

the NYSATA news

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

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2025 NYS YAM Overall Flag Winner
Meredith Winkowski

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 policy and practice, as well as social, 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 and within the profession of art education.
- Monitor and influence policies and legislation that affect art education at state and local levels.
- Eliminate discrimination; cultivate values of equity, diversity and inclusion; promote equal access, opportunity, and voice across groups of people of diverse backgrounds and with diverse needs

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, 2022, and 2025. 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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Youth Art Month.....Patti Krakoff and Tracy Berges

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

Funhouse Portrait

Lesson Plan for Grades 5-12



Grid: Draw a grid directly onto an 8" x 10" portrait printout.



Create: Create two funhouse grids, one with wavy lines, and one with angled lines.



Draw: Draw the portraits using the gridded photograph as a reference.

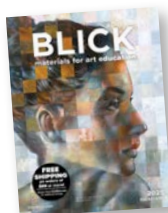
Get wacky in this exploration of graphite forms and tools.

Using a grid system of drawing, students step out of line and into distortion with a variety of graphite materials.

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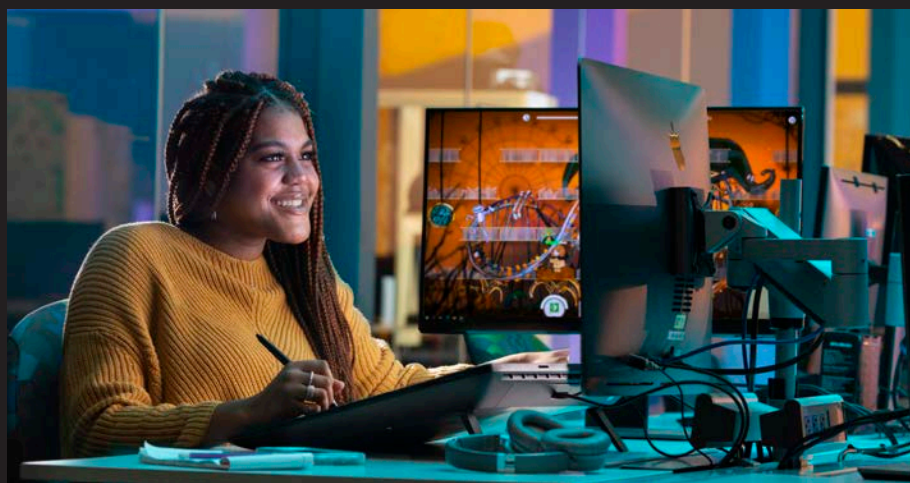
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News



Features



Committee
Columns



Events



NAEA

President's Message



up against it idiom

informal
: in a difficult situation

Dear NYSATA Members,

Certainly, as Art Educators and Art Professionals, we can relate to this NYASTA newsletter theme on many levels. Merriam-Webster defines "Up Against It" as an idiom, informal: difficult situation. In the career of art and art education, we face many challenges and obstacles where we do feel "up against it". Although it can be overwhelming at times as an art educator to deal with the stress of lesson plans, grading, classroom management, budgets, administration, curriculum development, NYSED, ... it is necessary to find balance and strategies that get you through these challenges. I prefer the words "finding peace" and research nerd that I am, I first prefer to begin by giving the documented advice of experts.

In an article from *Psychology Today*, Tamara L. Goldsby Ph.D. suggests, "Realizing what is and is not under our control (and accepting it) may help with uncertainty and chaos" and "Stress reduction techniques such as yoga, meditation, taking deep breaths, and sound healing may help". This advice is a great foundation to build upon to prevent anxiety and depression.

Certainly, as art educators, we encounter stress and anxiety. Aside from the obligations of guiding students through their journey of visual and media arts as an academic, there are many other hours spent preparing for art shows. The hours spent sorting, cropping, matting, labeling, and hanging that goes into the public display of student artwork that can consume so much of precious planning prep time. And yet, after the chaos of hanging a show, stepping back, there can be a moment of calm. Admiring the beauty of the children's artwork, seeing the reaction of children as they with pride and joy point out to others their artwork on display... it is in celebrating our students' artistic accomplishments for others to enjoy that we can find a sense of peace.

And there is also the stress that comes with advocacy. Passionate about the importance of Art Education and advocating for quality Art Education Programs for all students has been the most stressful of my "up against it" situations. Meeting with the Superintendent, Assistant Superintendent of Instruction and the High School Lead Administrator, I advocated for more Visual Arts course selections; I justified my requests by comparing surrounding school district High School Course offerings and the information of the NYSED Visual Art Flowchart for HS1, HS2 & HS3 course descriptions; using the NYSED Media Arts

Flowchart, I also lobbied for a decrease in Media Arts and DDP course offerings by CTE, and for more Media Arts classes to be instructed by Visual Art educators. Presenting to the Board of Education, I expressed the importance of the 1 Fine Arts High School Credit requirement for graduation, and that students should be encouraged to satisfy this requirement with Music and Visual Arts courses, especially when addressing the desire to have all graduates be well-rounded world class citizens. As stressful as this was, I am grateful that my advocacy for quality art education did make some changes.

Communicating with the administration as to the importance of Art Education also includes more than course offerings and budgets. Discussions advocating for the art programs should highlight the impact on cognitive development, engagement in school, mental health benefits, changing the trajectory for some children, and that this is all a vital part students PreK-12 educational journey. Advocating for quality art programs is stressful and yet so very necessary. Returning to a calming point, "The visual impact of our students' artwork on display, can have a more profound effect than words," is a quote associated with the NYSATA Legislative Exhibit, which speaks of advocacy for the arts. Speaking before administration may not be everyone's forte or desire, and luckily student art shows, engaging in NYSATA programs and participating community events, are also great ways to advocate for quality art programs.

When addressing the need for stress reduction in our busy lives, how fortunate we are to be artists; to have the ability to engage in creating art and place the "up against it" discourse under a bell jar for a while. As artists, we need to create. Remembering a conversation that I had with Karene Faul, former Chairperson of the College of Saint Rose Art Department: she discussed the need for art teachers to find balance between teaching art and creating personal art. Karene stated that creating art is a part of an artist's being, that artists must create art to maintain mental stability and inner happiness. So, please remember to indulge the artist within. Whether we, as teaching artists, choose to create with our students in the classroom, with others during CTLE/ PD opportunities, or creating in studios, who we are as artists and what we create is important for our health and well-being.

"Up against it" may be a part of the journey of being an art educator and as with many aspects of life, difficult situations ebb and flow. Please advocate for quality art programs as much as you are able to, relish in the moment of amazing student art shows, and I'm wishing you all a peaceful path forward through the rest of this school year.

Sincerely,
Carol Pinkans
NYSATA President 2023-25

Editor's Message

Martin Merchant



Up against it – in one way or another, art teachers plunge headlong into this delightful battle every day of their teaching lives: wrestling with unrealistic schedules, bewildered parents, perplexed administrations and school boards, while trying to meet each student in their squirmy, unresponsive, distracted, dreamy head space. In this issue, you'll find Meri Tomasulo-Pellow's great primer on her time-tested approach to sustaining her practice and attitude. Particularly insightful is Jessica Stratton's heart-warming insights on working with struggling students who are up against it in their lives, just as she had experienced challenges in her own:

... have we ever considered that some struggling students excel in art because they have had to develop creative tendencies so they can adapt to a world where their way of learning and understanding is different from the norm?

You will also find Heather Heckel's invigorating engagement with history through her yearly journeys to National and State Parks. Alone and together, we go up against it (whatever it is), lift ourselves and our colleagues up, share grit, advice, and the common bond of doing the right thing.

Personal note -

Up against it . . . and that's how I've felt as I've gotten older – up against the physical aging process, up against the compulsion to remember everything, up against a vague sense of loss after retirement from a short career in teaching art – 18 years – far short of the years that so many of our readers have taught and plan to teach . . . and up against the constant press of learning and experiencing and understanding. It's all been good: the urge to expand, to appreciate more, to encompass more, shoulder to shoulder with vibrant, collegial, brilliant teachers. I have enjoyed listening to those art teachers' voices: their triumphs and challenges, their love of students and artmaking, their encounters, and discoveries. This is my last year of editing the *NYSATA News* – it's time for someone who is immersed in our discipline, someone with enough energy to hear and encourage other voices. Together we have such a powerful community – we don't hesitate to face our collective responsibilities, to give our students space and skills to express themselves, find their own voices, and forge unique identities. I hope one of you will step up to become editor of the *NYSATA News*. The *NYSATA News* again won the 2025 NAEA award for excellence among state associations with large membership. It's been a clear voice for us and our stories – and there will be many more stories to come.

Please see the call for a new editor below – and think about trying your hand at it.

NYSATA News Editor Short Job Description

The *NYSATA News* Editor is responsible for overseeing the creation and distribution of a quarterly newsletter, including soliciting content from contributors, editing articles for clarity and style, interacting with a professional proofer and Layout Editor. Duties include:

- Solicit articles and updates from various contributors within NYSATA.
- Follow up with contributors to ensure timely submissions.
- Thoroughly edit submitted content for style, accuracy, and current practice.
- Suggest to the author rewriting content for clarity and conciseness as needed.
- Fact-check information and ensure compliance with editorial standards.
- Assist the Layout Editor in editing submitted images.
- Attendance at quarterly Board of Trustee meetings.

The *NYSATA News* comes out in 4 issues each year:

- Winter digital online (late Feb),
- Spring/Summer digital online (late May),
- Fall print (late September) and online (October),
- Conference Program print (early November), content specific to Nov. Conference.

Requires approximately 20 hours per issue, depending on number of articles submitted.

- There is no involvement in any ad solicitation or negotiation – no vendor contact.
- A professional proofer is employed at the end of the Editorial process.
- Layout, design, and distribution are the responsibility of the Layout Editor.
- Editor is paid \$450. per issue (4 times a year)

Call for Contributions

Calling for Contributors to the Spring/Summer 2025 NYSATA News

What About Assessment?

This issue of the NYSATA News will go online in early June 2025

Deadline for content submission is May 1.

When art teachers think about assessment and rubrics, do they think beyond rigid, established rules for measuring good/bad, success/failure or other binary methods of determining whether a student has responded to our learning goals, telling them where they fall on a scale of achievement? Can effective rubrics and clear assessment values be flexible tools that help us clarify what we want our students to learn? Can they present a clear measure of what we want them to know, and still give students the freedom to create their own visual solutions to challenges we pose? Are there assessments out there that guide growing minds to engage with new thinking and problem-solving? Have you developed an assessment process that provides structure while opening doors?

- What methods of assessment have you evolved in your teaching career? How has it changed over time? How have students changed in their responses to your evaluations?
- Art room assessment looks very different in the lower grades than it does in middle and high school. How do you measure your "success" in the elementary school classroom? What might those values and measures share with higher grades?
- What alternative methods of assessment are there besides a rubric? How do you bring learning goals in focus for students and link them to their grade and evaluations?
- How do you use rubrics to establish fair grading practices in your classrooms? Do you modify the rubric for different sections on the same grade level? What factors provoke the changes? How are they linked to the NYS standards?
- Do you collaborate with your students to set learning goals? Write a narrative that takes the reader through the process for a specific unit or lesson. What is that conversation like? Show examples.
- Does your department have a common assessment? How do you work within its structure or parameters?
- Does every assignment need a rubric? How are your rubrics used as teaching tools? Are your rubrics Standards-based? How do you incorporate and assess the Studio Habits of Mind?

We hope this edition of *NYSATA News* will encourage art teachers to share their artmaking and teaching experiences which thematically connect to the concept of taking risks – both in their personal lives and the life of their art classrooms.

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

NYSATA Annual Conference 2025



navigating the waves

NYSATA 77th ANNUAL CONFERENCE

November 21-23, 2025 | Binghamton NY

We are excited to announce the 2025 NYSATA Conference, *Navigating the Waves*, where we will explore the transformative potential of art in navigating challenges, celebrating resilience, and finding hope in uncertain times. This year, we are calling for workshop proposals that focus on the ways in which art education can foster personal growth, community connection, and innovation – even in the face of adversity.

