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President's Message from Cindy Henry



"I want to reassure you that NYSATA is working with you to ensure that art education remains in the minds of our legislature and the Board of Regents as they make decisions about the future of education in New York State."

Cindy Henry, NYSATA President

While on vacation in the Outer Banks of North Carolina last summer, I spent a lot of time with my feet in the ocean. When the waves were calm, it was refreshing to walk along the beach and feel the occasional surge of the ocean lick at my toes as I strolled. Sometimes the waves became aggressive, flooding my feet and legs and sometimes forcing me to retreat briefly until they subsided. The more forceful the waves became, the more they challenged me to struggle against them in order to retain my footing. I was most amazed at how quickly this arena of sea and sand could transform from a place of tranquility into contest of force between man and nature. I observed many a beach lover retreat from the ocean as its aggression rose, and admired those few persistent surfers and swimmers who, flush with enthusiasm and determination, took on the waves and harnessed their power to propel themselves across the surface of the sea. Their commitment to their mission grew deeper with each new, more challenging wave.

In the education arena, there is a sea of issues facing art educators this budget season. Demands for change have come in waves so fast and forceful it seems difficult to negotiate them all. Proposals for budget cuts, property tax caps, teacher evaluation changes, increased graduation requirements, more flexibility for meeting middle level arts requirements, a statewide standardized assessment in the arts, and changes in standards for teacher education are among the most urgent of items that are demanding our attention. Making progress is a challenge in this whirlpool of issues, where it seems to take all of our efforts just to stay afloat. It is easy to feel isolated in the midst of the turmoil. I want to reassure you that NYSATA is working with you to ensure that art education remains in the minds of our legislature and the Board of Regents as they make decisions about the future of education in New York State. Here are just a few examples of how we are working together together to have an influence on important decisions:

- NYSATA had representation at a forum in early March to review the New York State Arts Assessment field tested in April 2002. More information on NYSED's plans for the arts assessment will be communicated as soon as it becomes available. We will be looking for ways to be proactive in the assessment arena and ensure that data generated about student achievement in the arts is meaningful to all stakeholders and useful for improving instruction. Please watch your e-mail this spring for more information on this topic.
- School districts are faced with tough decisions as budget cuts force them to take a hard look at programs they offer. As the art educator in your district, you are the expert when it comes to understanding the value of art in the total education of our students. Your voice needs to be heard, and you are not alone. Use the resources on the NYSATA website *Advocacy* page and *Members Advocacy Toolkit* page (requires member log-in) to help you. Find research and talking points that can help you find the right words to tell your administrators and school board why they need to preserve art education in your school in order to give students the competitive edge they need to succeed in tomorrow's world. Use the website member forums and discussion boards to find out what other art educators are doing and saying.

- NYSATA is teaming with other Professional Arts and Education organizations to be proactive in generating solutions to the problem of documenting student achievement in art as part of the new APPR process. Communication is ongoing with the New York State Education Department regarding options for such documentation.
- NYSATA works in tandem with Teachers' Unions. NYSATA is not a union. We are a not-for-profit Corporation with restrictions on lobbying efforts. Unions may have more influence on legislative issues. Our resources are best used to influence policy within the state education department and to communicate with our membership. If our communications include less legislative information than you receive from your Union, please do not misinterpret our role as passive or ignorant. It is wise for us to direct our limited resources to issues on which we can best have a positive influence.
- NYSATA will continue to relay information about ongoing programs and events of value to art educators and students. I assure you that we are not allowing such announcements to distract us from the important advocacy issues we face. Your daily agenda with students and participation in NYSATA programs that promote and recognize excellence may seem small, but they are important to local and regional advocacy efforts. We need to continue our efforts at this level even as we address the larger, more difficult budget and assessment challenges we face. Thank you for being a part of this community and for continuing to believe in and promote the power of art education in the lives of all students.

Sincerely,



Cindy Henry, NYSATA President

HELP SAVE THE NEW YORK STATE SUMMER SCHOOL OF THE ARTS!

This program, with its eight component summer residential Schools is sponsored and supported by the Office of the Governor and the New York State Legislature and is administered by the State Education Department. The eight component schools of NYSSSA are: Ballet, Choral, Dance, Jazz, Media Arts, Orchestra, Theatre, and Visual Arts.

Recognized as one of the finest programs of its kind in the nation, over 25,000 high school age students have become part of this unique summer experience during the last 41 years of continuous operation. NYSSSA's goal is clear: to provide intensive, pre-professional training programs for New York State's most gifted and motivated young artists. The schools provide intensive training in an environment where students experience the rigorous discipline of the daily life of a professional artist. The program is open to all high school age students who qualify through auditions. Tuition assistance, based upon financial need, is available. No students who qualify are denied NYSSSA's opportunities because they cannot afford them. NYSSSA represents the wide spectrum of cultural, ethnic, social, and economic diversity that is New York State.

