

Center for the Arts; Arts Center of Yates County; Mid-Hudson Teacher Center, SUNY New Paltz; Hartwick College; University of New Hampshire; Fletcher Farm School for Arts and Crafts; Touchstone Center for Crafts; Great Camp Sagamore; and Saratoga Arts.

Roger Hyndman's life, both personally and within his career, has been one of boundless dedication and service to the Arts. Artist, educator, leader, mentor,

**Michelle Schroeder Remembers and Reflects . . .**  
NYSATA Past President  
Camp Sagamore co-chair

The name Roger Hyndman is synonymous with New York State Art Education. Roger has been at the forefront of quality art education leading back decades. He has led in the classroom, the school board table, amongst state legislators, and has been the voice of NYSATA for longer than I can recall.

*All that advocacy, all that passion and commitment.*

Roger's name is a familiar name listed in the very first state standards documents I was gifted as a pre-service teacher. At the time, there wasn't anyone else on the list I knew or recognize . . . but I knew they were important. Years later, I would register for the adventure of a lifetime – an opportunity that has shaped the very art educator and person I am today. With a partnership with Barry Hopkins, Roger established the NYSATA Summer Institute at the Great Camp Sagamore. To my understanding, this group of outdoor art aficionados established a professional development that meshed the love of art, outdoor education, and the Adirondacks . . . originally using the setting of a place in the Catskills - Ashokan. When factors changed, they made the decision to move it to Camp Sagamore. The premise was simple: 15 art educators with art supplies, spending a weekend at the Adirondack camp . . . sharing ideas and experiencing the land. The results were beyond what anyone could have imagined – except maybe Roger.

2024 is the Summer Institute at the Great Camp Sagamore's 34th year in existence. We will currently welcome 99 participants over two weeks of workshops. Just guess-timating, I'd say Roger changed the lives of over 200+ art educators who have returned throughout the years and have affectionately deemed themselves a "Sagamoron." That alone is an accomplishment that legends hang their hats on.

After he helped set up this amazing professional development for art educators, he went to work on another program. This time he would change the lives of quite possibly thousands of students with a program called "The Olympics of the Visual Arts" or OVA for short. If you have never experienced OVA, you have not

innovator, and advocate; Roger's love of the Arts has been and continues to be a positive influence on art educators and art students across New York State. All of those who knew Roger, along with the NYSATA Board of Trustees, share their thoughts and condolences to his family whom he held so close; Maureen, Robert, Thomas, and Mary.

Robert Wood, NYSATA Past President

idea what an extraordinary event this actually is. The enthusiasm and spirit rivals only the actual Olympics. Take teams of art students from across the state. Add in parents, educators, and spectators. Welcome judges to observe and evaluate. Sprinkle in art materials, and challenge them with a design prompt that brings their talents and knowledge and creativity to the apex of Mt. Everest. You essentially have an experience that explodes art education into the stratosphere. The energy that exudes from this event, if zapped into canisters like in the movie *Monsters Inc.*, it could fuel world need ten times over!

When you start a program like OVA, the initial plans have all these working pieces – coordinating teams and volunteers and spaces and design prompts. I'm sure the first year was challenging enough. But, when the experience of the first OVA spread to other schools and educators, coordination also increased: more kids, more volunteers, different prompts, bigger spaces. And from what I hear, he involved his family in as many roles as he could. Yet Roger juggled, tap danced, and wrangled in all the moving parts. And he did that the next year, and the next year, and then we are celebrating 27 years!

