

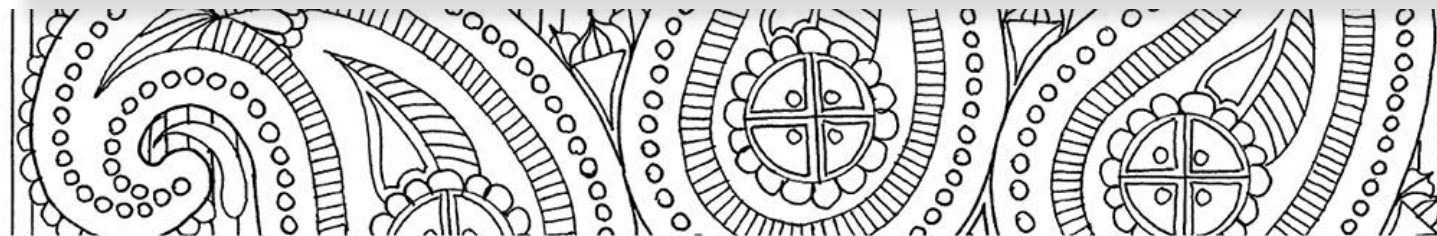


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the NYSATA news

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

Volume 53 • No. 1 • Fall Conference 2023



About the News

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

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

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

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

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

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

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

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

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

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

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“Foil & Oil” Paper Collage

Lesson Plan for Grades 3-12



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President's Message



When the NYSATA Conference Committee announced the theme for this year's Annual Conference, I was thrilled. **Inspire.** The Meriam-Webster definitions and the

fortifying statements by Kaufman and Hughes smartly clarify the importance of inspiring others and finding inspiration. Perhaps it is the overactive researcher in me that so enjoys combing through the definitions of “inspire” and then actively associating how those transitive verbs apply to the field of art education. Each of us has the ability to inspire and it is amazing to consider the amount of inspiration we collectively possess.

In the classroom, art educators are agents of inspiration. Art educators provide quality art programs that have students creating, presenting, responding, and connecting while engaging in the academic of art; through lessons that are thought provoking, interesting and exciting; projects that encourage students to develop skillsets and explore new materials; to find their individualism and connect with and through art.

With administrators and Boards of Education, art educators must advocate for quality art programs, funding of expendable art supplies, access to media arts programs, devices and computers, equity between departments with high school course offerings, paid curriculum development, appropriate class sizes, attendance of support staff for special needs students... and much more. With elementary, middle level, and high school curriculums, there are varying demands and needs that need to be addressed and supported. Art educators are agents of influence and can inspire necessary change.

We have the ability to inspire, to bring forth the best in each of us, to support our fellow colleagues and to draw knowledge from each other. There is a contemporary word which celebrates the partnership and reverence between art educators, which has a terrific ring to it: **ARTners**. It is this level of camaraderie that permits art educators to find the balance between artist and teacher. And, when art educators gather as a tribe, they are a sight to behold – be that as a school department or a board of trustees

meeting, attending a workshop or engaging in a conference – when art teachers assemble there is a high probability of encountering extreme dedication and much fun.

Collaborating with other academic areas and inspiring colleagues to enhance their programs through art develops a stronger mutual respect amongst teachers and, also, improves the overall academic success of students. How gratifying, to watch the students happily creating art outside of the art room and to witness the importance of integrating art with other academic areas. Art educators inspire other teachers to embrace the importance of art in schools.

The act of breathing in and pausing is one way to exercise the inspiration of good mental health and when we exhale, we have the ability to inspire. It is important to breathe new life into the classroom and refresh art programs. It is also necessary that you breathe, take care of yourself, and find your inspiration.

So, where does one find inspiration? I often find that those encounters and exercises that are good for mental health are often sources of inspiration: exploring nature, encountering and creating art, reading a good book, practicing yoga and meditating, traveling, singing and listening to all types of music, watching the sunrise and sunset, exercising, going for a walk, visiting with friends and family, watching movies and getting a good night's rest. Inspiration can derive from personal experiences, both struggles and triumphs, and from new experiences, such as taking a class or socializing with a different network of people. Just as many artists maintain a daily sketch book, those looking to increase creativity can keep a journal of thoughts and ideas that can be inspiring and inspirational. And, there is also my favorite source of inspiration, NYSATA.

There are numerous resources through NYSATA and when visiting the website, art professionals can find inspiration as they need:

... *to feel connected?*

NYSATA is a community of members. Your financial support and active participation build our community and provide opportunities for students and teachers across the state. Your NYSATA membership enables you to participate in all our statewide programs and provides you with a

regional membership that makes you part of a community of art educators in your geographic area and gives you access to local workshops and events.

... *a broad source of information?*

The NYSATA News is a publication by members for members. It contains information and articles vital to the field of art education in New York State. Advocacy information and current news about NYSATA initiatives are also included. ... *an overview of our discipline as art educators?*

The NYSATA Annual Conference provides a forum for art professionals to listen to inspiring Keynote Speakers, engage in workshops and sessions, interact with commercial vendors and college representatives, enjoy the Artisan Market, honor awardees, mingle with other art professionals, celebrate at the awards dinners and brunch.

... *inspiration for advocacy?*

NYSED Thought Exchange, 15 minutes Makes a Difference, Printables & Talking Points

... *curriculum material?*

Check the tabs under Resources for Curriculum; Equity, Diversity, and Inclusion; Remote Teaching Resources; STEAM; NAEA; and NYSED Arts Standards.

... *help with designing assessments?*

Portfolio Project is an authentic assessment tool that is based on The NYS Learning Standards and provides students with an opportunity to present portfolios of their work at regional adjudication sites. The student portfolios provide evidence of understanding and student learning in the visual arts.

... *an overview of our discipline as art educators?*

Youth Art Month is an annual observance each March to emphasize the value of art education for all children and to encourage support for quality school art programs.

... *new creative projects?*

Look through the 1000+ student artworks in the slideshows for the Legislative Exhibit and NYS School Board Association Exhibit.

... *new approaches on inspiring creative problem solving?*

Olympics of the Visual Arts may offer some inspiration regarding how to approach creating art as an answer to a question.

... *other avenues to honor student success?*

Student Scholarship awards four one-time scholarships annually to seniors who plan to pursue post-secondary education in the arts.

...cont. page 6

President's Message cont...

... to rejuvenate as an artist & teacher?

The purpose of the NYSATA Summer Institute at Great Camp Sagamore is to provide opportunities for art educators to nurture their artistic practice and develop their capabilities as learners, makers, and educators.

... an opportunity to acknowledge an outstanding art educator and others?

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.

Inspire and inspiration, so much to consider and embrace. Each one of you are an agent of inspiration and as art professionals, we are truly fortunate to have NYSATA. You are a positive force who inspires students to learn creatively and to be successful. Thank you for all you do, for you are an important part of NYSATA.

To quote Ken Poirot, "Today is your opportunity to build the tomorrow you want."
Please do that. Permit your passion for art education to find inspiration and inspire others.

Sincerely,
Carol Pinkans

Editor's Message



Our NYSATA annual conference and the articles in this fall issue of the NYSATA News revolve around the word inspire – and in the workshops, keynotes, programs, and shared experiences you'll find countless examples of how our discipline engages with and exemplifies this word. In our hearts, in our minds, in our souls – the urge to create, follow, lead, adapt, adopt, share, and support, fill our classrooms and daily lives. In these pages you'll find excitement and insights – among your colleagues in workshops and conference halls, in the words of their stories and narratives. It's a great family of joy and fulfillment, and inspiration runs through it all like a river.

Your participation in our community is valued and important!
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Sagamore Reflections

Beth Brody

Beth Brody is in her 27th year as an elementary school art teacher in the East Rockaway School District on Long Island. This may just also be her 27th year as a member of NYSATA. Beth has been the treasurer for region 9 since 2014.



Getting away for a week to the Great Camp Sagamore is not just about having the time to learn and make your own art without everyday distractions, it's about truly connecting to yourself, others and your surroundings and allowing these experiences to inspire, awaken, motivate, challenge and help you grow, and to help others to do the same. Becoming and being the artist, teacher and human that you want to be, were ideas shared by guest resident this past summer, artist/teacher, Nan Park.

When I first arrived at Great Camp Sagamore, I was feeling intimidated and insecure, unsure of how and what I was supposed to do. The morning program was already in progress at the Barn, one of the main studios that I

signed up for. I was told to just come sit down and get started. I was greeted warmly, given instructions, and had supplies coming at me from my neighbors (I hadn't even unpacked my car).

This is where it all began. The experience for me was transformative and a whole lot of fun! Spending the days with people who share your creative language, people who get you, is just the foundation. Your making art, your making connections, your making friends, your learning new things, your learning about yourself, your learning more about the world you live in. Your day can be filled with art making, or relaxing, or participating in the camp activities by the lakefront, or exploring nature and the campgrounds, or just

popping by the different studios to see what's going on.

If you attend the state conference and happen to be around some of Sagamore's campers, you witness their joy and closeness and reconnecting. It may seem like some exclusive club that you are excluded from, but the opposite is absolutely true. Just ask those people about their experience. Ask me if you see me at the conference in November. You will find that Camp Sagamore is actually a most inclusive, supportive, kind, caring and encouraging community of artists/teachers. They lived together, made art together, ate together, played together and they shared their thoughts, feelings and life stories.

This is what creates that special bond that you can see and feel when the "Sagamorons" as they are called, meet again. I was a newbie this past summer, but that feeling didn't last long and now I can't wait to go back. I do hope to make the week at Camp Sagamore an annual tradition. And maybe I'll get to see you there too!



It had been a long time since I laughed to the point of crying. But there I was! Perhaps it was the long hours working, or The Sagadonna's magic, that brought me to a child-like place of excitement and joy! This was my first time at The NYSATA Summer Institute. Before Sagamore (BS), in the "real world", I had become easily distracted from the 'practice of making,' resulting in delay or procrastination. In the After Sagamore (AS) world, I am realigned.

We began each day with Nan Park's creativity *stretch*. A clear goal was planted, and allowed to grow as I *made* . . . mistakes, uncertain steps, and breaking throughs. This amazing Sagamoron tribe is not intimidating, they are hardworking prankster artist teachers who are not selfish of their knowledge – they share it, with vulnerability and goodwill.

I continued to marvel: how did this happen? For more than 25 years, this multilayered creative engine called Camp Sagamore has cultivated fellowship and creativity that honors the earth. I needed to know more. I met Wayne, Mary, George, and Dianne, who shared the history of the Institute, and some who have passed on. I

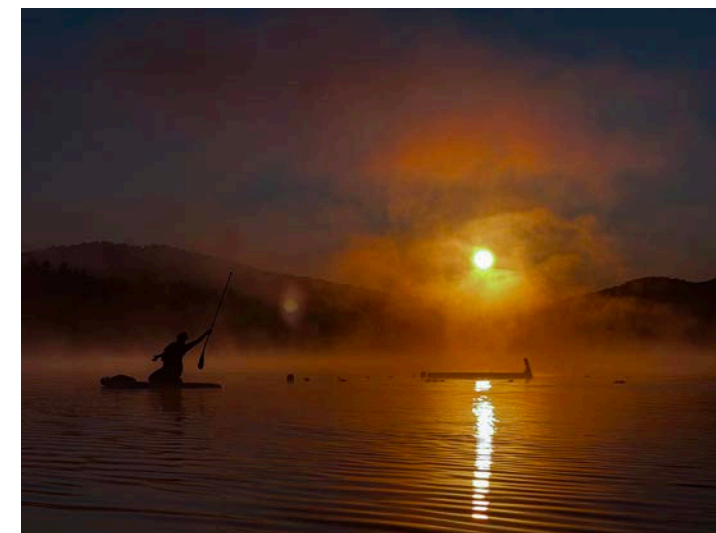


Barry Hopkins journal on my lap. A montage of photos and words I found within.

"Sagamore was like Brigadoon, the legendary village that appeared out of the mists only once every seven years, and then disappeared again. And all the people who lived in the village just aged one year of seven. And everyone was happy all the time."

– Alfred Gwynne Vanderbilt III reminisces.

We get Brigadoon every year!!



Sagadon

In 2023 during the iPad Procreate strand, a conversation started one magical studio night with a small group of artists. A reference was made by Nick N. about the Sagadonna and how she brings magic and is the reason for THAT feeling, that all of us know so well. We chuckled and made her the topic of a conversation.

I presently teach grades 6th-AP and have worked as a photojournalist for many years. With patience and anticipation, I strive to capture life's decisive moments. It has been a long time, but I think I nailed it with this image at 5:55 am as the sun rose on Sagamore Lake.

was introduced to the legacy of Barry Hopkins, who played a vital role in the creation of the summer institute. I then realized the scholarship I received was named in his memory. He is a kindred spirit I did not have the honor to know. Barry's mastery of journaling opened a window into his workshops, one entitled "A Greater Sense of Place" and how he connected students of all ages to the natural world. I turned each page slowly with happy tears. With overwhelming gratitude, I am gleefully indebted to NYSATA Summer Institute and can't wait to return.

Shannon DeCelle



Dean DeLano

Dean DeLano is a middle school art teacher at Beekmantown Central School district and loves finding beauty in the woods, the sea, and on the wind. His preferred medium is environmental or digital art and resides in Region 5 NYSATA as the regional secretary.



This summer, I had the absolute privilege to experience the magic and growth that is Sagamore. I was a recipient of the Sagamore Scholarship, which allows first time NYSATA members to join over 60 participating New York art teachers in a one-week opportunity that must be experienced to fully be understood. It's my pleasure to be able to fondly look back on that week now and share with you some of the beautiful memories. I hope the following will encourage you to explore the NYSATA Sagamore experience, and take away what can be a refreshing, soul-filling time to focus within creative energies.

In terms of work, I participated in the *Procreate* digital illustration strand this year. While exploring the program and the potential for sharing a digital illustration and animation outlet to our students back home, we created multiple pieces over the week. Our strand leaders, Nick and Veronica, generally started the day by sharing some details and direction in a process, and then allowed us to explore at our own pace throughout the day and into evening. One of my favorite take-aways of art was our digital painting project where we explored brushes that approximate traditional oil and watercolor paint. We were really impressed with the ease of use and the great prints we were able to create in such a short time. It also sparked creativity in exploring ways of combining traditional with digital media to create unique and responsive pieces.