WHY NYSSSA NEEDS YOUR HELP:

NYSSSA has taken all steps possible to reduce the costs of operations in light of the State's financial difficulties. In addition to significant reductions in spending for the 2010 program, NYSSSA has raised tuition rates and reduced the number of slots available. In order to operate the program in 2011, an appropriation of approximately \$800,000 must be included in the NYS Budget, specifically targeted for the operation of the Summer School of the Arts. (In the past the allocation has been part of the State Education Department.)

Please support the inclusion of this modest appropriation. The New York State Alliance for Art Education (NYSAAE) has prepared advocacy materials, talking points, and even a sample letter which you can use to let the legislature know you support the budgetary appropriation. To help save the NYS Summer Schools for the Arts, access information and advocacy materials at: http://www.nysaae.org/Support_NYSSSA.html. NYSATA supports the effort to save these unmatched opportunities for our talented high school students to study art.

Text excerpted from NYSAAE.org

NYS EDUCATION DEPARTMENT & LEGISLATIVE INITIATIVES

Dr. Patricia Barbanell, NYSATA Advocacy Chair,
with contributions from Jennifer Childress, NYSATA News Editor

Several important initiatives are developing at NYSED that are likely to impact both general classroom practice, as well as education in the arts. Among the most crucial are the following:

NYSSED INITIATIVE	NYSSED ACTIONS	VISUAL ARTS IMPACT
<p>Common Core Approved in ELA and Math</p>	<p>NYS Board of Regents recently approved the P-12 Common Core Learning Standards for both English Language Arts and Literacy, and for Mathematics. They also approved the NYS Pre-Kindergarten Learning Standards. Education Commissioner Steiner responded to the approvals: "With the Common Core Standards in place we can now begin to build the sequenced, content-rich statewide curriculum and embedded assessments our children rightly deserve."</p>	<p>The Arts are part of the initial SED assessment and curriculum work schedule which can be accessed at http://usny.nysed.gov/rttt/timelines/standassesstimeline.pdf The RFP for a Statewide Curriculum Resource Center for the Arts is scheduled to be released in November 2011 and awarded in March 2012. Statewide curriculum models and formative assessments for the Arts are scheduled to be available for implementation in September of 2013.</p> <p>NYSATA needs to be on board with responses to the RFP and consider working with the other professional arts education organizations to create a strong proposal.</p>
<p>Mandate Relief & Flexibility</p>	<p>At their December meeting, the Regents introduced consideration of cost containment and mandate relief. Their plan is both to facilitate a discussion of mandate relief options that increase flexibility, and to identify essential elements of education reform that guide those options. Among the options is a possible change for Curriculum and Instruction: i.e., eliminate some middle school mandates, including home and career skills, technology education, and library and information skills.</p>	<p>While the visual arts are not mentioned initially, the changes under discussion open the possibility of similar changes in other academic areas. In particular, this initiative, combined with changes in graduation requirements (see p. 5), could result in moving high school art down to the middle level. NYSATA has fought efforts in the past to make visual arts an elective at the middle level. It would not be surprising to see this idea resurface. We need to be prepared with powerful evidence of how interruptions in sequential learning cost more than the time lost.</p>

NYSATA State Level Response/Actions: NYSATA will continue to monitor developments and track the progress of each of these important issues, through many avenues. At the April 2-3 NYSATA Board Meeting, your elected NYSATA representatives will work in teams to plan advocacy actions to address these issues in the immediate future. Members will be notified of the plans and advocacy opportunities via NYSATA.org. NYSATA will continue to provide the programs and services needed to support and make visible art education across the state.

NYSED INITIATIVE	NYSED ACTIONS	VISUAL ARTS IMPACT
Graduation Requirements Changes	In February, possible changes to the NYS Graduation Requirements were reviewed by the Board of Regents. Possible changes included adding a required fourth year each of math and science study; adding a second required Math Regents exam; allowing students to substitute competency demonstration for seat time to earn Graduation credits; and establishing flexible middle and high school programs by allowing students to fulfill graduation requirements in grades 6 and 7 and by eliminating some middle school mandates (such as technology education, home and career skills, and library and information skills).	These changes may lead to unintended consequences such as the need to reduce required instruction in academic areas to accommodate new scheduling. Thus, shifting requirements to the middle school may reduce available time for Sequences. Allowing competency demonstration in lieu of instruction may also reduce access to skilled teaching. This same issue was debated eight years ago, resulting in an easily dismissed self-reporting assessment of arts standards implementation in middle school, typically done by an administrator. Without statewide assessments in place to make sure students meet the arts standards to receive credit, outside-the-school avenues for coursework in the arts will continue to be seen as ways to save money and time. Equity of access to high quality art education is particularly at stake for the urban and rural poor.

