they integrated the sustainable art fashion curriculum with their science classes.

The community turned out for the exhibits' openings. High school students delighted the crowd when they strutted their sustainable clothes in the midst of the large post industrial space filled with commercial artworks – a night for all to remember.

In the accompanying articles that follow, Dr. Beth Thomas (SUNY New Paltz) and Dr. A.A. Sieunarine (Brooklyn College) relate how this multi-tiered COPE NYC service learning community project, showcasing art made from recyclables, engaged their students through different perspectives.

¹Eyler, Janet S., and Giles, Dwight E., quoted by Joe Bandy in "What is Service Learning or Community Engagement?"
<https://cft.vanderbilt.edu/guides-sub-pages/teaching-through-community-engagement/>

Our thanks to photographers Xingy Li and Susan Luss

The Brooklyn Fashion + Design Accelerator is a new initiative launched by Pratt Institute that provides designers with the resources they need to transform their ideas into successful businesses. With over \$2,000,000 in initial funding pledged by Pratt Institute, the State of New York, New York City, and the borough of Brooklyn, the BF+DA brings high-potential fashion designers, industrial designers, and technologists together under one roof.

<https://bkaccelerator.com/join/>

Weaving Hand is an organization that embraces global weaving traditions, fosters working partnerships with an international community of weavers, and operates as a healing arts center. By engaging with artists from both historic weaving, traditional and contemporary fiber arts, Weaving Hand celebrates a fusion of ideas and techniques through travel, studio classes, workshops, outreach programs, and exhibitions.

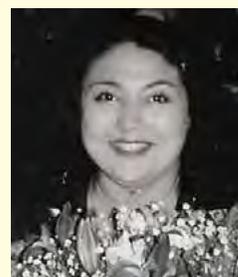
<http://www.weavinghand.com/>

Brooklyn Research was founded in 2012 as a co-research space for independent and privately funded researchers building new technology in Brooklyn, NY. The lab offers prototyping facilities and workspace to a limited number of full-time research members. Membership is granted to applicants with compelling proposals for research in a range of areas and disciplines such as data analytics and visualization, machine learning, computer vision, robotics, fabrication, and wearable / textile-based technology.

<http://brooklynresearch.org/>

Materials for the Arts is a program of the New York City Department of Cultural Affairs, with support from the Departments of Sanitation and Education. MFTA collects a wide variety of reusable materials from businesses and individuals and make them available for free to nonprofits and civic organizations with arts programming and public schools. By providing a way for people to donate their unneeded supplies to thousands of creative and educational activities across the five boroughs, MFTA diverts over 1 million pounds of materials from the landfill each year.

<http://www.nyc.gov/html/dcla/mfta/html/home/home.shtm>



COPE NYC Founder and Director, Vida Sabbaghi is a curator, historian, designer, and educator with 15 years of experience in the arts. COPE NYC provides an innovative approach to promoting social relations through art and design, community art projects, exhibitions, conferences, and round table discussions; and works with senior citizens' centers, rehabilitation centers, K-12 public and private schools, and post-secondary schools.



Fig 1

Learning Teaching: Inquiry-driven reflection-in-action

Dr. Beth Thomas

Dr. Beth Thomas used the COPE NY community art-making activities at the Repsychling exhibit as an opportunity for her art education students to deepen their field experience. During this event, pre-service candidates were immersed in collaborative planning and teaching activities that served not only the school children they prepared for and taught, but their own emergent practice and habits of self-reflection.

Learning the work of teaching is an ongoing process that is constantly emerging from our teaching practices. Learning teaching doesn't stop when preservice art educators graduate from teacher-preparation programs and become certified; it doesn't stop when we're hired to teach art or when we achieve tenure. It happens every day of our careers through the interactive work we do with students, and is dependent on the ways we ask questions about and reflect on our work and our students' learning. One of the many jobs of art teacher preparation programs is to help pre-service teachers develop a set of conceptual tools so that learning teaching is always in formation and subject to constant reflection over the course of a lifetime of practice.

Field experiences that are embedded in art education courses make a significant contribution to this development process in art teacher preparation. In the college art education program where I teach, preservice art teachers participate in a range of field experiences both in school settings and in art educational settings outside of schools (Fig. 2). Experiencing a range of educational field



Fig.2

settings allows our preservice teachers to learn through observation and apprenticeship to mentor teachers as well as by planning and implementing instruction in faculty-supervised workshops and Saturday art lessons. Through these field experiences and their related courses, our preservice teachers develop the ability to approach learning teaching as driven by inquiry and refined through reflection, bringing their experiences together meaningfully with research and theory.