One of my peers in our workshop track, or strand, was Shannon DeCelle who captured the attached image midweek after a few of us pulled an all-nighter in the studio. We worked through the previous day, had a wonderful meal overlooking the lake, and then returned to the

studio to continue working, laughing, and sharing. We talked about wonderful things, silly things, and deep things while we immersed ourselves in creation. The sun set, the night drew on, but we were in one of those mindsets when time moves tangent to our activities. It grew early in the morning and there were eventually some realizations that breakfast was in three hours. At this realization, a few of us decided to walk the quiet night air and wait for the sunrise over the lake. We reflected on our experience, art, the beauty of Sagamore, and hope for a next time. The photo Shannon captured is of me, gently chilled by the cool dew but aglow with joy and warmth from the rising sun. I was inspired in the moment as the sun burned through the thick fog that morning and, in looking back on this moment, I am inspired today as I look forward to what light the new day brings



When it comes to the overall experience at Sagamore, I only have powerfully positive memories. Everyone at Sagamore was so supportive, inviting, and encouraging through the week as we all put ourselves out there and explored new mediums. Upon arrival, we were greeted with some heavy rain. It was challenging to get all the art materials into the studio spaces without them getting drenched. Immediately, people jumped in and started grabbing totes and bags, most of us not knowing names yet, just wanting to help. This initial glimpse of the culture at Sagamore hooked me instantly and the week just continued to build in excitement, new experiences, and exploration. The camp felt like those great memories of late-night college studio time with friends, with those memories amplified by a stunning setting and incredibly warm team who always had our backs. The scene is set at Sagamore



Dean at dawn – photo by Shannon DeCelle

for personal



exploration, creative pursuits, and relaxation in the heart of a beautiful Adirondack forest.

The experience, to me, reinvigorated my love of creating art and provided a new network of like-minded caring peers to share the process of creation. It was a recharge of life, after a very difficult school year, and even now, over a month later, I continue to find inspiration and dedicate time to create. I have already adjusted my curriculum to include several new mediums that we were able to explore at camp and can't wait to share some of our projects with my middle school students. Sagamore burned a new love for nature in me that I had left in the dark for years. I feel renewed and am radiating those warm sunbeams daily to those around me. It evolved my life and I look forward to seeing the next glimpses of opportunity on the new horizon.

All artwork work was all done in Procreate during the 2023 NYSATA Sagamore retreat.

I can't remember the first time I heard about the NYSATA Summer Institute at Great Camp Sagamore, but I'm almost sure it was followed by "you should come." Still, I filed that away, not fully understanding. Until this year. In January, I received the call that I had been awarded a scholarship. Still, I hesitated. Would my husband be able to care for our young daughter? My basement studio had just flooded, would there be money after the remodel? I took some time, decided yes, this was my year.

Before going I packed, picked out supplies, and gathered inspiration to create from. Then began the long rainy drive.

The first morning I woke up extra early . . . I just couldn't sleep. I grabbed my camera and went out for a walk. The sun was freshly



Sagamore Morning and first Morning: Just after sunrise on my first morning at Sagamore, I watched the mist rise off the lake and took in the beauty of this place.



Sagamore Lake: The surface of the lake was as smooth as glass one afternoon.

up, and a soft mist was hovering over the surface of the lake. Clouds and white pine reflected on the glassy surface. It was magical. After exploring a bit with my camera, I grabbed a cup of coffee and found a seat at the lake getting to know my fellow artists.

After that first morning I let go my preconceived notions of what I would make while I was there. I allowed the breathtaking landscape and the workshop prompts guide me. I (mostly) let go expectations for my work and just make. Whether I thought the work was good enough or not. I noticed little moments in nature, because at Sagamore you have time to pause and breathe. I fought with the sun and created cyanotypes using ash from our delightful group campfire the night before. I used ferns and weeds while jelly printing. I made art I hated and art I loved. [Images 4,5] I got to take in what everyone else was making, and that may have been my favorite part: to be inspired by my fellow artists.

That's what is remarkable about Sagamore. It provides you with space to be an artist, to bond with artists, to learn from your contemporaries. Until you go you can't really know. You should come.



Cyanotype exposure: My cyanotype during exposure ash was sprinkled over the UV sensitive to block the sunlight.



Cyanotype drying: My cyanotype made with the ash from the previous night's campfire drying outside on the line.

Artists' Advocate: Inspiration for the Elevator Speech

Valerie Hark Savage and Dr. Samantha Nolte-Yupari

The call for this issue of the *NYSATA News, Witnessing Inspiration*, prompted our curiosity relating to TED Talks on the topic of art/education. In searching for these TED Talks we ended up Googling and were surprised that currently, the most watched TED Talk on Education is Sir Ken Robinson's now classic 2007 talk exploring the question, *Do Schools Kill Creativity?* Our art teachers' hearts smiled that arts education was the topic of this most watched TED Talk. Surprised and delighted, we sat down with our coffee and tea to think through Sir Ken's talk and consider how he is so effective at advocating for the arts. Why is the most repeated comment about his video "everyone should watch this"? Although we rarely have the opportunity to talk with someone for the length of a TED Talk about the arts, we realized that we often have shorter opportunities to talk with others about art education. And so, in this column we consider how Sir Ken might inspire us to master the daily equivalent of a "TED Talk," namely the *elevator speech*.

Let's look at Sir Ken's TED talk a little closer. He starts by telling us a story:

I heard a great story recently -- I love telling it -- of a little girl who was in a drawing lesson. She was six, and she was at the back, drawing, and the teacher said this girl hardly ever paid attention, and in this drawing lesson, she did. The teacher was fascinated. She went over to her, and she said, 'What are you drawing?' And the girl said, 'I'm drawing a picture of God.' And the teacher said, 'But nobody knows what God looks like.' And the girl said, 'They will in a minute.'

As we smile, delighted at the young artist's fearless response and dismissal of the adult's recrimination, we listen as Sir Ken elaborates upon his main point with facts and information which help the listener re/consider the story beyond their initial delight. Specifically, he notes that structural systems in education un/intentionally squash creativity by shaming, dismissing, and correcting responses that are the result of risk taking and alternative interpretations. Conformity, he ultimately argues, is the name of the educational game. He then drives his point home by concluding that, "...we are educating people out of their creative capacities." From Sir Ken's narrative style, we find a useful model for constructing our own shorter versions of the TED Talk that we can use as art advocates: the elevator speech. Before we unpack that in detail, let's first take a moment to consider the elevator speech as an advocacy tactic:

What is an elevator speech?

An elevator speech is a succinct explanation or conversation of a topic in vernacular language that your audience can understand. Traditionally deployed in summarizing marketing pitches and book contents, in the case of art and art education, the elevator speech helps us to effectively communicate the vital role of art and art learning in the lives of students and communities.

How long is an elevator speech?

Elevator speeches aren't extensive, traditionally they take 30-60 seconds (i.e., the length of an elevator ride). More realistically, your goal is to keep it under three minutes.

When should you deploy the elevator speech?

There are two situations when an elevator speech is a useful advocacy tactic. In response to:

- 1. Genuine Questions:** When a parent, administrator, or colleague inquires about specific pedagogical or curricular points, such as "what's your approach in the art room," "what are students learning in the art room," or "what's a TAB program?"
- 2. Passive aggressive dismissals/Unintentional snubs:** When it's the thousandth time someone makes a negative or uninformed comment about art/education, such as, "you don't actually teach anything do you," "you can't really make any money at that, can you?" or "I can't even draw a stick figure." Comments like these, instead of flustering you, can be pivoted into a moment of advocacy with practice.

Advocacy Action Step: Getting started with your elevator speech

Based upon our analysis of Sir Ken's TED Talk above, we recommend the following six steps to compose your elevator speech:

- 1. Identify why you are writing this particular elevator speech:** (i.e., are you responding to a Genuine Question or an Unintentional Snub, see above) and determine what facts and figures will back it up.
- 2. Find a point of resonance and tell a story:** What is it that you want your audience to know when they walk away? Can you think of a specific example or story that brings this point of resonance to life?
- 3. Compose your first draft in a story-then-facts order in a storytelling voice.** Playfully try out, "once upon a time..." or "I once had a student..." transitions.
- 4. Read the first draft of your elevator speech out loud and reflect:** How long is your speech right now? Does it communicate what you intended? (Maybe even read it to a colleague for input.)
- 5. Make revisions:** Edit ruthlessly! Make every word fight to be in your elevator speech. Words are powerful, choose carefully. Shorten the speech and strengthen your point. Avoid jargon not appropriate to the audience, and condescending or patronizing language.

Your elevator speech may not reach the same number of people as Sir Ken's TED Talk, but with practice and memorization can empower you to advocate as eloquently as Sir Ken about topics that matter to you. Be ready for the opportunity, challenge yourself as an advocate, and inspire others along the way.

Robinson, Ken. (2007, January 7). "Do Schools Kill Creativity?" [Video. File]. Retrieved from: <https://www.youtube.com/watch?v=iG9CE55wbTY>

Equity, Diversity & Inclusion Committee

After a year of organizing and creating our mission statement and committee norms, as well as presenting at the conference in Binghamton, the ED&I Committee is very excited for the start of this school year. We have started to develop resources and content to share with NYSATA membership. Look for social media posts starting soon, as we begin to share ideas and information. Please visit us and introduce yourselves during our workshops at the conference this year in Albany!

We are actively recruiting members for our committee! Please consider joining us in this important work. Committee members virtually meet monthly to share and discuss ED&I issues, needs and resources in support of arts educators across New York State. Come be a part of the change. If you are interested in more information about our committee, or are interested in joining us, please visit the NYSATA website : <https://www.nysata.org/equity-diversity-and-inclusion>

Witnessing Inspiration at Marsh-Billings-Rockefeller National Historical Park

Heather Heckel

A continual reliable source of inspiration for me is traveling and giving myself time to work on my art during the summer. A perfect opportunity for this is the artist-in-residence program through the National Park Service. Typically, artist residencies provide housing in the park for several weeks in exchange for the creation of original artwork about the park, and a public program such as an artist talk or workshop for visitors. To date, I have been an artist-in-residence at 17 park sites, and the new sights and sounds, and total immersion in a place for an extended period of time, provide energy and vision in my artwork. Inspiration comes from learning the history of the park, the events that happen while I'm there, the park staff's knowledge, the creativity of others, experimentation with various artistic mediums, and teaching others. I have found that each park experience has caused my style to shift, and I now have a visual record of how my process has evolved over time – evidence of how my shifting viewpoints have been inspired by what I have noticed in each of the parks.

This past summer I was awarded an artist residency at Marsh-Billings-Rockefeller National Historical Park in Woodstock, Vermont, and I was inspired by its history and purpose. The park opened in 1998, preserves a sprawling mansion that was built in 1806, and conserves over 550 acres of forest. The Marsh, Billings, and Rockefeller families lived in the mansion over several generations, and

each left its mark. According to the National Park Foundation (2023), George Perkins Marsh grew up on the grounds, and was “one of our nation’s first global environmental thinkers” (para. 2). Frederick Billings, the next owner, was a conservationist who lived on the property, and managed the forest on the land. Most recently, his granddaughter, Mary French Rockefeller, and her conservationist husband, Laurance S. Rockefeller, continued the tradition of forestry management on site. Ultimately, the park captures a common theme, “this is a story of stewardship, of people taking care of places - sharing an enduring connection to land and a sense of hope for the future” (para 3). It was interesting to learn how the three

“this is a story of stewardship, of people taking care of places - sharing an enduring connection to land and a sense of hope for the future” (para 3).

families possessed similar values for environmental conservation over several generations. This park is unusual because it is the only national park site that is actively managing its forest land, which includes responsible logging. During the farming boom in the 1800s, Vermont’s forest was reduced to just 20 percent, but today, due directly to conservation efforts, the state is now covered by 80 percent forest. Planting trees certainly helps, but as Marsh warned, we are starting to see the negative effects of the damage that we have done to our environment.

This residency experience was a first because my stay was directly impacted by extreme weather created by climate change. This residency did not provide housing, so I was staying at a ski resort in Ludlow, Vermont. Surprisingly, the tiny town of Ludlow made national news when it became the epicenter of historic flooding in Vermont, and I was stuck in my apartment for two days since all the roads in and out of town had been washed out. My artwork and supplies were at the park in Woodstock, so I had some forced free time to reflect on what is happening to our environment, and how our actions today will impact the future of our planet. This event further inspired my desire to document the story of this park and contributed to the realization

that the history and values of the park align with my own. Every day I try to live my life in a way that best supports our environment, so that future generations of all living beings may enjoy their time here too. It is an honor to be an artistic advocate for the mission of the National Park Service, which is to “preserve unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations” (National Park Service, 2016). In alliance with this mission, the park staff were incredibly generous with their time while I was conducting research.

I gained inspiration from the knowledge shared by park rangers and staff, who gave me several tours of the mansion,



Figure 1. South Side of the Bungalow, with Porcelain Bunnies, Green Grass, and Lingonberries, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023



Figure 2. South Side of the Belvedere with Pool, Lily Pads, and Dragonfly, Colored pencil and cut paper on paper, 12" x 12", 2023



Figure 3. East Side of the Belvedere, with White Oaks, Red Clover, and Squirrel, Colored pencil and cut paper on paper, 12" x 12", 2023



Figure 4. Interior of the Belvedere, with Mounted Sailfish, Amur Maple Trees, Brown Bats, and Wild Roses, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023



Figure 5. Garden Fountain, with White Spruces, Wood Frogs, and Feathered Amaranth, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023



Figure 6. South Side, with Beech Trees, Oxeye Daisies, and Hermit Thrush, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023

which included the history of many antique pieces of artwork and figurines that the families had collected over the centuries. One theme that interested me in particular was the collection of porcelain rabbits throughout the house. One of the Rockefeller sons kept rabbits to learn the principles of business, so I decided to feature them as wild animals in one of my pieces of artwork (Figure 1). There is also a building on the grounds called the Belvedere (Figures 2 & 3), which has a bowling alley inside, with a mounted sailfish on the wall; a ranger told me that there was a ball of paper in the fish's mouth to prevent bats from roosting in it, so I chose to feature bats as the animal in that piece (Figure 4). The mansion was historical, but was preserved in a way that communicated how it had been very much lived in. I also met with the museum specialist, who showed me archival documents, photographs, and let me take pictures of dozens of specimens in the herbarium that were collected by Elizabeth Billings beginning in the late 1800s – it was fascinating to see plants that have been preserved for over a century. I explored some of the original carriage trails that snaked through the forest and provided gorgeous views of 400-year-old trees, a manmade pond full of frogs and dragonflies, open fields, and mountaintop vistas. The grounds included formal gardens (Figure 5), wildflowers, and an impressive amount of ferns that were planted by Elizabeth Billings, all of which I featured as flora in my series of artwork. To further celebrate Vermont, I chose to feature the state bird, the hermit thrush (Figure 6), and the state flower, the red clover (Figure 3), and featured native trees in the backgrounds. Another unexpected source of inspiration was fellow artists working in the park.