LEGISLATIVE INITIATIVE	ACTIONS TO DATE	VISUAL ARTS IMPACT
Proposed 2% School Tax Cap	The Governor's proposed 2% tax cap for school budgets has caused school boards to begin planning for possible tough budget choices that may include increasing class sizes, eliminating extra-curricular programs, and cutting academic courses. The Governor has also created a Mandate Relief Redesign Team to review unfunded and underfunded NYS mandates. The Team is seeking ways to reduce mandated program costs, to identify ineffective and outdated mandates, and to determine how school districts can gain more control over limiting expenses.	The possible need to increase class size as well as reduce staffing, eliminate class offerings, and cut purchases of materials portends the likelihood of unintended consequences that deny students full access to a quality arts education. Even wealthier districts are feeling the crunch. Less wealthy districts, who have already seen major reductions in resources, are in a potential position to be decimated. Standards for "minimum needs in an art class," as modeled by NAEA, might be considered. Teachers need outside support when speaking with School boards and parent groups about program needs; data on the vast differences in monies spent in art education from district to district needs to be made public.

Member Level Response/Actions: If changing district policies impact visual arts programs in your school, please contact NYSATA right away and provide a detailed account. E-Mail your reports to Pat Barbanell or Cindy Henry. Members are encouraged to contact their elected representatives to let them know the impact these actions will have on students. In the meantime, work hard to keep your programs as visible as possible in the community and in your building. Make sure your exhibits have text support that describes the kind of thinking skills your students are developing in your classroom. Don't forget- March is Youth Art Month!

An Interview with *Dr. Sydney Walker*



By Jennifer Childress

The NYSATA News Editor recently had an opportunity to sit down with Dr. Sydney Walker, 2010 Keynote speaker, author and Professor of Art Education at Ohio State.

JC: You discussed big ideas and essential questions in your presentations, which were a foundation for your earlier book, “Teaching Meaning in Artwork.” Could you relate a personal story or experience with an art teacher that illuminates how big ideas and essential questions impact meaningful teaching?

SW: Almost ten years ago I introduced big ideas to focus artmaking on meaning making. Since then, I have witnessed its impact on many art teachers. This seems to have resulted in a significant reorientation of their thinking and practice toward artmaking. I use this approach with undergraduate art education students, but also in teaching practicing art teachers at the graduate level. It is with this population that I have most obviously witnessed considerable change, among a range of art teachers at the elementary, middle, and secondary levels.

Amber, a high school art teacher presently working with me now on a master’s degree, would serve as an example of the type of turnaround that often happens. Amber learned about big ideas during an art education course in which art teachers engage big ideas in their own artmaking practice. That is, I had the art teachers choose and develop a big idea and related topic in an artmaking project for an entire ten-week course. It was

after this experience that Amber and I began to talk about how this same process could be transferred to the classroom. I’m a strong believer in first experiencing what you are attempting to teach others.

During the course, Amber worked with the big idea of nature and the topic of landscape. As part of this process, Amber investigated the artmaking practice of two contemporary artists, Andy Goldsworthy and Robert Smithson, both of whom involve nature as a strong component in their artmaking. After investigating these two artists, Amber remarked that although she was somewhat familiar with their work before, she now viewed it in a completely different manner, possessing a much deeper appreciation of what Goldsworthy and Smithson are about. It seemed that focusing on a big idea helped Amber to delve beyond the surface of these two artists’ work, realizing there was more going on than she had previously considered. Even several months later, as Amber grows in her understanding and appreciation for big ideas, she comments on how differently she now views Goldsworthy and Smithson’s work.

As Amber worked through her own artmaking process, she arrived at a transformative point in her thinking, evident in the following comments she included in a recent written reflection about her experience with artmaking. She remarks,

“Without meaning, what is the purpose of art? I have worked a lot on becoming more technically adept over

the years, but what have I really accomplished? Does the purpose of the work really exist? Why does the work even matter? Even if I draw a beautiful picture of my children, to whom I'm deeply connected, what does that really say about the importance of the subject matter? In other words, who cares?"

She also observes,

"I really thought once I reached a certain personal standard for technical accomplishment, I would be happy with my artwork. This has not turned out to be the case. I believe I have pinpointed the source of my own inner conflict. My work does not have meaning, thus, it is not innovative or creative, or even engaging. It would be like writing a story without establishing a point for telling the story. I feel that my work is, technically, fairly solid; however, it has a quality similar to illustrations seen in instruction manuals. There is no question as to what is happening in the work or what the subject matter is meant to depict; however, unlike illustrations in an instruction manual, the work lacks purpose."

Amber sees that what has happened in her personal experience with artmaking directly relates to her practice in the art room with high school students. She is now beginning to consider how she might rethink her curriculum and to implement some of the same strategies from her own artmaking experience with her students. Her enthusiasm for the students' response and interest in using big ideas is evident.