Integrating all of the complex learning that goes into teaching can be overwhelming for beginning teachers (Wideen et al, 1998); structuring preservice experiences so that they provide significant content but are also conceptually manageable can be challenging. Recently preservice teachers in the entry-level art education course in our program were presented with a wonderful opportunity that provided that structure. They were invited by Vida Sabbaghi, curator of the COPE NY exhibition *Repsychling*, to develop and deliver workshops for elementary children in Brooklyn at the 630 Flushing Building in connection with the exhibition. The exhibition focused on artistic production brought about through creative reuse of materials, and featured work by a number of artists who engage with questions related to sustainability and ethical material practices. The task for our preservice teachers was to develop one-hour workshops for mixed-age groups of up to 15 elementary students ranging from 1st through 5th grade.

This was an excellent opportunity for our preservice teachers to experience an integrated planning process that intimately linked their processes as artists to the kinds of thinking and artistic practices they hoped to make available to the children participating in the workshops. Linking their work as artists to the development of experiences for children helped to make apparent the intersection between knowledge growing out of their practices as artists, knowledge generated through research and planning, and knowledge developed through conscious reflection on the experience of working with children. We concentrated on using material exploration as the basis of curricular and instructional planning; the goal was for the preservice teachers to connect exploring materials as artist-teachers in the curriculum design process with their ability to support children's inquiry within the art making process.

Working in groups of two or three, (Fig. 1 previous page) the preservice teachers began with in-depth research into the artists in the exhibition, becoming familiar with the artworks, concepts, and approaches to materials the artists had taken in developing the work. They individually created artistic responses to the artists' work, experimenting with reclaimed materials that the non-profit organization Materials for the Arts provided to support the workshop development. After documenting their making processes, they reflected on ways their approaches gave them new insights into the ideas the artists in Repsychling were working with. The preservice teachers further developed their initial artistic responses by designing a series of experiments to push the ideas and materials in different directions, exploring possibilities and limitations, and tracking their decisions photographically and through notes. After discussing their experiments, each group decided on a unified direction and open-ended prompt. Individuals within the groups created more artwork following the agreed upon direction; after analyzing their making processes, groups collaboratively developed plans for workshops taking developmental information and time constraints into consideration. A day was spent presenting the workshops for their peers and exchanging feedback that was used to revise and refine their workshops.



Fig.4



Fig.5



Fig.3

In addition to reclaimed materials provided by Materials for the Arts, materials were collected by the preservice teachers as needed. The workshops they developed built on the concepts in Repsychling and

included sculpting with light and translucent plastics; designing machines to solve real-world problems; collaboratively constructing narrative sculptures; creating wearable art; building imaginative animals; constructing textured cityscapes; designing and building architectural structures; assembling faces from found shapes and images; and capturing memories in ornamental sculptures. (Fig. 3)

Because of the extensive research into materials the preservice teachers had undertaken, and the constant and reiterative processes of documentation, reflection, discussion and revision, they were comfortable going into the teaching experience. (Fig. 4 and Fig. 5). They knew that while the children's work would be idiosyncratic and unpredictable, they were ready to respond flexibly to support the children's explorations and engagements. Because the workshop was of limited duration and focus – 50 minutes focusing on creative reuse – our preservice teachers were able to concentrate on organizing a limited but important set of conceptual and practical considerations, leading to an experience that provided them with significant insights into foundational aspects of designing an inquiry-based learning experience for children. Directly linking the process of designing the learning

experience to their artistic practices, reflecting on thinking in action through process documentation, and critically dialoging with peers over time were all critical to creating and entry level experience in learning teaching that was manageable, meaningful and created a firm foundation for further reflective growth.

Students in the class who developed workshops include Kathleen Bonnett, Michaela Borg, Brady Taylor, Marianne Brody, Matthew Cassidy, Victoria D'Ascanio, Amy Dunaief, Jojo Dzielski, Julianne Farella, Alexandra Gazzola, Haley Gray, Kayla Heikkinen, Jessica Lindenman, Damon Lundy, Jane McCambley, Maria Mejia, Heather Michaud, Victoria Provini, McKenna Robinson, Galadriel Rosen, Eric Roth, Jess Simms, Kathryn Sloan, Mallory Spina, Aria Verzi and Juliet Walzer.

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Beth Thomas is an Associate Professor and the Director of Art Education at SUNY New Paltz. Before coming to New Paltz she taught art in Ohio public schools for 16 years, as well as directing the Master of Arts in Teaching program at the Maryland Institute College of Art. Beth's research and writing has been published in *Visual Arts Research, Studies in Art Education, SYNNT/Origins, NAEA News, NYSATA News, and Arts Education Policy Review.*



Art Education Students Discover Connections in Brooklyn

Dr. Anu Androneth Sieunarine

In the summer of 2016, I taught an exciting Art Seminar titled: *The Contemporary Arts Education Classroom: Seminar for Searching and Identifying Artistic Interpretations and Relationships in the Visual and Performing Arts*, with Professor Herman Jiesamfoek the creator of the course from Brooklyn College and Vida Sabbaghi, founder and director of COPE NYC. The focus of the course was to explore contemporary arts practices and examine how these inform individual artistry, pedagogy, ambiguity in learning in the arts and how these can be applied to diverse urban classrooms. We took twenty-four graduate students to the Whitney Museum, the Met Breuer, and Christie's Auction House and other places throughout the city – artist studios, galleries, and special workshops. We discussed and explored the various ways that the arts can be expressed visually and kinesthetically and applied to contemporary classrooms. We made connections with various artists who explored technology and investigated a myriad of art materials.