We invite art educators, artists, and thought leaders to submit workshop proposals that address, but are not limited to, the following topics:

- **Resilience and Healing through Art:** How have you used art to overcome challenges, inspire others, or facilitate emotional recovery and mental well-being?
- **Creativity in the Face of Adversity:** What can we learn about the role of art in fostering hope, resilience, and optimism in times of social, cultural, or environmental turmoil?
- **Innovative Methods:** What approaches to teaching art emphasize adaptability, inclusion, and empowerment, particularly during uncertain times?
- **Art as a Tool for Social Change:** What is the role of art in raising awareness, fostering empathy, and building solidarity?
- **Fostering Inclusivity and Representation:** How can art education celebrate diverse voices and reflect the experiences of marginalized groups?

- **The Role of Technology in Advancing Art Education:**

How might we leverage digital tools to expand the reach of art education and foster new forms of creative expression?

Workshops should be 50 or 110 minutes in length and can be interactive, hands-on, or lecture-based. We encourage proposals that engage participants in active learning, discussion, and collaborative creation.

Proposals should include clear objectives and an overall description of the session plan. Preference will be given to workshops that emphasize practical strategies that participants can implement in their own classrooms or communities.

Join us in shaping a conference that celebrates the resilience, creativity, and optimism that art education can foster. We encourage diverse perspectives and inclusive approaches. All levels of experience and backgrounds are welcome – whether you're a seasoned educator or a newcomer with a fresh perspective. Let's inspire each other to create, collaborate, and find hope through the transformative power of art.

Workshops proposal form is open at www.nysata.org/2025-conference-workshop-proposal. Deadline for Submissions is May 1.

Registration opens in early September. Watch your email and www.nysata.org/2025-conference for updates.

INSPIRING KEYNOTE SPEAKERS • OVER 100 WORKSHOPS • COMMERCIAL/COLLEGE EXHIBITORS • STUDENT SCHOLARSHIP WINNERS • STUDENT ART EXHIBIT • HANDS-ON STUDIO WORKSHOPS • NYSATA AWARDS EVENTS PRESIDENT'S DINNER • MEMBERS' ART EXHIBIT AND AUCTION • ARTISANS MARKET • WHOVA CONFERENCE APP

NYSATA Summer Institute at Camp Sagamore

Beth Atkinson

Last year at the NYSATA Summer Institute we introduced a second week of programming to try and meet the increasing demand for attendance and it was a huge success. We had two weeks of workshops where participants could choose to attend for either one or two weeks. Our registration grew to 104 total artists over the two weeks span and the work that was produced was incredible. Last year was such a success that we have chosen to continue with the two weeks again for 2025. This year our program for week one will include our original program, which has a little bit of everything, or one of our weeklong strands in fiber arts, independent study or decorative box making and bookbinding. During week one, we also have two outdoor educators who enhance our program with their extensive knowledge of the wonders of Adirondacks, its animals, insects, plants, the stars above and of course a traditional campfire with songs and s'mores.

Week one, our Artist in Residence will be NYSATA's own Cindy Henry, who will be there to not only work on her own art but will also provide our keynote and present a workshop as well. Cindy is an accomplished artist who creates mixed media works in fiber and on paper using printmaking, painting, stitching, and collage techniques. Her background in fine art and graphic design is evident in the strength of her simple compositional structures and her transformation of traditional media and techniques into innovative works of art. We look forward to Cindy inspiring us with her talents for our first week.

In our second week we chose to make the whole week focused on individual programs of study in sculpture, crafts, printmaking, metalsmithing, fluid mediums or choosing individual paths with independent study. Our Artist in Residence for week two is the incredible Lyell Castonguay from BIG INK. Lyell will be working on his own woodblock imagery but will also be printing the woodcuts created in our printmaking strand with his printing press The Big Tuna at the end of our week. (<https://www.bigink.org/>)

Our program takes place in one of the most beautiful and historic locations in the Adirondacks, Great Camp Sagamore. Great Camp Sagamore is located on the shore of Lake Sagamore which is exclusively for the guests of the camp. It is outfitted with canoes, row boats and paddleboards, all available for guests to use. Meals are served buffet style in the classic Adirondack camp style dining hall overlooking the lake. Our charming accommodations are outfitted with handmade quilts and incredible views, most being shared rooms with another participant, but there are a few single rooms available. Our tuition for each of the weeks includes room, board, and most materials. Some workshops with extensive materials will have an additional materials fee.

Registration opened on January 30th and many of the spots were snatched up immediately, but there are still a few more spaces available. Our Summer Institute also offers 3 scholarships each year, one full scholarship and one 1/2 scholarship for new participants and one full scholarship for retirees. If you are interested in our program and need more information, please go to the NYSATA website, <https://www.nysata.org/> and then choose the Programs tab and scroll down to Sagamore Summer Institute or email Beth Atkinson at sagamore@nysata.org. If you are interested in our program for 2026, please mark your calendar now. Our program usually fills on the day that registration opens, which is usually sometime at the end of January or beginning of February.



Up Against It: Why do we still face the same advocacy challenges?

Valerie Savage and Dr. Samantha Nolte-Yupari

Advocating for the arts is a vital and continuous task. As art educators we understand and value the importance of art education. We can easily voice numerous benefits. However, we often feel constantly up against the wall, once again advocating for the importance of the very classes we were hired to teach. The obstacles feel numerous. Is there a way to decrease the need to advocate and to increase the acceptance and value of the arts? One conundrum that we find ourselves reflecting upon is the way in which our continued advocacy tasks seem never-ending and cyclical. What are we not doing in our classrooms that results in our students becoming parents who don't support the arts? One solution is to carefully consider the messages we convey to our students in the classroom. Do the students leaving our classes understand the role of the arts? Are they instilled with lifelong artistic habits, and have they been taught the importance of the arts? They may implicitly sense the value – that's why they come to class – but do they explicitly understand? Can they articulate the intrinsic value of the arts?

5 Ways to Explicitly Teach that the Arts Are Important:

Personal Story/History/Identity (Material Culture)

Quote: "The significance of these objects [human made objects including visual art] resides not in their monetary worth but in the personal value that these articles hold for their possessor. Many of us decide to retain certain things in our lives because of the importance we believe these items have for us individually. We choose to hold on to particular things because of what these items meant to us; however, the worth of these objects for others is often not readily apparent, and it may even be difficult for them to discern or to acknowledge that these objects hold any value at all." (Blandy and Bolin, 2018, p. 11)

Explanation: "Material culture" is the term used to enfold and acknowledge all objects made by humans: art, visual culture, furniture, fashion, etc. These objects are designed, made, sold, chosen, kept or discarded based upon the stories they help us tell, our identities, or our desire to express/change our identities. Understanding why we keep or discard things, and how things help us make meaning bring levity to self reflection.

Fundamental Expression/Communication/Delight/Mindfulness

Quote: "Unlike the distractions of Netflix or a crossword, Drawing helps us, not to escape but instead engage deeply with the present moment. Drawing provides a protected, sheltered place to reflect on our experiences, ideas, and observations. As we draw, we enter the virtual world we have created. We record what we see, or maybe images and stories that emerge from our minds from the process." (Kantrowitz, 2022)

Possible Artist(s) to feature:

- Mark Dion
- Rebecca Scott, *Perfect Life*
- Mat Collishaw, *Last Meal on Death Row*

Standard Connection:

Anchor Standard 4: Analyze and interpret artistic work for presentation.
Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Anchor Standard 6: Convey meaning through the presentation of artistic work.
Anchor Standard 7: Perceive and analyze artistic work.
Anchor Standard 8: Interpret meaning in artistic work.
Anchor Standard 9: Apply criteria to evaluate artistic work.
Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Explanation: Making marks, making art can fuel personal expression, self-care, mental health, personal fulfillment, delight and play.

Artist(s) to feature:

- Sam Boughton
- Amy Maricle
- Laura Horn

Standard Connection:

Anchor Standard 1: Generate and conceptualize artistic ideas

and work.

Anchor Standard 2: Organize and Develop Artistic Ideas and Work.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Social Justice

Quote: "It may be the recovery of imagination that lessens the social paralysis we see around us and restores the sense that something can be done in the name of what is decent and humane." (Maxine Greene, 1995, p. 35)

Explanation: Visual art, like all of the arts, builds empathy and perspective-taking; the foundational bastion of building a community of people willing to help others and make change in the world. When their pain and experiences can be known and understood, then it becomes less tolerable.

Possible Artist(s) to feature:

- Tom Kiefer, Knolling Photography
- Stephen Carpenter, Water Project
- Underwater Museum, Coral Reef Rejuvenation

Work/Livelihood/Career

Quote: "Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate, the ability to learn new skills, to be creative and innovative, and to strive for excellence." (Calahan, J. M., Director of Corporate Communications, Xerox Corporation)

Explanation: Long-term industry projections by New York State's Department of Labor for jobs in Arts and Entertainment between 2022-2023 predicts an increase of 25%, roughly 2% per year topped only by Hotel Services, Hospitals, Ambulatory Healthcare, and Social Assistance. In addition, creativity (Studio Habit: Envision, Stretch & Explore), communication (Studio Habit: Express), and flexibility (Studio Habit: Stretch & Explore, Engage & Persist) remain on the list of 21st Century Skills sought in workplaces.

Community and Interconnection

Quote: "The arts are not a frill. ...What is there that can transcend deep differences and stubborn divisions? The arts. They have a wonderful universality. Art has the potential to unify. It can speak in many languages without a translator. The arts do not discriminate. The arts can lift us up." – Former Texas Congresswoman Barbara Jordan

Explanation: We create our culture even as it creates us. When we understand the role the arts play in bringing us together – or a story, for a movie, for a play, for a gallery exhibition – we find the commonality of our experiences. We find that we are not as alone as we sometimes feel.

Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.
Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Standard Connection:

Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Anchor Standard 4: Analyze and interpret artistic work for presentation.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 8: Interpret meaning in artistic work.

Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work

Anchor Standard 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Possible Artist(s) to feature:

- Simone Giertz
- Ronald Rael and Virginia San Fratello
- Polina Oshu

Standard Connection:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and Develop Artistic Ideas and Work.

Anchor Standard 4: Analyze and interpret artistic work for presentation.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Anchor Standard 8: Interpret meaning in artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Possible Artist(s) to feature:

- Gee Bend Quilters Collective
- Kelsey Montague
- Lexi Ho-Tai

Standard Connection:

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

Anchor Standard 11: Investigate ways that artistic work is

influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

arts educators should strive to make purposeful instructional decisions with the goal of preparing students to become advocates of the arts as adults.

Artists/educators who are tired of facing the same advocacy challenges as those who came before them can reduce challenges by explicitly teaching that the arts are important. The “5 Ways” listed above provide opportunities to teach the importance of art and the roles art plays in our lives. The quotes and artists for each topic can be used as starting points and changed when needed to take into consideration student developmental levels and individual school communities. If true change is to be seen, instruction should begin early and continue through all levels of education. All

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NYSATA News Advertising Details

Ad sizes

- Quarter page printed program (free to all exhibitors): 3.5" w x 4.75" h, 150ppi JPG, PNG, or PDF
- Half page: 7.5" w x 4.75" h, 150ppi JPG, PNG, or PDF
- Full page: 7.5" w x 10" h, 150 pixels per inch JPG, PNG, or PDF
- Logo for NYSATA website (sponsors): recommended 285px x 165px JPG or PNG
- Whova app banner (upgrade): recommended 700px x 210px (max 1000px x 1000px) JPG or PNG

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

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

Pricing

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

Publication Details:

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

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

Professional Development

The Art Teacher's Art Club is going strong, offering CTLE credit for live attendance of our sessions!!!

We meet twice a month on Thursdays from 7pm-8:30pm EST.

To join the mailing list or volunteer to run a session, please contact Stefanie Abbey at mndnsprite@aol.com.

Visit our YouTube page to see all our sessions from the past 5 years (<https://youtube.com/playlist?list=PL9BpPixJNYotmhM1-gfUIVdNxoy4KsQxe&si=7Q5bn1hpjLciCsIf>)

NYSATA Portfolio Project Testimony

Matt Wilson, Portfolio Project Chair

As our NYSATA Portfolio Project's Spring adjudications begin preparations we continue to encourage teachers and students to get involved. Last year we had over 450 students from around the state participate and if you have ever been at one you can see and feel the excitement. But what about those who have never been? This led me to think, what better way to share about our project than a testimonial right from the two parties involved.