I also want to share comments from another high school art teacher, Corey, who also completed the artmaking course and a ten-week artmaking project using 'adventure' as a big idea. Corey remarks,

"I am a young teacher, still a little wet behind the ears. I have only recently come to accept that when my students create successful pieces of art, I am partly responsible for it. For the first three years of my career, I wanted to believe that I had a very small influence on my students; that there were tremendous kids who

happened to be in my class, and their successes belonged to them alone. The truth is, we teachers provide guidance to our students. Prior to this course, I earnestly tried to get my students to think critically about big ideas and social issues, but I knew very few strategies to implement in my attempt to teach this way. I encouraged students to make meaning in every piece of artwork, but I didn't provide them any assistance in this endeavor. Ultimately, I was pushing the concept of creativity but only truly teaching technical skills. This is why I rarely felt influential in the work of my students.

"This course has been an excellent primer on meaning-making. I feel more capable of guiding my own thought process from idea to thoughtful work of art, and I feel thus better prepared to guide a student through that uncharted process. The course challenged me to create work in the exact manner that I will ask my own students to create.

"I have come to embrace my role as a teacher. It is my *job* to teach students about art content standards set forth by the state of Ohio, but it is my *responsibility* to teach them how to think critically. It is my responsibility to help them mine their childhoods and their belief systems, and to help them make connections to the world based on those beliefs. I have always believed that art could make people see things in new ways.

Artists have the power to persuade change, to raise a ruckus and to change lives. I am now coming to fathom how my student artists can do the same in the artmaking process – *for* themselves, but *with* my guidance."

"...we often have fuzzy understandings of how meaning gets into art. Technical and design skills and even expressive qualities are so much more concrete. Big ideas and related strategies offer some of the tangibility that can fill the gap."

Corey, Student at Ohio State

Corey's remarks suggest that previously he knew where he wanted to take the students, but didn't have the mechanisms to make it work. I find this to be true of many of us. Even though we have made art, inside and outside of academic settings, we often have fuzzy understandings of how meaning gets into art. Technical and design skills and even expressive qualities are so much more concrete. Big ideas and related strategies offer some of the tangibility that can fill the gap between the desire to teach artmaking as meaningmaking and

actually putting it into practice. It is of course more than simply having students adopt a big idea for their artmaking, we must also provide specific strategies for working with big ideas, just as we provide strategies for working with media and formal qualities.

I could recount the experience of many of art teachers who have changed the direction of their teaching after experiencing big ideas. I will add just one more from an Illinois high school art teacher, Katie, a participant in the Ohio State online MA program. Katie, entertainingly writes,

“Do you believe in the Art Fairy? Many of my high school students do. According to them, she is the one in the sparkly dress who taps her wand on artists’ heads, giving them a creative, well-planned idea for their next project. Why sketch or study contemporary art to help generate ideas for artworks when the Art Fairy can make all of your artmaking dreams come true with a tap of her wand?”

“Over the past several years, I have to admit that I have relied on the Art Fairy - or have waited for an idea to magically appear in my head for my personal artmaking. Looking back on my undergrad art education, I realize that I was never taught about the artmaking process. Of course I learned about techniques, media, composition, art history, and the other staples of traditional art education. However, no one ever told how to search for and create meaning in my artwork. The concept of using a big idea and working with a specific topic has been an enlightening experience for me and it will change how I teach for the rest of my career.”

Corey, Amber, and Katie are not unusual. Many elementary, middle school, and secondary art teachers recount similar transformative experiences, and although they may tell the story in diverse ways, it basically is the same narrative: finally finding concrete direction for addressing meaningmaking in artmaking.

JC: Some art teachers are concerned that working more

on conceptual development leaves less time for practicing media techniques. In theory they are with you, but in practice, they are concerned about either keeping students interested, and/or getting portfolios ready for college admissions. I’m sure you get this question a lot - what advice to do you give those teachers?

SW: I don’t think keeping students interested will become a problem if there are strategies that allow students to find a personal connection to big ideas. This is why including related topics along with big ideas is essential. The topic is most often where the student will find a way to connect with a big idea. For instance, if the big idea is *place*, the student could find a personal connection to this big idea through topics such as *my bedroom, a secret place, my favorite hangout*, etc.

Another question which I have learned to pose to students that intensifies their interest is to ask, How are you taking ownership of your artmaking?” This conveys to the student that ultimately the process belongs to them and is their responsibility.

In *Teaching Meaning in Artmaking*, I pose the question, “Where am I in this idea?” I find this question to be one we should always have students consider when we teach artmaking with big ideas. Another question which I have learned to pose to students that intensifies their interest is to ask, “How are you taking ownership of your artmaking?” This conveys to the student that ultimately the process belongs to them and is their responsibility. Investment and ownership are key factors in promoting engagement in any project.