The students were exposed to works of art with reusable materials that created organic and non-organic compositions, which expressed functional and non-functional works of art to show how artists can be creators and makers of beauty and beastly things without limitations and without boundaries. Vida Sabbaghi, a veteran curator who has mounted exhibits for the Macy Gallery, Columbia University, the Queens Museum and other local landmark institutions, is familiar with the works of many contemporary artists. She introduced to the seminar students the work of Zhang Hongtu, a Chinese American artist well known for his work's hybridity of Western and Eastern influences. In the studio at Brooklyn College, she showed the students new ways of seeing and making art through various artists' visions and visuals.

Two of the students in that Brooklyn College summer art seminar of 2016 would become a bigger part of the adaptive reuse COPE NYC exhibition at the historic Pfizer Building in Brooklyn in the fall of 2016. Ms. Sabbaghi curated the work of the commercial artists on the first floor of the Pfizer Building, and designed the exhibit layout for the artists in

residence, which included the work of current Brooklyn College art education graduate student, Emma Schreiner.

"I met with the co-manager of the company Acumen Capital Partners in Brooklyn, New York and we spoke about the structure of different spaces in the building and about finding beauty in unexpected materials and objects. He stressed the importance of community in the building and the diversity of the companies that work within it. After our meeting I decided to create sculptural pieces that explored the theme of community, connection and the architectural forms of the city skyline by using materials that referenced the building. I used recycled 2x4s, white tiles, scraps of wood from the building, driftwood from the beach, and wire that was being thrown away. In two sculptures I made narrative-style wall pieces by creating small clusters of houses and grouping them together on each tile. The repetitive, but separate forms reference both the familiar structures that we encounter in the city and the tenants of the building. In another piece I created three shelves to hold different sized houses cut from scraps of wood. Each shelf is connected by a thin wire ladder to give the suggestion of connection and travel between the little communities without showing actual people. I used simple forms and angles to show the rawness of the recycled materials that originated in the building." Emma Schreiner

Emma's minimal sculpture represented a soft simplicity in its shape, form and structure. Unlike the hustle of the city itself, she created a small-scale miniature of a sense-of-being in a community with the repetition of shapes, which represented houses. Juxtaposed against a simple light background, the construction and composition maintained the power of its minimalist simplicity.

With the help of Deborah DeStaffan, I curated the Inclusive World exhibit, which was an open call to NYC K-12 student and teacher artwork. Sponsored by COPE NYC along



with Region 8/NYCATA/UFT. This third major Inclusive World exhibit was titled *Reduce, Reuse, Recycle, and the 4th R, Reimagine*. Bailey Goldenbaum, a recent graduate student from Brooklyn College, and her high school class at Northside Charter School in Brooklyn, participated in the Inclusive World open call exhibition, and she collaborated with Materials for the Arts – a non-for-profit organization that is like a candy store for art makers.

a potted plant to use as a foundation for their sculpture. They added man-made materials to their plants as a means of having the natural and man-made live together in harmony or disharmony and so our theme became – Unnatural Nature.” Bailey Goldenbaum

Bailey’s students’ works were extraordinary and whimsical because the organic (plants) were manipulated with inorganic materials like wire, hair rollers, plastic, and cloth while maintaining its form and function in sometimes hysterical ways. After juggling many ideas, DeStaffan and I decided to create a triangular configuration with the plants, allowing the viewers to see the installation as segments of a whole.



Dr. Anu Androneth Sieunarine is an Adjunct Assistant Professor at Brooklyn College School of Education. She is a column contributor for the award winning NYSATA newsletter.



Submit your workshop proposal by the April 15th. deadline and be entered in a drawing for three (3) 1-year free NYSATA memberships. Click on this link to submit your proposal:
[2017 Conference Workshop Proposal Form](#)

Service Learning: A pre-service perspective



(L-R) Gigina Long, Travis Duffy, Kelly Allen, and Kathryn Alonso-Bergevin

Service Learning in Action

Gigina Long

Her service learning experiences are what Gigina Long remembers most as she reflects after graduating with her Masters. The power of collaborative art making that connects community and supports those in need gave her an enduring belief in her chosen field of teaching and her own sense of values. Long is a pre-service art teacher who sits on the Board of Trustees for NYSATA and helps remind us of our deepest and most positive motives for teaching art.

After I walked the stage and graduated from my master's program this past December, I thought back to the whirlwind of classes and the many memories I made during the program. While the content from the courses and student teaching served as the foundation of my experience, I realized there was another essential component of my graduate experience that I would carry forward into my future: service learning.

