



## **Alphabetical Listing of NAEA Position Statements**

### **Position Statement on 21<sup>st</sup> Century Skills and Visual Arts Education [Adopted April 2010; Reviewed March 2013; Reviewed and Revised March 2016]**

As a national collaborator on the Arts Map for the Partnership for 21<sup>st</sup> Century Skills, and as a signatory to the Partnership for 21<sup>st</sup> Century Skills' National Action Agenda, NAEA recognizes the importance of having all students leave school prepared with the skills and knowledge to address the challenges that await them. To that end, we support the following PRINCIPLES:

- That the arts, including the visual arts, dance, music, and theatre, are recognized as core subjects in the Partnership for 21<sup>st</sup> Century Skills' Framework for 21<sup>st</sup> Century Learning.
- That the visual arts provide opportunities for all students to build their skills and capacity in what the Partnership for 21<sup>st</sup> Century Skills calls "Learning and Innovation Skills," specifically Creativity and Innovation; Critical Thinking and Problem Solving; and Communication and Collaboration.
- That the visual arts provide opportunities for all students to build their skills and capacity in what the Partnership for 21<sup>st</sup> Century Skills calls "Information, Media and Technology Skills," specifically Information Literacy, Media Literacy, and ICT (Information, Communications, and Technology) Literacy.
- That the visual arts provide opportunities for students to build their skills and capacity in what the Partnership for 21<sup>st</sup> Century Skills calls "Life and Career Skills," specifically, Flexibility and Adaptability; Initiative and Self-Direction; Social and Cross-Cultural Skills; Productivity and Accountability; and Leadership and Responsibility.

#### Resource:

21<sup>st</sup> Century Skills Arts Map: [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)

### **Position Statement on Art Educators with Disabilities [Adopted March 2017]**

NAEA acknowledges the importance of recruiting, retaining, and supporting art educators with disabilities, evident and not evident. Art educators with disabilities bring unique skills to the field of art education and to educational environments, including schools, museums, cultural institutions, arts education associations, and community settings.

NAEA advocates for and affirms the rights of art educators with disabilities. Art educators with disabilities may choose whether or not to disclose disabilities. Schools, cultural institutions, and associations should foster a positive and welcoming culture, provide accommodations, and follow laws regarding individuals with disabilities. NAEA encourages socially just practices and policies that promote increased awareness, understanding, and acceptance of art educators with disabilities.

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Art educators with disabilities possess valuable insights derived from first-hand experiences managing disabilities. Personal experience may put art educators with disabilities in unique positions to understand others who experience disabilities and to be role models of success to students, colleagues, and the larger educational community.

### **Resources:**

- Americans with Disabilities Act (ADA) [www.ada.gov](http://www.ada.gov)
- Center for Disease Control on Disabilities - <http://www.cdc.gov/ncbddd/disabilityandhealth/disability-inclusion.html>
- Council on Exceptional Children, Policy on Educators with Disabilities: [https://www.cec.sped.org/~media/Files/Policy/CEC Professional Policies and Positions/EWD Policy Statement FINAL March 2016 Updated 31416 \(2\).pdf](https://www.cec.sped.org/~media/Files/Policy/CEC%20Professional%20Policies%20and%20Positions/EWD%20Policy%20Statement%20FINAL%20March%202016%20Updated%2031416%20(2).pdf)
- Derby, J. (2013). Nothing about us without us: Art Education's disservice to disabled people [Commentary]. *Studies in Art Education*, 54(4), 376–380.

### **Position Statement on Arts Integration [Adopted March 2013; Reviewed and Revised March 2016]**

NAEA recognizes the importance of arts integration as a philosophy, pedagogy, and methodology for teaching and learning in, through, and about the arts to achieve greater understanding across disciplines.

Arts integration increases knowledge and skills in multiple content areas elevating learning by linking disciplines while developing related skills and deeper understanding of the arts. Arts integration creates a level of personal connection and insight through a creative, inquiry-based process that would not be obtained using a single-discipline approach.

Collaboration among educators for the subjects involved with integration is an essential element in providing seamless, integrated experiences for students in the arts and other disciplines. NAEA recognizes that a team approach for planning, implementing, participating in, and assessing arts integration programs is a critical factor in ensuring success.

Arts integration supports authentic experiences which engage and motivate students. The arts component provides students with multiple modes of learning and understanding. Arts integration intensifies academic rigor as students engage problem-solving skills to draw connections across disciplines and demonstrate competency through creative endeavors.

Effective arts integration embraces the National Visual Arts Standards and standards from other content areas, advancing the 21st Century Skills of creativity, innovation, critical thinking, problem solving, collaboration, and communication.

### **Resource:**

Kennedy Center definition: Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects and art form and another subject area and meets evolving objectives in both.

<http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/what-is-arts-integration-beta.aspx#explore-the-definition>



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## **Position Statement on Attracting Diversity into the Profession [Adopted March 2016; Revised and Adopted July 2016]**

NAEA believes in the importance of intentionally and proactively attracting, recruiting and retaining future art educators from a wide range of backgrounds. NAEA values diversity, equity, and access in the field of visual art education and believes the field is stronger when represented and practiced by a full spectrum of professionals. True inclusion embraces individuals from all facets of society and cannot be defined by a finite list of qualifiers. There is a clear need for the identities of educators to more closely align with the diverse population of visual art learners. Professional leaders should represent those populations served across the field and must demonstrate the value of the individual. Such efforts purposefully build a population of art education professionals who represent an all-inclusive, global world.

NAEA recognizes the ways in which a diverse field of visual art educators and leaders support multidimensional narratives and learning. This empowers all individuals to broaden the visual art curriculum and pedagogy. Art education professionals must play a more active role in bringing about social transformation to help remove barriers and overcome institutionalized oppression and inequities. Diversity among educators within the profession helps students understand cultures and perspectives different from their own and disrupts a homogeneous voice. NAEA celebrates the role that a diverse workforce plays in effective and transformative art education practices for all.



## **Position Statement on the Benefits of Art Museum Learning in Education [Adopted March 2012; Reviewed and Revised 2015]**

NAEA believes that art museum learning is a fundamental component to a high quality, effective, and balanced education.

### Museum Environment

- Art museums are valuable cultural resources that offer people a rich physical and social environment in which to experience and engage with original works of art from different time periods and cultures.

### Knowledge

- Facilitated learning experiences with works of art cultivate global perspectives and an appreciation of the diversity of cultures, ideas, and human experiences.
- Firsthand study of original works of art engages people in making connections across disciplines and enriches their understanding of other subjects.
- Through close examination of artworks, people learn about creative processes, techniques, and materials.

### Skills

- The study of works of art promotes the development of creative and critical thinking skills that are important to success in life as well as in school. These include inquiry, analysis, and interpretation as well as flexibility, imagination, and reflection.