During my previous residencies I have worked alone on my artwork. However, this park had several opportunities for artists to work on their individual projects simultaneously. I met two student resident artists, Gabriella and Jordan, who were making art in the park for school credit, and I met a returning artist-in-residence, Amy, from last year. There were a few days where

our schedules overlapped, and I had a wonderful time talking with them and interacting with visitors in our carriage house studio in the park. It was wonderfully refreshing and inspiring to feed off their artistic energy, and to find the similarities and differences among our work. I am always in awe of how artwork of the same subject can turn out so varied – in both my own practice, and among my students.

The variety of media I chose to work with for this residency inspired my process and the finished outcomes. In this case, I imagined layering triplicates, one layer to represent each of the three families. This inspired me to order translucent Yupo paper, which ties into the concept of conservation since it is recyclable and tree-free, and I was excited to try something I hadn't used before. I also wanted to use watercolor, but I read that it doesn't dry quickly on that surface, so I ordered another novel supply for me, alcohol-based Copic markers. At the park I tried layering the translucent paper, but it wasn't working how I imagined because the layers were still too opaque. So I decided to try a third method I have no experience with, which was to incorporate collage and weave elements through one another. In this case, material inspiration came from experimentation, and trial and error, which is a concept that I model in my art classroom. The visual result helped me to capture the vision of how a place can shape and inform identity by guiding family members on certain trajectories. I wanted to tie together the idea of a family tree with actual trees, by showing the concept of growing up in a place both figuratively and literally (Figures 6, 7, 8, & 9). The park inspired my ideas, and I encouraged the same from visitors during my public outreach.

Part of the residency experience involves conducting public programs for visitors that enrich their experience in the park. I created an adult workshop where we made layered landscapes focusing on foreground, middle ground, and background using the same materials I was using in my artwork. I created a children's workshop where we made pop-up cards based in the



Figure 7. East Side, with Birch Trees, Orange Daylilies, and Clouded Sulphur Butterflies, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023



Figure 8. West Side, with Maple Trees, Ferns, and Black-capped Chickadees, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023



Figure 9. North Side, with Pine Trees, Downy Woodpecker, and Cinquefoils, Colored pencil, marker, and cut paper on paper, 12" x 12", 2023

park. I also conducted an artist talk about my experience, but it was delayed due to the flooding. It ended up being a blessing to have to conduct the talk virtually after the fact because I was able to reach a wider audience,

and have it recorded as a video (link provided). As an art educator, teaching others has always informed my own practice.

Ultimately, I believe a change of scenery leads to a change in my artistic process and finished artwork. The living

history that the National Park Service provides allows us to time travel through interpretive themes, and that is a deep source of inspiration for me. I believe that I had an artistic breakthrough during my time as an artist-in-residence, one where I was able to transcend mimicry and mere

documentation to embrace conceptual ideas while focusing on compositional design using shape and color. I'm eager to see what inspiration next summer will bring, and how this school year will prepare me for that.



Dr. Heather Heckel, EdD is an artist and art educator living in New York City and teaching on Long Island. Her award-winning artwork has been shown internationally, is in several national permanent collections, and is featured regularly in the Park Slope Reader. She is a lifelong learner who loves to travel, and has been awarded 17 artist residencies through the National Park Service and Bureau of Land Management. She is in her eleventh year of teaching public school art, and has taught at the college, high school, and middle school levels. She earned her BFA in Illustration from the Ringling College of Art and Design, her MAT in Art Education from the School of Visual Arts, and her MFA in Painting from the Savannah College of Art and Design. Most recently she earned her Doctor of Education degree in Educational Leadership from the University of the Cumberland, where her research investigated the relationships between art education, leadership, and creativity. She is a member of the Society of Illustrators, National Art Education Association, and the New York State Art Teachers Association.

You can view her portfolio and learn more at HeatherHeckel.com.
Instagram: @HeatherHeckelArt

References

National Park Foundation (2023). Marsh-Billings-Rockefeller National Historical Park. <https://www.nationalparks.org/explore/parks/marsh-billings-rockefeller-national-historical-park>
National Park Service (2016). About Us. <https://www.nps.gov/aboutus/aboutus.htm>

Links

To learn more about the National Park artist-in-residence program please visit: <https://www.nps.gov/subjects/arts/air.htm>
To learn more about my artist residency experiences please visit: <https://heatherheckel.com/residencies.html>
To listen to my Marsh-Billings-Rockefeller NHP Artist Talk please visit: <https://www.youtube.com/watch?v=VJQdyUhtdFQ>





The 2024
National Youth Art Month
Theme is

Dream in Art

#nysYAM2024

Recap of YAM 2023 - We've submitted our national report!

Wow! New York State Art Teachers, you never cease to amaze us. There were over 50 submissions to our national report form and ten out of the ten NYSATA regions had Youth Art Month celebrations. Our participation numbers have steadily increased. The total number of observances, exhibits, and events reported across the state went from 197 to 314. And we had 46 out of 62 counties participating, an increase of 11 counties in comparison to 2022. We were excited to report on many new events along with pre-existing programming expansion, and new and continued community partnerships. Check out our [national report that was submitted to the Council For Art Education for 2023](#). Thank you to all who participated this past year. We will be celebrating our fantastic YAMBassadors throughout the 2023-2024 school year and we look forward to your continued celebration of your amazing art students.

Flag design information

The 2024 Flag Design Contest is in full swing. Last year we had over 300 designs submitted from across the state. Our goal is to double that number! This year we are celebrating our 2022 Claire Flanagan Grand Award win by giving back to our amazing NYS Art Teachers. We will begin by not only awarding our winning entries in the flag contest with prizes from BLICK and Royal Brush, but also randomly picking several students and teachers to receive YAM swag. Additionally, the three teachers who submit the most flag designs will receive one of our new NYS YAM t-shirts! Celebrate with New York State and have your students participate in our flag design contest using this year's theme "Dream in Art." Access the flag design instruction booklet [here](#). Flag designs are due November 22, 2023.

2024 Youth Art Month Planning Guide

The 2024 NYS Youth Art Month planning guide is now available for you to view or download at www.nysata.org/youth-art-month. In the booklet you will find: new lesson ideas, a proclamation template, YAM spirit week information, and so much more. Additionally, we will again be providing a downloadable bulletin board resource which will give an immediate display for March. Look for emails from your YAM chairs as well as updates on the webpage.

Conference & Workshop Information

Your YAM Co-Chairs will be at the November conference in Albany. Stop by to visit us at the Youth Art Month Booth. We will have 2024 YAM programming ideas, flags on display, giveaways, and much more. You can also drop off your YAM Flag submissions at the booth and chat with us about your school's YAM celebration. Need to learn more about YAM or have questions? We will be hosting a workshop at the conference titled "Inspire your students to Dream in Art." Below is the workshop description.

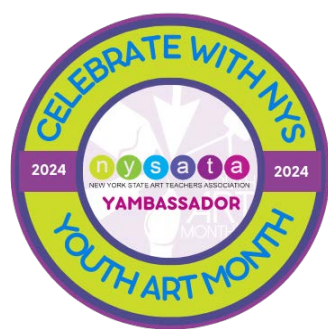
Inspire Your Students to Dream in Art

Come meet your national award-winning Youth Art Month Co-Chairs and engage in a hands-on workshop which can inspire your students to dream in Art. YAM is a month-long celebration that provides the opportunity for your entire community to experience the importance of the visual arts in education. The 2024 theme for YAM is "Dream in Art." We will be providing you with multiple resources, art making ideas, and giveaways!

For up-to-date information about our workshop and all things YAM: follow our social media!



NYS YAM Banner created



2024 YAMBassador badge. There is a variety of ways to get your YAMBassador badge for your email. One way is by submitting Flag designs! Submit yours today.

Witnessing Inspiration

Tina Higgins

What have you used to successfully provide inspiration to marginalized students? What special approaches work with students who have language hurdles, behavioral issues or are neurodiverse?

As art educators, we have the opportunity and privilege to teach students of varying abilities and talents. We come across students with diverse cultures, races, languages, socio-economics, sexual orientations, and more. Our students can have behavioral challenges, neurodiversity, difficult home lives, and dramatically different experiences. It is our job to inspire all these different students and foster a love of learning through the visual arts.

The diversity within our classroom can be used to our advantage when trying to teach all our students in a meaningful and authentic way. Just as English teachers can use literature as "mirrors" and "windows," so we too can use artists and their work as inspiration.

"Mirrors" are artworks in which the viewer can see themselves reflected. Showing a wide range of artworks and artists can give representation to the students in your class. It is important for students to be able to see themselves in the art for them to make authentic connections. When a student feels represented in the art classroom, they are more likely to be engaged and take away meaning from the content. These student-centered "mirror" artworks can be woven into the curriculum to hook students' attention, encourage participation, and increase achievement. Being able to connect on a personal level to the curriculum shows students that they are valued in diverse spaces. Fostering an inclusive environment allows all our students to embrace their differences and to be inspired by artists who look, think, and perceive the world just like they do.

"Windows" on the other hand, are artworks

that give you a peek into the lives of someone else, someone who is different from you. When students learn about other nations, cultures, and languages, their eyes are opened to all the different ways people live. While our students may not relate to these artists on a more personal level, teaching students how various people live can encourage empathy, respect, and tolerance. As global citizens, the arts give our students a way to connect with others, even if they are different. In the real world, they will encounter and interact with individuals who differ from themselves and this acceptance for others will certainly come into play. With "window" artworks, we are able to open up challenging conversations about using cultural examples for a group of people without stereotyping individuals. We can cross over from appropriation to appreciation when we honor a culture by earnestly learning about their traditions and beliefs. In the diverse classroom, we are able to expose students to many different cultures to build appreciation and inclusion.

Over the course of each week, I have my Studio in Art high school students formally critique one work of art relating to our current project. I use this time to introduce artists who may or may not represent my students. Both "mirror" and "window" artworks provide perspective and allow students to describe, analyze, interpret, and judge high quality artworks. We study Vincent Van Gogh and Pablo Picasso's blue period, welcoming discussions on mental health. We explore the pottery of Native American artist Maria Martinez and appreciate her innovation. We analyze Kehinde Wiley's portraits which so vividly display BIPOC empowerment. We examine Basquiat's drawings and consider his



The Old Guitarist by Pablo Picasso, 1903



Jar by Maria Martinez and Julian Martinez, 1939



Officer of the Hussars by Kehinde Wiley, 2007

struggles with drugs and homelessness. We assess the work of Takashi Murakami, which can be found in contemporary pop culture. We look at Frida Kahlo's paintings to see a strong Hispanic woman who persevered despite her disabilities. Every artist has a story which humanizes them and makes their artwork more accessible to students. Each week, I know there is at least one student who feels valued and represented through a "mirror" artwork. In the same way, I know there is at least one student who has gained a deeper understanding of the world around them through a "window" artwork. Using the "mirrors" and "windows" metaphor, students can consider perspective and take inspiration from varied sources.

Art can tell a visual story and it is something that students of all ages, abilities, and experiences can connect to. Students can

be exposed to art from different cultures and time periods, analyzing the meaning behind the artwork. Not only can we teach the elements and principles of art, but our classrooms can be open spaces to grow empathy and compassion. Additionally, as art teachers, we can provide culturally responsive instruction using diverse representation to make the curriculum more accessible to all students. This includes past experiences, common interests, hobbies, and language. It is important to note that culturally responsive instruction doesn't have to be based on race, but instead teachers can use information gained from the strong relationships built with students. We can support our students academically, culturally, linguistically, socially, and emotionally. Through the arts, we can celebrate and incorporate diversity of all kinds in order to inspire our students.



Flowers Blooming In The World And The Land Of Nirvana (4) by Takashi Murakami, 2013



The Two Fridas by Frida Kahlo, 1939



Tina Higgins is an AAPI artist and teacher in the William Floyd School District. This is Tina's 11th year as an art educator and she has experience with students from pre-kindergarten through grade 12. She is an advocate for NYSATA's Portfolio Project and played an active role in planning the pilot for NYSED's Individual Arts Assessment Pathway (IAAP) within her school district. Tina is passionate about creating an inclusive environment for all students and helping them find their voice through the arts.



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Innovation and Inspiration

Heather McCutcheon

My students constantly inspire me.

Every day, my students keep me youthful, enthusiastic, and motivated to become a better teacher. I teach 8-12 grade and everything you can think of: Ceramics to Art 8, Studio Art, Graphic Design, Advanced Placement classes, and so much more. Each period is a different class that requires a different curriculum.

Our job is truly the best! We have the freedom to teach what we're passionate about, design engaging lessons, and guide students to think outside the box. Embracing creative thinking and innovation makes our teaching journey even more fulfilling.

Exploring new things and embracing the joy of learning are passions of mine. A few years ago, I was lucky enough to get ten iPads for my classroom. I made the most of using them with my students, incorporating photography, animation, video, and drawing into our activities.

We started by using free apps like Paper, Now 52, and Adobe Draw. A few of my students had their own iPads and loved creating with Procreate. I watch in awe as they design pieces with so much dimension and creativity. It was amazing to see the building of layers during hours of design – the labor of building the lighting, shadows, and values that went into these creations.

I gradually introduced digital drawing to most of my classes and students. The innovation and passion for creating on the iPad were truly inspiring to me. I wanted to share this amazing tool, creativity, and inspiration with other students. I knew what I had to do! Create a new course: Digital Drawing.

Last summer I developed curriculum work for this new elective: Digital Drawing. The objective of this course is to equip students with the skills and techniques necessary to create expressive and innovative artwork using digital tools. Through hands-on practice, they will learn to leverage the iPad's capabilities to produce visually captivating and original pieces of art, fostering creativity, and artistic growth.

I created five basic project challenges. (This is my new word for lessons, as we should be challenging students to create,

think, innovate - not just follow directions to create cookie cutter projects). These were the Introduction, Word Art, Landscape, Portrait, and Logo challenges. During the summer I also asked the technology department to put Procreate on all the iPads I had in my classroom and if I had the opportunity I would get Apple Pencils for each student to use while creating.