Before I decided to follow my dream of becoming an art teacher, I worked in communications and development at a local nonprofit called ARISE. As a local agency committed to creating a fair and just community for people of ALL abilities, this work satisfied my desire to create change in the community through my daily job. Through this experience, I not only developed a deep understanding of the agency's mission and goals, but I also developed a deep appreciation for the great network of nonprofits in the local Syracuse area. I saw first-hand the difference that these agencies made on a daily basis in our community. Inspired by coursework on teaching for social justice and a commitment to supporting the community through art, I continued in the non-profit world (this time, as an artist and art teacher) to build new collaborations and opportunities.

One of the service learning experiences that I facilitated was between the SUNY Oswego Masters of Arts in Teaching Art Education program and ARISE. Each year in the Educational Foundations course, Dr. Jacquelyn Kibbey, SUNY Oswego's MAT Art Education coordinator, charges students

with the task of developing and completing service learning experience in the local community. As a class, we discussed possible opportunities. After sharing my passion for ARISE and the many things they do in the local community, our class decided that we were interested in pursuing a collaboration with the nonprofit. After meeting with ARISE staff, we developed the idea of creating a collaborative mural that would be facilitated by the SUNY Oswego MAT students and painted by the clients and staff of the agency.

Once our overarching goal of creating a collaborative mural was decided, we had many factors to consider. First, in order to meet the needs of the agency, the piece needed to be portable, lightweight, and permanent. It needed to be budget-friendly (because we had no money). It needed to have a design that celebrated the agency's 20th anniversary of services in Oswego County. And most importantly, in alignment with the agency's mission of serving people with all types of disabilities, we needed to ensure that all of our decisions supported the full inclusion and participation of people with any type of disability.

With these factors in mind, we met as a class to hash out all of these details. How do we make sure the agency's message is clear? How do we ensure that everyone, regardless of his or her disability, would be able to fully participate? How do we create something that looks unified while still celebrating individuality? What materials can we use that are inexpensive and readily available?



After creating a design and getting it approved by the nonprofit, we needed to consider logistics. Will we have different painting and printmaking stations? What do we need to prep beforehand? How will we get these supplies? Most importantly, how do we protect their brand new carpet during our painting session?

Ultimately, we decided to create a painted quilt using muslin squares. Muslin was inexpensive, lightweight, and could be stitched together. Paint allowed participants to use brushes of all sizes, stamps, and marbles. The grid allowed us to break down a complicated image into smaller squares that varied in the level of complexity. After all of the preparation, three workshops, and many hours of sewing, the collaborative piece was complete. It was a crash-course in material management, design and planning, supporting students with disabilities, and community building. This hands-on experience was invaluable. Most importantly, the non-profit was able to benefit from this experience as well. After the finished quilt was delivered, James Karasek, the Advocacy Manager for the ARISE Oswego office shared, "This was one of the best projects we have done – the chance to share with

our consumers the laughter and the fun, and share with them their artistic expression and/or writings they created on each of these squares. Thank you SUNY Oswego!"

This service learning opportunity then served as the seed for other collaborations – including free community printmaking workshops at multiple local nonprofits, the creation of a small edition of letterpress books featuring the hopes and dreams illustrated by participants during the workshops, and another collaborative mural painted by the children at the PEACE Inc. North Side Family Center. By partnering with various nonprofits throughout the community, I was able to tap into my strengths, develop a deeper understanding of the diverse cultures in our community, and most importantly, channel my efforts into positive action for the greater community.

And now, as I move into my own classroom, I hope to inspire and engage my own students in a meaningful service learning project so that they too can experience the invaluable benefits of merging learning and community service.



Gigena is a recent graduate from the SUNY Oswego Master of Arts in Teaching program. Largely influenced by her undergraduate experience exploring mixed media and sculpture at Scripps College, she is passionate about teaching students to use art as a vehicle for investigation, reflection, and expression.



69th Annual NYSATA Conference November 17-19 The DoubleTree by Hilton Binghamton, NY "All roads lead to Binghamton!"

You are invited to gather in Binghamton to share what you are currently doing to:

- Develop artistic community practice with students.
- Collaborate with artists within the community.
- Communicate and collaborate with stakeholders and policymakers to advocate for the visual arts.
- Use research within the school or wider community to change current practice.
- Create learning communities among students, educators, or non-educators.
- Highlight student achievement in art process or practice.
- Promote artistic leadership within the classroom or community.
- Utilize the arts to develop community awareness of personal, contextual, social, political, or cultural issues.



Student Scholarship Opportunities



Recognizing Student Excellence

*Nia Scott, William Floyd High School, Mastic Beach, New York
Attending: Suffolk Community College, Selden, New York
Theresa Bianco – Art Teacher, Recipient of the Goldman/Snow Award*

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 Milliken 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 Milliken, a vendors' representative on the NYSATA board, encouraged generous support for art education from the manufacturers and distributors of art materials.

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

These scholarships are open to any graduating senior who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual NYSATA conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students

who cannot attend the ceremony, other arrangements are made for payment of the awards.