### Personal and Social Learning

- Art museum learning opens people up to new ways of seeing, experiencing, and connecting to themselves, others, and the broader world.
- In art museums, people learn from each other and from docents, museum educators, artists and other professionals. They gain confidence and knowledge about using museums and can discover the range of careers that museums offer.

### Cultural Appreciation and Participation

- People who visit art museums often see the relevance art in their lives, develop an appreciation for cultural organizations and are more likely to use museums as a resource for life-long learning in the arts.



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## **Position Statement on Certified/Licensed Visual Art Educators in Pre-K through 12 School Settings [Adopted April 2010; Reviewed and Revised March 2013; Reviewed and Revised March 2016]**

The visual arts in Pre-K through 12 school settings should be taught by certified/licensed and highly qualified art educators. A certified/licensed and highly qualified art educator should have pre-service experience in the grade level and content area in which they are pursuing the profession. Certified/Licensed and highly qualified visual art educators should:

- Have a thorough understanding of the visual arts including history, studio skills, art criticism, aesthetics, and the study of visual art and cultures.
- Have a knowledge of teaching methodologies and how to apply them to the visual arts classroom.
- Have an ongoing understanding of and ability to integrate current and emerging technology into their teaching.
- Understand students as learners, including diverse characteristics, abilities, and learning styles.
- Help students understand the ways in which the arts make meaning, connect with the entire curriculum, and prepare students for success in school, work, and life.
- Pursue ongoing professional development to support their continuous improvement in both teaching and the arts

## **Position Statement on Collaborations between the Art Educator and the Teaching Artist [Adopted March 2012; Reviewed and Revised March 2015]**

A teaching artist is a professional artist who shares his or her expertise and experience with students and faculty. NAEA supports the policy that teaching artists work in close collaboration with a highly qualified certified/licensed art educator who maintains the primary responsibility for classroom learning and assessment.

Partnerships with teaching artists enhance professional development, program development, and/or learning in the arts. The shared expertise of both the highly qualified certified/licensed art educator and teaching artist enriches a comprehensive and sequential Pre K-12 visual arts curriculum.

Art educator/teaching artist collaborations are mutually beneficial and can invigorate and expand creative learning. Art educators, teaching artists, and students form dynamic working relationships that may take place in a variety of settings and/or situations within the classroom or community.

Additional benefits of a partnership between art educators and teaching artists can include:

- community collaboration and partnerships
- professional development and reflection for art educators and the larger school faculty
- insight into visual art as a career for students and educators
- diverse perspectives and role models for students and art educators
- in-depth experiences with media and techniques
- increased visibility of art education in the school and community



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## **Position Statement on Community Collaborations, including those with Cultural Organizations [Adopted March 2011; Reviewed and Revised April 2014]**

NAEA recognizes that the visual arts are grounded in the communities from which they come. Communities are complex, dynamic, and diverse, and are defined by the varied relationships that bring people together and prompt people to identify themselves and each other as members of a group. NAEA supports art educators' efforts to collaborate with community and cultural organizations to further visual arts education and provide access to community assets and resources. NAEA members are encouraged to work with local, state, and national organizations that share common visions and goals. Resulting community arts collaborations can be nurtured through partnership projects and advocacy efforts.

## **Position Statement on the Connections Between Instruction, Assessment and Learning in the Visual Arts [Adopted March 2015; Reviewed and Revised, March 2018]**

NAEA believes that quality teaching in the visual arts is a multi-faceted, complex endeavor that acknowledges the integral connections between instruction, assessment, and learning. Meaningful assessment in the visual arts informs instruction and, in itself, is a collaborative process between learners and educators.

Quality instruction and assessment foster skills and provide tools so that learners can reflect on and carefully consider their learning in art, empowering learners with greater agency in shaping their own development. The art educator grounds art experiences in enduring understandings and essential questions that are relevant to learners and demonstrate how the visual arts impact society.

NAEA advocates for policy makers and administrators to support subject specific professional development that empowers art educators in facilitating the integrated process of meaningful instruction, assessment, and learning in the visual arts.

### **Resources:**

*The Arts and Education: New Opportunities for Research*, Arts Education Partnership, 2004. <http://www.aep-arts.org/wp-content/uploads/New-Opportunities-for-Research.pdf>

Deasy, Richard J., Editor. *Critical Links: Learning in the Arts and Student Academic and Social Achievement*, Arts Education Partnership, 2002. <http://www.aep-arts.org/wp-content/uploads/Critical-Links.pdf>

Fiske, Edward B., Editor. *Champions of Change: The Impact of the Arts on Learning*, the Arts Education Partnership and the President's Committee on the Arts and the Humanities, 1999.. <http://www.aep-arts.org/wp-content/uploads/Champions-of-Change.pdf>

Pistone, Nancy. *Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School District and States*, Arts Education Partnership and Council of Chief State School Officers, 2002. <http://www.aep-arts.org/wp-content/uploads/Envisioning-Arts-Assessments.pdf>



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Ruppert, Sandra S. *Critical Evidence: How the Arts Benefit Student Achievement*, National Assembly of State Arts Agencies and Arts Education Partnership, 2006. <http://www.aep-arts.org/wp-content/uploads/Critical-Evidence.pdf>

Sabol, F. R. *Seismic shifts in the education landscape: What do they mean for arts education and arts education policy?* Arts Education Policy Review, 2013. 114(1) 33-45.

Sabol, F. R. *Arts assessment in an age of accountability: Challenges and opportunities in implementation, design, and measurement*. In H. Braun (Ed.). *Meeting the challenges to measurement in an era of accountability*. (pp.183-216). Madison, WI: National Council on Measurement in Education, 2016/

Workman, Emily. *Beyond the Core: Advancing student success through the arts*, Education Commission of the States and Arts Education Partnership, September 2007. <https://www.ecs.org/beyond-the-core-advancing-student-success-through-the-arts/>

## **Position Statement on Deaccessioning Objects in Art Museum Collections [Adopted March 2013; Reviewed March 2016]**

Museums are stewards of our shared past; the collections they house are repositories of our collective human creativity, knowledge, and history in all its diversity. Museum collections should be viewed as resources that are essential to the education of future generations, rather than as disposable assets, and as such should be protected and maintained to honor the public trust. Deaccessioning objects from a museum's collection must be guided by the highest standards of professional practice and NAEA supports the goals, principles, procedures, and processes put forth in the Association of Art Museum Directors (AAMD) *Professional Practices in Art Museums* and AAMD's *Policy on Deaccessioning*. Art museums, along with museums of other disciplines and libraries and archives, provide an essential component to a high quality and well-rounded education. By preserving, providing access to, and interpreting objects of visual art and material culture, they offer valuable learning opportunities for all visitors, today and in the future.