Students are no different, they must feel that their artmaking belongs to them. Finally, giving students enough structure without pre-determining outcomes is essential in preventing waning interest.

JC: Your next publication is focused on the concept of play, or purposeful play, in the way an artist approaches his or her work. Why do you feel it is important for an artist to “play” in this way?

SW: From my teaching experience, I realized that even with big ideas, students’ artmaking could still primarily focus on the obvious and predictable. Thus, I came to the conclusion that I needed to do more in my teaching to push student thinking in new directions. This is where play came into my teaching with strategies that put



students in unfamiliar and unpredictable places in their artmaking. The results were amazing in terms of moving students' thinking in new directions. The play strategies introduced elements of chance and unexpected conditions for artmaking that temporarily took away the students' control, leading them to think about their big ideas from new perspectives. It, of course, is not just giving the students play strategies, but having students reflect on how the results of those play strategies present possible new ways of thinking about their big ideas.

Play is a central strategy for many contemporary artists who use play to arrive at new understandings. Presenting students with examples of play in the practice of contemporary artists can be quite effective in motivating students to take risks and give themselves permission to just let go and play. Video, sculptor and performance artist Oliver Herring observes, "Once I gained the confidence to just play with the unexpected and the more chance I could incorporate into the work, the more my work grew because I couldn't predict what would happen (cited in Sollins, *Art:21: Art in the Twenty-first Century*, 2007, p.150)." Other contemporary artists I have included in my teaching as artists who engage play are: Cindy Sherman, Sophie Calle, Gabriel Orozco, Eleanor Antin, and Carten Höller.

In *Teaching Meaning in Artmaking*, the final chapter deals with artists' ways of working. I wrote the chapter as more of an after thought, feeling that I had not sufficiently dealt with the process. Something was missing. This chapter, I now realize, was the beginning of thinking about how artists play. Now ten years later, the final chapter has become 'the' chapter for me as I continue to explore the meaningmaking possibilities associated with play.

JC: Your research laid some important philosophical groundwork for the concept of play in the formation of

ideas. Could you revisit - briefly - your primary philosophical sources, for those who would like to do some follow-up reading?

SW: This is a very eclectic list, but my investigations into play have included a wide range of sources including philosophers, game theorists, cultural historians, art historians, and art educators. The following are a few that may be of interest.

Deleuze, G. (2003). *Francis Bacon: The logic of sensation*. (Daniel W. Smith, Trans). (Tom Conley, Afterword). Minneapolis: University of Minnesota Press.

Hans. J.S. (1981). *The play of the world*. Amherst, MA: MIT Press, 7.

Huizinga, J. (1955). *Homo ludens; a study of the play-element in culture*. Boston: Beacon Press.

Meredith Malone, (2009), *Chance Aesthetics*. Mildred Lane Kemper Art Museum/ Washington University in St. Louis.

Rodriguez, H. (December 2006). The playful and the serious: An approximation to Huizinga's *Homo ludens*, *The International Journal of Computer Game Research*, 6(1).<http://gamestudies.org/0601/articles/rodrigues>, Accessed October 10, 2009.

Richardson, J. and Walker. S. R. (forthcoming, autumn 2011). Processing process: The event of making art. *Studies in Art Education*.

Salen, K. and Zimmerman, E. (2004). Defining play. In Katie Salen and Eric Zimmerman, *Rules of play*. Cambridge, Massachusetts: MIT Press.

Walker, S.R. (2009). Artmaking, signification, and subjectivity: A Lacanian reading. *Studies in Art Education*, 51(1), 77-91.

JC: Anything else you would like to say?

SW: Well, it's never finished, not the interview, but understanding meaningmaking and artmaking. After a decade, I still find new territories to mine. Discovering the impact of play, for instance, about three years ago was a milestone that I'm continuing to develop. Most recently, the philosophy of Gilles Deleuze has added another rich layer to these explorations... so it's never finished, which is why it's always going to be fun.



Terry Crowningshield Region 5

**2010 New York State Art Educator of the Year
NYSATA 62nd Annual Conference,
Rochester, NY
November 20, 2010**

The Visual Arts: A “Must Have” for the 21st Century

Terry Crowningshield

Four score and seven years ago our fore fathers...
Oops... This isn't the right speech... Or is it?

My hope was to make you all chuckle and I did. Americans value creativity. We use humor to break the ice, lighten the mood and entertain each other. We seek out individuals who creatively stimulate us and surround ourselves with their end products: music, video games, the newest technological gadgets, the latest trends in art. Stores are flooded with accessories for our homes, all the brightest and most current rave of colors, all of the “must have” latest fashions. And we, as Americans, encourage our young to follow suit in this pursuit of “must haves,” because we teach them at an early age that these items of creativity are important, essential, and the means to our individuality and happiness.