I reached out to Jessica Stratton, one of the Portfolio Project adjudicators and teachers in Region 4 and asked if a student could write a piece about their experience with the NYSATA Portfolio Project. Jessica's student – Quinlan "Q" Meloney – has participated in the portfolio project twice already and is planning to participate two more times during each year of his high school art career. Quinlan is an art student with an interest in digital illustration and character design. His first animation, Rock On!, won a regional Scholastic Silver Key in 2024. Since then, he has also become interested in short film animation. I thought he and his teacher's point of view would make for an interesting read, enjoy!



Q and adjudicator Callie Bryant of Region 4 during the adjudication.

From Q-

I'm currently a Junior at Lansing High School. I've participated in the NYSATA Portfolio Project the past two years, gone to National Portfolio Day in Syracuse this year, and plan to participate in the Portfolio Project this year and next as well. The greatest benefit I've seen from having my portfolio adjudicated is getting the chance to talk with other art teachers about my art. Learning how to organize and present a portfolio – a skill the Project helps students learn – is important, but more important than that is getting someone else's eyes on your work. It's great to get feedback from your art teacher(s), but getting feedback from multiple sources – especially someone you've never met before – is crucial to learning how your art plays out in "the real world". It helps you understand how the average viewer will see your art.

From Jessica-

As an educator, I have had my students participate in the portfolio project for the past 12 years. We have actually made it a course requirement in our Advanced Drawing and Painting class and also offer it to any other student who wants to have the opportunity for a portfolio review. The process of selecting and organizing process work and finished works helps the students get a better picture of their broad range of skills as artists. As an adjudicator, it's so exciting to see what students are doing outside of my district and hear them talk about the work they are passionate about.

Jessica Stratton, Lansing High School Visual Arts Educator

Notes from Albany



Art Education: Facing Challenges and Building Connections

David Seligman

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

In the ever-changing landscape of education, art classrooms remain sites of creativity, self-expression, and connection. The Department has the privilege of engaging with art educators across the state who are navigating unique challenges while fostering dynamic and inclusive learning environments. In this article, we want to share insights from our work on the Individual Arts Assessment Pathway (IAAP) and ongoing efforts to support arts-focused districts—initiatives that showcase how art education can address complex educational issues such as school attendance and building students' belief in their ability to succeed.

As we approach the conclusion of the IAAP pilot in June 2025, the Department is excited to share how this initiative is shaping the future of arts education in New York State. The IAAP empowers students to demonstrate their artistic growth through reflective and meaningful assessments, fostering a deeper connection to their creative works and artistic processes. During visits to schools participating in the pilot, it has been inspiring to see the innovative and student-centered approaches educators are using to empower their learners through the arts. These strategies not only nurture students' artistic talents but also provide meaningful ways to support personal growth and student self-efficacy. While the IAAP pilot will conclude in June 2025, applications will open from February 1 to August 1, 2025, for any interested school or district to apply to offer the IAAP.

Through school visits and collaborations with districts, one recurring theme has emerged: art classrooms provide a safe and meaningful space for students to express themselves and build their skills as artists and problem solvers. Through projects and open discussions, art educators are helping students articulate their experiences, encouraging both self-awareness and empathy.

Another critical focus of our work is understanding and addressing the diverse needs of students entering the art room. Across New York State, art teachers use inspiring strategies to accommodate both visible and invisible disabilities. Whether it's adaptive tools for physical challenges, mindful approaches to supporting social emotion

learning, or differentiated instruction to meet varied learning needs, art educators are leading the way in fostering inclusivity.

Looking ahead, the Department is developing guidance to help districts cultivate and sustain arts-focused communities. This initiative involves extensive research, including visits to schools with robust arts programs, to gather best practices and identify opportunities for growth. Our goal is to create a framework that districts can adapt to their unique contexts, encompassing stakeholder engagement, funding strategies, and program evaluation. If you have experiences or ideas to contribute to this exciting initiative, please reach out!

During a recent visit to a school district with a thriving arts culture, we observed how partnerships with local arts organizations enriched the curriculum and expanded opportunities for students. Collaborative projects such as mural-making and community exhibitions not only enhanced students' artistic experiences but also strengthened the district's connection to its broader community.

As art educators, we often ask our students to take risks in their creative work, to explore new ideas, and to embrace vulnerability. It is equally important for us, as professionals, to model this behavior. Whether it's engaging with challenging issues, advocating for marginalized voices, or experimenting with new instructional or artistic approaches, the art room can be a space where courage and creativity flourish side by side.

We invite you to reflect on the ways art has helped you or your students navigate challenges. As we prepare for the completion of the IAAP pilot and forthcoming changes to graduation requirements, we continue to develop resources for arts-focused districts. Your experiences and insights are invaluable. Together, we can ensure that art education remains a vital force for connection, inclusion, and growth in our schools across our state.

Please feel free to reach out to David Seligman, Arts Associate, at David.Seligman@nysed.gov.

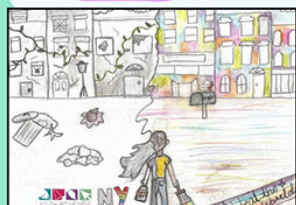
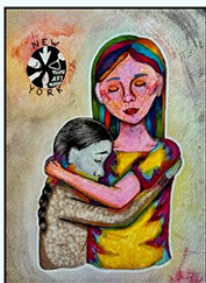
Youth Art Month

2025 NYS YOUTH ART MONTH FLAG WINNERS



Overall Winner

Meredith Winkowski
9th grade
Iroquois Central Schools
Teacher: Nick Napierala

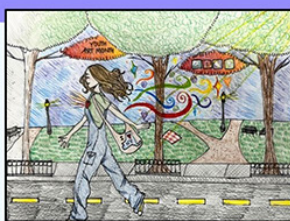


Elementary Winner

Lyla Adams
5th grade
Suffern Central School District
Teacher: Nicole MacKenzie

Middle School Winner

Penelope Ambrose
8th grade
Mineola Union Free School District
Teacher: Janine Lapertosa



High School Winner

Mia Torre
9th grade
Clinton Central School District
Teacher: Mindy Pavone

The Youth Art Committee is thrilled to celebrate the 2025 NYS YAM Flag Design Contest winners! Thank you to the 2,440 students and 47 art teachers who participated. This is our largest submission number to date, as students responded to the national theme "Healing Through Color".

We are very thankful to BLICK, The Art of Education University, Wacom®, GOLDEN Artist Colors and Royal Brush for sponsoring the prize packages for the 2024-2025 contest. The four winners, and their teachers, will receive a multitude of prizes from our sponsors, and the eleven honorable mention designs will receive YAM swag. As well, the YAM committee recognized one student from each teacher who submitted with a special recognition certificate to highlight the amazing creativity of our students across New York State and in all grade levels. There were submissions from students in first through twelfth grade.

Congratulations to our Overall Winner, Meredith Winkowski of Iroquois Central School District, whose design will be printed as the NYS Youth Art Month flag for 2025 and hung in the YAM museum at the NAEA Convention in Kentucky in March. Meredith was guided by art teacher Nick Napierala at Iroquois High School. Meredith will also receive a smaller version of the state flag.

To view the slideshow of the 2025 New York State Youth Art Month winners please [click here](#).

The NYSATA YAM committee is excited to celebrate Youth Art Month in March with all of our wonderful teachers across the state. Don't forget to tag us in your social media posts using #nysYAM2025. For resources and information visit www.nysata.org/youth-art-month.

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Equity, Diversity, and Inclusion Committee

**Jennifer Grasso Moise, Visual Arts Educator, Community Arts Advocate,
NYSATA ED&I Committee Chair, NYSATA Region 10 Vice Chair**

Equity, Diversity, and Inclusion Committee Delivers Powerful Experiences at the 2024 State Conference with Groundbreaking Sessions and Events

The New York State Art Teachers Association (NYSATA) Equity, Diversity, and Inclusion (EDI) Committee helped set the tone for the 2024 NYSATA conference with a series of thought-provoking sessions, critical conversations, and dynamic events designed to engage, inspire, and empower New York art educators. Among the most memorable moments were two key sessions on curriculum design and cultural appropriation, as well as the Friday evening ticketed *After Dark* event that brought together art, music, and community in an immersive, hands-on experience. The Saturday morning Supersession was a warm follow up to the evening's performances.

A Celebration of Music, Art, and Social Consciousness

The EDI Committee's efforts reached new heights spearheading the *After Dark* event, fusing live music and visual art, offering attendees an immersive, interdisciplinary experience. Art teachers and educators had the chance to listen and dance to an electrifying live performance by Long Island-based musician-multi-instrumentalist, rapper, and songwriter, Dudley Music. Along with the music, they engaged in the creation of their own artwork alongside visual artist and social activist, Andres Gallardo, the renowned "GEM Guy," who led attendees through his "GEM Project" – Giving Everyone Moments – to experience the importance of art as a form of giving and social activism. Through the GEM Project, Gallardo seeks to influence people in giving and being selfless through his passion for his craft. He makes art with positive messages and places them on his travel worldwide for people to freely collect.

At the *After Dark* event, Gallardo created personalized records and album art for attendees while Dudley performed a diverse set of personal work that spans genres. This unique fusion of music and art fostered an interactive, collaborative space that left attendees feeling inspired and creatively recharged.

The following morning, at the Saturday Supersession, the EDI Committee hosted both Dudley Music and Gallardo in a discussion on diversity, identity, and their art education experiences growing up. Both Dudley and Andres have roots from Brentwood, Long Island and graduated from Brentwood High School and since then, over the years, they have both been deeply involved with the Brentwood school district, regularly participating in career day events and encouraging students to explore and express their diverse identities through art. The dialogue will delve into how their art education and cultural backgrounds have shaped their artistic voices and provide insight into the role of art in equity and inclusion, as well as reflecting and celebrating diversity.

Thoughtful Conversations on Curriculum and Cultural Sensitivity

The EDI Committee also hosted two impactful professional development sessions aimed at helping educators integrate the values of diversity and inclusivity into their curriculum. One such session/workshop titled *The Pedagogical Power of the Art of Music in Promoting Equity, Diversity, and Inclusion* focused on curriculum design reflecting themes of self-love, community-building, and identity formation through the arts – a key message in Dudley's music. At this session, attendees experienced how love and social justice motivate the artist's work.

Dudley's message can help students foster a love of community and love for themselves despite negative stereotypes that inhibit a sense of collective value. Rich with messages of community and individual empowerment and resilience, the lyrics provide a framework for art educators to examine their teaching strategies. The session sparked insightful conversations on how music, like art, can serve as a powerful tool for social change. The session explored how art teachers can incorporate themes of social justice, identity, and self-expression — hallmarks of Dudley's musical work — into their own teaching

practices to reach students with diverse backgrounds and interests. Attendees discussed how to design lesson plans that reflect the diversity of the student body and create inclusive environments where students' voices are valued and celebrated.

Another key session, *Cultural Appropriation vs. Appreciation*, tackled one of the most pressing issues in the arts today. This session included a presentation of "Cultural Appreciation vs Appropriation: A Flow Chart to Designing Curriculum that Honors Contemporary Artists' Voices" providing a platform for educators to critically examine the difference between appropriation—when elements of a marginalized culture are taken without understanding or respect—and appreciation, which is rooted in mutual respect and cultural exchange. With the increasing integration of various cultural elements in art education, the session provided invaluable guidance on how to foster an environment of cultural respect and sensitivity, while celebrating diverse artistic traditions. Attendees left this session with practical tools for navigating complex cultural conversations in the classroom and were equipped with strategies to address cultural appropriation when it arises. The session highlighted the importance of educators being culturally informed and mindful of how they present and engage with different art forms in their teaching.

The EDI Committee designed the flowchart to assist educators in crafting curriculum that honors contemporary artist voices while promoting cultural appreciation rather than appropriation. This valuable resource, also shared in *NYSATA News* as well ([See 2023 Spring/Summer NYSATA Digital News](#)), is seen as a go-to resource for educators nationwide to engage their students in culturally respectful practices.