### **Resources:**

Association of Art Museum Directors (AAMD) *Professional Practices in Art Museums*  
<http://www.amd.org/papers/documents/2011ProfessionalPracticesinArtMuseums.pdf>  
Association of Art Museum Directors' (AAMD) Policy on Deaccessioning:  
<http://aamd.org/papers/documents/FINALDEACCESSIONINGREPORT060910.pdf>

**This Position Statement was formerly titled: Position Statement on College and University Art Museums [Adopted April 2010; Reviewed and Revised March 2013 when it was also retitled as part of the rewriting]**



## **Position Statement on Digital Citizenship [Adopted March 2018]**

NAEA believes that the visual arts provide unique opportunities to educate individuals for engagement in the digital world. Digital citizenship is characterized by the use of critical thinking skills to arrive at ethical choices related to the selection, creation, curation, and dissemination of content and relationships formed on and through digital media.

The development of digital citizenship requires equitable access to digital experiences for all learners. In order to develop, implement, and communicate policies and procedures, educators need to be aware of current regulations and digital tools. To facilitate learning and provide guidance in a digital environment, professional development must support effective pedagogical practices. As schools gain access to high quality resources, educators and administrators must maintain the focus on ethical digital-citizenship training.

Dimensions of digital citizenship include, but are not limited to:

### Digital Literacy

- Promote learning and utilizing various technologies

### Digital Communication & Etiquette

- Foster appropriate exchanges of information
- Foster positive digital conduct

### Digital Privacy & Security

- Mandate awareness of and alignment with local and federal laws and regulations regarding digital technologies
- Mandate user safety and safe practice

### Digital Resources

- Advocate awareness of and access to digital resources through authoritative and reputable repositories
- Attribute proper citations and credit to the creator/owner.
- Ensure the responsible reuse of digital resources in the creation and curation of new assets and inspired works

When thinking critically about digital experiences, individuals recognize the importance of being empowered communicators, collaborators and creators. Digital citizenship serves as an essential component of our daily lives.



## **Position Statement on Distance Learning in Art Education [Adopted March 2013; Reviewed and Revised March 2016]**

NAEA believes distance learning is a viable and effective method of instruction. Distance art education encompasses both the use of e-learning technologies that support face-to-face instruction (such as blended, hybrid, or flipped classrooms) as well as those that substitute for face-to-face delivery. These technologies are beneficial in many settings including K-12, colleges, universities, museums, and community-based programs among others. Distance education is defined as “institution-based formal education where the learning group is separated and where interactive telecommunications systems are used to connect learners, resources and instructors” (Schlosser & Simonson, 2006, p. 1).

Distance art education can meet the diverse needs of today’s learner locally, as well as globally, making it accessible to a variety of students to accommodate individual learning styles and situations. Among those are students in alternative learning settings, home schools, home-bound for medical reasons, those in need of flexible scheduling, and students who prefer distance delivery of instruction.

When used in K-12 schools, colleges, universities, and museums, high quality, effective distance learning in art education includes and is supported by:

- Distance educators who are knowledgeable in the primary concepts and structures of effective distance learning and are able to use a range of technologies, both existing and emerging, to effectively engage students in learning in the visual arts.
- Having and using appropriate technology to accomplish its objectives and enable dynamic teaching and learning of the wide range of visual art curricula.
- Evaluation of students using a variety of formative and summative assessment methods and technologies.
- Ongoing revision of course design and instruction based on the feedback from students, peers, and self-reflection.
- Technical support and training provided for students and teachers by the sponsoring institution.

NAEA believes that in the K12 setting, high quality, effective distance learning in art education also includes:

- Curriculum aligned with local, state and national visual arts standards using multiple strategies and technologies to engage and assess authentic student learning.
- Design and instruction by certified/licensed, highly-qualified art educators as defined by NAEA’s Professional Standards for Visual Arts Educators (NAEA, 2009).

### **Resources:**

Schlosser, L., & Simonson, M. (2006). *Distance education: Definition and glossary of terms* (2nd ed.). Charlotte, NC: Information Age Publishing.

[International Association for K-12 Online Learning. \(2011\). \*National standards for quality online teaching\*. Retrieved from <http://www.inacol.org/>](http://www.inacol.org/)

Southern Regional Education Board. (2006). *Online teaching evaluation for state virtual schools*. Retrieved from [http://www.sreb.org/page/1405/education\\_policies.html](http://www.sreb.org/page/1405/education_policies.html)

Southern Regional Education Board. (2006). *Standards for quality online teaching*. Retrieved from [http://www.sreb.org/page/1405/education\\_policies.html](http://www.sreb.org/page/1405/education_policies.html)



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## **Position Statement on Diversity in Visual Arts Education [Adopted April 2014; Reviewed and Revised March 2017]**

NAEA is committed to the important role of visual art education in providing and promoting more just, inclusive learning communities in local and global contexts, and embraces diversity as an integral part of the mission of visual art education. The mosaic of our global humanity is enriched and expanded by the inclusion of all peoples and cultures and the art forms they create.

NAEA acknowledges visual art education as a cultural and social intervention, in which educators and learners collaboratively explore, respond, respect and react to the values, practices and beliefs of cultures in a complex and multifaceted society. Recognizing that a multiplicity of perspectives fuels the practice of democracy and engaged citizenship, NAEA promotes a vision of diversity and inclusion that empowers the full and just participation of all in programs, policy formation, and decision-making. Visual art education should foster safe spaces for discourse and freedom of expression through exploration of self and the lives of others, personal interests, and cultural heritage through the visual arts.

This vision of diversity in visual art education encourages socially just practices and policies that provide and promote increased awareness, understanding, and acceptance of individual and group identities that affect all human interactions including, but not limited to, age, gender, race, color, socio-economic status, disability, religion, sexual orientation, gender identity, culture, and national and ethnic origin.

## **Position Statement on Early Childhood Art Education [Adopted April 2010; Reviewed and Revised March 2013; Reviewed and Revised March 2016]**

The visual arts are essential to early learning. Every child is innately curious and seeks to construct personal knowledge and understanding of the world. Children construct knowledge in meaningful social contexts with peers and adults. Children experience their environment in holistic ways that are best served by an interdisciplinary approach that includes both guided and spontaneous learning experiences. The visual arts support multiple ways of knowing and learning that are inherent in the unique nature of each child. The visual arts empower children to communicate, represent, and express their thoughts, feelings, and perceptions. The visual arts offer opportunities to develop creativity, imagination, and flexible thinking. The arts enrich a young child's understanding of diverse cultures. Early childhood art programs should be comprehensive in scope, including studio experiences, interactions with artists, real and virtual visits to museums and art galleries, and opportunities to respond to art through conversation, storytelling, play, dramatics, movement, music, and art making.

### **Resource:**

For additional information, please refer to the Position Paper on the Early Childhood Issues Group section of the NAEA website. [http://www.arteducators.org/community/committees-issues-groups/ECAE\\_Position\\_Statement.pdf](http://www.arteducators.org/community/committees-issues-groups/ECAE_Position_Statement.pdf)



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## **Position Statement on Equity for All Students [Adopted March 2012; Reviewed March 2015]**

Visual arts education is committed to goals that advocate both excellence and equity for all students through differentiated educational opportunities, resources, and systems of support. A successful art education program respects a range of diversity in the uniqueness of all students, their similarities, differences, and learning characteristics. Included in the range of diversity are students at risk; those with special needs; students from a variety of economic, multicultural, and global backgrounds; and those who are highly creative, gifted and/or talented.