But, who is actually behind all of this creativity? Who are the masterminds behind all of this “must have” stuff; who are these latest high tech wizards and fashionistas of home décor and clothing? As Art Teachers we already know. We know because we taught these masterminds in our classes. It was in our programs as students that these individuals learned how to creatively think and problem solve while working out the solutions to our assignments. And it is these creative students of ours that the business industry is actively pursuing.

So why is it that we find ourselves having to justify the role Art Education plays in educating the whole child? In the 1990s the cry for accountability was the driving force behind the standards-based reform movement. Educators scrambled to restructure their programs to be sure they were actively meeting the required standards, and holding themselves and their students accountable for successfully meeting the many indicators attached to those standards. Now, twenty years later, the learning standards are again being rewritten. But, for the Arts, the big question remains the same: how do we go about showing accountability without having to teach to a test? And although we've worked tirelessly and produced such initiatives as a statewide Curriculum Companion guide; and programs such as the Portfolio Project, we are still once again faced with how to measure accountability.

Yet the one area not questioning our accountability is that of the business industry. They see and know the positive effects Art Education has on our youth and they are hungry for it. We, as Art Educators, not only need to continue advocating for what it is we know we teach, but work toward pushing that pendulum calling solely for academia back from whence it came; thereby sending the educational momentum back in the direction of critical thinking, creative innovation and artistic

problem solving through student exploration in the Arts. The core subject areas are important to the education of a child. That is a known fact. One truly must know how to read and do math to navigate through today's world. However, children must also be given the opportunity throughout their education to develop their minds beyond basic competency so as to achieve greater understanding at higher levels. We know the Visual Arts provide this opportunity for all students, regardless of their skill level, by engaging them in creative thinking and problem solving skills that identify creative solutions, all the while emphasizing those 21st Century Learning Skills; those critical thinking, problem-solving, and creative solution skills so sought after by today's world.

Times are tough these days. We all are feeling the pinch in our pockets. And the same holds true within our schools. As our educational leaders work to balance their budgets and make ends meet, they ultimately look to see what areas they believe to be "extra" or "unwarranted"; and their solution, unfortunately, is to eliminate these programs. Many Visual Arts programs in NYS felt the sting of this process during last year's budget cuts and massive layoffs.

As budget time comes around again for this year we, as Art Educators, must let it be known that we are not an "extra," but a "must have"! We must voice to the American people that it is the Arts in our schools that fuel the creativity valued so highly in our country.

Arkansas Governor Mike Huckabee once stated that, "The arts are perhaps singularly the most neglected part

of our educational structure today. An education in the arts is not expendable. It is not extraneous. It's not extracurricular. It is essential. And without it, a student is not getting a full, complete and total education." The American people need to be educated in this fact. The Visual Arts are essential to a child's education. For even, "If you removed all the arts in the lives of our children... there is no way that adding more mathematics, increasing more reading programs, requiring more science, mandating more tests, or scheduling more computer courses could ever replace what they would have lost." (NAEA)

As budget time comes around again for this year we, as Art Educators, must let it be known that we are not an "extra," but a "must have"!

Terry Crowningshield

If we were to ask the American people to go without their "must haves": their up to the minute technology, latest trendy fashion accessory, or that "gotta have it" home décor piece we would have an absolute full-scale riot on our hands with claims of stifled individuality and the loss of the right for self-expression. But this is exactly what is happening to the children of America as more and more schools make the decision to take away the crayons and cut Visual Art programs. With the crayons go those 21st Century Skills that so desperately need to be taught to our young ones.

You will take away much from this conference – new knowledge, new contacts, and new information. Use all of this to strengthen your program; to strengthen your curriculum; to strengthen your voice. Spread the word that your program is essential to the development of the children you teach; spread the word that your program does indeed teach those 21st Century Skills that are so in demand; spread the word that your program is a "must have." Your children will thank you... and so will the crayon makers.

March is Youth Art Month!

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

Go to www.NYSATA.org for more information!



2010 Conference Highlights



Michael DeFeo, Internationally recognized street artist and teacher.



Carrie Mae Weems- "...one of the most honored American artists of her generation."

A brief glimpse at the 2010 NYSATA Conference Hyatt Regency Hotel, Rochester, NY November 19-21.



Artist Michael DeFeo

A serious discussion at the Preconference on Big Ideas with Dr. Sydney Walker.



"The next step is to..." Commercial Exhibitors offered many opportunities to try out new art materials on site.



Elaine Goldman sells her fabulous wares!



Dianne Knapp sees the results of the Silent Auction to benefit the scholarship fund!



"It's all in the wrist action..." Akua Inks held Mono Printing workshops at the conference.



Harry Posnanski: "What? Me worry?"



Beth Atkinson; Books and more!



The 2010 Sagamore Quilt



Hands on clay workshop.