Looking Ahead: Join the EDI Committee

As the conference came to a close, the next chapter of the EDI Committee's work is beginning with challenges to meet on the horizon. The committee is actively seeking new members—art teachers and educators who are passionate about fostering diversity, equity, and inclusion in the arts. Whether you are an experienced educator or new to the field, the EDI Committee provides a platform for educators to collaborate on developing curriculum, host events, and create initiatives that celebrate all forms of artistic expression while promoting social change.

This is a strong community of educators working together in a spirit of mutual support and care, as we pursue a shared goal of promoting equity, diversity and inclusion in art education. The committee is particularly interested in educators who are committed to creating a more inclusive arts community—one that amplifies diverse voices, challenges systemic inequalities, and nurtures the creative potential of all students. By joining the committee, members will have the opportunity to collaborate on creating events like those featured at the state conference and contribute to meaningful conversations on how to best integrate equity and diversity in arts education.

Get Involved!

Are you an art teacher with a commitment to promoting equity and diversity and passionate about making a difference? Join the NYSATA EDI Committee and become part of a movement that empowers educators and artists alike in doing the difficult and ongoing work of dismantling systemic inequities in art education state-wide. Together, we can continue to build a more inclusive, equitable, and diverse community in the arts.

For more information on joining the committee, reach out directly to the committee at equity@nysata.org and visit the webpage at:

<https://www.nysata.org/equity-diversity-and-inclusion> We look forward to welcoming new voices and fresh perspectives to our community!



Artists in the news for your students to know: Tahj 'Queen Tahj' Williams - the first Black Woman to create the logo and theme art for a Super Bowl (LIX)"

Link is <https://www.essence.com/entertainment/sports/queen-tahj-williams-black-woman-logo-theme-art-super-bowl-lix/>



Advocating for Art Education: Reflections on the Long Island Arts Alliance Art Education Summit

**Jennifer Grasso Moise, Visual Arts Educator, Community Arts Advocate,
NYSATA ED&I Committee Chair, NYSATA Region 10 Vice Chair**

I had the privilege of attending the first Long Island Arts Alliance Art Education Summit at Hofstra University on January 28, 2025. The event embodied the essence of their mission: "Change needs an Alliance. Alliances Need Fuel."

This inaugural summit was a full day of learning, networking, and collaborating on ways to ensure that the arts remain alive and thriving in our ever-evolving world. It brought together educators, arts leaders, business professionals, and community advocates with a shared mission: to strengthen arts education and awareness through innovation, partnership, and advocacy. The energy in the room was palpable—a collective of passionate individuals eager to forge new pathways to make art education more equitable and accessible for all.

The Power of Unity in the Arts – One of the most compelling aspects of the summit was the strong sense of unity among participants. The discussions reinforced a fundamental truth: the arts are vital to our survival. They nurture creativity, critical thinking, and emotional expression – skills that transcend the boundaries of the classroom and shape our ability to engage with the world. As advocates, we must remain steadfast in our efforts to keep the arts at the forefront of decision-makers who shape the future of education. This mission is not a sprint but a marathon, requiring ongoing commitment and collaboration.

Key Highlights from the Summit – The day was filled with enriching discussions and workshops, each offering valuable insights into the role of the arts in education and community development:

- Engaging Panel Discussions: Bridging Perspectives: The Role of the Arts in Education and Our Communities explored the critical intersection of arts and education, emphasizing their impact on personal and societal growth; Moderator, Roger Tilles; Michael Salzman, Interim Executive Director, NYSSMA; Peter Klein, President, Claire Friedlander Foundation; Dr. James Lentini, President, Molloy University.
- Keynote Presentation: Julie Baker, CEO of Californians for the Arts, delivered a powerful address with her plethora of knowledge and the one thing that stood out to me the most was her concept of artists as "second responders," highlighting the essential role of the arts and the artists that help in rebuilding and healing communities after crisis, trauma, and destruction.
- Workshop: Building Macro Advocacy Communities Through PEACE with the Patchogue Arts Council provided strategies for creating advocacy efforts rooted in unity, community, education, and partnership. Christine Baum, Project Manager; April Francis Taylor, DEI Specialist
- Skills Session: Advocacy 101: Empowering Voices through the Arts equipped attendees with practical tools to effectively champion arts education in their communities. Lauren Wagner, LIAA; Erika Floreska, CEO LICM; Gina Sillitti, former NYS Assembly Member District 16
- Exhibition Tour: EVERYbody, EVERYmind: Honoring the 35th Anniversary of the ADA at the Hofstra University Museum of Art. This inspiring exhibition celebrated inclusivity and the power of artistic expression, though it would have been more impactful earlier in the schedule to ensure greater participation

Looking Forward: The Call to Action

As we move forward, we must continue to advocate, educate, and collaborate to elevate the role of the arts in education. The arts are not a luxury; they are a necessity. They shape minds, heal hearts, and build bridges across differences. The conversations sparked at the summit must translate into sustained action, ensuring that future generations have access to the transformative power of artistic expression. Together, we can be the beacon of light for those who have yet to see the full potential of the arts.

Let this be our mission, our purpose, and our collective commitment.

Retiree Corner News

You're amazing and we think others should know about you! The NYSATA Retiree Committee would like to launch an initiative that will spotlight the interesting and awesome things that our retirees are doing. We encourage you to share your passions, adventures, successes, business ventures, recognitions and generally any activities in retirement you may find fulfilling with us.

Please consider contacting us at retirees@nysata.org with what you are doing in your retirement. Nothing is too big or too small, we want it all!

A Message from the NYSATA ED&I Committee



In recent days and weeks, we have witnessed efforts by those in power to restrict equitable education resources, instill fear, stifle artistic expression, and strip away tools that shape identity, connection, and social-emotional growth. In the wake of these recent attacks on education, equity, accessibility and inclusivity across our nation, the NYSATA ED&I Committee is compelled to issue the following statement reaffirming NYSATA's commitment to free and equal access to authentic art education opportunities for all children across our state and our nation. We will continue to fight and do all we can to keep all we have worked so hard for and continue to build stronger alliances.

Arts education is essential. Arts education generates cultural experiences, constructs knowledge, and builds an integrated understanding of self and community. Through artistic expression, students explore ideas, emotions, and perspectives across time and cultures, envisioning new possibilities that help them make sense of the world. As arts educators, we defend and advocate for all students through the arts; we empower students to express ideas freely through any and all fears; we shape identity, foster critical thinking, and build cultural understanding.

NYSATA members are encouraged to stand firm in our commitment to providing an arts education rooted in compassion, creative expression and one's authentic identity. By embracing our diverse cultures and maintaining inclusive spaces, we reaffirm our dedication to an education free from censorship and bias. We are shaping global citizens – innovative, socially aware, and emotionally intelligent.

Now more than ever, we remain committed to amplifying our voices to protect arts education for today's students and for generations to come. Let us continue the courageous conversations amongst our organization's members, within our schools, and with our students. Let us continue to empower all students to dream, question, and innovate.

Let us remain steadfast and resilient in the face of adversity. We have the power to create change. Let us not be swayed by those in power who seek to divide us. Instead, let us reaffirm our commitment to supporting all students through arts education and to the values that bring us together year after year to learn, grow, and advocate for the arts in education.

Every action, no matter how small, sparks change. Even the smallest ripple can build a wave. Thank you for supporting NYSATA's mission as we continue to lean on one another and navigate these waves together.

Questions?

Contact the NYSATA ED&I Chair

Jennifer Grasso-Moise at equity@nysata.org

Olympics of the Visual Arts



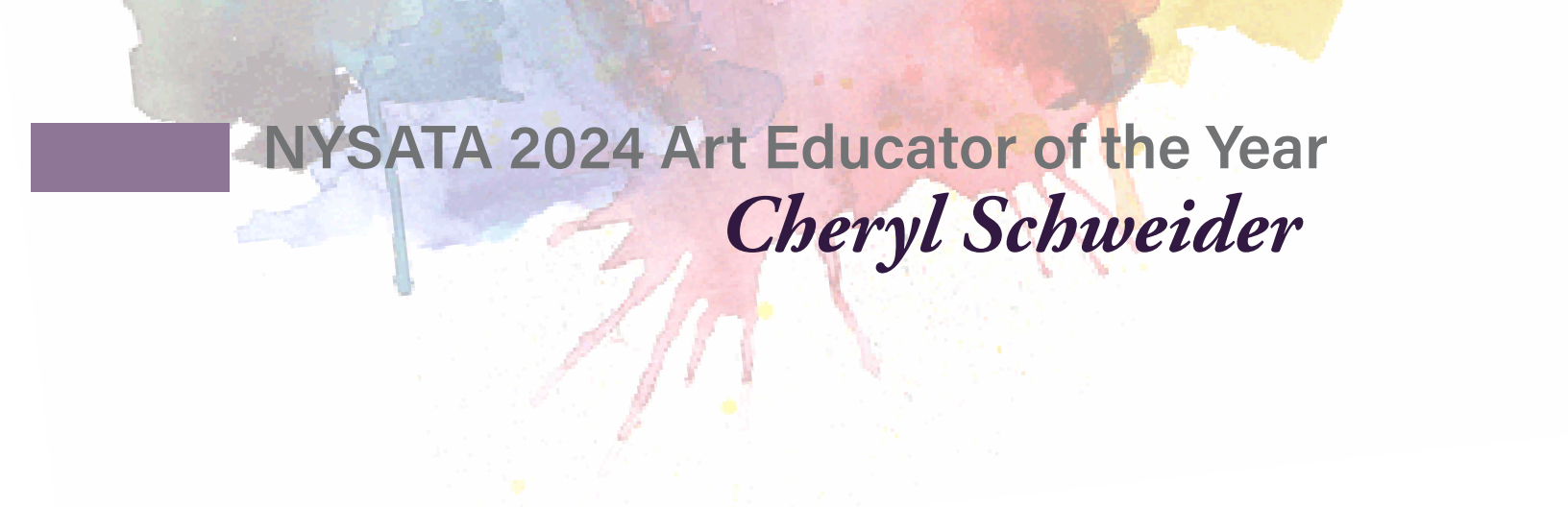
Come one, come all, to the 2025 Olympics of the Visual Arts student design competition, in our 43rd year. Your New York State Art Teachers Association is pleased to welcome teams of elementary, middle and high school levels from all regions to the City Center in Saratoga Springs on April 1st. We cannot wait to see the creative design solutions to this year's category prompts:

- **Drawing:** *Moving Vision*
- **Painting:** *Color's Power*
- **Illustration:** *Magic of the Sea*
- **Sculpture:** *Found Life*
- **Fashion:** *Gilded Grandeur*
- **Architecture:** *Hidden Haven*
- **Photography:** *Smoke & Mirrors*
- **Graphic Design:** *Surge Promotional Package*

As always, this wonderful event is only as great as the participants who come to compete, supported by their art teacher advisors, along with our volunteers who celebrate the arts and creativity, while adjudicating the students' long term design solutions installed at the event, along with the on-demand design challenge completed at the event.

It is not too late to sign up to join us as a volunteer at O.V.A 43!

Please register using the [link on the OVA page of the NYSATA website](#).



NYSATA 2024 Art Educator of the Year

Cheryl Schneider

Where do I begin? Thank you to everyone. I hope that covers it. But, Let me take you on my thank you journey and how I got to where I am today. Thank you to my parents who always encouraged me in the arts. My mom never took an art class from kindergarten to 12th grade. Can you believe that?! They didn't have it in catholic school at that time. But my mom saw something in me and encouraged it. My dad took to drawing when I was in about junior high. He was a natural at it. He would walk around with his sketchbook so I guess that is where it came from. When my grandma retired, she started watercoloring and painting and sometimes we would sit together and paint. She was one of my biggest cheerleaders so thank you to her for her encouragement. Also here with me today are my stepmom Su and My Aunt Lorraine. They both have been so supportive and excited for every little step I have taken in my artventures, as we like to call them. Thank you.

In 3rd grade, I wrote a report on what I wanted to be when I grew up – an art teacher. Well that came from my art teacher at the time, Celeste Topazio. I thanked her after hearing that I was receiving the award. There are a few of us in this room who also had her – Kelly and Jackie who were also inspired by her. 17 years after graduating high school, I got a position at my old high school and Celeste, who had moved up to the high school, became my mentor. There are many times in NYSATA where we tell each other “I want to be you when I grow up”. Well, that was her. She is also the one to introduce me to NYSATA and the portfolio project in 2001. I'm sure we all have that someone

and that we hope to be that someone for one or more of our students over our career. Andy, one of our keynote speakers, said today that he has remained friends with many of his teachers. How inspirational.