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



*Rebecca N. Piascik, Niskayuna High School, Niskayuna, New York
Steven Honicki – Art Teacher. Recipient of the 2016 Zara B. Kimmey Award*

NYSATA Annual Awards Nomination Information



Awards Chair Cindy Wells with the 2016 Ray Henry Awardee Michelle Schroeder, Chair of Region 1.

Call for Award Nominations

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

Regional Art Educator of the Year

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

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 Art Chair by May 15.**

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 the State Award Chair by May 15.**

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

More information can be found at:

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

Grant Opportunities

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

Curriculum Development

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

Research

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

Interdisciplinary or Multi-Cultural Teaching

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

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

About Raymond C. Henry

A graduate of Pratt Institute in 1929, Raymond C. Henry received certification for a permanent teacher's license from the State College for Teachers and a Bachelor's and Master's Degree in Education from the New York

University School of Education. He taught for 39 years. His career included teaching at Vincentian High School in Albany, the Schenectady City Schools, and Waterford High School, where he became art supervisor. Other teaching contributions included work at The College of Saint Rose in Albany, art classes for children at the Troy YMCA, and courses for adults at Russell Sage College.

The Raymond C. Henry Award was established at the 35th annual NYSATA conference to honor Mr. Henry for the following achievements: being a founding member of 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 is due to State Awards Chair by May 15.

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 it's 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 at 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 Chairs by January 30.**

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 15. The recipient of this award will be recognized by NAEA at their yearly conference.

nysata **PORTFOLIO PROJECT**



Region 7 Portfolio Project participant

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

To find out more about the Portfolio Project go to www.nysata.org or Contact Portfolio Project Chair Christine Attlesey-Steger attlestine@gmail.com



Calling for Contributors to the Spring/Summer *NYSATA News*

By now I hope you've seen the Winter digital issue of the *NYSATA News*

Reaching Out: Service Learning and the Art Classroom

The theme for the next issue, which will be out in late May, is

Art Speaks Out: social consciousness in the art classroom

Articles will explore the notion of art making meaning and social consciousness. They will share strategies for encouraging students to engage in purposeful, meaningful, and socially responsible thinking in the art classroom, and explore related issues. This past school year has been a tumultuous one for our students and communities in many ways. In our contemporary society, our students need to find an individual voice in response to challenging events and political forces. Contemporary art making engages in lively commentary with these cultural currents, and art teachers are increasingly designing curricula that encourage students to engage with social issues as they form their artistic sensibilities. Students are choosing from a broad range of traditional techniques to manifest their ideas and expressive statements in unconventional and surprising ways

Our next *NYSATA News* will be a digital edition in early June – our deadline for content **May 15th**.

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

- An opinion piece where you feel strongly about how appropriate or inappropriate it is to bring contemporary political issues and controversies into your art classroom.
- How have you managed to balance freedom of expression in your classroom with personal, school and district guidelines of appropriate behavior?
- Do you have a learning segment where students took opposite perspectives related to a chosen theme? How did you manage divergent ideas or approaches and encourage respectful dialog?
- What strategies are teachers using to promote and support thinking and discussion in their art classrooms about current events and issues?
- In what ways do you explore how artists make choices, draw from references, and evolve opinions that manifest in their work?

Articles (shorter than 500 words), and features (around 2000 words) should address this theme in some manner. You can use our latest issue for reference. We love to use images – so keep that aspect of your article in mind. Guidelines are on page 4 of the latest issue.

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

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

Marty Merchant
NYSATA News Editor



Jennifer Childress NYSATA State Art Educator of the Year Acceptance Speech

Jennifer Childress is a former Associate Professor of Art Education at The College of Saint Rose in Albany, NY. Recent projects have included in-school, after-school, and summer art programs for urban youth in the Albany area, funded by professional development and service learning grants; and run by her students. Ongoing interests have included performance assessment of higher order cognition and creativity; mitigation/mediation of poverty's effects on learning; planning for specific cognitive skills development during art learning, making, and reflection; and near/far transfer of learning through interdisciplinary thinking and connection-making. The following are excerpts from her acceptance speech. The entire speech can be accessed from the NYSATA website: http://nysata.memberclicks.net/assets/documents/NYSATANews/jc_final_version_speech_11_19_2016.pdf

To my many dear friends and colleagues in NYSATA and to the organization as a whole - thank you from the bottom of my heart for providing that place where we can stand with and for each other, and are united in promoting the best art education possible for every student in our state. Thank you for the professional opportunities I could have found nowhere else, and for encouraging so many of us to step up to leadership roles.

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...I had very few art experiences in my early schooling. I remember only two single art classes, during all of elementary, taught by itinerant art teachers. In high school, I took only one year of art. Schools in Lexington, KY had just been desegregated and there was a lot of unrest and tension; assaults on both black and white students occurred. There were riots in the cafeteria, and lots of bomb threats. The art teacher, Mr. Avery, was one of two black teachers in the whole school, whose student population was about 2000. His room was a refuge for many of the black kids who were bussed from the "other" part of town. Lexington was a deeply divided and segregated city. I grew up with racism embedded in my family's church and home. In the 1970s, though, finally with school desegregation it seemed that some barriers were finally being broken.