Art teachers should incorporate students' prior knowledge and experience into classroom practice by respecting and valuing their students' unique strengths through creating equitable classroom communities. Instructional materials should present diverse populations as role models in various aspects of the visual arts. To this end, instruction and assessment should be designed so that all students, based on their abilities and backgrounds, are afforded opportunities to communicate what they know and are able to do through the visual arts.

## **Position Statement on the Ethical Use of Copyrighted Imagery and Primary Sources [Adopted April 2014; Reviewed and Revised March 2017]**

It is the position of the NAEA that educators and students should act ethically by following the laws of copyright and Creative Commons (providing a credit to your source) when using existing imagery to research and/or create original art. Educators and students should see, know, and experience art and art history through original source material and/or high quality reproductions in order to examine, understand, and create original research or art. Educators and students should appropriately credit original sources in all types of work. When developing art, even when using a variety of sources, educators and students should understand the appropriate use of copyrighted and public domain imagery, including digital imagery. Educators and students should be encouraged to go beyond published art to develop concepts and ideas from direct observation, experiences, and imagination.

### **Resources:**

Links to web site material on copyright and plagiarism:

<http://www.copyright.gov/fls/fl102.html>

<http://www.artandwriting.org/the-awards/copyright-and-plagiarism/>

<http://hdyl.nasher.duke.edu/research-and-writing>

Links to Scholastics web site material on copyright and plagiarism

<http://www.artandwriting.org/the-awards/copyright-and-plagiarism/>

Paragraph from AP Studio Art Course Description entitled "Ethics, Artistic Integrity and Plagiarism." <http://media.collegeboard.com/digitalServices/pdf/ap/ap-studio-art-course-description.pdf> (see pages 13 and 21)



## **Position Statement on Excellence in Art Museum Teaching [Adopted March 2012; Reviewed and Revised March 2015]**

NAEA believes that the opportunity to discover, experience, and appreciate original works of art from diverse cultures, times and places is a vital part of a complete education and can be an important component of life-long learning. Furthermore, NAEA asserts that excellent teaching is necessary to foster profound and memorable learning experiences in the museum environment. Excellent museum educators use art to help people see and understand the world in a variety of ways and provide them with knowledge and skills to engage with and interpret art on their own.

### **To achieve excellence in art museum teaching, museum educators:**

- Create a learning environment where people feel welcome, comfortable, safe and respected, enabling them to engage in dialogue with works of art, with each other, and with the museum educator.
- Actively engage people in processes of creative and critical thinking.
- Employ a variety of teaching approaches and strategies to connect effectively with diverse learners.
- Connect art to people's lives by choosing objects that reflect the complexity and diversity of human cultures and experiences.
- Collaborate with and support Pre K-16 educators and other community partners to create meaningful museum experiences that support and intensify learning in and beyond the classroom.
- Design learner-center experiences that address the needs and wants of their audience.

### **Education and preparation for excellent art museum teaching requires:**

- An understanding of the needs and characteristics of museum audiences.
- Knowledge of aesthetics, art history, art practice, art criticism, and other disciplines as they relate to works of art.
- Knowledge and application of educational theory, research and practice relevant to the field of museum education.
- Knowledge of individual works of art and their makers.
- Professional development, ongoing learning and reflective practice to enhance their effectiveness as art museum educators.



## **Position Statement on Field Trips/Field-Based Learning/Equity [Adopted March 2016]**

NAEA believes field trips/field-based learning, particularly visual arts field trips/field-based learning, are part of a comprehensive education. Field based learning experiences, when students are creating art in the community and/or engaged with actual art in artistic environments such as, but not limited to, museums, galleries, artist's studios and community art events, enhances and enriches students' knowledge of art and artifacts beyond what can be taught in a classroom.

Field trips/field-based learning are a vital part of the learning process. Authentic experiences nurture a series of skills and capacities among interrelated domains including cognitive, experiential, affective, social, and academic. Through the sensory and kinesthetic learning that takes place in artistic environments, students gain a better understanding of the world around them and the roles art plays in it.

NAEA supports field trips/field-based learning embedded within the curriculum and as such, field trips/field-based learning should be provided for all learners regardless of socio-economic, academic, behavioral, artistic ability, or geographic factors.

## **Position Statement on Freedom of Speech Through Visual Expression [Adopted July 2011; Update of 1991 Statement on Censorship and the Arts Reviewed and Revised April 2014]**

Freedom of expression is guaranteed by the Constitution. Free communication is essential to the preservation of a free democratic society and a creative culture. The visual, performing, and literary arts are among our most effective instruments of freedom. They are powerful means for making available ideas, feelings, social justice, the envisioning of new possibilities for humankind, solutions to problems, and the improvement of human life.

As the professional association for visual art educators, NAEA supports the following:

Freedom of expression in the arts must be preserved.

The free individual has the right to accept or reject any work of art, but does **not** have the right to suppress works of art for or by others. Censorship is contrary to democratic principles.

Educator Responsibility:

It is the role of the art educator to expose students to a diversity of art experiences and to help support students in developing the ability to interpret, to tolerate, and to think critically. The art educator need not like or endorse all images, ideologies, and artists made available to students, but should both allow and help equip the individual student to choose from among widely conflicting images, opinions, and ideologies. The art educator should responsibly support the right of every individual to freely express and create in his or her own way and to experience, accept, or reject any particular work of art.

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The art educator should impress upon students the vital importance of freedom of expression as a basic premise in a free democratic society and support students in guarding against efforts to limit or curtail that freedom.

In practice, art educators must consider age appropriate content, and be sensitive to the distinct nature of their community and education system, as they support their students in freedom of expression. Art educators engage students in identifying, understanding, recognizing, and acknowledging the power of visual art and valuing freedom of expression for all.

**[Note: The April 2014 revision amended the title “Position Statement on Freedom of Speech” to “Position Statement on Freedom of Speech Through Visual Expression.]**

Resources:

<https://www.aclu.org/free-speech/censorship>

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

• [censorship - Legal Dictionary - The Free Dictionary](#)

legal-dictionary.thefreedictionary.com/**censorship**

*Censorship*. The suppression or proscription of speech or writing that is deemed obscene, indecent, or unduly controversial. The term *censorship* derives from ...

• [Censorship | American Civil Liberties Union](#)

<https://www.aclu.org/free-speech/censorship>

*Censorship*, the suppression of words, images, or ideas that are "offensive," ... *Censorship* can be carried out by the government as well as private pressure ...

• [What is Censorship? - Global Internet Liberty Campaign](#)

[gilc.org/speech/osistudy/censorship/](http://gilc.org/speech/osistudy/censorship/)

*Censorship* -- the control of the information and ideas circulated within a society -- has been a hallmark of dictatorships throughout history. In the 20th Century, ...