Before teaching and NYSATA, I was heading up to Buffalo State for a degree in advertising art. Sometimes you need to take a detour. At the time, my mom was a personal banker and two of her clients were Christo and Jean Claude. I didn't really know who they were at the time. It was in the early 80s. I met them and they gave me signed posters, books and post cards because they were excited that I was going to school for art. Many years later when the Gates actually went up in NYC, their artwork and concept of installations became a regular part of my teaching and has extended into a few different mediums and ideas. I was able to sit down and talk with them again. How cool was that! And now I appreciated who they were. Thank you to Christo and Jean Claude for being a part of making me the artistic educator that I am today.

Now I worked in advertising for a few years but art education was calling me. So off to Queens College I went to get my teaching certification. In the meantime, I met my husband Jeff. A big thank you to Jeff for always supporting me, not minding my art road trips or summer art camp adventures, lugging artwork around, supporting all the time I put into presenting and attending workshops and NYSATA events, my time attending virtual meetings, and of course, being a chaperone for my school art field trips. But he also puts up with all the art supplies and artwork

that are all over the house. I'm sure many of you can relate.

And oh boy – my three sons – Matt, Luke, and Tim. Thank you. They would go with me everywhere that I needed to be in my art world. They were there for set designs and stage work, museums visits (imagine taking 3 little boys to museums), going into my classroom to set up, or at night to do different art activities. They would take art classes because I knew how to find them and get them involved. And now I have daughter-in-laws, Megan and Kelleigh, who listen to my artventure stories. And of course my granddaughter Aubrey who, I hope, will be doing many art activities with her grandma. I can't wait. Thank you.

Well...why are we here? NYSATA. Well to my NYSATA Region 10 family. A big Thank you to Pat, Carolanne, Barbara, Lee, Dina, Kelly, Zita, Jill, Jenn, Krystal, Jackie, Clare and everyone else who I have met along the way. We have had many artventures, road trips, summer art camps, summer day trips, and time bonding at workshops and conferences. And then there is my NYSATA state family, from Buffalo to Rochester to Plattsburg to Wappinger Falls to Endicott, to Nassau County and especially back up to the Adirondacks for my “Sagamoron” family. You have all been so accepting, willing to share, full of laughs, supportive and on and on. Thank you to all of you. In some way or another, you are all up here with me. You have helped to make me the person and art teacher I am. My sons would chuckle every time I would say I know the art teacher there, in some random town in NY that we were talking about. We went to watch fire

works one time in the parking lot of Union Endicott high school – I know the art teacher. We had dinner in Homer – I know the art teacher. My son moved to Monticello – I know an art teacher. And so it goes. It might be a big state but we are all friends. I hope you all continue to be inspired by this amazing group of people. You need NYSATA and it needs you.

One person who gets a huge thank you would be the Laverne to my Shirley, Pat. You need to find someone to be your partner in crime and someone to have shenanigans with. Someone who gets as excited as you are about art, is willing to drive all over to take art classes and attend conferences, go to summer art camps with, and to share ideas with. We have attended and presented at NYSATA conferences, NAEA conferences, met artists such as Chuck Close and Peter Max, and attended summer camp in Philadelphia, Vermont, Georgia, and of course Sagamore. You don't have to be in the same district. Look at Michelle and Beth. They are not even in the same state anymore. Find that someone. Well

Pat and I are lucky enough to work in the same district. We are always learning and sharing ideas. We stay late at school to get our students involved in all kind of crazy art projects, art Olympic projects, window painting, collaborations between grades, and just having fun art time together. It makes it so easy to go to work knowing that she is that ray of sunshine every day in our little art corner of the school. Thank you.

And finally, I have to acknowledge all of my students who make going into school for all these years, the most amazing experience ever. We have a saying in our family: If you love what you do, you never work a day in your life. So, I am going to continue not going to work, enjoying what I do, continuing to learn, and trying to be the best me I can be. Thank you, all of you!

- Cheryl Schweider



2025 NAEA Awards

Newsletter Award Category III

NYSATA News

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Alyssa Marchand, Design &
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National Art Educator

Thom Knab

Retired Art Educator

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These awardees will be honored at the upcoming NAEA Conference! Thank you for all your hard work and dedication to the arts.

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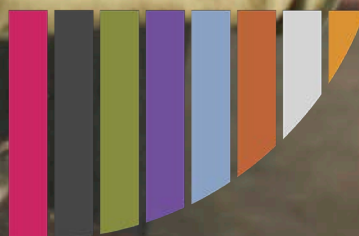
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Cultivating Sustainable Practices in the Elementary Art Classroom: stay calm and art on.

Meri Tomasulo-Pellow

Editor's Note: When you're up against it every day one way or another, you invent ways to work around it, through it, over and under it; this writer has come up against a perennial art-teaching nemesis, and shares strategies that enable her to continue loving her cherished vocation.

Every opportunity I get to meet with my wonderful art teacher colleagues is like a rare gem. We were at an evening gathering early in Summer Break on the back porch at my Art Department Chair's lovely suburban Buffalo home. The weather was perfect, the drinks and hors d'oeuvres were divine. I felt relaxed, chatting and laughing with my peeps. The conversation was full of promise and family vacation plans for the long summer days ahead . . . when out of nowhere – the conversation turned to the topic of schedules for the following school year. Do you know the sound when the 1980's DJ scratches a record, and the party music comes to a screeching halt? Well, that's what happens in my head when someone mentions art schedules. The s-word still makes my chest tighten, even after 25+ years of teaching, and I begin to sweat profusely. Yes, I teach elementary art for kindergarten through grade 3 and inclusion, integrated, special education, and BOCES students. And I LOVE MY JOB and I LOVE MY STUDENTS. But I will never understand the nonsense that goes into the scheduling of art classes at this age level.

The typical elementary art schedule generally consists of 7 or so 40-minute classes crammed into a day with no time in between (except a lunch and a planning period), with no rhyme or reason to the order of said classes. One of my newer and younger colleagues said that she loved working with the youngest students, but that the scheduling and pace are not *sustainable*. I completely agree. And yet given the opportunity to transfer, I don't. The pros outweigh the cons for me, most days. The word *sustainable* has stuck with me ever since that night. I have about six years left in my career, and I want them to be as *sustainable* and *rewarding* and *enjoyable* as possible.

I work in a beautiful suburban school, and I have my own beautifully remodeled art room, but I haven't always had this cushy teaching scenario. My first job was part-time, two days per week, art-on-a-cart. I learned a lot about teaching in other people's spaces and I learned that it was pretty darn awful. I needed to make sure that my cart was fully stocked with everything I needed for back-to-back classes, since there was no time to go back to the storage closet. I needed to make sure that I didn't leave any supplies or messes

behind in any of the rooms, as I hurriedly rolled around the building from classroom to classroom. I also gritted my teeth into a smile as the well-meaning cheerful veteran teacher announced, "Have cart, will travel!" every time I whizzed past her rounding the corner in the hallway, praying to God that nothing would come flying off the cart. Sometimes I needed to teach/talk over other teachers and adults that were supposed to be "invisible" to the students in their classrooms during art time. I also had a hard time with classroom management during my first formal observation by my principal. But I persevered and read Harry Wong's *The First Days of School*. I put his principles of positive reinforcement into practice, and I quickly turned the situation around. So, when the full-time position in the art room opened up for the following school year, I interviewed and got the job! No more cart insanity! I got my dream job!

. . . until 9 years later when my district closed a building at the same time that I was taking a childcare leave. The perfect storm. When I returned to work, my new role included three different elementary buildings and three art-on-a-cart scenarios. I did that for about eight years, and yes, I have lived to tell about it. It was pretty terrible, just like before. But this time it was full-time. On the plus side, I was able to really streamline a lot of my systems for organizing lesson plans, prepping supplies, time management, and cart organization. I learned a lot more from that experience and made some new friends. Through adversity, I actually became more confident in my teaching abilities. I know that I did a really terrific job and my students loved art class, even though they didn't get to go to the art room. However, I sincerely hope I never have to go back to that kind of situation again!

So now that I have explained my street cred, I am going to share with you some tips, tricks, techniques, and ideas that might help you or someone you know, so that sticking it out at the beginning levels is a viable career option. Some of these tips I have learned from others, and some I have developed and molded into my own. And if you have any ideas, please feel free to send them my way! I know that there are no one-size-fits-all solutions for every situation, but these ideas might help, at least a little bit.

First though, I think it's important to consider why I stay with the littlest of art learners.

Number 1: I love their art. It's beautiful. It's primitive. It's not shy. It's big and often messy and it's not hiding any secret message. What you see is what you get!

Number 2: I love to watch them make their art. So many of their art experiences are brand new. They are often like little curious scientists getting the paint sticks all over their fingers and faces, (even though I said not to!). But I know, it does look like a tube of lipstick!

Number 3: I love what they say. Kids do say the darndest things. I can be doing my most-serious-teaching-and-demonstrating-of-a-new-technique, (while being observed by a supervisor) when a student finds it absolutely necessary to raise a hand and comment, "I like your hair today."

Number 4: I love that they love their teachers and their principal.

Number 5: I love that they love coming to art class.

Number 6: I love that every birthday, holiday, and lost tooth is a really big exciting deal.

Number 7: I love that I am the Project Czar of my art room. I have basically free reign over the art curriculum. I can switch gears from drawing, to painting, to sculpting, to Legos, whenever I decide.

Number 8: I love that I get to see my students all year, and several years in a row. I get to see them grow and improve and deepen their love for art.

They love art . . .



It might sound like a cliché, but It's always been more than just a job for me. It's a calling that comes from a desire to help others and make a meaningful difference. I am able to

use my talents to serve others and get paid for it. I can look back on my career knowing that this is what I was supposed to do. What's my purpose? Why am I here? To be the best version of myself.

When times have gotten tough, I have had a counselor tell me "to try to care a little less." But it wasn't easy.

I have had colleagues tell me "Don't take it personally." But to me *it* is personal.

As an elementary art teacher, there are a lot of areas where you might be able to "go all in", and other areas where you might find it necessary to figure out a different way. It might seem corny, but I think you need to do what speaks to your "Inner Art Teacher Soul". What matters most to you and your students? What do you value? The following are a few areas where I have figured out ways to make my career more sustainable, without sacrificing what really matters to me, my program, and my adorable students.



My Art Smock and YouTube channel (on screen)

Art Shows and Art Displays

Does an annual black light glow show with 700 fluorescent paintings that takes over the entire gymnasium seem important and sustainable for your program? If yes, then do it. If not, then figure something else out. For the past few years, I have had each one of my 350+ students draw and color with oil pastels on his or her own 12"x18" white polyester garden flag. My principal gets a sub for me for the day, so I can hang them all up outside. That evening, we host a gathering on the school grounds so that families can see the display and children can play on the playground. This checks the box for the school-wide art show. Check! In my school district we have 7 buildings and 14 amazing art teachers. Each year, the high school hosts a district wide art



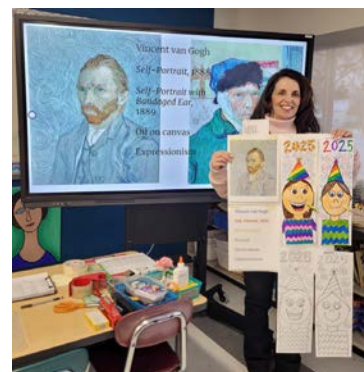
Flag display from across the street

show in which I can submit two panels' worth (about forty 9x12 pieces) of my students' art. The high school art students actually hang the art on the panels as part of their Art Honors Program. Great experience for them and a great bonus for me. This is an indoor art show that has also morphed over the years. Some years it has included hands-on workshops for families, Living Art Masterpieces, Mystery Dinner Theater, Student Art Auctions, Faculty Art Displays, basket raffles, and more. Some years, this event ran on a Friday evening and then a full day on the following Saturday. But more recently it has been celebrated in one day on a Friday afternoon through evening. As a department, we have come up with creative ways to work within the constraints of time and our capacity to volunteer our time, and balance that with our lives outside of work. We shouldn't feel like we are locked into a certain format for the district art show for our entire careers! In my early years of teaching, I was able to volunteer my time for the whole weekend but now it isn't possible or even necessary. My contribution for this show consists of sending over about 40 beautifully mounted and labeled student artworks to the high school the week before the show. And then the night of, I make an appearance at the show on my way to one of my kid's soccer games. This checks the box for the district-wide art show. Check!