In high school... I found an artistic home among the students and teachers who worked in school plays, musicals, and state theatre competitions. It was there that I learned to paint (somewhat badly) on canvases that were the size of the stage. Though I wasn't in his classes, thanks to Mr. Avery I was

able to tackle problems of perspective and color mixing that I hadn't a clue how to solve on my own. Mr. Avery was my first real art teacher. Today I wonder how hard it must have been to be him at that time, in that school, in that city.

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...Though my dad was happy about having an artistic daughter, he did not want me to live an artist's life because of the sinfulness, lack of morals, and of course exposure to homosexuality that he believed it would entail. Well, it did entail all of that and a lot more, and once I left home, I really had a good time! At Syracuse University on academic scholarship... I switched to the art program after taking a couple of drawing classes to build a portfolio. This is how naïve I was: I did not know what a portfolio was. My roommate from Long Island did know, thanks to the well-established art programs in New York State. A few years later... I earned an MFA in sculpture at Cranbrook. My favorite artwork made there was an installation that included over 400 rearview car mirrors. It also included a truly awful large white Styrofoam swan... on graduation day, my father joined me in surreptitiously floating that swan in a formal fountain among bronze nudes of frolicking, robust gods and buxom goddesses spouting water from various parts. That day I got to enjoy a very special father/daughter moment, engaged in subversive artistic play. We seldom agreed on much else.

As I hungrily gobbled up images and critical writing on philosophy, history, and especially modern and contemporary art, my public school experiences with artmaking seemed

“They thought they could bury us, but they didn’t know we were seeds.”

Mexican proverb

strikingly different from what I was learning art could be. It wasn’t just that artmaking liberated my creative spirit, artmaking was liberating my mind.



...When I moved to Albany I saw that art education in NYS was nothing like what I experienced growing up... at Saint Rose, I began my 27-year journey as an art educator with youthful ignorance, stumbling steps, naïve expectations, and a huge amount of luck; but today I am purposeful and clear. As someone whose parents’ lives suffered from a lack of education, who were limited in their world views due to local culture, and whose religious beliefs smothered critical and independent thinking, now I keep trying to move that needle of the past to a different and better future, but not just for myself; more importantly – always – for that next generation and the next, and the next.



...We start this work in our classrooms of course, by teaching our students about art in all of its messiness and glory. The first mark made in a piece of clay, on a canvas, on the digital screen is generative: it leads to more marks, that become images, that embody ideas, that speak of humanity. Sometimes art helps us see the elegance of an intellectual concept, or helps us feel deep emotion, or appreciate the sublime; sometimes our spirit is quieted and deepened, and sometimes we are enraged and moved to take political action.

The arts start out as playful explorations of serious things, doorways of investigation into what makes us human; both the good and the bad, the ugly and the beautiful. To be engaged in making, looking, and participating in art, we have to be open to questions whose answers move us firmly out of our comfort zone. We need this more than ever in the world we live in now, and the world that is shortly to come. But an education in art teaches our students so much more – it addresses their developing attitudes about the world they live in, and their belief in themselves as agents of change. It teaches them that in being Art-ful, they must also be Thought-ful. We teach them about civility, respect, persistence, open-minded-ness, that problems have multiple answers, that we learn from mistakes.



...In just one week since the election, the Southern Poverty Law Center has reported “over 700 hateful incidents of harassment around the country. Around 65 percent of the incidents collected occurred in the first three days following the election... anti-immigrant incidents remain the top type of harassment reported and nearly 40 percent of all incidents occurred in educational... settings.”

All schools have their challenges cut out in the days ahead. But already groups of college presidents and principals and teachers and students are responding with full-throated statements against such acts. As the writer Ibram Kendi said,

“In the midst of the human ugliness of racism... there is the human beauty in the resistance to racism.” We will need to argue persuasively – and loudly – for art education’s essential place in every child’s education. According to many thinkers, including New York Times columnist Thomas Friedman,

“The best jobs in the future are going to be what I call “STEMpathy jobs — jobs that blend STEM skills (science, technology, engineering, math) with human empathy. We don’t know what many of them will look like yet. The smartest thing we can do now is to create the... opportunity for every American to engage in lifelong learning, because whatever jobs emerge will require more knowledge; make sure that learning stresses as much of the humanities and human interactive skills as hard sciences.”

And he warns us that, “When the world gets this fast, small errors in navigation have huge consequences.” We need to keep our hands on the tiller, folks. We will need to fight not just for art education opportunities for all children, but equitable access to education, period, for all children. We are part of the whole. The current President-Elect’s plan for education... is frightening. The intention to put public education up for sale is clear. 20 Billion for school choice? As Jamaal Bowman, Bronx principal and parent said,

“To fulfill the ideals of our democracy, we need an inclusive, holistic, and vibrant public school system. Privatization is an act of segregation and continues America’s ugly legacy of separate and unequal... Innovation is about nurturing the genius of ALL children by placing great teachers in every school and implementing a dynamic curriculum.”