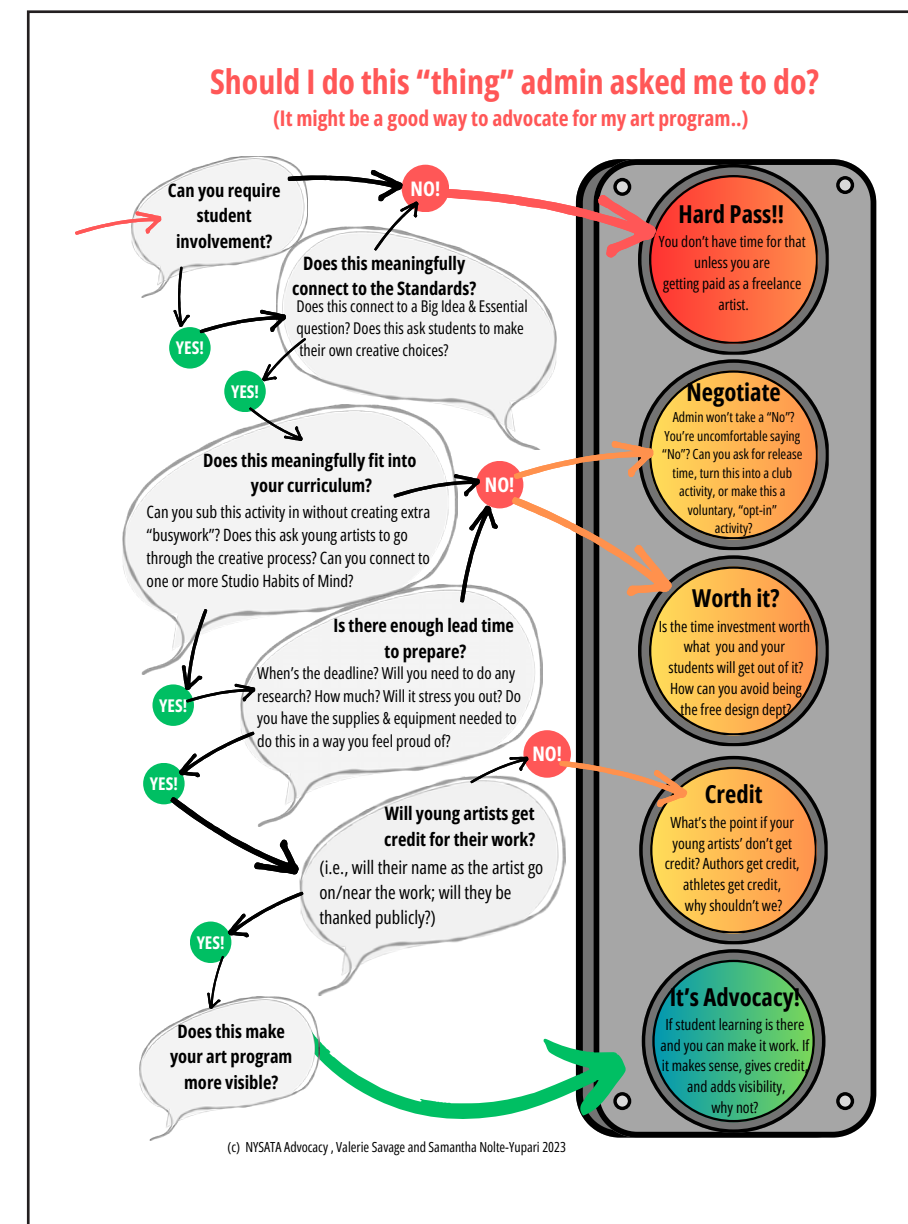
I haven't even touched on the contributions Roger has made to curriculum, or advocacy within the state. His accolades span encyclopedia volumes. I haven't mentioned his leadership roles within the 70+ years of history of NYSATA. There are skeletons there, and I know Roger knows all about them. I haven't mentioned the extraordinary artist he is. The countless hours he's spent sharing his knowledge with fellow artists and art educators. And I'd be remiss to not mention the friend Roger is to many. While we want to give OVA its due respect and admiration for celebrating this amazing achievement of 25 years, we couldn't possibly do it justice without recognizing the heart of the program – Roger Hyndman.

For this reason, and thousands more, I recommend Roger Hyndman be recognized for his leadership and establishment of the "Olympic of the Visual Arts." Congratulations on 25 years of making art education competition and energy an amazing combination . . . for being the Greatest Of All Time.

# Advocacy Committee

## When Saying "No" is Advocacy

Valerie Hark Savage and Dr. Samantha Nolte-Yupari



As we have discussed in previous articles, advocacy is an ongoing and continuous process. And as such, advocacy can often feel like something that adds tasks to our to-do lists, but at the 2023 NYSATA conference, we considered when and how to say, "no."

We held a session about how to respond to colleague and administrative tasks and extra-requests that often come our way as art teachers. The tasks and asks might be for a flier for the music concert, or a poster of some sort, or holiday cards for the superintendent. While we might more often say "yes" than "no" to requests for a variety of reasons (e.g., we don't have tenure, we want to be good "team players," we want the art program to be more visible), it is often good advocacy to learn to say "no". Learning to set boundaries and say "no" can save us time, stress, and mental load. However, some tasks and asks might legitimately serve as powerful advocacy.

Distinguishing between tasks and asks that take advantage of our time and expertise and tasks and asks that advocate means learning to set boundaries about timelines, resources, and disruption to your curriculum. Setting boundaries also means determining when something has legitimate learning value to your students, and when someone is asking for your unpaid services as a freelance artist.

Our conversation at the conference was lively, filled with an astonishing range of tasks and asks. The art teachers in attendance shared and then used the following decision chart provided by us to evaluate whether or not they would say, "yes" again to the same task or ask. What about you? What task or ask has come your way? Did you say, "yes"? We encourage you to try the decision chart. Would your response be different if you were asked the same task or ask in the future?