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## **Position Statement on Graduation Requirements in the Visual Arts [Adopted March 2011; Reviewed and Revised April 2014]**

Study and practice in the visual and performing arts facilitate the growth of a broad range of important skills in general education, including critical thinking, problem solving, communication, collaboration, creativity and innovation. The importance of the visual culture to contemporary life makes it imperative that education includes learning to make meaning of multi-faceted visual information and experiences.

NAEA supports the formal adoption of high school graduation requirements in visual and performing arts as part of a comprehensive high school education. The visual arts contribute to a well rounded education for all students, and broaden the range of learning options for meeting the individual needs of diverse student populations.

- Learning in the visual arts builds universal communication skills that bridge historic, geographic and cultural boundaries.
- Adolescent learners draw upon visual literacy skills to comprehend and articulate their world view as they move into adulthood including post-secondary education and careers.
- Students enrolled in visual arts courses should actively create, present, and respond to a wide variety of visual works of art.
- High school graduation requirements are predicated on all elementary and middle school students having access to a comprehensive visual art education program taught by highly qualified, certified/licensed visual art educators.



## **Position Statement on the Impact of High Stakes and Standardized Testing on Visual Arts Education [Adopted March 2016]**

When high stakes testing jeopardizes access to visual art instruction, either partially or entirely through pull out or loss of instructional time and focus, it impedes not just visual arts learning but the education of the whole child.

NAEA supports student success in all facets of academic achievement; advocating for excellence, opportunity, and equity for all students studying the visual arts. Quality visual arts education depends on students engaging in rigorous visual arts learning experiences consistently, over time. Art education instruction needs to be sufficient, uninterrupted, and include time for art production/creation, reflection/response, presentation and assessment in order to support high-level learning in the visual arts. A sequential, high quality arts education is necessary for students' growth in creativity, higher order thinking, problem solving, and other 21<sup>st</sup> Century skills.

Unintentional consequences of a high stakes testing culture on students include, but are not limited to:

- loss of access to and/or opportunity for time in visual arts classes due to test preparation, remediation/intervention, or pull-out tutoring
- removal from visual arts education classes entirely or partially due to preparation for testing, remediation, and test taking
- loss of opportunity to enroll in introductory and/or advanced visual arts classes due to test prep obligations and/or additional required classes in tested subjects
- loss of instructional time directly impacts student growth, and assessment/teacher accountability

NAEA advocates for:

- visual arts classes to have proportional instructional time at all levels in comparison with all other curricular areas during the school/district testing window, including test preparation time
- visual arts classes should remain a constant opportunity for all students
- visual arts classes not to be rescheduled during the art educator's preparation time and/or cancelled
- visual arts teacher(s) having equal input with other academic areas in the design and decisions relating to the testing schedule at the school site

## **Position Statement on the Impact of Visual Arts Workforce Development [Adopted March 2018]**

NAEA believes, given the research on employment trends and, anticipating that a variety of new career opportunities will emerge over time, that visual arts education is essential to every learner's educational foundation and training for future employment in an increasingly complex and interconnected world. When surveyed, CEOs identified creativity as the number one trait sought when hiring. Since learners are future contributors and creative leaders of tomorrow's work force, this underscores the importance that every learner must have ongoing access to



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sequential visual arts education throughout their PreK-12 education. Visual arts education develops skills of deeper understanding and divergent thinking while also playing a vital role in cultivating collaboration, communication, critical thinking, curiosity, innovation, and problem solving, additional key competencies desired by employers.

In addition to the benefits learning in the visual arts provide to all areas of business and industry, research and service sectors, gainful careers in a variety of art, design, and digital-related fields are abundant and comprise a multi-billion-dollar industry in many states and provinces. When considered nationally and globally, the financial impact of the arts is compounded exponentially. Providing visual arts education to all individuals is forward thinking, preparing them for successful employment now and in the future.

### **Resources:**

*Ready to Innovate: Are educators and executives aligned on the creative readiness of the U.S. workforce?* The Conference Board, Americans for the Arts, American Association of School Administrators, 2008

*Using Arts Education to Build a Stronger Workforce*, NAEA Fact Sheet, June, 2016

*The Importance of the Arts in Workforce Preparation*, Arts Education Partnership blog post, September 2017. This link with the blog post has many other resources linked within the posting. <https://www.ecs.org/the-importance-of-arts-education-in-workforce-preparation/>

Watch the Skills Gap. See how U.S. executives see the skills gap impacting the American workforce, January 2018 (references communication, creativity, critical thinking, collaboration). <https://www.adeccousa.com/employers/resources/skills-gap-in-the-american-workforce/>

Arts Education Helps Train Tomorrow's Workforce: A Strong Arts Education helps Prep Kids for the Future, This is a blog post on Americans for the Arts *Kara Hurst, Director, WW Sustainability, Amazon & ArtsFund Trustee.* To build the workforce of tomorrow, let's invest in arts education for our youth today.

Americans for the Arts Data – <https://www.americansforthearts.org/research>

- Americans for the Arts' fifth Arts & Economic Prosperity study reveals that the nonprofit arts industry generates \$166 billion in economic activity, supporting 4.6 million jobs nationally and generating \$27.5 billion in government revenue.
- 2017 Creative Industries reports reveal that there are 673,656 businesses in the United States involved in the creation or distribution of the arts. They employ 3.48 million people, representing 4.01 percent of all businesses and 2.04 percent of all employees, respectively.

SNAAP: Strategic National Arts Alumni Project. Tracking the Lives and Careers of Arts Graduates.

<http://snaap.indiana.edu/>

Catterall, James. <http://www.croc-lab.org/archive.html>. A list of Catterall's research including: *Doing Well and Doing Good by Doing Art: A 12-year Longitudinal Study of Arts Education – Effects on the Achievements and Values of Young Adults*. Los Angeles, CA: I-Group Books. 2009. Available on Amazon.com.



## **Position Statement on Importance of Visual Arts Supervisors/Administrators in PreK-12 Education** **[Adopted March 2015; Reviewed and Revised March 2018]**

NAEA believes that school districts should support visual arts education programs by having and maintaining one or more visual arts education supervisor positions. Visual Arts Supervisors/Administrators ensure exemplary visual arts programs that meet the needs of all learners through the implementation of PreK-12 programs with:

- rigorous curriculum aligned to state and/or national visual arts standards;
- engaging instruction;
- meaningful learner assessment;
- quality equipment, facilities, instructional materials, and other resources;
- appropriate and equitable allocation of budgets
- community advocacy;
- participation in interviewing and recommending visual arts educators for hire,
- observations of visual arts educators with content specific feedback,
- relevant professional development for visual art educators.
- collaboration on school leadership teams regarding educator evaluation, and
- development of teacher leaders

NAEA recognizes that while the visual arts shares characteristics with other arts disciplines, it stands as its own unique discipline within the arts. NAEA believes it is imperative that supervisors/administrators with experience in the field of visual arts education provide support for visual arts educators, and implementation and maintenance and growth of district programs.