We will need to serve on school leadership committees, become teacher leaders, work for our unions, in our community in groups that promote social justice, and on school boards. We must run for office, vote in every local election, and nurture and groom potential leaders wherever and whenever we can. We need to keep the pressure on our legislators at every level, and be adamant participants in the eventual form and implementation of the *Every Student Succeeds Act*.



...We need to listen to anyone who is not like us – yes even those whose ideas we may despise; and use a combination of compassion and jujitsu to change the eroded, impoverished, and bleak landscape of ideas we now find ourselves in. Colson Whitehead, 2016 National Book Award winner, said he was drawing comfort in these politically uncertain times by focusing on the redeeming power of art, and reminded us to, **“Be kind to everybody, make art and fight the power.”**

I’d like to end tonight with a Mexican proverb and internet meme, which is a more modern adaptation of an ancient Greek poem. It goes like this:

“They thought they could bury us, but they didn’t know we were seeds”.

2016 NYSATA Conference Highlights

TRADITION & INNOVATION THE PIVOTAL VISION of ART EDUCATION

THE NEW YORK STATE ART TEACHERS ASSOCIATION
68TH ANNUAL CONFERENCE • NOVEMBER 18-20
Albany, New York



Olivia Gude



Dennis Inhulsen



Nathalie Miebach



Beth Giacummo and Kathryn Bilharz Gabriel



Many thanks to our fabulous keynote speakers!

Preconference: Chromatopia and conversation



Keeping the tradition of connecting with friends...



...and learning in traditional and innovative ways



So many workshops, so little time!



They make it all possible!



Friday Night Art Party was a HUGE success!



NYSATA Awards



Awardees

- 1. Ray Henry.....Michelle Schroeder
- 2. Special Citation Institution
.....Great Camp Sagamore
- 3. Outstanding Service/Retirement
.....Martin Merchant

Region Art Educators of the Year

- Region 1 Connie Lavelle
- Region 2Jonathan Woodard
(not pictured)
- Region 3 Heather McCutcheon
- Region 4.....Macksi Warner
- Region 5 No Nominee
- Region 6Sheila Elario
- Region 7 Sheryl Levine
- Region 8 Jackie Cruz
- Region 9Louise Edman
- Region 10 Elisabeth Anziano



Discover National Youth Art Month!

As we are well into the second academic semester, our classrooms are alive with work and discussion about the world we live in today. Students stretch their creative thinking in various ways and media with our guidance as they seek to define their ideas and passions.

When we hear students explain their view of the current concept, or how they intend to manipulate their design elements, or convey a certain look or viewpoint, no matter what the age, it lights up our day!

This coming March, we invite you to bring this dialogue and production out of the classroom to share with the greater community. Use our national YAM objectives including:

- Recognition of art education and its value in developing the creative minds of our students as they become global citizens
- Implement additional opportunities in creative art learning, acknowledging that art is a “necessity for the full development of better quality life for all people”
- Increase community awareness and understanding of arts education, to broaden support and encourage commitment to the visual arts
- Decide how you can use our new theme of “United Through Art” as a part of your own community art advocacy program!

Participating in YAM art activities promotes your classroom goals, efforts, and production. It is a great way to share student thinking and art. Become a YAM partner this year with your fellow art teachers this March!

For inspiration, visit our link at <http://www.nysata.org/youth-art-month> for ideas, forms, press release writing tips, and much more! Jump in quickly with our YAM bookmark project – that unifies content areas with art! Download our brand new, national YAM logo, to use in your events and press releases! Don’t forget to check our Pinterest board for instant inspiration: <https://www.pinterest.com/cr8tive/nys-youth-art-month-unity-through-art-2017/?eq=NYS&etslf=NaN>

Check out our weekly advocacy idea postings on the Artful Advocate blog: <http://artfuladvocate.blogspot.com/>

Share your YAM activities with us on our Facebook page: <https://www.facebook.com/YouthArtMonthNewYorkState/> and on Instagram at [yam_newyork](https://www.instagram.com/yam_newyork).

Seize the art-ful moment to demonstrate how art can unify others in our schools and communities this March!

Creatively Yours,
Julia Lang Shapiro
Donnalyn E. Shuster
Heather McCutcheon
NYSATA Youth Art Month
Co-Chairpersons





A special call for contributors from higher education, undergraduate and graduate programs for the fall 2017 *NYSATA News*

Our Fall *NYSATA News* will be a digital edition in late September – our deadline for submissions is

June 1st

We know that there is provocative and insightful research and writing being done by academics and students across the state in art education programs. The *NYSATA News* seeks to inform and inspire our membership and readers with insights and observations by researchers at all levels.

Do you have personal work that you would like to share with our readers? Our mailing list for our eReader editions includes over 2000 New York State art teachers, art program administrators, district supervisors, and museum personnel.