My student art displays, within my building, have evolved over the years as well. Some years I was able to have continuous art displays featuring every student with one piece of art hanging all year long. In other years, I have been tasked with one bulletin board or one showcase. And I even had a year where I couldn't find the time to do even one class display in the hall, so I created a small gallery space inside my classroom and hung 3 pieces of student art at a time. My favorite format right now is a white clothesline with enough wooden clothespins to feature one class at a time. My goal is to have each one of my classes' art hangs for a week or two throughout the year. I have been double matting and labeling most of these pieces for this elegant display, but I am not doing this with every piece of art that goes home, as I did often in the past.

Planning for Success

For my daily and weekly plans, I have developed a sustainable streamlined structure that works for me. I see all my classes twice per week for 40 minutes. I like to do one project per week, or two mini projects that have the same theme. I have used almost the same Lesson Board format since 1997. (Imagine an 18" x 24" paper with a cross through the middle.) The Lesson Board has 4 main areas. Top left corner is the "famous" work of art for inspiration (i.e., Vincent van Gogh's *Self-Portrait*, 1888). Below that is a list of vocabulary words for the lesson including the artist's name and title of the art. The right side of the lesson board is my Day 1 and Day 2 teacher examples for the project. I also usually grab a fun book or two to read aloud that I can tie into the theme for that lesson.



Holding my paper project by the screen

In my early days, I did the Lesson Board for each grade level, and then often repurposed them from year to year. Then, I started doing a combined grades K and 1 plan, and a combined grades 2 and 3 plan. But in most recent times I have focused on a combined K-3 weekly plan with one project for all my classes, and I love it. Sometimes I need to make adjustments in the project and in the expectations for the finished work at different levels. And most projects I will not be able to repeat from year to year. But with the dawn of the internet, I have never found myself with a lack of ideas for fun projects. I can still reuse the famous work and vocabulary list from my Lesson Board. I just need to switch up the project or the medium for the following year.

And since Covid, the Lesson Board has also gone digital! I still have my physical paper board but I also have the digital version in Google Slides. There are many positive outcomes



Three student self-portraits



Eight bird pictures matted for display



Nora stands by her bird artwork

from this. The artist's work is as big as the screen and can be seen clearly from everywhere in the room. I list the vocabulary words right next to the work on the same art inspiration slide. A photo of the teacher product is also on a Google Slide. The teacher product photo is generally the thumbnail of the YouTube video that I have created for the weekly art project. Since 2020, I have created about 600 art videos on my YouTube channel @artmakeslifemeri and have about 850 subscribers! My digital demonstration is close-up for everyone on the screen and I don't have to repeat it seven times every day. Also, if my students are following along with one of my videos, I can be available to circulate the classroom and help individuals as needed. It's like body doubling! Sometimes, the read aloud is a YouTube video as well. I personally love Storyline Online. I can rinse out paint brushes while my class watches a cute story read to them by a famous actor.



Mary Kate art next to my YouTube video on screen



Van Gogh on screen next to my paper project-photo here

My Lesson Board translates directly to my Written Lesson Plan format. It is basically a fill in the blank template that I use all year for all my projects. (Imagine an 8½ x 11 sheet of paper front side only with basic headings and lists.) First is the Title of Lesson Plan (i.e. New Year Self-Portraits) and the Goal of the Lesson (i.e. Students will use lines, shapes, and colors to create art.) Visual Arts Standards are then listed in a shortened format. Next is Art Vocabulary (i.e. Vincent van Gogh, *Self-Portrait*, portrait, self-portrait, lines, shapes). After that is Artistic Medium and Supplies (i.e. pencil, markers, 6x18 white paper, 2x9 white paper strip). Next is Procedure. Here I list a brief Objective for Day 1:(i.e. Draw New Year Self-Portrait in pencil and read [Hanukkah in Alaska](#) by Barbara Brown) Beneath that objective are the steps I do for basically every project on Day 1. The steps are: Discuss art visuals. Explain the goal, project, and art vocab. Demonstrate technique used for this project. Answer questions. Distribute supplies. Student work time – observe, praise, and clarify as needed. clean-up and review. Then I list a brief Objective for Day 2: (i.e. Color the New Year Self-portrait with markers, add a noisemaker, and watch [Art with Mati and Dada: Van Gogh video](#)) Following that are the steps I do for basically every project on Day 2.

These steps are:

- Review project and vocab.
- Demonstrate techniques.
- Answer questions.
- Pass out projects and supplies.
- Student work time.
- Assist, observe, praise, clarify as needed.
- Clean-up and review.

Then for my favorite part of planning! Filling in the week-at-a-glance planning page. My classes are listed according to my schedule each day and I plug in Self-Portrait (Day 1) or Self-Portrait (Day 2) into each slot. At the bottom of this paper, I write a brief objective for day 1 and day 2. (i.e. Day 1 = Draw New Year Self-Portrait in pencil and read [Hanukkah in Alaska](#) by Barbara Brown). And (i.e. Day 2 = Color the New Year Self-portrait with markers, add a noisemaker, and watch "Art with Mati and Dada: VanGogh" video). I make two copies of the week-at-a-glance planning page. The original stays on my desk on a clipboard. One copy goes in my lesson plan binder, along with the written lesson plan page, and a copy or photo of the teacher product. The second copy goes in my take home bag. Then the weekly plan is done! Check!

Written Lesson plan



Managing for Success

So much of what we do is management. For my room layout, I have recently tried seating just two students at a table with all students facing forward. I also have a bar height chair for myself at the front. It's been a great way to keep an eye on students' art and behaviors, on the rare occasion when I do have a minute or two to sit. I am also excited to bring back full utilization of the reading rug! I stopped using it during Covid and I miss it terribly. I love having students go to assigned spaces on the rug upon entry into the art room. There's no noise from moving chairs. And I can have supplies ready-to-go on the tables after we are done with the lesson intro at the rug.

Another problem I have felt that can be really draining is trying to manage the noise level. I have used different quiet games, tallies, and reward systems over the years. But last year I tried what my colleagues described as "silent art time". During the quiet work time of the class period, I would play Disney instrumental music from YouTube on low volume. If the talking gets too loud and we have trouble hearing the music, then we have silent art time. During silent art time, the music is off and there is no talking, not even whispers. You can set a timer and then reset the timer if someone talks. Sometimes it is only for a few minutes as a reset, but often I also use it at the end of class before we clean up as a time to let students focus and finish up. Everyone loves it. It

also gives students who have trouble with transitions a heads up that clean-up is soon.

Clean up games. My all-time favorite clean up technique has been my "Guess the Picture" game. If you want to be the game leader, you do your clean up job quickly and quietly and then raise your hand. The game leader gets to come up to the dry erase board and draw a picture for the rest of the class to guess. They draw a little at a time and call on quiet classmates to guess along the way and add more details after each guess. If we run out of time or we run out of guesses the leader tells us what he has drawn. We always say positive comments about each other's work. And if you shout out, it doesn't count. The teacher always calls on students who are being respectful to be the next game leader. Just because you guess it right, doesn't mean you get the next turn. I put a little pencil check next to each student's name when they have a turn to be game leader. That way I can make sure that everyone gets a turn eventually. This is also a great time to wipe down tables or prep for the next group . . . did I mention that my classes are back-to-back most of the time?

Random Sanity Savers

Stay hydrated. We've heard all the health benefits for years. I bought a beautiful glass water jar with a pretty glass straw. The water tastes so much better and it elevates the experience. Don't skimp on the water because you don't get a pee break in your schedule. One year I called the office every day for a 2-minute coverage at 2pm for a restroom break. Guess who has no classes from 2-2:05 every day now! Me!

Go outside. Just a 5-minute walk around the parking lot can boost your energy and your thoughts.

Try to quit at quitting time. There's always more you can do, and you can very often move that stuff to tomorrow's to-do list. I'm still working on this one, but I know my family appreciates it when I do.

Enlist some special student helpers. Some students act out in art just for a little extra attention. And coming to the art room to sponge tables for five minutes before buses are called can be a win for everyone. They get some needed attention and you get to put your aching feet up.

Brain breaks for everyone. Dance and freeze 3-minute videos can get the wiggles out and get the oxygen and blood flowing to your brain. Don't just sit and watch the kids. You can benefit from a little silliness too. They aren't judging your dance moves – they are enjoying their own.

Vent. To a trusted friend outside of your school. I have a BFF music teacher friend, a BFF art teacher friend, and a BFF business world friend. They are all great listeners and they each have unique perspectives.

Welcome a student teacher or pre-service student observer into your art room. It can be so invigorating to have some adult conversation about art, teaching, and life sprinkled into your day. And stay open minded. There are a lot of ways to get the job done. My structures work for me and what I think is important. A student teacher might be more interested in the process rather than the product. And that's more than okay! It's great!

The last week before every break will suck the life out of even the freshest, most positive, and energetic teachers. During this time, simplicity is key. Coloring is your most reliable friend, and engaging videos like the Berenstain Bears and the Magic School Bus are your besties.



To Sum up

In conclusion, I hope you have found my message to be not only helpful, but hopeful. Maybe I have given you some ideas or some starting points to generating your own ideas for ways to make your own situation more sustainable. For now, I am hopeful that I can maintain this level of fun, vibrance, and passion for my career. We are given only one full, jam-packed day at a time. We need to realize that there is only so much we can accomplish in one day, and we need to be reasonable about the expectations and goals that we create for ourselves as artists and teachers. Sometimes we need to "just say no" to the extra things that we simply don't

have the time for, even if they might be “really cool” or have a big “wow factor”. Ultimately, I simply want my students to see that I like them, that I enjoy teaching them, and that I want them to love art as much as I do. Sometimes, I think, slow and steady doesn’t actually *win* the race. But slow and steady will get you to the finish line eventually, and hopefully with a big smile on your face.

References:

Meri’s YouTube channel is called Artmakeslifemeri. (Please subscribe.)

The First Days of School: How to be an Effective Teacher, 1997, by Harry Wong and Rosemary Wong, Harry K Wong Pubn Publishers

Hanukkah in Alaska, 2013, by Barbara Brown, illustrated by Stacey Shuett, Macmillan Publishers, featured on Storyline Online read aloud by Molly Ephraim on YouTube

“Art with Mati and Dada: Van Gogh” video can be found on YouTube



Meri Tomasulo-Pellow has been working as an Elementary Art Teacher for the Lancaster Central School District since 1997. Her strengths are her wealth of knowledge, an enthusiastic attitude, a commitment to quality art education, passion for teaching, and an open mind for being a lifelong learner. When her kindergarten students ask, “Are you an artist?”...she always answers, “Yes and so are you.” Her

goal is to find the impossible balance between the 3 loves of her life: making art, teaching, and spending time with her family. She credits her success in art to her mother who always gave her junk mail and a ballpoint pen to draw with in Church. She loves sharing ideas and lessons and has been a presenter at NYSATA conventions in Buffalo and Rochester. Most recently at the age of 53, with her career finish line getting a bit closer, she is beginning to see that time really does fly by, especially when you make it fun.

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National Park Artist Residencies: How Our Shared Public Lands Connect Us to Our Past, Present, and Future

Heather Heckel

Editor's note: one of our favorite contributors, Heather Heckel, continues to share her experiences as an artist-in-residence at National Parks across the United States. Her approach to the culture, history, geography, and contemporary parallels is fascinating and instructive. The way she synthesizes place, context, and the artist's vision makes her work an interdisciplinary model for us all.

In a particularly polarizing and divisive time in America, it's important to remember that we do share something that collectively belongs to all of us – our public lands, which are stewarded by the National Park Service. We also need hope for our future. The National Park Service “preserves unimpaired the natural and cultural resources [. . .] for the enjoyment, education, and inspiration of this and future generations” (National Park Service, 2016). During 2024 I was awarded five artist residencies at a diverse collection of parks. My work at the park locations was local and specific to their interpretive themes, however a commonality was my desire to document the past and the present simultaneously. One of the fascinating parts about learning our country's history is relating it to current events, which keeps it relevant and furthers our understanding of the common threads that keep us connected to one another.