### **Resources**

*Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*  
President's Committee on the Arts and Arts Education Partnership, 1999. In this study, the district art coordinator is identified as one of the critical success factors for achieving district-wide arts education.

<http://www.aep-arts.org/wp-content/uploads/Gaining-the-Arts-Advantage.pdf>

*How You Can Help Gain the Arts Advantage for Your Child and School District*, Arts Education Partnership, 1999. Companion brochure to the full report (cited above), including information about the role of the district arts supervisor.

<http://www.aep-arts.org/wp-content/uploads/Why-Your-Child-Needs-the-Arts-Advantage.pdf>

*What School Leaders Can Do To Increase Arts Education*, Arts Education Partnership, May 2011.

<http://www.aep-arts.org/wp-content/uploads/Gaining-the-Arts-Advantage.pdf>



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## **Position Statement on Importance of State or Province Level Agency Directors of Arts Education [Adopted March 2018]**

NAEA believes that state and province departments of education support arts education programs and arts in education by having and maintaining an arts education position within their departments. The role of the Arts Education Director/Specialist/Coordinator is to ensure exemplary visual arts programs that meet the needs of all learners and provide equitable access to the arts.

State and province level directors/specialist/coordinators are key to the facilitation of the development and implementation of national and state standards and professional development needed to guide educators toward quality, standards-based, PreK through post-secondary programs. This includes guidance regarding teacher preparation programs.

This role includes:

- Serving in a leadership position in the state/province department of education•
- Advocating for highly qualified and fully certified arts educators,
- Providing resources and training for arts teachers in meaningful assessment,
- Recommending adequate time for planning, instruction, and evaluation,
- Advocating for community support and funding for such programs,
- Promoting vital professional development for educators,
- Collaborating with school administrators to support the professional development of teacher leaders in the arts.

While NAEA recognizes that the visual arts share characteristics with other arts disciplines, it stands as its own unique discipline within the arts. This acknowledgment emphasizes the importance of the individual(s) holding the position(s) of state/province director/specialist/coordinator(s) be familiar with performing and visual arts education with a knowledgeable foundation in the field of visual arts education.



## **Position Statement on Media Arts**

**[Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018]**

The National Art Education Association (NAEA) recognizes media arts as a vibrant and evolving component of visual art education guided by the National Core Art Standards for Media Arts. NAEA recognizes (that) a comprehensive pre-K through 16 visual art and design education includes a wide variety of art forms which communicate through many modes using diverse tools and skills developed through traditional and contemporary media art practices.

Emerging tools and materials are expanding the traditional practice of the media arts as part of the visual arts. While media arts forms depend on technological tools, the tools are a vehicle for communication and creative processes; not an end to themselves. Certified visual arts educators possess the unique expertise necessary to foster expressive critical thinking, facilitate 21st century problem solving, and encourage personal and collaborative learning; all essential to media arts.

Recognizing that artmaking practices evolve along transdisciplinary pathways and vigorously remix and transform cultural expression, NAEA encourages an open-ended and inclusive approach to media arts education. Art classrooms and studios are important sites of innovative and meaningful artistic work, both in traditional visual arts and emerging practices. Because it is infused with aesthetics and the purposeful use of art and design elements, NAEA believes media arts education provides learners the 21st century skills of creativity, visual/media literacy, digital citizenship and the ability to learn effectively via a variety of processes.

NAEA supports equal access to the widest possible variety of new media arts technologies in Visual Arts learning, and advocates the frequent updating of those technologies in the visual arts classrooms, art studios and other art learning environments.

NAEA supports high quality, professional development which trains art educators in traditional, new, and evolving media technologies.

### **Notes and Resources:**

***MEDIA ARTS is an expanding field that currently includes, but is not limited to: the design of mediated images, objects, spaces, and experiences, film, video, computer programming, interactive animation, digital fabrication, games, virtual and augmented reality . Accordingly, the national arts standards, Media Arts refers to “technologies of - imaging, sound, moving image, virtual and interactive.”***

[http://www.nationalartsstandards.org/customize-handbook?bundle\\_name%5B4%5D=4&sm\\_vid\\_Process%5B1%5D=1&include%5Beu%2Feq%5D=eu%2Feq](http://www.nationalartsstandards.org/customize-handbook?bundle_name%5B4%5D=4&sm_vid_Process%5B1%5D=1&include%5Beu%2Feq%5D=eu%2Feq) )



***For additional defining language for Media Arts see:***

- *NY State Documents*
  - <http://www.p12.nysed.gov/ciai/arts/standards/home.html>
  - <http://www.p12.nysed.gov/ciai/arts/documents/Posters/Media%20Arts/Media%20Arts%20Process%20Anchor%20EU%20tables%208.5x11.pdf>
  - [http://www.p12.nysed.gov/ciai/arts/standards/2017%20Implementation%20Guide%20\(9.2\)%20.pdf](http://www.p12.nysed.gov/ciai/arts/standards/2017%20Implementation%20Guide%20(9.2)%20.pdf)
- SC State Documents [Design and Visual Art Standards](#)
- CA State Documents <https://www.cde.ca.gov/ci/ct/sf/documents/artsmedia.pdf>

**Resources**

- National Core Art Standards - NCAS - Media Arts at a glance  
<https://www.nationalartsstandards.org/sites/default/files/Media%20Arts%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>
- Cornerstone Assessments for Media Arts as component of Core Art Standards:  
<http://www.nationalartsstandards.org/mca/media-arts>
- <http://www.mediaartseducation.org/>
- [http://www.nationalartsstandards.org/customize-handbook?bundle\\_name%5B4%5D=4&sm\\_vid\\_Process%5B1%5D=1&include%5Beu%2Feq%5D=eu%2Feq](http://www.nationalartsstandards.org/customize-handbook?bundle_name%5B4%5D=4&sm_vid_Process%5B1%5D=1&include%5Beu%2Feq%5D=eu%2Feq)



## **Position Statement on Physical Safety in the Art Classroom [Adopted April 2014; Reviewed and Revised March 2017]**

NAEA believes that physical safety is a priority in the art classroom. For safety in art instructional spaces, it is essential that the administrators of the facility (schools, cultural institutions, or other community programs) be in compliance with all of the occupational regulations and training requirements. The school district, cultural institution, or community program operating the facility must comply with the Occupational Safety and Health Administration (OSHA) rules including the training of art educators and staff and considering the ratio of class sizes. The physical, instructional, and student work space and student to teacher ratio must also be considered by the school/district in order to establish a safe learning environment.\* The art educators/staff of all facilities where visual arts are offered need to be trained in order to be prepared to protect the students as well as themselves.