In the Fall of 2022, I had a full class of 13 students! Yes, I said that right. I only had 10 iPads and the district was able to get me a few Apple Pencils and a few Logi pens, enough to add up to ten. Fortunately, three students enrolled in the class with their own iPads and Apple Pencils. I ensured that the parents were comfortable with their children bringing the iPads to school every day, and thankfully, they were. As a result, I could maintain a class of 13 students.



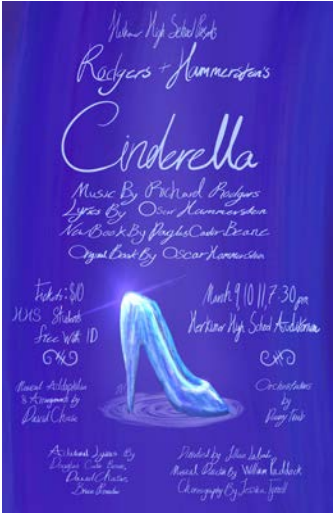
Myself with a student working on the iPad

Students were creating, discussing, and using the iPads, Procreate, and Apple Pencils. They loved the challenges, but I soon found out that five challenges were not enough for the 20-week course. Once again, the students inspired me. I asked them for ideas, what they wanted to learn and what would be interesting moving forward. I came up with two more challenges: Abstract Art and Creation of Three. For the Creation of Three challenge, students wrote down on three different pieces of paper a place, an object, and a person/animal. I took all the responses and mixed them up. Students were then given the three things back at random. This challenge was different from others as students often

picked things they liked and were passionate about. I love doing that, but this challenge made them think differently!

including the program and posters distributed throughout the community. Additionally, we utilized the same design to create a cast and crew t-shirt.

Over the course of these 20 weeks, students began crafting pieces they could take pride in. One student submitted her Landscape project artwork to the Scholastic Art Competition and received a Silver Key! This student was once very shy and kept to herself. She found herself and her passion with Digital Art and creating on the iPad. She was even asked to create the poster for the school musical Cinderella. This poster served as the foundation for all promotional materials,



Jillian's Cinderella poster



Jillian's Landscape



Jillian's "Creation of Three" project



Jillian at Scholastic



Jillian with iPad

Heather McCutcheon teaches Fine Arts and Media Arts at Herkimer Jr./Sr. High School. Having devoted 17 years to teaching art, Heather is well-versed in working with students from Kindergarten through grade 12. She is an advocate for Youth Art Month and has played an active role in NYSATA Region 3 and the NYSATA Board of Trustees. Heather holds the position of Herkimer County Arts in Educator Coordinator, in addition to her role as an art educator. She is driven by her enthusiasm for both education and artistic expression, which she channels into her work at local, state, and national levels. Heather is dedicated to fostering a love of learning and creativity in those she works with.



Preconference

Grow Creative Thinkers

2023 Preconference with Speaker Jason Blair

Thursday, November 16, 2023 9 AM-3:30 PM

Crowne Plaza Hotel, Albany NY

Creativity is about connecting seemingly disparate ideas through innovative thinking, intentional questioning, and critical reflection, to produce original ideas that have purpose and value. We live in a world where we have a surplus of complex problems and interrelated issues. We need more creative thinkers, capable of seeing the connections and patterns between these multi-layered issues. We need creative thinkers, that will ask more beautiful questions and inspire more meaningful answers.

The 2023 Preconference focuses on creativity in PreK-12 learning. This full day collaborative sharing and hands-on session is built on the belief that creativity should be celebrated and actively nurtured in the classroom. Art Educator and Educational Consultant, Jason Blair, will help you foster the conditions for all creative minds to flourish. All participants will take away practical and easy ways to encourage creative thinking and to help both teachers and students cultivate their creative minds.

- Guiding Questions**
- What does creativity look like, feel like, and sound like in PreK-12 learning?
 - What are the habits of creativity, and what are the conditions in which creativity thrives?
 - How can we model, foster, and assess creativity in learning?
 - How can we learn (and teach) the skills to be creative problem-solvers, lifelong learners, and the agents of change our world needs?

- Tentative Agenda***
- 8:30-9 AM—Coffee and Check-in
 - 9-10 AM—Presentation and Discussion—Inconvenient Creativity
 - 10-11 AM—Creativity Challenge Heart/Mind/Hands-On activity
 - 11 AM-12 PM—Elements of the Creative Process
 - 12-1 PM—Lunch (Included in registration fee)
 - 1-2 PM—Documenting Challenge
 - 2-3 PM—Thinking Routine Challenge
 - 3-3:30 PM—Questions and Closing Celebration—Thoughts, Ideas, Next Steps
- * timeline subject to change

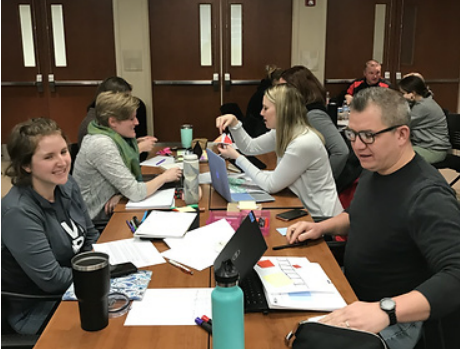
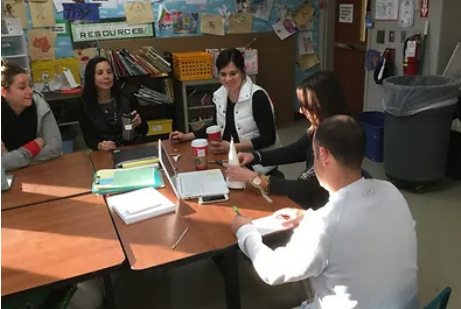
Registration (includes morning coffee and midday lunch with all gratuities)

Register by November 1, 2023 at www.nysata.org/preconference

\$90 Member/District Member

\$75 Member Student/Retired/Unemployed

\$140 Non-Member



inspire.

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

Inspire is the theme of the 2023 Conference.

Workshops will focus around inspiring art educators to maintain their own creative and social-emotional health, grow their artistic and educational practice, and exert a positive and motivational influence with colleagues, students, administrators, and community members. Some connecting points include:

- What connects, motivates, and inspires you?
- How do you create a classroom environment that invites students to be curious and inspired?
- How can art teachers cultivate social and emotional health, in challenging circumstances?
- What resources can art teachers access to inspire themselves and their students?
- How do you foster acceptance and belonging, empowering students to use their own voice?

- How does immersion in your own artistic practice inform and inspire your work with students?
- What technological platforms have inspired new out-of-the-box solutions?
- What artists/educators/leaders inspire you and, in turn, your students?

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

Registration and Meal Rates

Member Early Bird	\$169
Member After November 1	\$199
Student/Retired/Unemployed Member Early Bird	\$130
Student/Retired/Unemployed Member After November 1	\$160
Non-Member (No Early Bird Rate)	\$255
Full Meal Package	\$230
Friday Lunch	\$35
Friday Dinner (Buffet)	\$55
Saturday Lunch	\$35
Saturday President's Reception & Plated Dinner	\$65
Sunday Brunch	\$40

**Registration Opens
September 1, 2023!**

Details at
www.nysata.org/2023-conference

Workshop Questions?
workshops@nysata.org

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Exhibit Questions?
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Registration/Payment
Questions?
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Other Conference Questions?
conference@nysata.org

Registration Payment Policy

Full payment must be made at the time of registration unless paying by school purchase order. You are fully registered when payment is received. Payment can be made by credit card (*Visa, MasterCard, Discover, American Express*) or check (*payable to NYSATA*). If mailing payment, include a printed copy of your registration payment form along with your payment and mail to: NYSATA, 9200 Sixty Road, Phoenix, NY 13135. **Do not mail a check or purchase order after Friday, November 10, 2023, as it will not arrive in time. If you register after November 10, please pay in full via a credit card.**

Registration Cancellation and Refund Policy

NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, the space reservation, food, and materials to fulfill your order must be purchased *in advance* by NYSATA. If you reserve meals or an event ticket and cancel last-minute, NYSATA has already purchased the meals and/or held space for you in the event, resulting in a cost or loss of revenue if no payment has been made.

If you need district approval to attend, please secure permission in advance of registering.

If paying with a school district PO, be sure you know what is allowable per your district policy prior to registering. *You are responsible for any balance on your bill not covered by your school district.*

- All refund requests **MUST** be received in writing (email).
- Registration refund requests received by November 1: Full refund less a \$25 administration fee, less ticketed event fees.
- Registration refund requests received from November 2 through 10: 50% refund less a \$25 administration fee less ticketed event fees.
- Registration refund requests received after November 10: No refund.
- Ticketed events are non-refundable.
- If you register with no payment and subsequently cancel or don't attend, you may be billed a cancellation fee plus an additional fee for any meals or ticketed events for which NYSATA has incurred cost or loss of revenue to reserve on your behalf.

Cancellations due to extenuating circumstances (i.e. death, accident, serious illness) must be submitted in writing, include appropriate verification, and must be received by NYSATA (at the address noted above or via email: tkonu@nysata.org) prior to the last day of the conference. No refund requests will be honored if submitted after the conference has ended. Please allow 4-6 weeks for processing of refunds.

2023 CONFERENCE SCHEDULE of EVENTS*

Thursday, November 16

Preconference (Ticketed Event)..... 9 AM-4 PM
(Ticket includes lunch)

Friday, November 17

Continental Breakfast (Vendor Area) 8-10 AM
Commercial Exhibitors Exclusive 8-9 AM
Commercial/College Exhibition 8 AM-1 PM
Super Session I: Jason Blair 9-10 AM
Workshops 10 AM-1 PM
Lunch (Timed Tickets) 11 AM-2 PM
Super Session II: Andrea Kantrowitz 1-2 PM
Commercial/College Exhibition 2-5 PM
Workshops 2-5 PM
Regional Hospitality 5:30-6:30 PM
Awards Dinner 6:30-8:30 PM
(Ray Henry, Special Citation Business/Institution, Student Scholarships)
ArtisansMarket 8:30-10 PM
After Dark Event (Ticket Required) 9-11 PM

Saturday, November 18

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

Sunday, November 19

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

***Subject to change without notice. Free access to all materials in Whova app for up to three months.**

Conference Highlights & New This Year!

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

Workshops: Conference workshop options include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Access to workshops in the general schedule is included in the registration fee.

Extended Studio Workshops: Optional Extended Studio (ticketed) workshops are available for an additional fee. Register for ticketed workshops when you register online for the conference. **Ticketed workshop fees are non-refundable.**

BACK BY POPULAR DEMAND! Special Chris Ann

Ambrey Printmaking Sessions: Chris Ann will offer sessions in monotype and 2 variations on solarplate—one drawing directly on the plate and one using photographic methods.

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

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

Conference Student Exhibit: Thanks to the magic of Google Slides, we will hold this exhibit on the NYSATA website in addition to the onsite exhibit at the conference hotel. There is no fee to participate, but you **MUST** pre-register at www.nysata.org to have your student work entered into the exhibit. **This exhibit is open to NYSATA members who register as**

attendees for the conference. Registration is by teacher, not school district. Please do not add work of non-registered colleagues to your exhibit. Details coming soon in your email and at www.nysata.org/student-exhibit.

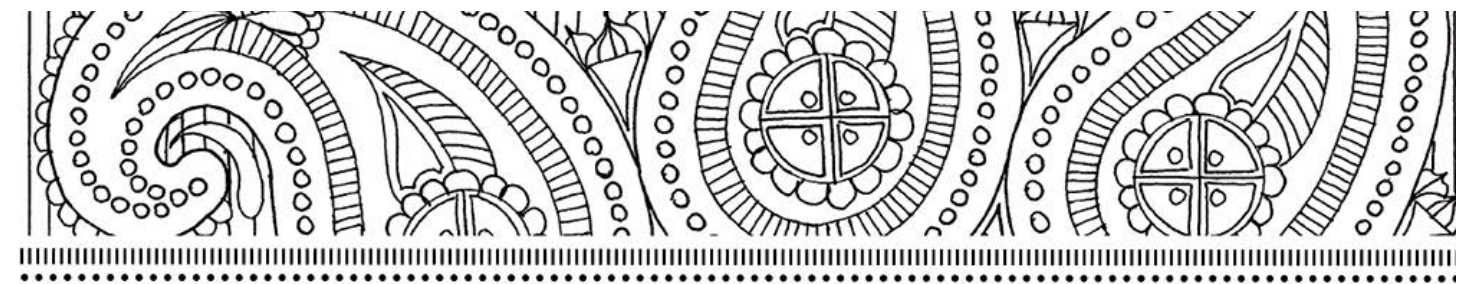
NEW FORMAT THIS YEAR! CTLE-Eligible Friday after Dark Event: Collaborate, be intuitive, and get creative while learning in a relaxed environment with Andrea Kantorwitz. This is a ticketed event. Casual, comfy clothing is recommended and an evening beverage of your choice is included with your ticket.

Artisans Market: Artisan vendors will have table space on Friday night at the conference site. Each artisan will be responsible for their own sales, shipping (if applicable), and any applicable sales tax. A registration fee of \$25 per artisan supports our NYSATA Scholarship efforts. Artisans will need to register by November 1 on the NYSATA website. Watch your email for details. All registered artisans must be NYSATA Members AND register for the conference to participate in this event.

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

Awards Events: This year's awardees will be featured in the NYSATA News and conference program, as well as recognized in person at awards celebration events. Guests are welcome to register for awards events without registering for the entire conference event.

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



PRESERVICE STUDENT VOLUNTEER PROGRAM

39 art education students from regional undergraduate and graduate programs volunteered at the NYSATA 2022 Annual Conference. These amazing artist-teachers did a great job helping with workshops, events and making sure all attendees, vendors and presenters were well cared for! Our student volunteers each spent three hours helping, then had the rest of the conference time to learn and have fun (lots and lots of fun!). They visited local galleries and had a pizza party to make lifelong connections and bonds. We were so proud of this group and can't wait to see them back as full-time art educators!

Preservice Student Volunteer Program Sign-Ups are under way for the 2023 Conference. This program gives full time preservice graduate and undergraduate Art Education students a passport to attend the conference in exchange for up to three hours of volunteer work during the conference weekend. Students work alongside volunteer conference and program coordinators and get a sneak peek at how the conference works behind the scenes, as well as attend and/or present workshops and participate in all conference events. Participating college students purchase a student membership and a volunteer t-shirt; they sign up in advance to select their volunteer roles and then just check in upon arrival for their t-shirt, snacks, and more guidance.