Have your students done research or produced papers for your classes that would bring new perspectives and understandings to our readers? We know that the art education departments in the colleges and universities of our state deal with pedagogical, class management, instructional delivery and assessment challenges throughout their programs and classes on a daily basis. Often invigorating and authentic solutions get generated by those that lead and investigate our classroom practice.

This is an open call for work. Any source – undergraduate, graduate or college staff is welcome to contribute. We anticipate using writings that are already done – and that a simple submission will be the main extent of our contributors work for our next issue. As you think about work produced and papers submitted over the last school year, please remember that we do not have a focus or theme for this issue. Article topics can involve any aspect of art teaching.

Articles (shorter than 500 words), and features (around 2000 words) should follow ALA guidelines. You can use our latest issue for reference. Images are always a strong support for writing.

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

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

Marty Merchant
NYSATA News Editor

NYSATA Board of Trustees

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rwood@nysata.org

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sharon.ciccone@sufsdny.org

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d_shuster@yahoo.com

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treasurer@nysata.org

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INSTITUTE CO-CHAIR
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sodrawme623@roadrunner.com

REGION 1 REP

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jdylewski@buffalochools.org

REGION 2 CO-CHAIRS

Alyssa Lindstrom REP
Tess Hanna
region2cochairs@gmail.com

REGION 2 REP

Janice Wiggins
janice.wiggins@greece.k12.ny.us

REGION 3 CO-CHAIRS/REPS

Heather McCutcheon
nysata3@gmail.com

Jody Wilmarth
nysata3@gmail.com

REGION 4 CO-CHAIRS/REPS

Jill Karen Accordino
jkaccordino@yahoo.com

Geraldine Link
gmslink2002@yahoo.com

REGION 5 CHAIR/REP

Shannon Piche-Smith
pichsmith@charter.net

REGION 6 CHAIR/REP

Kathleen Bushek
kbushkek@ffcsd.org

REGION 6 REP

Phyllis Brown
plbrown3@yahoo.com

REGION 7 CO-CHAIR/REP

Martin Merchant
merchantmartin@gmail.com

REGION 7 REP

Kelley Hedin
Kelley.hedin@wcsdny.org

REGION 8 CHAIR

Joan Davidson
ArtJoanD@aol.com

REGION 8 VICE-CHAIR

Mario Asaro
mariobro44@gmail.com

REGION 8 REP

Terri Frohman
terri.frohman@gmail.com

REGION 9 CO-CHAIR/REP, DISTRICT MEM.

Jessica Bayer
jessbayer@verizon.net

REGION 9 CO-CHAIR

Jane Berzner
ARTEACH@aol.com

REGION 9 REP

Regina Russo
xgina22xx@aol.com

REGION 10 CO-CHAIR/REP

Cheryl Schweider
cschweider@babylonufsd.org

REGION 10 COCHAIR/REP

Lori Corbisiero
lorcorbisiero@sachem.edu

LEGISLATIVE EXHIBIT

Carol Pinkans
carol.pinkans@gmail.com

PRE-SERVICE STU. REPS

Cassidy DelOrfano
Adelphi University
cdelorfano@gmail.com
Gigina Long
SUNY Oswego
giginalong@gmail.com

PORTFOLIO PROJECT CHAIR

Christine Attlesley Steger
attlestine@gmail.com

NYSCEA REP

Jennifer Childress
jchildress1@nycap.rr.com

Dr. Patricia Wheelhouse
Patricia.wheelhouse@gmail.com

PRE-SERVICE COLLEGE LIAISON

Carla Senecal
Senecal@oswego.edu

OLYMPICS OF THE VISUAL ARTS

Roger E. Hyndman
ova@nysata.org

SAGAMORE SUMMER INSTITUTE CO-CHAIR

Beth Atkinson
bethatkinson12@hotmail.com

NYSATA NEWS EDITOR

Martin Merchant
nysatanews@nysata.org

PROMOTIONS CHAIR

CONFERENCE COORD.
NYSATA NEWS LAYOUT
Patricia Groves
phgroves@aol.com
CONFERENCE COOR.
AWARDS & HONORS CHAIR
Cynthia Wells
cynthia296@aol.com

YAM CO-CHAIRS

Julia Lang-Shapiro
eyecre8art@yahoo.com

Donnalyn Shuster
d_shuster@yahoo.com

Heather McCutcheon
nysata3@gmail.com

NYSED ASSOCIATE

Leslie Yolen
Leslie.Yolen@nysed.gov

CONTRACTED POSITIONS

MEMBERSHIP
ACCOUNTS
RECEIVABLE
CONF. REGISTRAR
Terri Konu
tkonu@nysata.org

FINANCIAL ADVISOR
ACCOUNTS PAYABLE
Leslie Midgley
LRMINC@nycap.rr.com

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	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
9	LIATA-Nassau	Nassau
10	LIATA-Suffolk	Suffolk