Donnalyn and Julia kick off Youth Art Month program.



Rhett Seeloff: "No problem!!"



Roz Salati and David Westgate ponder a job well done after hanging the Member's Exhibit.



"Very interesting..." Conference attendees study the work of other schools from across the state at the Student Art Exhibit.



So many choices, so little time!



"In China they teach it this way..." Professor Chun explains how national art education has evolved in China.

2010 Conference Student Volunteers



Visiting Assistant Professor G.E. Washington, Diane LeCours, Nathan Banks, and Vanessa Banks, The College of Saint Rose.



Anna Lamponaro, Jessica Russo and Amanda Gilbert., Roberts Wesleyan College



Alexa Martin, Stacey Wolcott, Kelley Sheldon, Kristine Wagner and Aaron Lee, SUNY Oswego.



Katrina Rocha, Michelle Petrucci, Amanda Buhler, Sarah Melvin, Kelly Marano, Sara Reinstein, SUNY New Paltz.



Jen Green, Carell Smith, Bethany Heibel, Rhett Seeloff, Jason Dorofy, Nazareth College of Rochester.



Heather Leonard, Ellen Altier, Cheryl Mellott, Michael Gaffney Mallory Hart, Noelle Brandmier, Rochester Institute of Technology.

Nearly 100 Pre-Service students from the art education programs at Alfred University, Buffalo State College, Daemen College, Nazareth College of Rochester, SUNY New Paltz, Roberts Wesleyan College, Rochester Institute of Technology, The College of Saint Rose, and SUNY Oswego volunteered to help with the 62nd Annual Conference. We thank them for making this one of our best conferences ever!

2010 Award Winners



Regional Art Educators of the Year

From left to right:
Claudia Sibree, R-9; Dr. Anu Androneth Sieunarine, R-8; Dr. Shannon Elliott, R-2; Carol Ann Lally, R-10; Jerry Seguin, R-5; Kristen Jaeger, R-1; and Leslie Nicoletti, R-3. Joe Fusaro, R-7 not present.

For Outstanding service at the Time of Retirement

Karen Smith, R-3 and Cindy O'Meara, R-1



Julie Gratien, Karen Smith and Terry Lindsay Barton



Lisa Lawson and Cindy O'Meara

Call for Nominations

It's Not Too Early To Consider Recognizing Those Who Go the Extra Mile...



Terry Crowningshield celebrates with her son, and her Superintendent, Gail Else, Elizabethtown CSD at the 2010 Awards Banquet

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.

NYSATA's New York State Art Educator of the Year Award

The New York State Art Educator of the Year awardee is selected from the previous year's pool of ten regional awardees for Region Art Educator of the Year. This prestigious award is presented at the annual conference, and the name of the recipient is sent to the National Art Education Association for further recognition and consideration for National awards. Application due to NAEA by Oct. 1 is submitted by the current NYSATA President.

Regional Art Educator of the Year

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the annual

conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. Region awardees compete for the state level award for the following year. Nominations due to Region Chair by May 1. Region Chairs will sign and forward Region awardee materials to the State Awards Chair by June 1.

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 due to Region Chair by May 1.

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 due to Region Chair by May 1.

For more information or answers to any questions you may have regarding the NYSATA Awards and Honors program, please contact NYSATA State Awards Chair, Terry Crowningshield at tcrowningshield@elcsd.org.

NYSATA Grant Opportunity

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 which will benefit the individual and members of the art education profession. 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 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.

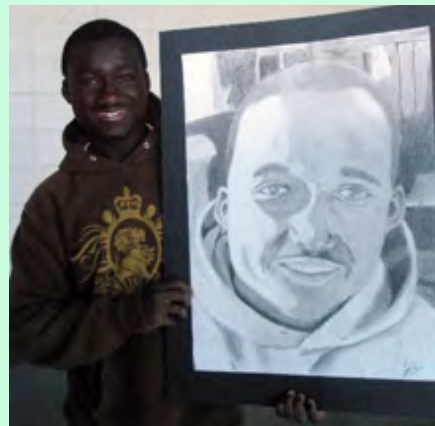
A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project. The awardee must share their grant project with the NYSATA membership either through the presentation of a workshop at the annual conference, or through an article for the NYSATA NEWS or website.

All application materials due to Region Chair for signature by May 1 and due to State Awards Chair by June 1.

For more information, applications, award criteria, and/or guidelines for submission please go to www.NYSATA.org



Updated Portfolio Project Guidelines Now Available on the NYSATA Website!