Questions? Contact Lauren Ramich, Higher Education Committee Chair and Student Volunteer Coordinator, at highered@nysata.org.



Conference FAQs

Is there a virtual option? No virtual option is offered this year. After reflecting on the challenges of providing our hybrid event in 2021, the conference planning team unanimously decided that providing a quality hybrid event is not sustainable for our small team of art teacher volunteers. We saw and shared the stress of our presenters as they struggled to manage all the variables. We can't put in enough volunteer hours or manage a team of people big enough to pull it off with the level of quality we desire, and hiring a professional team would drive our conference registration rate too high for our comfort level.

Why does the food cost so much? Providing a quality dining experience for nearly 200 guests at a time is a challenge. Hotel banquet meals come at a higher cost per plate than most restaurant meals. All meal tickets include appetizer, entrée, and desert plus a mandatory 22% service charge. The Crowne Plaza (Desmond) Hotel is committed to its reputation of high-quality banquet meals and will not compromise menu offerings to meet a lower price point. NYSATA does not markup meals for profit; some meals tickets are sold at *less* than NYSATA's cost to keep the price reasonable for our attendees. The projected sale of hotel rooms and banquet meals (called our group *performance*) gives NYSATA leverage to contract hotel meeting space for free or a reduced fee, allowing to keep our registration fee low for everyone.

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

How do I access the Whova app? When you register, be sure to use the email address you'd like to use to join the app. We usually begin inviting our paid registrants to join the Whova app about two weeks prior to our event and every few days after that. Since the Whova app gives you access to lots of conference content, your bill must be fully paid before we'll invite you to join. Your email invitation will contain a link and specific instructions to join our community. Once you join, you can start planning your agenda and communicating with other conference participants.

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

Can I register for the conference if I am not a member of NYSATA? Absolutely! NYSATA offers non-members the

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

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

Is there a fee or sign-up required for workshops? There are plenty of options to fill your schedule without adding additional fee workshops. Workshops in the general schedule are offered on a first come, first served basis. Some presenters have set a small fee for materials, payable onsite to the workshop presenter (please plan to bring cash in small bills). Optional pre-registered Extended Studio workshops are offered for a ticket fee paid in advance to help cover speaker fees, materials, and other costs associated with those offerings.

If my school team is attending the conference together, do we all have to individually register? Everyone must register online using their own member login information. Your unique member login keeps your selections and transactions in your own record in our database. Use the instructions below for paying with a PO. Several registration confirmations may be bundled together and attached to a single PO or check for payment, as per the instructions in the registration confirmation email.

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

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

Why is there a cancellation policy and fee? NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, the space reservation, food, and materials to fulfill your order must be purchased ahead of time by NYSATA, resulting in a loss when late cancellations occur. Find the cancellation policy near the registration link at <http://www.nsyata.org/2023-conference>.

Keynote Speakers

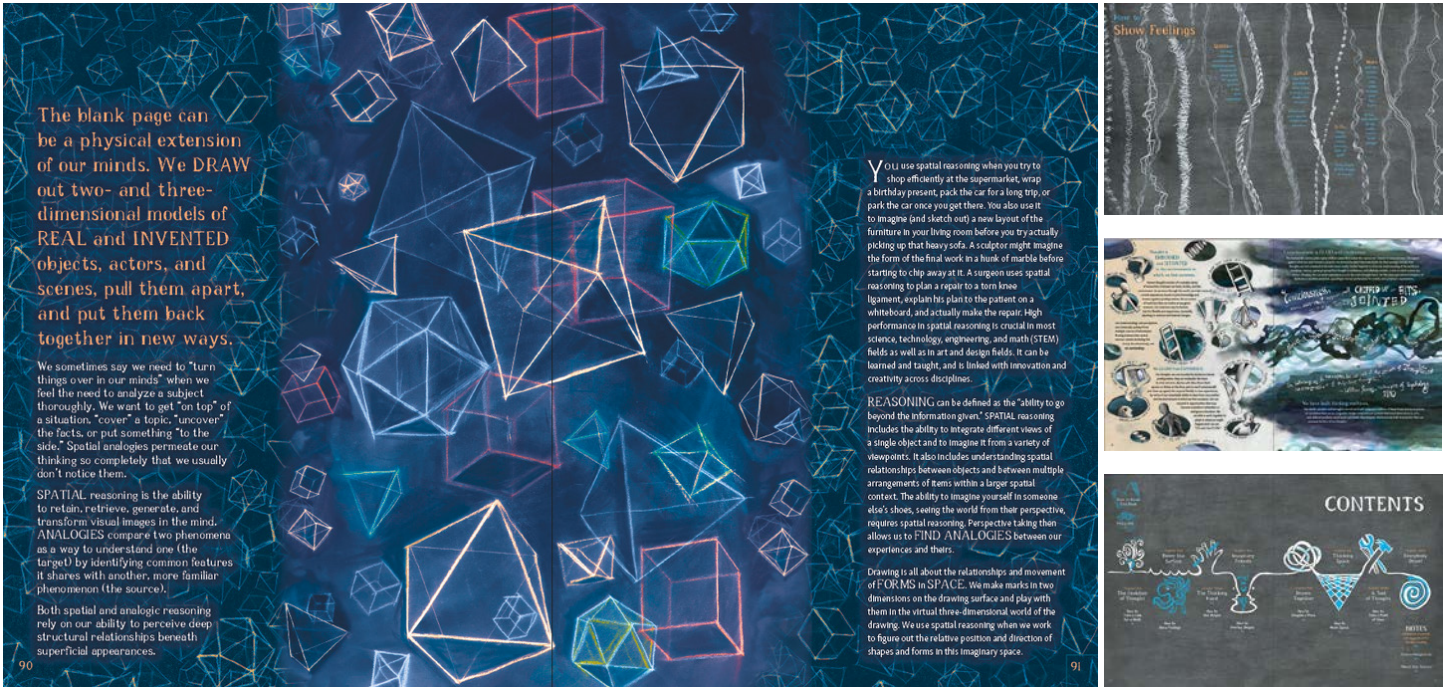
jason blair

Friday • November 17 • 9:00 AM



Jason Blair, an esteemed art educator with 21 years of experience, passionately advocates for the transformative potential of children's creativity. Stepping into his art studio daily, he finds inspiration in the vibrant imaginations of his young students. Recognizing the importance of fostering creativity, Jason believes that educators must continuously cultivate their own growth as agents of creative change. Embracing the role of a "classroom creativity whisperer," he creates an inclusive community that values and celebrates divergent thinking. In addition to his role as an elementary art educator, Jason serves as the co-assistant director of the Project Zero – Cultivating Creative and Civic Capacities project, collaborating with the Columbus Museum of Art, Harvard University, and local educators. As a respected creativity consultant, he shares his practical classroom experiences through national conference presentations, workshops, and keynote speeches across Ohio and beyond. Jason earned his MA in art education from The Ohio State University and currently teaches in Dublin, Ohio, where he continues to nurture and amplify creativity in his students.





Andrea Kantrowitz, an artist and educator, is the Director of the Art Education Program at the State University of New York at New Paltz. She has lectured and led workshops on art and cognition internationally, and has twice served as a Singapore Ministry of Education Outstanding *Educator-in-Residence*. As a director of the Thinking through Drawing Project, founded during her doctoral studies at Teachers College, Columbia University, she co-organized 10 years of international drawing and cognition research symposia and workshops, in collaboration with colleagues from around the world. Before coming to Columbia University Teachers College as a doctoral student, she was a teaching artist in the New York City public schools for many years, involved in multiple local and national research projects. As a teaching artist with the Studio in a School organization, she co-developed and implemented an integrated art, math, and literacy curriculum for a federally funded Arts in Education Model Development and Dissemination (AEMDD) project. This project included a randomized control trial that demonstrated the impact of an integrated art curriculum for students growing up in poverty

She holds a BA in Art and Cognition from Harvard University and a MFA in Painting from Yale. She has taught foundation drawing at Pratt Institute in Brooklyn and graduate courses in contemporary art at the College of New Rochelle. Prior to her work in K-12 education, she was the visual art foundation coordinator at the University of Wisconsin at Oshkosh. Her paintings have been exhibited nationally and are in many private collections. She has curated multiple exhibitions on themes of drawing, cognition, and the creative work of artist/educators. She is an artist member of The Painting Center in New York City, and her artwork is also represented by Kenise Barnes Fine Art. She lives, hikes, draws, and paints in the Hudson Valley, NY.



Grace Lynne Haynes is a California born visual artist currently based in New Jersey. She creates lusciously composed images merging painting and collage, containing bright textures and patterns. Intricate moments are juxtaposed against flat, black swaths of paint shaped to represent black female bodies. The artist's painterly devices lead the viewer to question the very nature of color and how historically symbolic meanings surrounding colors and shades, especially black, are constructed. In Haynes's work, black appears aspirational, dignified, and sublime. The result is a network of images addressing complex topics and stereotypes surrounding black femininity.

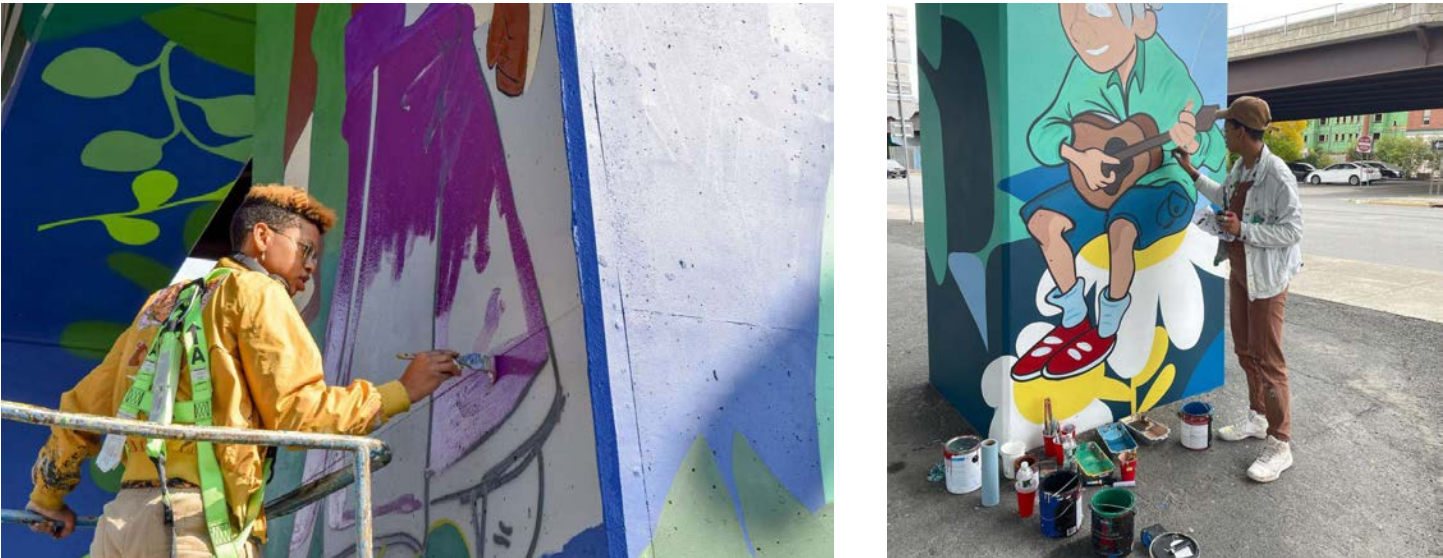
After receiving her BFA from the ArtCenter College of Design in 2017, Haynes became known for her use of bright colors set against the pitch-black hue with which she renders her subjects' skin. Two of Haynes's portraits were featured on 2020 covers of *The New Yorker*, including a rendering of Sojourner Truth to commemorate 100 years of women's suffrage. Haynes later received a commission to paint this same image as a 30-foot-tall mural for Project For Empty

Space in Newark, New Jersey. Magazines are integral to her process as well: Each of Haynes's portraits features eyes cut from editorial pages, a gesture that adds a subtle mystery to her elegant figures.

Grace Lynne Haynes is an inaugural member of Kehinde Wiley's Black Rock Senegal residency. She is included in the 2020 edition of *Forbes' 30 Under 30 in Art & Style*. Her first Los Angeles solo exhibition is in March of 2020 at the Band of Vices Gallery, and she will follow it up with a solo exhibition at Luce Gallery in Italy this October.

Haynes has exhibited at the Ontario Museum of History and Art, Untitled Art Miami and Paul Robeson Gallery of Rutgers University, Newark. She was a selected artist in Daily Collector's online article "20 Painter's Who Are Shaping the Next Decade," and her work has been published in *New American Paintings*, *Creative Quarterly*, and *Culture Type*.





Jade Warrick, also known as TrashKiD, is a designer, youth educator, and Capital Region-based artist originally hailing from Los Angeles. Through her art, Warrick crafts visual representations that bridge voices and stories, creating a tapestry inspired by historical events, personal memories, and an affection for the grit and absurdity found in everyday life. Her public work emphasizes the connection between local narratives and art, fostering a sense of community, healing, and ownership.

At present, Warrick directs Amplified Voices, an art and wellness initiative aimed at elevating the voices of marginalized communities through creative programming. In addition to hosting WMHT’s AHA! (A House for Arts), she recently held the esteemed role of Curator of Public Art and Placemaking at the Arts Center of the Region, where she significantly grew and fostered a placemaking project called “The Fish Market,” providing North Central Troy Residents with access to arts education and youth activities.

With five years of experience in producing large public artworks and ten years as an arts educator, program developer, and curriculum designer, Warrick’s expertise and passion are evident in each project she undertakes. Her work continues to resonate with audiences, both visually and emotionally, marking her as a significant figure in contemporary art and education.



Friday After Dark

Friday After Dark Event (CTLE Eligible)
November 17, 9-11 PM

\$25 ticket includes a complimentary beverage of choice; all supplies; and an evening of fun, learning, and connection through intuitive drawing.

DRAW=THINK
THINK=DRAW

with Andrea Kantrowitz

Department of Art & Design at Buffalo State!