It is the responsibility of the art educators/staff to teach, model, post, and practice safety procedures, require student competency, and enforce the practice of safety with all students at all times. The goal is to make safety a part of students' basic approach to the art classroom every day and in all of their future artistic activities. Safety and creativity are not mutually exclusive.

Safety in the art classroom includes, but is not limited to, the following:

- Provide appropriate supervision for all classroom activities
- Know the properties and hazards associated with all material and equipment used in the classroom.
- Ensure that educators and students know and implement the proper procedures for operating equipment, using protective gear and materials
- Ensure that all safety equipment is present and in good working condition
- Provide protective gear and equipment and instruction in its use by both educators and students.
- Comply with all applicable building, electrical, fire, and ventilation codes
- Know and implement precautions for using, storing, and disposing of materials
- Know first aid information and practice proper procedures
- Use the least hazardous materials available
- Avoid exposure to toxic materials
- Document safety issues/concerns and inform appropriate authorities
- Know and address student allergies

Despite all best efforts, accidents or reactions to materials may occur. Art educators/staff should comply with the facility's emergency procedures as provided in required annual update training.

\*From ratios adopted by the NAEA Board, March 2011



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## **Position Statement on Positive School Culture and Climate [Adopted March 2016]**

NAEA believes that there is a symbiotic relationship between a supported high-quality visual arts education program and a positive school culture and climate. NAEA believes that the fundamental context for a school-based visual arts education program requires highly-qualified, certified/licensed visual art educators and appropriate, equitable programmatic resources including facilities, budgets, time, and instructional materials. NAEA believes that honoring students' scheduled access to visual arts instruction is essential to a dynamic learning culture and a positive school climate. NAEA believes that visual art educators play important leadership roles in building positive school culture and climate.

Visual arts education impacts school culture and climate by:

- increasing student engagement and student attendance
- promoting personal expression, enhancing an understanding of cultural diversity, and nurturing mutual respect
- promoting innovation, collaboration, and creative problem-solving skills applicable to life-long learning
- advocating for and supporting school and community relationships
- facilitating interdisciplinary learning through an inclusive, supportive environment where students develop abilities to problem solve, take risks, develop a personal creative voice, collaborate, and reflect

A positive school culture and climate supports visual arts education by:

- fostering a creative atmosphere within the school
- supporting creativity and innovation in teaching and learning
- showcasing student achievement in the visual arts
- encouraging diverse connections among people, subject areas, and ideas
- respecting visual art educators as both teachers and artists
- providing access to discipline-specific professional learning opportunities
- valuing visual art educators as leaders in their discipline, schools and communities

### Resources:

NAEA Position Statements:

- 21st Century Skills and Visual Arts Education
- Certified/Licensed Visual Art Educators in Pre-K through 12 School Settings
- Professional Development
- Scheduling, Time, Funding and/or Resources for Visual Arts Education
- Visual Arts as a Core Academic Subject

NAEA Publication:

*Purposes, Principles and Standards for School Art Programs* (2014)



## **Position Statement on PreK-12 Teacher Evaluation in the Visual Arts [Adopted March 2011; Reviewed and Revised April 2014]**

The purpose of evaluating PreK-12 teachers is to ensure high quality visual art education that meets the needs of all students. Quality evaluation must be a collaborative process between art educator and evaluator(s) with a clear understanding of the distinctive characteristics of the visual arts and the creative process. Using this collaborative process, art educators should receive regular feedback that helps them grow as professionals.

Evaluation should be used to provide information to build the strongest possible instructional teams and hold school leaders accountable for supporting each educator's professional development. Ultimately, the evaluation processes should focus on making sure every student receives high quality instruction and meets with success in the discipline.

Key elements of quality teacher evaluation should include:

- An annual process that is based on clearly focused rigorous performance expectations
- Multiple measures should include things such as student growth, classroom observations centered on student learning, district and teacher generated assessments
- Regular feedback from instructional managers that include the educator in conversations about student progress and the educator's long and short term goals
- Proficiency ratings that provide the educator with a clear picture of their current performance in a variety of areas
- An individualized professional development plan that supports the continued growth and improvement of the educator

## **Position Statement on Pre-service Education and its Relationship to Higher Education [Adopted March 2011; Reviewed and Revised April 2014]**

NAEA supports quality pre-service education taught by experienced visual art educators as a required foundation for the development of professional practices. Accredited higher education institutions in partnership with schools, museums, and community organizations provide the best models of pre-service preparation. Such programs should include: clinical experiences, pedagogy courses, visual arts content courses, professional development opportunities, and student associations. NAEA believes that comprehensive pre-service education engages learners in inquiry, advocacy, and leadership in relation to the following domains:

The Profession:

Pre-service art education programs prepare art educators to -

- Recognize and enact their role as leaders in schools and communities.
- Exhibit professional dispositions defined by current state, national, and professional standards.

These include exemplifying professional values and qualities, engaging in reflective practices associated with life-long learning, advocating for excellence in their schools and communities, and participating in, as well as taking on leadership positions in their local, state, and national associations.

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#### The Learners:

Pre-service art education programs prepare art educators to -

- Understand their students from theoretical and practical perspectives.
- Understand factors such as diverse learning styles, developmental variance, social conditions, and family and cultural values that might affect learner performance in the visual arts.
- Be effective in a variety of learning settings including students who are at risk and have special needs.

NAEA recognizes the importance of clinical experiences in mastering the art of teaching. Teaching is a practice skill, requiring the hands-on application of theory. As student teachers, pre-service educators should have experiences in the classroom with diverse students and explore different approaches to teaching students with special needs.

#### The Teaching Contexts:

Pre-service art education programs prepare art educators to -

- Understand that community values can contribute to the guiding principles of the educational settings.
- Become highly skilled in curriculum development, assessment procedures, standards application, and instructional strategies.
- Deliver curriculum through both historical and emerging technologies.
- Understand, appropriately develop and apply a variety of student engagement and classroom management strategies.

#### The Content:

Pre-service art education programs prepare art educators to -

- Have a strong knowledge base in traditional and emerging visual arts practices.
- Explore the complexity of art making.
- Become fluent in interpreting works of art and other visual images, objects, experiences, and environments in relation to various cultural and historical contexts.
- Prepare students with skills that will enable their success.



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## **Position Statement on Professional Development [Adopted March 2011; Reviewed and Revised April 2014]**

NAEA asserts that meaningful, rigorous professional development, targeted toward the visual arts and visual arts education, are essential to the lifelong learning of art educators. NAEA believes that all art educators should have access to ongoing professional development appropriate to their role.

NAEA supports opportunities for building enriched relationships between theory and practice. Examples of professional development opportunities include: studio practices; engagement with contemporary and traditional art forms; curriculum design and instructional methods; leadership development, emerging and ever changing technologies and their relation to art and education; and theories related to lifelong learning, cognition, and human development.

NAEA recognizes these opportunities can take place in a variety of contexts and supports peer to peer learning among professionals. NAEA believes that optimal professional development can take place through self-study and self-initiated outreach, participatory learning communities, mentoring relationships, and formal presentations and events.