During my residencies I investigated the Civil War, one of our founding fathers, our maritime history, the

Revolutionary War, and the importance of our wild resources, all of which reminded me of how our national history is so recent that we continue to debate many of the same topics, and we see signs of it around us today. My analysis and invention of artmaking prompts in these widespread and diverse locations, both for myself and for my students, are applicable to art teachers who live and work near the over 30 National Park sites that belong to us in New York State.

Artist residencies through the National Park Service allow me to stay in or near the park for one to two weeks and create site-specific artwork about my experience. Usually housing is provided, and it is expected that a piece of finished artwork be donated to the park within six months of completing the residency. Furthermore, at least one public program is required, and I prefer to conduct both an artist talk and hands-on workshop where visitors can create something tangible inspired by the park. A recent exciting development is that merchandise featuring my

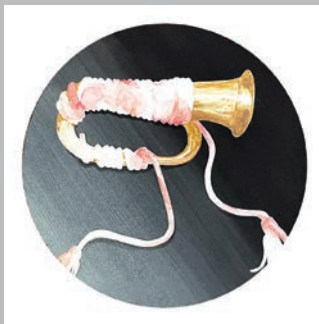
artwork is now for sale in some of the park Visitor Centers where I was an artist-in-residence.

My artistic process always begins with research. I explore the park, talk to rangers, staff, and volunteers, and spend time thoroughly combing through the resources in the Visitor Center to glean as much information as I can. Once I have spent some time on site an idea will form and I distill it into a series of artwork that tells a story, which I work on for the duration of my stay. I prefer to create a series instead of a singular piece to better capture the breadth of my experience. I enjoy experimenting with new art materials and styles at each park, and I find that the atmosphere of the specific time and place directly influences the artistic outcome. As an art educator I find ways to connect themes from the parks to topics which will interest my middle school students back home.

For my first residency in 2024 I stayed at the Stones River National Battlefield, a Civil War site in Tennessee, during my



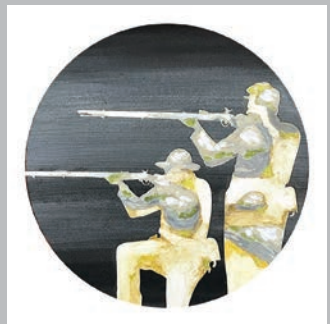
Battlefield Fence, Gouache on cut Yupo paper on watercolor paper, 8" x 8", 2024



Bugle, Gouache on cut Yupo paper on watercolor paper, 8" x 8", 2024



Cannon, Gouache on cut Yupo paper on watercolor paper, 8" x 8", 2024



Civil War Soldiers, Gouache on cut Yupo paper on watercolor paper, 8" x 8", 2024

Spring Break in April. During my time on site, I was impressed by the juxtaposition between the violent history of the Battle of Stones River, which was fought from December 31, 1862, through January 2, 1863, and the peaceful, uninterrupted nature that occupies this space now. I chose to create circular compositions because of the abundance of cannonballs and cannon wheels here, and those brought to mind more circles – bullet holes, the mouth of a bugle, brass buttons on uniforms, a clock face transitioning to the new year, and the cyclical nature of history repeating itself.

I used white acrylic paint on black watercolor paper to create gradients representing the fog of war. I cut out white silhouettes on Yupo paper to show the fight for racial equality during the Civil War and history's imprint of monuments, buildings, and objects on a place. I painted nature scenes I saw there on my daily trail walks, over those silhouetted shapes to contrast the past with the present. Parts of each silhouette are left blank to honor the over 24,500 lives lost, and to represent all the unknown details that wash away with time. I created a series of 14 images depicting the juxtaposition of peace and violence, enslavement and freedom, man-made and natural objects, Black and White, north and south, and the unfinished lives cut short on the battlefield.

My next residency was during the school year at Hamilton Grange National Monument since I live only a mile away from Alexander Hamilton's home in Manhattan. One of our founding fathers, Alexander Hamilton, supported a strong central government – a fiercely debated topic to this day – and helped establish our nation's currency and economy. He was a merchant's clerk, Revolutionary War soldier, and the first Treasury Secretary of the United States. A highlight during my residency was that I got to hold one of the books that belonged to him in my hands, and see his iconic signature and notes written on the inside of the book.

Alexander Hamilton's house, known as the Grange, was moved two times after

its original location – first to make way for a city street, and again to a location similar to its original natural surroundings after it had been boxed in by surrounding buildings. To represent the three locations of the house I created colored pencil drawings of three objects from each room—the foyer, the parlor, the dining room, and the office. The objects are in motion to represent the movement of relocation, and the incredible energy and momentum that Alexander Hamilton demonstrated during his lifetime.

I collaged the floor patterns onto the walls of the rooms to showcase the intricate details of the period designs, how their familiarity is woven into the fabric of one's domestic life, showcasing multiple planes of perspective at once. I then created ethereal lines using alcohol-based markers on Yupo paper that extend from objects in the rooms. These echo the beams of light streaming through the many windows of Hamilton's home, represent his monumental trajectory both personally and professionally, the path of the bullet that killed him, and the continual momentum of our country that he helped set into motion. I depicted two exterior views of the Grange. One shows a location nestled in nature with the current backdrop of St Nicholas Park. There are 10 tree trunks that represent Alexander Hamilton, his wife Elizabeth Schuyler, and their 8 children that they raised together. The other view shows a modern urban background with 10 iconic neon signs, representing the rise of the Capital of Black America in Harlem. Hamilton fought to end slavery, and his efforts eventually contributed to the freedom that spurred the Harlem Renaissance, which blossomed in the very neighborhood that grew up around his home. The Grange is a piece of living history where people can step back in time while interpreting the home through their journeys and experiences.

My third residency took place at the beginning of the summer. I spent a week at Salem Maritime National Historic Site on the Massachusetts coast and stayed nearby at the historic Hawthorne Hotel. The Salem Maritime



The Parlor, Colored pencil, marker, and cut paper on paper, 12" x 12", 2024



The Dining Room, Colored pencil and cut paper on paper, 12" x 12", 2024



North Side of the Grange, Colored pencil, marker, and cut paper on paper, 12" x 12", 2024



South Side of the Grange, Colored pencil, marker, and cut paper on paper, 12" x 12", 2024



Custom House, Watercolor, Acrylic, and Digital Print on Paper, 10" x 10", 2024



Friendship of Salem, Watercolor, Acrylic, and Digital Print on Paper, 9" x 12", 2024



Narbonne House - West, Watercolor, Acrylic, and Digital Print on Paper, 9" x 12", 2024



Carolina Wren with Yellow Creamer, Marker on Paper with Digital Background, 12" x 12", 2024

National Historic Site, established in 1938, was the first in the country. It preserves a collection of historic buildings and structures including houses, community storefronts, a lighthouse, and a replica of a 1797 tall ship. These places tell the story of life in the eighteenth and nineteenth centuries along the Salem waterfront and relate to topics being debated today including global trade, tariffs, immigration, and the influence of families that amass huge fortunes. Salem minted (probably) America's first millionaire, Elias Hasket Derby, whose ships were the first to go beyond the Cape of Good Hope to trade with China, Russia, Japan, East Africa, and Australia.

While conducting research I created digital templates of each park structure using Adobe Illustrator to accurately portray the numerous straight lines of shingles, doors, and windowpanes. Then I painted with watercolor and acrylic on top of giclee prints to add texture and color. I enjoyed documenting the symmetry, site-specific structural details, and living history while creating these structural portraits.

I then flew to my next residency, a Revolutionary War battle site, at Ninety Six National Historic Site in South Carolina. Ninety Six National Historic Site provides a combination of American history and quiet solitude in the wilderness. The town was named Ninety Six in the early eighteenth century by Charleston traders who estimated that that was the amount of remaining miles to Keowee, a Cherokee village. The park site preserves a rare eight-sided earthen star shaped fort, several structures, and land that was used during the battle and as a small town.

For this series I combined the history of the land with the natural setting that it has become today. Each background features a star to represent the fort, but with ninety-six points for the name of the town. The silhouettes echo the metal cutouts in the park depicting everyday life during the 1700s, and feature four sides of the Logan Log Cabin, and two sides of the Stockade

Fort building. I illustrated birds that have been spotted in the park since it is now a popular place for birding, and artifacts on site to further combine the concept of the past and the present. I drew the birds and objects using alcohol-based markers on Yupo paper and collaged them onto digital backgrounds using Adobe Photoshop and Illustrator.

Next, I flew to Valles Caldera National Preserve in New Mexico. This park highlights geology and the balance between preserving wilderness and developing land for its resources. It used to be private land that was used by ranchers, and as a filming location, but is now being rewilded with some permits granted for hunting and fishing. Valles Caldera is located in the sunken crater of a volcano that erupted 1.2 million years ago. The combination of grasslands and Ponderosa pines make for stunning views, as well as frequent sightings of prairie dogs, elk, and coyotes. The historic cabins on site allude to the recent presence of human activity, and their natural settings are a nod to the restoration efforts as this now public land returns to the wild. Ultimately, I wanted to tell the story of how our actions impact our environment and capture a moment in time by documenting what was left behind.

For each piece of artwork I used a circular composition, called a tondo, to echo the shape of the caldera. I used alcohol-based markers on Yupo paper to illustrate the natural settings; the plastic surface of the paper allows for vibrant colors, and the resulting overlapping linear textures mimic the striations of the earth's crust and the tectonic plates that contribute to volcanic activity. I used adhesive vinyl to create the historic cabins; this material provided a solid color other than white to build a cohesive color palette on top with the markers.

Currently I'm a visiting artist-in-residence at Stonewall National Memorial in Manhattan. This park is another relevant topic today regarding equality for people identifying as LGBTQ+. I am working on a tunnel



Bond Cabin with Coyote, Adhesive Vinyl and Marker on Yupo Paper, 12" x 12", 2024



Old Barn, Adhesive Vinyl and Marker on Yupo Paper, 12" x 12", 2024



Ranch Foreman's Cabin, Adhesive Vinyl and Marker on Yupo Paper, 12" x 12", 2024



Ruby's Home, Adhesive Vinyl and Marker on Yupo Paper, 12" x 12", 2024

book that will showcase historical and current photographs of activists and allies marching, protesting, and celebrating identities for all. Ultimately, I want to complete a residency at all 12 National Park sites of New York Harbor, which preserve more than 400 years of American history.

Experiencing a park in person, just as experiencing a piece of artwork in person at a museum or gallery, is an enriching experience because it engages all five of our senses. There is also the chance to interact with park rangers, staff, volunteers, and visitors, all of whom contribute to the process of getting to know a specific place. If this privilege is not possible there are numerous resources on individual parks' websites that can be used to research lessons including photos and videos, and Google Arts & Culture provides interactive street views of some of the parks. Creating art lessons based on National Park sites directly relate to interdisciplinary concepts because the creation of art fuses with the interpretive themes of the parks, which frequently highlight subjects including Social Studies, American History, and Environmental Science. I believe that any connection can be made between a New York State National Park site and a career in the arts, art standards, works from art history, or art styles since there are a myriad of ways to interpret the information that each place has to offer.

New York State has a plethora of National Park sites that can serve as inspiration for art lessons: African Burial Ground National Monument, Appalachian National Scenic Trail, Captain John Smith Chesapeake National Historic Trail, Castle Clinton National Monument, Chesapeake Bay Watershed, Eleanor Roosevelt National Historic Site, Ellis Island National Immigration Museum, Erie Canalway National Corridor, Federal Hall National Memorial, Fire Island National Seashore, Fort Stanwix National Monument, Gateway National Recreation Area, General Grant National Memorial, Governors Island National Monument, Hamilton Grange National Memorial, Harriet Tubman

National Historical Park, Home of Franklin D. Roosevelt National Historic Site, Kate Mullany National Historic Site, Lower East Side Tenement Museum National Historic Site, Martin Van Buren National Historic Site, North Country National Scenic Trail, Sagamore Hill National Historic Site, Saint Paul's Church National Historic Site, Saratoga National Historical Park, Statue of Liberty National Monument, Stonewall National Monument, Theodore Roosevelt Birthplace National Historic Site, Theodore Roosevelt Inaugural National Historic Site, Thomas Cole National Historic Site, Upper Delaware Scenic and Recreational River, Washington-Rochambeau Revolutionary Route National Historic Trail, Women's Rights National Historical Park, and Vanderbilt Mansion National Historic Site.