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

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

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

Coil Baskets/Coasters/Trivets
Using the coil method we will create your choice of basket, coasters or trivets with various yarn choices.
\$4 fee at time of workshop
Stefanie Abbey M, HS, C

Paper Quilling: Basics & Beyond
Looking for a fun, bold low-cost project to introduce to your art students? Consider Paper Quilling! This versatile project can be adapted to all grades and ability levels. Learn more than 30 ways to roll, scroll, flute and fringe strips of paper. Use what you have learned to create a mini project. As you work, view some amazing paper artwork created by contemporary artists & students. Come, roll & relax!
Jennifer Armbruster E, M, HS, C

Cultural Appropriation vs. Appreciation—Guidelines for Classroom Teachers
Is making art with children that explore other cultures and their art forms considered appropriation or appreciation? In today's divisive and politically charged environment it is understandable why there is a need for debate about appropriation. Join us for a discussion and gather resources and ideas for your classroom.
Mario Asaro, Stefanie Abbey E, M, HS, C, A

The One Sheet—Exploring Brushes, Art Materials and Making Art
New brushes and art materials are always exciting. Art Education Manager

Kris Bakke shares how you can try, learn, test and explore how different brushes and art materials work while making art. It's a one sheet test that often turns into quite the work of art.
Kris Bakke HS, C

Scaffolding to Inspire Engagement with the Sketchbook at the HS Level
Inspire your students to use their sketchbooks. This scaffolding process begins in introductory classes, and builds until students reach advanced levels including AP Art and Design. This "recipe" for recording process work can likely be used as supporting evidence for the new IAAP. Bring your own sketchbook for a few hands-on making moments.
Tracy Berges HS

Curriculum for Community Engagement
There are close to one million students in the NYC public school system and 72% are considered economically disadvantaged—how do we create learning environments in order to support them? Hear the story of the School of Visual Arts Curriculum for Community Engagement, where MAT students taught visual arts lessons in a West Harlem homeless shelter.
Melissa Birnbaum HS, C

The Adhesive Sculpture Challenge
Join us for this fun and creative problem-solving workshop. Participants will be tasked to build a themed sculpture using a variety of materials found around the art room, but without any traditional adhesives.
Beth Brody E, M, HS

Oh What A Relief It Is!
Elevate your art, literally! Use famous artworks or original ideas to inspire a sculpted relief painting using textural materials whether created on a low budget with paper towel papier-mâché, on a mid-budget with Model Magic or a

higher budget with plaster gauze. Make art to see and feel.
\$5 fee at time of workshop
Beth Brody E, M, HS

Funky Fun with Chalk Pastels
Do you dread the dusty mess of working with chalk pastels in your classroom? In this hands-on workshop, you'll get to try out an assortment of fun, colorful and innovative techniques that will both minimize the dust and make you look forward to introducing your students to fabulous chalk pastels.
\$2 fee at time of workshop
Phyllis Brown E, M

TAB-ish Units: Incorporating More Choice into Traditional Units
Learn about aspects of TAB teaching and leave with a few unit ideas that involve choice, ED&I components and SEL components. These will include a portrait-based unit, material study unit, and a ceramics unit.
Callie Bryant M, HS

Open Studio: Advocating for a Therapeutic Art Program in Addition to Art Class
Learn about a therapeutic art program that teaches and promotes SEL skills through art making and how one district started and now utilizes this program to support its students' social emotional needs separate from art class.
Callie Bryant E, M, HS

Inspiration Through Color and Light
Using Ecoline and Finetec watercolors with water-soluble pencils, participants will produce a luminous and inspirational abstract piece. The workshop is intended to stimulate participants' artistic curiosity using high-quality colors, layering, and mixed media applications. Thus, encouraging future imaginative classroom activities.
Celia Buchanan HS, C

Learning at All Levels
This class will present 15+ lessons geared toward elementary-aged students in 12:1:1 or SKATE programs, that make all students feel successful. Many lessons are designed to develop fine motor skills (and have the OT teachers seal of approval). Materials will be available for a hands-on portion of the session.
Kali Burke, Stacy Griffin E

Enriching Student Learning Through Art and Research: Visual Art and School Library Collaborations
In this workshop, we will explore ways to deepen student learning through authentic research. Questions we explore with our students include: How can research inspire your art making? What questions do you want to explore through your research? What new meanings will you create through your art? How can research create more authentic artwork?
Louise Butler, Amy Rathgeb HS, C

Lego Printmaking
Play with Lego bricks to create satisfying prints quickly. Connections to printmaking and visual culture to be provided.
\$2 fee at time of workshop
Cai Chan E, M, HS

Materials as Access & Inclusion
Through creating art using Melanin Series: a set of acrylic paints featuring 12 inclusive skin tone colors, we will explore how culturally responsive materials provide access. We will then discuss how inclusive materials can eliminate barriers, facilitate creative confidence, and serve as a resource for students AND teachers.
\$5 fee at time of workshop
Charlecia Joy Cole M, HS, C, A

NFTs in the Classroom
NFTs in the Classroom aims to bring the mystery and excitement of the digital art market to the classroom teacher. This presentation will inform and spark curiosity about this new phenomenon and explore ways to incorporate NFTs into visual arts and interdisciplinary lessons.
Candido Crespo E, M, HS, C, A

Discover the Magic of Claymation!
A collaboration of Art, STEAM and classroom learning in the ultimate PBL project. Students used their knowledge of animal adaptations to create unique creatures out of modeling clay, developed storylines, backdrops and short videos using Stop Animation. Join us and experiment with Stop Motion. Modeling clay and basic supplies will be provided.
\$2 fee at time of workshop
Erica Cross, Tracy Knavel E, M, HS

Generate an Empathetic Classroom Culture Through the Lens of Emotional Literacy and SEL
Rapidly increasing youth mental health concerns highlight the importance of teaching emotional literacy and empathy to children. Emotionally literate and empathetic people are drawn to make social connections and meaningful global contributions. Learn innovative teaching tools that model regulation strategies and modify them to meet any scholar's needs.
Kendra Echevarria M

Second Time Around
Life circumstances led art and museum educator Cheri Ehrlich, Ed.D., back into the elementary classroom after fifteen years of working and teaching in museums and higher education. For this session, Ehrlich will reflect on her time with her students and share her experiences, lessons, and insights teaching pre-K-5 students (again).
Cheri Ehrlich E, C

6x6 Collaborative Installation
Connect, Collaborate and Create. A unique opportunity to involve your students in an evolving museum quality installation. This hands-on workshop will explain how to get involved in our existing program or how it can be adapted in your district for any grade level and grown in your community.
\$5 fee at time of workshop
Rosemarie Elder, Jeanie Ritter E, M, HS, C

IAAP Roundtable: Let's Figure This Out Together!
A roundtable to share, discuss, and troubleshoot all things IAAP: Rubrics, evidence/artifacts, developmental

portfolios, and final portfolios.
Shannon Elliott, Robert Wood, Karen Rosner, Cindy Henry, Veronica Kruger HS

Architecture, Anatomy and You!—Relating Art & Science Successfully Using the Aesthetic Realism Teaching Method!
Does the flying buttress have anything to do with the bones in our feet? Yes! Learn how, through the opposites, the beauty in architecture and anatomy is related to each other and to our lives!
Donita Ellison, Rosemary Plumstead M, HS, C, A

AI in Art Ed
In the current era of technology, artificial intelligence has grown rapidly in such a way that it has established its presence in all fields – including education. This workshop will give you a breakdown of how AI models work, what they can do and how they are currently used. We'll explore how experts believe this technology will disrupt art education and the art industry at large.
Tracy Everleth E, M, HS, C, A

Differentiation In Art Instruction
Using a UBD framework, explicit instruction, and differentiation, we can tailor instruction to meet individual needs of the students by providing tools and skills that give them access to the ability to speak in a new visual language. Working together we then collaboratively create a bespoke environment conducive to learning.
Mollie Fox E, M

Advocating the Arts Through the New IAAP
A pilot school and a committee member during development, this session will ease fears of the application and implementation process for all district types!
Katie Gabriel M, HS, A

Hands that Really Help: Collaborating with Paraprofessionals in the Art Room
How do art educators collaborate with paraprofessionals and special educators to create an inclusive

classroom environment centered around belonging, confidence, and expression? This workshop will explore various ways art educators can communicate and set up their classroom to support paraprofessionals as they guide their students toward authentic artmaking.
Mackensie Galusha E, M, HS

Sailor’s Valentines
Join me for exploring nautical folk-art style from the island of Barbados. Learn how to create “valentines” with your students using seashells. Go home with your very own creation demonstrating radial balance. This is so much more than a typical valentine!
\$1 fee at time of workshop
Kimberly Gideon E, M, HS

Careers for Creatives—Jobs and Outcomes for Art Students
The landscape of art, design, photography, and film jobs has changed from what it was fifteen years ago—even five years ago. Get a glimpse at the range of careers that await BFA students and some of industries that crave creatives.
Courtney Good HS, C, A

Dragon Eyes
Come participate in this make-and-take class that shows multiple examples of how to make the internet’s latest craze: Dragon Eyes. In this session we will be using Model Magic, but will include easy adaptations to use other materials as well.
\$1 fee at time of workshop
Stacy Griffin, Kali Burke E, M

Intro to Procreate
Participants will do a guided drawing that introduces them to some of the important features in the digital drawing program Procreate. During the class, students will create a drawing while learning about the menus and tools in Procreate. Most importantly, participants will learn how to ‘build’ a drawing using the proper workflow and use of layers.
Alyssa Hardy M, HS

Mixed Media Communities
Connecting to the curriculum, the students create artwork on canvas based on rural, urban, and suburban

areas. We look at various artists including James Rizzi, Grandma Moses, Romare Bearden, Grant Wood and others. We make materials to make landscapes and cityscapes. Participants make our “Lamb” scape and/or layered cityscape.
Kelly Holmes E

Joyful “Selfie” Sculptures
Planning and sketching projects helps students to create high quality work, but they try to skip this part. We look at artists that use their art to show the activities that bring joy and purpose, mainly the arts, and physical activity. We use the joy from these activities to create self-portrait sculptures from basic materials, such as canvas board, aluminum foil, masking tape, and found objects.
Kelly Holmes E, M, HS

The Portfolio Project and the Power it Can Bring to Your Program
After adjudicating, taking part, and preparing students for the NYSATA Portfolio Project over the past 15+ years, I have learned and grown so much. I will share tools, materials, guidelines and struggles to not only achieve student participation but help bring recognition to your arts program while establishing professional recognition and art advocacy for your department.
Barbara Imperiale Sanders E, M, HS, A

Connecting Culture, Community, and the Classroom
This workshop offers educators a widening perspective of their own cultural identity and models for their students to explore their cultural identity authentically. Teachers will leave with ideas for lessons and activities that inspire inquiry and foster a classroom culture of belonging and acceptance.
Mira Johnson E, M, HS, C, A

Food Truck Fun
Imagine a food creation and then design a food truck to accompany it! The lesson touches upon basic practical graphic design, translating 2D concepts to a 3D format. This lesson is attainable at the elementary and middle level. Advertising concepts are introduced and applied by having

students brainstorm to create a color scheme and original logo to decorate their truck.
\$1 fee at time of workshop
Kaitlyn Judge, Saeeda Thompson E, M

Collaboration in the Art Room
Collaboration is mentioned 13 times in the NYS Learning Standards for the Visual Arts. Come learn about, explore through, and participate in collaborative exercises for the art room. In addition, you will discover artists who work collaboratively. Be ready to work collaboratively with fellow participants.
\$2 fee at time of workshop
Thomas Knab E, M, HS

Inspiring Animations: A Collaboration with Eastman Museum and the Rochester International Children’s Film Festival
The George Eastman Museum and the Rochester International Children’s Film Festival collaborated on an arts in education experience with the Children’s School of Rochester. This workshop will inspire educators to use animations, similar to Painting with Wool by Andrea Love and will demonstrate “wool painting”. This lesson is adaptable from pre-k to 12th grade.
Suzanne Kolodziej, Susan Neal E, M

Keepers of the Earth, Makers of the Cloth
The workshop will cover fiber art forms that are derived from natural resources and/or are influenced by the natural world. We will learn about symbolism and modern influence on traditional textile arts. Topics may include: The evolution of the Mola cloth, reverse applique workshop, Indigo across the world, Shibori to Adire cloth, Dye workshop Mayan textiles then, now, tomorrow. Embroidery/weaving.
\$5 fee at time of workshop
Leah Kronenfeld E, M, HS, C, A

Scaffold Ceramics Lessons for Maximum Student Choice
Ceramics can be a very technical class so how do we give students choices while making sure they learn the skills they need to succeed? In this workshop, we will discuss basic ceramic skills, how I teach them, and how I apply those skills to projects. In



ART EDUCATION
ART HISTORY
CERAMIC ART
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& PHOTOGRAPHY
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one year my students go from making basic pinch pots to beautiful functional teapots while finding their voice as individual artists.

Karissa LaLima HS

Inukshuk (Welcome) to Inuit Culture—Let’s Make One Together!

We will interpret the importance of Arctic Inukshuks, a symbol of “likeness of a person”. What looks like a “pile of stones”, represents the strength of a people living in one of the Earth’s harshest climates. We will create mini Inukshuks from Model Magic and stones, and discuss their purpose. We will link it to the Arctic landscapes of Ted Harrison, a Canadian artist.

\$2 fee at time of workshop.

Carolann Lally, Patricia Stork E, M

All Inspiring Art Shows

Art shows are a lot of work! Throughout this presentation, tips, tricks and advice will be given to make sure you have a successful art show! A show that not only showcases your amazing students but also inspires others to support and recognize the importance of art, not only in your school but also within the community.

Amanda LeClair E, M, HS, C

Monoprint Self Portrait

We will use wet erase markers on a self portrait mirror to draw a contour line portrait of our reflection. We will use copier paper soaked in a water bath, then rolled out and blotted, to lift the contour line image from the surface of the mirror. We will use water colors and color pencils to add color to the portrait.

\$5 fee at time of workshop

Clare Levine HS

Statewide NYSATA ED&I Collaboration Reception and Women’s Empowerment Draft Year Two

Join us at NYSATA’s ED&I Committee’s second annual collaboration reception building on partnerships for 2023-2024! Our program features a spotlight on the Women’s Empowerment Draft followed by five arts educators sharing impactful ED&I programs. Join us as we continue to build community and support for ED&I.