Top Ten Reasons to Participate in the NYSATA Portfolio Project

10. You will love how this assessment process showcases and validates the complex learning that a student achieves in your visual arts classes.
9. Students love to show their work to others, get feedback, and learn how they can improve.
8. Parents love having this opportunity for their child artists. Students come away from this with more confidence and self-assurance.
7. Administrators love that you are taking the initiative to be proactive when it comes to assessment. They appreciate your professional attitude and don't mind the good PR generated, either!
6. You don't need to teach anything more than what you already do. Artwork already completed in regular art classes will fulfill most of the portfolio requirements.
5. You gain a great advocacy tool for your program. You can show how the visual arts are ahead of the assessment game with this authentic performance-based assessment.
4. Participating provides a formal assessment process for students in grades 4-12; not just one grade level or only at the high school.
3. Students learn how to put a portfolio together and how to write and speak about their work.
2. Your students' work is adjudicated by trained art educators in your region. Students receive meaningful, in-depth feedback on a one-to-one basis.
1. Participating means you are committed to providing your students with the tools and processes necessary to become reflective learners.

Revised Portfolio Project Guidelines with fillable pdf forms and new Adjudication Forms are available on the NYSATA website now!



PAINTS WORD PICTURES.

**SAINT ROSE GIVES TOAN TRAN THE FREEDOM
TO EXPLORE THE *LOOK* OF LANGUAGE.**

I got the idea from reading continental philosophy: the whole concept of words and what they stand for. Sometimes the words are important; sometimes it's the *mark*, like the effect of calligraphy or bold block letters. Maybe some of it even goes back to my family — they speak only Vietnamese, and I struggle with the language.

So I started exploring words visually. I'd scratch them out in paint with my fingers, or brush them on — or take an old white board with faded words already on it, and write more words on top of them.

I wouldn't have done this without Saint Rose. Karene Faul and the other faculty push us to explore, critique ourselves, open our understanding. They keep taking us down to the galleries in New York City. It's all made such a difference.

I've been told I articulate my work better than most artists. But all Saint Rose art majors are like that; we have to be. The professors ask you to write about your art all the time.

This time next year, I should be in New York, working on my MFA. After that, maybe teaching. But always the art. Always.

Passion. Knowledge. Purpose.



www.strose.edu

The College of Saint Rose



Niskayuna High School Filmmaker Envisions. . . “If He Had A Trillion Dollars!”

**By Steve Honicki, Niskayuna High School
Capital Region 5**

Student filmmaker Kristjan Salasoo recently received “Special Recognition” for his use of Live Music and Student Art in his production in the national youth video contest – If I Had a Trillion Dollars. The American Friends Service Committee and National Priorities Project sponsored a youth video project to help young people (13-23) enter the cost of war in discussion on how monies were being allocated in our country. After deciding a point of view, students were asked to share their ideas about what they would do – for themselves, their family and/ or their community – with \$1 trillion by making a short (1-3 minute) video.

Students were asked to consider the fact that the money that is being spent on the U.S. wars in Iraq and Afghanistan reached \$1trillion on May 30, 2010. This money could be spent in our communities on many things that now face cuts, like after school programs, art and music programs, and summer jobs.

Kristjan’s perspective is on how the trillion dollars could have been spent on Art and Music programs in the public schools across the country. His position in creating this short video was that these programs are arguably the most important programs a school can offer a student. Mr. Salasoo believes that these arts programs generate creative thinkers, which is more important than having countless kids who can memorize a formula. The budgets for these classes cannot and should not be cut. His video showcases this point of view.

Mr. Salasoo secured the talents of both students and faculty at Niskayuna High School to help him visually communicate his message. The cast included Brian Mooney (music teacher), Ken Omiya (music student), Richard Reitz (music student), Victoria Wallimann (art teacher), Ryan Frank (art student), Jennie Lee (art and music student) and Luc LaGraff (music and art student). To see Kristjan’s video, check out the link below:

<http://www.youtube.com/watch?v=cYficZ7SE9M>

For more information on the video contest see the link below:
<http://afsc.org/action/if-i-had-trillion-dollars-youth-video-contest>

Contact: Stephen Honicki, tel. 518/382-2511 Ext. 21737 Or 518/928-0971
E-mail: shonicki@niskyschool.org

About the NYSATA News

The NEWS publishes official announcements for NYSATA. In addition, the NEWS encourages an exchange of ideas 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 News will be published four times each year:

Winter (electronic edition)	Deadline: December 15 Published Jan./Feb.
Spring (print edition)	Deadline: March 15 Published May/June
Summer (electronic edition)	Deadline: June 1 Published July/Aug.
Fall (print edition)	Deadline: July 15 Published September

To submit news or articles, please contact Jennifer Childress at (518) 275-0797 or childrej@strose.edu. Graphics should be in jpeg, tiff, or pdf format. Photographs and print-ready art are always welcome in jpeg or pdf format.

Advertising inquiries should go to Pat Groves, e-mail phgroves@aol.com, phone (585) 594-8870.

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

Photo Submissions:

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. Thank You!

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NYSATA Region Counties

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