References

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>



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 25 artist residencies through the National Park Service and Bureau of Land Management. She is in her twelfth 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, her MFA in Painting from the Savannah College of Art and Design, and her EdD in Educational Leadership from the University of the Cumberlands, where her research investigated the relationships between art education, leadership, and creativity. She lives with her two dozen houseplants, and loves going to the movies and the New York Philharmonic.

Creating Beyond Limits: How Art Empowers and Inspires Differently-Abled Students

Jessica Stratton



My Old Hand And My New Hand



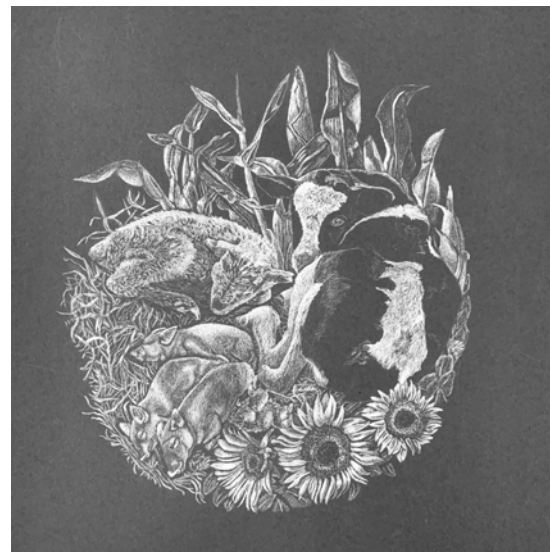
Infusion

Students who struggle in other academic subjects often shine in the art room. We all seem to have noticed this and often assume the student is a visual learner or that the art curriculum works better for differentiation. While those might be true, have we ever considered that some struggling students excel in art because they have had to develop creative tendencies so they can adapt to a world where their way of learning and understanding is different from the norm? That they have learned to compensate, be inventive, and craftily come up with solutions that work for them?

I am in my 27th year of teaching, the past 14 at the high school level and the first 13 spent in elementary schools. I've had the privilege of making art accessible to students of all ages, backgrounds, and ability levels. While some students come to us with legal documents stating their accommodations, other differently-abled students arrive with no instruction manual. Being a person with my own physical disability, I feel a connection to these students, the ones who don't fit "the mold," and who have more of a recurring struggle that they face on a daily basis, because I have had to do this as well.

Initially I was diagnosed with a chronic autoimmune disease at the age of 19 and a second inflammatory immune disorder at age 21. Needless to say, my college years and 20s were vastly different than most. I was in a lot of physical pain, had mobility issues, and lots of doctors' appointments and medications. Throughout all of it, I managed to earn my bachelor's degree, while having mononucleosis for an entire semester and bronchitis so bad during student teaching I literally cracked a rib from coughing so hard. My first teaching position at age 22 was itinerant, traveling between three primary buildings, lugging supplies from building to building. I stayed in that job for six years, had my first two orthopedic surgeries during my summer vacations, was awarded tenure and even named Teacher of the Year by the district. The district was unaware of my medical condition, as at that stage it could be considered an "invisible disability." I did hide it as best I could and did not ask for any reasonable accommodations. I was embarrassed to be so young and have afflictions typically attributed to people in their senior years.

My next employer is where I am currently teaching. I began at their lone elementary school (no more traveling between buildings!) and transferred to the high school mid-career. About a month after I was tenured in the new district, I required a shoulder replacement. A few years later, my elbow required work. Three more orthopedic surgeries on my feet happened over the years, and most recently, my right hand—my dominant hand, my artmaking hand—required a massive reconstruction. My invisible disability was no longer invisible.



Here are some samples of the work I was creating prior to making art focused on disability. Quite honestly, my work was very unfocused and random before I shifted into creating works specifically about my medical condition.

In the classroom, my artwork helped me slowly talk about my physical condition with my students. After about 20 years of living in a differently-abled body, I changed the trajectory of my personal artwork. I started to honor what I had been enduring in visual pieces. Even though my disability was now more physically apparent, my students rarely asked me about it. When I finally started opening up about it, the reaction was actually quite compassionate and empathetic. My students were able to ask questions about the meaning of my works, critique them, and even make suggestions for revisions or new works.

I attribute my personal experiences with physical disabilities to my insanely creative brain. Almost like a party trick, when presented with a problem, I often surprise myself with an array of viable solutions. I have had to compensate in so many ways for what I *can't* do, it has forced me to elevate and apply what I *can* do to a multitude of situations. This superpower has been immensely helpful when it comes to accommodating students who operate differently than the "norm." I crafted devices to help a student who only had use of one hand to cut paper, sculpt, and weave on a loom. I found a way for a deaf, blind, and wheelchair bound student to absolutely fall in love with watercolor painting by giving them bath toys to paint with. I present and demonstrate options I know will help a student with a disability to the whole class, so the student doesn't feel insecure about having to do something in a way no one else has to. I secretly ensure that my student, who is anxious about people being behind them, always has the seat at the one table in the room where no one can pass through. While not perfect, I try to recognize what each of my students is having to manage and do my best to make the art room a space they feel comfortable in.



Homemade contraption to hold student sculpture - Constructed a "sculpture holder" from upcycled food containers and pennies (for weighting it down). Also used the anti-slip rug pad to keep the dish from moving, for a one-handed student



These are the stencils a student used in his painting. It is an example of something I would show the whole class how to do, but it could also be seen as an accommodation (a different way of doing something, but also something everyone can benefit from, not just students who require accommodations). He uses these stencils with his painting, which is about the different moods and emotions he experiences.

Painting with stencils - All students had the opportunity to create and use stencils in their painting process (10th grade student)



Mixed Media painting expressing a range of emotions (10th grade student)

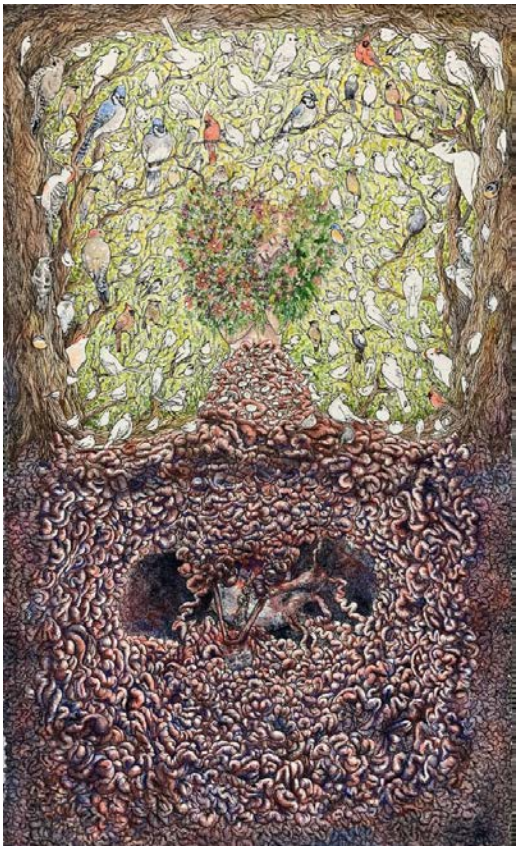
Over my career in education, I have opened up about my own physical disability with my students in an effort to model that it does not need to be hidden or shameful to have a disability. When I share my most recent work, paintings of my pre-surgery hands next to other people's hands, the students marvel at the level of realism and ask questions about technique. On occasion, a student will directly ask about the deformities on my hands which gives me an opportunity to demonstrate a respectful exchange in regards to a physical characteristic connected to a medical condition. I will explain to the student, really to the whole class who is listening to my response, how my joints have visibly moved out of place due to my immune system attacking the cartilage, bone, and surrounding tissues that normally hold the skeletal structures in place. This often initiates a sharing of stories about people in their lives who they know with various disabilities and health conditions. These open dialogues can help students practice empathetic sharing and listening, or at the very least, recognize that everyone has something they must persist through.



Hands: Mine and Theirs

This series forces me to examine my own hands in comparison to others' hands. My hands have been damaged due to a near lifetime of joint destroying chronic illnesses. The act of painting not only requires me to use my disfigured hands to create art, but it also requires me to observe my own hands and others' hands very closely as I recreate the physical structures in the artworks.

School should be a place where students can learn, practice, make mistakes, have do-overs, and ultimately, be shaped into the human they will be once they exit our classrooms. We know teaching art ends up being so much more than just how to use materials. Art has the power to transcend boundaries, foster empathy, celebrate diversity, and visually express complex ideas. My personal experiences with physical disabilities have shaped my creative problem-solving skills and fueled my passion for making art accessible to all students, especially those who learn differently. By sharing my story and modeling vulnerability, I've worked to cultivate a classroom environment where students feel empowered to embrace their differences and engage in respectful conversations about challenges and triumphs. In doing so, I've seen how art not only sparks imagination but also builds bridges of understanding and resilience, creating a space where all students can thrive beyond limits.



Charlotte Wolf IBS nature - Finished artwork about IBS and using nature to relieve pain symptoms (12th grade student)



Charlotte Wolf IBS sketches - Thumbnail sketches visually exploring the physical pain of IBS (12th grade student)

“In these images, my student was suffering from a painful medical condition and used art to channel her experiences with chronic illness into visual works of art.”

.....



More of Jessica Stratton’s artwork may be found [here](#).

Jessica Stratton is an artist and teacher residing in Ithaca, NY. Her current body of work is an investigation of chronic illness and how one learns resilience and perseverance through the experiences of pushing through physical struggles. As a teacher, Jessica instructs her students how to communicate their ideas visually in a wide variety of mediums, both in traditional studio methods and digital production.

Artistic Intelligence: NYSATA Conference 2024













NYSATA Awards

REGION ART EDUCATORS OF THE YEAR

Region 1: Laura Minor	Region 6: Christine Layden
Region 2: Amanda Falling	Region 7: Holly McCabe
Region 3: Denise Whalen	Region 8: Kendra Walden-Brown
Region 4: Callie Bryant	Region 9: Nicole Girgenti
Region 5: No Awardee	Region 10: Krystal Zagloul-Rivera

SPECIAL CITATION NON-MEMBER

Linda Pinkans, Region 6

SPECIAL CITATION BUSINESS/INSTITUTION AWARD

CITI BOCES Arts in Ed, Region 3

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Thom Knab, Region 1
Valerie Savage, Region 2
Stacy Griffin, Region 3
Karen Rosner, Region 8

STUDENT SCHOLARSHIP AWARD RECIPIENTS

ZARA B. KIMMEY AWARD \$1000

Charlotte Wolf
Lansing High School, Lansing, NY
Attending Concordia University in Montreal
Jessica Stratton, Art Teacher

BILL MILLIKEN AWARD \$500

Raena Beckley
Fredonia High School, Fredonia, NY
Attending Pratt Institute
Connie Lavelle, Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Keira Amaris
William Floyd High School, Brookhaven, NY
Attending Fashion Institute of Technology
Theresa Bianco, Art Teacher

Devin Cataldo
William Floyd High School, Brookhaven, NY
Attending University of Valley Forge
Theresa Bianco, Art Teacher

THE JESSICA BAYER SCHOLARSHIP \$250

Diana Parrino
Plainview Old-Bethpage JFK High School, Plainview, NY
Attending Alfred University
Kelly Verdi, Art Teacher





Call for Awards Nominations!

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

Regional Art Educator of the Year

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

Outstanding Service Award Retiree

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

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

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

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

Grant Opportunities

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

Curriculum Development

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

Research

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

Interdisciplinary or Multi-Cultural Teaching

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

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

About Raymond C. Henry

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

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

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

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

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

Barry Hopkins Art Educator Scholarship for the Summer Institute at Sagamore

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

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

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

For more information go to www.nysata.org

The NYSATA State Art Educator of the Year Award

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

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

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

NYSATA Leadership - 2024-2025

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ACCOUNTS
PAYABLE
Leslie Midgley

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