Cindy Maguire, Ann Holt, Rachel Lyons, Cai Chan, Daniel Napolitano, Olivia Khristan, Diana Leiker E, M, HS, C, A

Appropriation or Appreciation? Exploring the Nuances of Cross-Cultural/Community Art and Design Education

How do we explore another culture or community’s art with care and respect? Join us as we share perspectives, conversations and approaches to integrating cross-cultural/community art and design education in the K-18 classroom. We share and discuss guidelines and a one-pager flow chart to avoid cultural appropriation in designing lessons. Audience feedback and conversation is encouraged.

Cindy Maguire, Ann Holt, Rachel Lyons, Cai Chan, Daniel Napolitano, Olivia Khristan, Diana Leiker E, M, HS, C, A

ED&I Affinity Meetup

Casual social time for educators and leaders to meet, network, and chat. ED&I committee members will be present to answer questions and facilitate connections with colleagues in NYSATA.

Cindy Maguire, Ann Holt, Rachel Lyons, Cai Chan, Daniel Napolitano, Olivia Khristan, Diana Leiker E, M, HS, C, A

Create a Superhero Personas and Build Connections

Doodles Academy will lead participants in creating a superhero alter-ego. Educators will learn how to leverage this instantly engaging project to gain a deeper understanding of their students’ personal interests and backgrounds. Further, they’ll walk away with ideas on how to use this project to make cross-content connections.

Alyssa Marchand E, M, HS

Inspire Your Students to Dream in Art

Come meet your national award winning Youth Art Month Co-Chairs and engage in a hands-on workshop which can inspire your students to dream in Art. YAM is a month-long celebration that provides the opportunity for your entire community to experience the importance of the visual arts in education. The 2024 theme for YAM is “Dream in Art.” We will be providing you with resources

and art making ideas.

Heather McCutcheon, Tracy Berges E, M, HS

Modern Chair Design

Far more than a style, look, or aesthetic, Modern Design transformed the last century and was driven in part by new materials. Participants will review highlights from the Modernist movement, then use creative thinking and unexpected material choices to engineer a small piece of furniture for a toy “customer”. <https://www.dickblick.com/lesson-plans/modern-chair-design/> *Todd McGill, Julie Davis, Whitney Meredith, Heather Havens, BLICK* E, M, HS

Punch and Loop Tapestry

Join this Blick Art Materials workshop to explore punch needle techniques – a quick, simple way to create a woven tapestry. Learn how this simplified technique, incorporating watercolor, Roylco Paper Mesh, and various yarns, can make this introduction to punch needle weaving a part of your curriculum. More info: <https://www.dickblick.com/lesson-plans/punch-and-loop-tapestry/> *Todd McGill, Julie Davis, Whitney Meredith, Heather Havens, BLICK* E, M, HS

Five Surefire Ways to Spark Inspiration

Art teachers from high school and middle school will share ideas that they use in their classrooms to inspire students. They will also be sharing some things that they do personally to keep creating art outside of the classroom. We will have some fun activities for participants to engage in as well.

Nicole Missel, RaeLynn Jones E, M, HS

Mayco Magic! with Wax Resist, Elements, and Foundations

Learn to use Mayco’s Wax Resist, Elements, and Foundations glazes to create a cloisonnism-esque design on ceramics. Add a little art history to your ceramics with this fun technique that mimics a post-impressionistic style with a modern twist! *Bob Moreni, MAYCO* M, HS, C, A

Everything Everywhere Art on the Road

Art and travel are both inspirational and important to the learning process. In this workshop you will learn how to create artwork while you are traveling. This lesson can be used with a group or while traveling solo. These simple prints can be combined to create a larger art work.

\$3 fee at time of workshop

Veronica Murphy, Gabrielle Goodstein M, HS

Inspire Curriculum by Incorporating the Studio Habits of Mind and the Standards

Have you heard about the Studio Habits of Mind? Come learn about what the Studio Habits are, their origin, and how they align with the standards. We’ll consider implications for our curriculum and pedagogy and how they support you in assessing student learning and advocating for your program.

Samantha Nolte-Yupari E, M, HS

Advocacy: No, I’m Not Here to Paint Free Murals. Saying Yes! and Saying No! To Colleague and Administrative Requests.

Make an advocacy button and share examples of saying “yes!” joyfully and “no.” confidently when colleagues and administrators come calling with artsy requests. We’ll talk about how to build advocacy habits sustainably by considering reciprocity and authenticity. Consider how boundaries are an act of advocacy.

Samantha Nolte-Yupari, Valerie Savage E, M, HS

Teaching with Big Ideas: Story

This presentation will walk participants through a spiral curriculum revolving around the Big Idea of Story. Participants will learn about Big Ideas and how to teach using Big Ideas in a K-12 setting. Focus artists and art making prompts about stories for grades K-12 will be featured.

Samantha Nolte-Yupari, Kelly Hanning, Theresa Fitzpatrick, Larissa Hankey, Elyse Harzynski, Liz Hone, Maiya Kettlehone, Olivia Lawrence, Katelyn Spath, Ava Speidel, Elizabeth Tripp E, M, HS

There’s Room at Our Table! Creating Impactful Arts Communities

Community is our foundation. When we invite all to our table, we learn the importance of collaboration to enhance arts education. Join us in conversation on how you can develop impactful arts communities in partnership with your local BOCES to enhance conversations in advocacy, leadership, and more.

Christian Oliver, Will Jones E, M, HS, C, A

Artists-in-Residence and BOCES

Arts-in-Education: Building Unforgettable Experiences!

The joy of having masterclasses, artists-in-residence, and teaching artists in our classrooms are always memorable experiences for the students and educators. The issue that arises is finding funding for these great initiatives. Come learn how you can utilize BOCES Arts-in-Education to enhance your art program and student experiences!

Christian Oliver, Will Jones E, M, HS, C, A

The Magic of Kitchen Litho

With its chemicals and bulky equipment it’s no wonder why lithography is seldom done in the classroom. Thankfully, that is a thing of the past! Using common household items and a few select printmaking tools, learn how to etch with Coca-Cola to pull prints off of aluminum foil. Come ready to create!

\$5 fee at time of workshop

Anna Pellicone HS, C

Relationships Matter

A well-planned and organized lesson is otherwise useless if you haven’t taken the time to build relationships with your students. Gone are the days of coming in and teaching and students doing what they are told because that is “what they are supposed to do”. SEL and other relationship-building techniques will be shared to support the foundation of high-level learning in your art classroom.

Dominic Pickard, Regina Neri E, M, HS

Unpacking the Learning

Join me in a middle school lesson! I will demonstrate how I start a lesson,

unpack a learning target, explain what we are doing for the class, and get started on a brainstorming workbook. This will be a hands-on experience, come ready to participate in a class.

Dominic Pickard, Regina Neri M

Disney EPCOT-Themed Curriculum

After reading *EDrenaline Rush* by John Meehan, I was inspired to create an immersive classroom experience for my students. I chose EPCOT (Experimental Prototype Community of Tomorrow) to base my classroom off of. I will walk participants through my classroom organization, management, and share the 11 lessons that represent the 11 Epcot countries and 1 teacher sample.

Rebecca Plouff M

Museums and Gallery Collaborations and Resources to Inspire

This workshop is geared towards newer teachers who seek to learn more about utilizing museums and galleries across New York State and how to incorporate themes of diversity, social justice and contextualized learning in their pedagogy. We will explore both virtual and in-person opportunities and resources and NYSED’s Equity, Diversity & Inclusion (ED&I) standards.

Lauren Ramich, Suzanne Kolodziej E, M, HS, A

Higher Education Roundtable

All are welcome to join representatives and directors from educator preparation programs to discuss current issues. We will cover new certification requirements, the NYSED framework for Sustainable Equity and Diversity, 2-D Law, and teacher employment forecasts. Please email Lauren with any additional agenda items at larfaa@rit.edu.

Lauren Ramich E, M, HS, C, A

Creative Reuse and Sustainability

Making art from recycled or found objects is not only fun – it also makes art accessible and sustainable. Cardboard alone presents a wealth of possibilities which we will focus on and explore in this hands-on workshop unlocking the magic of sustainability, creative reuse and STEAM in art.

Zoe Rosenberg E

For Teachers, By Teachers: Sharing Our Expertise with the Field

NYC visual arts teachers attended two museum-based professional learning series. For both the Fall 2022 series (Native American Art and Artists) and the Spring 2023 series (Finding a Theme in Three Museums) they turned what they experienced into units of study that were disseminated to the field. Learn how we did it and explore the results.

Karen Rosner E, M, HS

Time Travel, Inspiration, and Imagination

Participants will interview each other about moments of inspiration from their life, and will create an audiovisual installation which celebrates our collective moments of inspiration and joy that takes us on a journey back in time to when they occurred.

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

Tips, Tricks, and Fun from the IB Art Framework for High School and Middle School Classroom

Play, Experiment, and Generate! Join this workshop to try several art-making activities for middle and high school students. Using these activities students can generate and test ideas, experiment with media, develop their skills, and analyze and reflect on their artwork. These activities are inspired by the International Baccalaureate Visual Arts framework.

Sarah Rowe, Christine Vitarello M, HS

Art and Acts of Service

Inspire students to help others by using art as an act of service. This workshop will share successful ways to help others through art. These ideas can tie in with existing PBIS, SEL, or character education programs and are a great way to get some positive PR for your art program.

Erin Sadowski, Taylor Fletcher E, M

My Corona

This workshop will discuss how my student community and surrounding environment inspire me as an educator and artist. The main parts of being a thriving artist were creating what was close to their heart – their homes, working independently and as a group,

and seeing the artwork come together.
Dahlia Schoenberg-Lam E

Artventures Both In and Out of the Art Studio

Are you looking for ways to make new connections and participate in Artventures? We have answers. Let us help get you inspired! We will share with you our 40+ years of combined artistic experiences, lessons, activities, interactions, community service ideas, and how we advocate for our art program.

Cheryl Schweider, Patricia Stork E, M, HS

NYSED Arts Update

David Seligman, Associate in Instructional Services, Arts, from the NYS Education Department will provide an update on the Individual Arts Assessment Pathway (IAAP) in addition to other NYSED Arts updates.

David W. Seligman E, M, HS, C, A

Integrating AI (Artificial Intelligence) Into Your Curriculum

Many teachers are afraid of AI, but it is undoubtedly taking the world by storm. In this workshop, we will provide demonstrations and lesson plan ideas that will allow you to integrate up and coming AI technology into any visual/ media art teachers' curriculums. AI Methods are applicable from K-12 many of which can be accessed right on students' Chromebooks. (Laptop recommended for workshop.)

Jessica Signorello, John DeRosa E, M, HS

Inspiration in the Middle School Digital Art Class

Middle School students are inspired to create digital art through photography and digital formats. Learn how I gave my students problems that need creative solutions and how they solved them through digital design. 6-8th grade students learn the foundations of photography, Photoshop and Illustrator.

Jessica Sinclair E, M, HS

Monoprints on Clay and Bisque

Make a simple, affordable printing plate to create one-of-kind monoprints on moist clay slabs and bisque tiles.

Kathy Skaggs AMACO E, M, HS

Don't Be a Copycat!

Do you need help getting your students to understand the meaning of plagiarism and appropriation? In today's world this can often be a tricky concept for our students to grasp. We will share the resources that we have been using with our students.

Patricia Stork, Cheryl Schweider M, HS

Borrow, Remix, and Transform Like an Artist: Teaching Students How to be Transformative in Their Artworks

The abundance of images that our students see online and on social media today is unprecedented. This workshop shares how we have made the standard "copyright lesson" a lively debate, influencing student decision-making around fair use and the ethical transformation of their source material.

Jessica Stratton, Nick Johnston M, HS, C, A

Native American Inspired Clay Sculpture

Ceramics without a kiln, no problem! The workshop will outline an introductory clay sculpture unit that has students fully engaged expressing their identity (creating hands, pots, and animals) while being inspired by traditional and contemporary Native American sculptures. Explore simple sculpting techniques and learn which tried and tested materials will best work in your classroom.

\$2 fee at time of workshop

Lara Tyson M

Clay 101

Have you ever wanted to introduce Ceramics into your curriculum? Roll up your sleeves and play in the mud as we delve into this crash course on Kilns, Clay, Glazes, and hand-building techniques. Leave the workshop with finished clay pieces, lesson plans, and materials to use in your room for display and enrichment. It's never too late to get your hands dirty!

Kelly Verdi E, M, HS

Mental Health in the Art Room

How much do we take into consideration and learn about our students' well being while introducing artists and their mental disorders? We will provide some tested strategies to ease and address our students' stresses

and anxieties. This will solidify our programs as vital support systems for some of our most vulnerable students.
Katie Veremeychik, Kimberly Ellis E, M, HS

Exploring Culture Through Choice

In this workshop I will discuss using a choice-based approach to exploring the world. This past year students explored a variety of cultures through their Art Club experience with six different projects related to each culture. A handout will be provided of all the lessons that were used for each culture, and participants will have some time to explore some of my favorite projects.

Denise Whalen E, M

Art Teachers as Allies in the Antiracist Movement

Join in a discussion against racism. Reflect on shared experiences of being an ally to the BIPOC community including community art activism. Review the well-documented research into the reality of subversive, institutional racism in society. Study four specific BIPOC experiences, and increase your resilience and your power

to interrupt racism.
Kate Wheeler E, M, HS, C, A

Magic Paper!

Strips of cardstock paper are used to create buildings by studying worldwide architecture, the use of weight, balance, shape-creation techniques, along with a dose of Minimalist Art and the improvisatory elements of Abstract Expressionism.

Curtis Widem E, M, HS, C

The New NYSATA Portfolio Project

The NYSATA Portfolio Project is changing. Come learn about the new program directly from the state chair Matt Wilson. Presentation will go over the new portfolio guidelines and train educators.

Matthew Wilson E, M, HS

Artist Books

In this presentation, we will share research on the creation of artist books and photo books along with a wide range of processes for engaging with materials such as laser-cutting and alternative photographic printing processes. Methods of artistic practices

will be showcased. A summary of artists and resources will be shared.

Carole Woodlock, Peter Byrne M, HS, C, A

Make Your Hotel Reservations Today!



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is the deadline for Early Bird Discount on all registration rates and \$130. Hotel room rate single or double occupancy.

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Mention that you are with the New York State Art Teachers Association Conference

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SCHEDULE

Friday 10-12:50

Tote-ally Awesome Gel Printing! *Jennifer Matott*
Printmaking Posters and Poetry Power *Tenley Escoffery*

Friday 2-4:50

Developing Composition Using Mixed Media *Sheryl Levine*
Stress Dolls *Stefanie Abbey*

Saturday 9-11:50

Making Ceramics Happen a Dozen New Ways *Cai Chan*
The Blizzard Book *Beth Atkinson*

Saturday 2-4:50

Neurographical Portraits *Lisa Federici*
Contemporary Collage inspired by Bisa Butler *Michelle Schroeder*

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

Friday 10-12:50

Tote-ally Awesome Gel Printing!

Gel Press plates are amazing and you will get to create a variety of prints using different techniques for the first hour then our final print will be printed on a tote bag! You will get to add a fun screen print over top of the gel plate print to complete your one of a kind functional artwork! You will leave with many ideas and lessons for Gel Press plates!

Jennifer Matott

E, M, HS

No additional materials needed by registrants

Printmaking Posters and Poetry Power

Explore printmaking and history of posters through how multiple communities individually and collectively reflect on the meanings behind certain historical movements. We will determine some issues that are important to your students and varied communities and how they may use the power of printmaking to explore them.

Tenley Escoffery

E, M, HS, C

No additional materials needed by registrants

Friday 2-4:50

Developing Composition Using Mixed Media

We unconsciously create visual balance. We do this when we get dressed in the morning or arrange objects on a table. So, why do our art students struggle with creating balanced 2-dimensional compositions? In this workshop, participants will use collage and a variety of mixed media to create compositionally balanced, intuitive works of art.

Sheryl Levine

M, HS, C

Registrants are invited to bring sketchbooks and collage papers.

Stress Dolls

In light of the ever increasing need to address Social-Emotional Learning, I decided to create hand sewn stress dolls with my students as an SEL project. Confront your stressors by creating this little wonky doll and assign your greatest sources of stress as the doll's identity. My students enjoyed learning how to sew, creating their own little stress doll, and learning to isolate their biggest stressors. Great conversations evolved during the making process!

Stefanie Abbey

E, M, HS, C, A

No additional materials needed by registrants

Saturday 9-11:50

Making Ceramics Happen a Dozen New Ways

A choose-your-own-adventure clay circuit, including: plaster molds for slip casting, laser printers to make decals or photo slabs, clay whistles, impermanent clay stamps, Nerikomi-style colored clay, plein aire paint palettes, leaf printing, clay weaving, underglaze transfers, clay candlestick holders, Gelli print transfers, using nichrome wire, and drawing with wax resist.

Cai Chan

E, M, HS

No additional materials needed by registrants

The Blizzard Book

Book arts guru Hedi Kyle engineered the Blizzard Book while stranded in an airport during a blizzard. It's an incredible structure and what's even better is there is no glue or tape involved. Learn how to construct this interesting book which holds removable pages, great for individual sketches and finished pieces of art that you may not want permanently adhered in a book structure.

Beth Atkinson

HS, C, A

No additional materials needed by registrants

Saturday 2-4:50

Neurographical Portraits

Neurographic art comprises drawing freeform lines. These are meant to enable the connection between the conscious and unconscious, gaining access to the inner self. Combining Neurographica with contour line participants will make neurographic portraits where they connect to their inner selves by drawing their outer selves using continuous contour line.

Lisa Federici

E, M, HS, A

Registrants are invited to bring sketchbooks and any preferred drawing materials

Contemporary Collage Inspired by Bisa Butler

"KoolAid Colors", bold patterns, and inspirational subject matter contribute to the amazing quilting style of Bisa Butler. Explore how gelli prints, embroidery, and collage give homage to this contemporary artist's technique.

Michelle Schroeder

E, M, HS, C

Registrants are invited to bring an enlarged photocopy of a portrait or photo (suggested size 11" x 17"), gelli prints, collage materials

Special Studio Sessions with

Chris Ann Ambery



Monotype Workshop with Chris Ann

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

Friday 10-12:50 AM and 2-4:50 PM



Solarplate Etching with Chris Ann Session 1: Focus on Photography and Rendered Drawing

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

IMPORTANT: Please convert images to black and white then print them onto a transparency to bring with you. The image size should be 8" x 8" or slightly larger. You can print them with a home printer; be sure to use the transparency that is appropriate for your printer (do NOT use Pictorico).

Saturday, 9-11:50 AM



Solarplate Etching with Chris Ann Session 2: Focus on Expressive and Direct Drawing and Mark Making

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

Saturday, 2-4:50 PM

about *Chris Ann Ambery*

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

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



Artisans' Market

Friday, November 17, 8:30 to 10:30 pm, artisan NYSATA members will show and sell their art and crafts at the NYSATA Artisans Market onsite at the Crowne Plaza—The Desmond Hotel in Albany, NY. Each artisan will be responsible for their own sales, shipping (if applicable) and any applicable sales tax.

Each artisan must be a NYSATA member and conference registrant. A table fee of \$25 per table will support our NYSATA Scholarship efforts. Artisans must register for a table by November 1, 2023 on the NYSATA website. Watch for details on table registration in your email in early September.

Questions? Please contact Artisans' Market event coordinators Stacy Griffin and Kali Burke at artisans@nysata.org.



Member's Exhibit



Create a piece (up to 3 pieces can be submitted) of 2- or 3-dimensional work that is no larger than 10"x10". Media, content, and style are your choice. Remember—no mats, no frames, no glass. The image size must be 10" x 10" or less. If the image size is less than 10" x 10" then it must be attached to a 10" x 10" substrate.

Register and submit a high-quality digital photograph of your work online at www.nysata.org/members-exhibit by November 14, 2023; then drop it off in person at

the conference upon arrival. Registration is FREE for art pieces that are donated to the Student Scholarship benefit auction. Donated work is tax deductible.

All submitted work will be displayed in person at our Annual Members Exhibit as well as our online gallery via ClickBid and will qualify for the jury process for awards—cash prizes will be awarded! Donated works will be auctioned for a minimum bid of \$25 and a reasonably priced "buy it now" option. Each art piece will be either given to the purchaser if they attend the conference or shipped to the winning bidder at the conclusion of the auction.

DEADLINE TO REGISTER IS NOVEMBER 14.

Want to participate but not donate your work?

There is a \$25 participation fee to enter work exhibited as not-for-sale. Non-donated work is still eligible for awards but must be delivered and picked up in person. If you are not donating, simply check the appropriate box on the form and submit payment with the digital image. These works will be designated as SOLD or NFS at the beginning of the online auction.

Not attending the conference in person but still want to donate your work?

You can still participate! Please have a friend who is attending drop off the work for you OR you can mail your donated work(s) so that it ARRIVES BY November 12 to

Paula Westcott
1 Cliffside Lane
Mount Kisco, 10549

Members' Exhibit Questions? Beth Atkinson sagamore@nysata.org



Student Art Exhibit

The NYSATA Student Exhibit is available both online and as a physical display at the 75th Annual Conference of the New York State Art Teachers Association in 2023! This display provides an excellent opportunity to exhibit and highlight the artwork created by your students. Let us help you celebrate your amazing artists!

Requirements for Participation

- Participating teachers must be members of NYSATA who are attending the 2023 conference.
- Participating teachers should be registering their own students' work.
- Register on the NYSATA website by October 27, 2023

Online NYSATA Student Exhibit Guidelines

- Google slide template provided for online exhibit
- Limit 25 slides, one artwork per slide

In-person NYSATA Student Exhibit Guidelines:

- At the conference, fill a board 4' x 8' coroplast panel with student work (It's perfectly fine if the physical exhibition doesn't precisely align with the number of artworks featured in the online exhibition.)
- Artworks need to be appropriately mounted and labeled student name, student grade, school district, teacher name
- Begin installing the artwork 9 am on Friday, ensuring that all pieces are in place by 10 am on Saturday at the latest.
- Please refrain from removing the artwork before 8 pm on Saturday.
- Display must be dismantled by 10 am Sunday

We'll provide you with the link to the online NYSATA Student Exhibit, which you can then share with your administration, students, families, and community, enabling them to join in celebrating your talented artists as well! Embrace this wonderful opportunity to showcase your students creativity and achievements.

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

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NYSATA Awards

REGION ART EDUCATORS OF THE YEAR

Region 1: Rachel Lyons
Region 2: Dr. Samantha Nolte-Yupari
Region 3: Kelly Holmes
Region 4: Ellen Pennock
Region 5: Ingrid Van Slyke

Region 6: Melanie Painter
Region 7: Tracy Berges
Region 8: Lara Tyson
Region 9: Janis Boremski
Region 10: Theresa Bianco

SPECIAL CITATION MEMBER AWARD

Lindsay Kranz, Region 1
Dr. Vincent Arnone, Region 1

RAY HENRY AWARD

Kelly Verdi, Region 1

SPECIAL CITATION SCHOOL DISTRICT/UNIVERSITY AWARD

Hicksville High School, Region 9

SPECIAL CITATION BUSINESS/INSTITUTION AWARD

BoxCar Press, Region 3
Stone Quarry Hill Art Park, Region 3
Saltonstall Foundation, Director: Leslie Williamson, Region 4
Tony Iadicicco of the Albany Center Gallery, Region 6

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Lisa Conger, Region 7
Jane Berzner, Region 9

STUDENT SCHOLARSHIP AWARD RECIPIENTS

ZARA B. KIMMEY AWARD \$1000

Ami Goble
Harrison High School, Harrison NY
Attending Fashion Institute of Technology
Sarah Rowe, Art Teacher

BILL MILLIKEN AWARD \$500

Lily DiBenedetto
Massapequa High School, Massapequa, NY
Attending SUNY New Paltz
Paul Leone, Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Christian John
Freeport High School, Freeport, NY
Attending Fashion Institute of Technology
Jocelyn Rodriguez, Art Teacher

Nicolena Rush
Guilderland High School, Guilderland, NY
Attending Rochester Institute of Technology
Sarah Gockley, Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



Heather McCutcheon
Region 3

Art Educator
Herkimer Jr./Sr. High School
Herkimer CSD, Herkimer, NY

NYS YAM Co-Chair
2023 Claire Flanagan
Awardee

Apply Distinguished
Educator Class of 2023

Herkimer County Arts in
Educator Coordinator

Guests are invited to join us in celebration of Heather at the awards banquet on Saturday evening, November 18 at 6:30 PM.

Dinner tickets available at
<https://www.nysata.org/2023-conference>

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the NYSATA news

Winner of the 2012,
2013, 2015, 2016, 2017,
2018, 2019, 2021, 2022
NAEA State Newsletter
Award!

Call for Contributions

Calling for Contributors to the Winter 2024 NYSATA News

From Workshop to Practice

This issue of the NYSATA News will go online in mid-March 2024

Deadline for content submission is February 1.

A "workshop" takes many forms: you commit money and time to intentionally learn something new or deepen your understanding of a method or material or theory you already know; or you have a long-term conversation with someone who moves you into a new mode of thinking. Sometimes knowing and doing may not happen automatically; there's a struggle to end old ways, take new roads, adopt unfamiliar practices. What was your workshop inspired journey?

You've taken workshops locally, at the NYSATA annual conference in November, and possibly the NAEA conventions. Or you may have taken a workshop unrelated to artmaking – a book club or cooking class, a superintendent's conference day, an online adult education course. Has there been a workshop that opened a mental door for you or inspired a fresh pathway?

In this call for proposals, we ask that you think about these possibilities:

- Share how a learning experience altered or enriched the way you teach. Often the lofty ambitions that the workshop hatched are compromised by the rocky road to implementation. How did you wrestle with your intentions and find a working solution?
- Sometimes unexpected conjunctions generate an epiphany – a sustained discussion with a guidance counselor or teacher of another discipline or sharing thoughts with a parent over time: perhaps they unconsciously "workshopped" you into changes that benefited your teaching.
- You gave a workshop in an approach that transformed your own practice. In an effort to share technique or method with others, you came away with a fresh altered approach or deeper understanding – you were taught by your students.
- The communal bond that is fostered when two or more people pursue a common learning goal – what does that look like? What is the special chemistry when people workshop together? Do you have vivid and concrete memories of what that looks like? How did the group supercharge the learning process?
- Write an appreciation of a workshop presenter who literally changed your life – through their insights about teaching, their creative way of handling materials, or their inspiring attitude. We often don't celebrate those who have provided ground-breaking knowledge, or those who seem to generate good will, or help unleash creativity in those around them as part of their daily routine.

We hope this edition of NYSATA News will encourage art teachers to recognize the tremendous support and inspiration that our colleagues bring to our personal and teaching lives. Professional development often goes well beyond new techniques or novel approaches. We should celebrate and appreciate the talents and insights of those around us and those who are brave enough to lead us and teach us.

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

You can use our latest issue for reference. The newsletter welcomes and encourages images but be sure you have signed permission slips for student artwork / classroom activities showing students' faces (we have a form). Images should be .jpg format / a minimum of 5x7" at 150 ppi. Please contact us with your idea. We can discuss your piece, deciding on how we can best help you. We appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

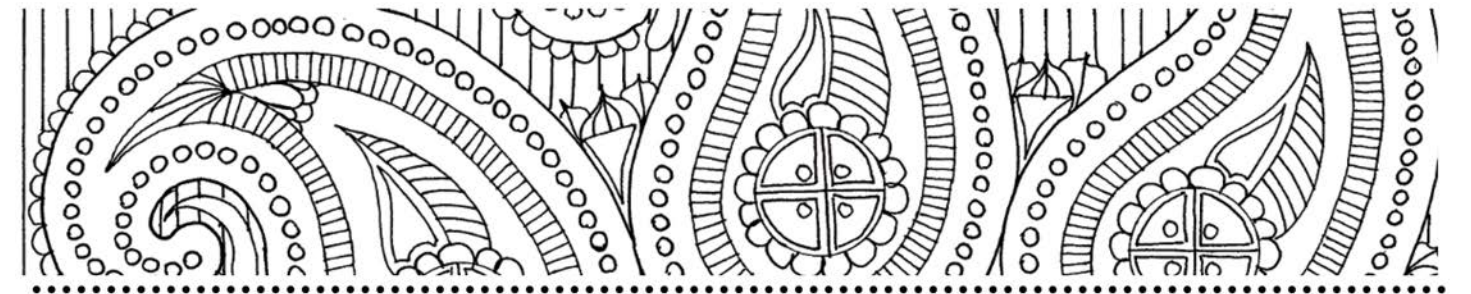
Marty Merchant, NYSATA News Editor, merchantmartin@gmail.com and Alyssa Marchand, Layout Editor

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NYSATA NEWS
c/o 3625 Buffalo Road
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NYSATA Region Counties

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

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