NAEA believes that dynamic professional development takes place as visual arts educators and organizations partner toward shared professional goals. These opportunities can take place among colleagues, as well as with universities, museums, galleries, cultural organizations, community groups, government agencies, and philanthropic organizations; between NAEA divisions; as well as with non-visual arts professionals. Meaningful professional development can also take place between the visual arts and other artistic disciplines, as well as between the visual arts and other subject areas.

NAEA promotes professional development and learning through local, state, and national conferences, web-based platforms, institutes, in-services, workshops, and retreats that share a variety of perspectives.

## **Position Statement Regarding the Use of Race Based Mascots in Educational Settings [Adopted April 2010; Reviewed March 2013; Reviewed March 2016]**

NAEA considers Race-based Mascots in educational institutions to be representations that can be seen as derogatory. Visual art educators are encouraged to support their communities in addressing how such images impact all lives. Race-based Mascots offer teachable moments for art classrooms; opportunities to explore the complex and problematic ways that ethnic mascots and similar visual representations convey information about people, communities, cultures, and civilizations. For Example, Visual art educators working in non-Native American schools with Indian mascots are encouraged to ask their school to consult with and be informed by Native American Tribal Councils, and to participate in identifying new positive images worthy of representing their school and communities.

Resource Document: The Committee that prepared this Position Statement has also developed a resource document that is posted on the NAEA website within the area where the NAEA Platform and Position Statements can be found.



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## **Position Statement on Relationship of Art Educators to Decision-makers [Adopted March 2012; Reviewed and Revised March 2015]**

NAEA recognizes the importance of art educators creating, developing and maintaining relationships with parents, businesses, cultural organizations, administrators, legislators, media, and others who have an impact on or can influence visual arts education policy at local, state, and national levels.

Art educators are encouraged to cultivate a network of individuals and groups to build effective partnerships for furthering policies that support visual arts education for all students. Art educators should use multiple resources\* to customize messages specific to local needs in order to be sensitive to the distinct nature of their community and education system.

Local efforts in support of visual arts education policies need to be frequently monitored and evaluated to determine any impact they have on the identified needs. The process must be ongoing and continuous as new strategies and relationships may need to be developed to achieve desired results.

(\*There are resources available on the advocacy link on the NAEA website)



## **Position Statement on Scheduling, Time, Funding and/or Resources for Visual Arts Education [Adopted March 2011; Reviewed and Revised April 2014]**

NAEA recognizes the need for sufficient funding and equitable scheduling for visual arts programming in preK-12 educational settings. Instructional time and funding for visual arts must allow for student success in meeting national, state and local standards.

Regularly scheduled class periods allow for quality student learning by providing sufficient time for instruction, art production/creation, reflection/response, presentation and assessment as well as the routines necessary for a well organized art class.

- NAEA recognizes ratios of educators to students differ from state to state and district to district. The quantity of visual arts educators is sufficient to meet quality standards for curriculum, time and scheduling for each grade level. The teaching load for art educators is commensurate with that of educators in other disciplines.
- Instructional contact time of art educators is equal to but does not exceed the maximum contact time required of all instructional staff.
- Planning and preparation time and additional duties are commensurate with other instructional staff.
- A minimum of five minutes should be scheduled between classes to allow for clean-up and preparation for succeeding classes.
- Art class enrollment should be limited to sizes that reflect the capacity of the facility and assure a safe working environment for students and educator. NAEA recommends student class sizes of 20-25 students.
- Art facilities provide adequate, safe and secure storage for equipment, supplies, instructional resources, and student work.
- Students who have an aide assist in other classes should be accompanied by their aide to assist in art classes.
- Art class enrollment and attendance are consistently maintained in order to support sequenced instruction. Students should not be removed from art class as punishment or for remediation in other subject areas.

Supplies, equipment, and technology purchased for the art program should be sufficient to meet National and State Standards, achieve local curriculum goals and meet all required safety regulations.

The budget is sufficient for the art program established in the curriculum plan, includes consumable supplies, instructional resources, new or replacement equipment, repair and



## **Position Statement on STEAM Education [Adopted March 2014; Reviewed and Revised March 2017]**

STEAM education refers to teaching and learning in the fields of Science, Technology, Engineering, Arts, and Mathematics. The STEAM approach is the integration of the arts and design principles, concepts, and techniques into STEM instruction and learning. High-quality STEAM instruction is achieved through the use of STEAM curricula and the collaboration of non-arts educators with certified/licensed visual art educators and/or teaching artists, art museums, university art education programs and community-based arts organizations. It includes educational activities across all grade levels in both classrooms and in community-based settings.

STEAM approaches support the inclusion and involvement of professionals and resources from the community to support STEAM programs. Artists and designers experienced with STEAM are integral to driving workforce innovation in a variety of fields. NAEA believes that to be successful in STEM related career fields, students must be proficient in visual thinking and creative problem-solving facilitated by a strong visual art education. That said, NAEA believes that STEAM education should be among several approaches to arts learning and should not be considered a replacement for standards-based visual arts education or instruction.

Visual arts content and artistic ways of thinking are fundamental and valuable components of high-quality STEAM education. NAEA believes that:

- STEAM education values all STEAM disciplines equally
- STEAM education is implemented through a wide variety of approaches
- STEAM education encourages creativity and innovation
- STEAM education acknowledges the rigor found in the visual arts

STEAM resources for members:  
*[Under construction]*



## **Position Statement on Student Art Contests and Competitions**

**[Adopted March 2016; Consolidation and Update of these two statements:**

- **NAEA Policy Statement on Involvement in Art Contests and Competitions for Students at the Secondary Level Adopted April 1998**
- **NAEA Policy on Contests And Competitions Adopted March 2001]**

NAEA believes that participation in educationally relevant and instructionally valuable competitions and contests at all levels of instruction can serve as a positive experience. The nature and purpose of any competition should be compatible with a high quality visual arts education program. Competitions, including juried exhibitions, should meet and support the needs, interests, and concerns of the visual art students by promoting deeper understanding of art, developing understanding of the presenting process, and allowing for diverse personal expression.

NAEA extends the following guidelines in regard to competitions:

- Art educators advise students and parents/guardians whether submission to a particular competition is appropriate for the student based on the level of the student's work and maturity and the structure of the competition.
- Art educators assist the students in understanding the competition's rules for entry; specific criteria upon which the art will be judged; and that the judgement is on the art submitted and not on the artist as a person.
- Art educators should not act as brokers of student art and should maintain the privacy of students unless prior parental permission has been obtained for the release, publication, and reproduction of student information and art.
- Competitions should fit within the visual arts education curriculum, meet national, state or local art standards, and be developmentally appropriate.
- Competitions should require parental permission for entry; refuse art that carries doubt as to its authenticity/originality and/or has copyright infringement issues; and clearly state what rights to the art students are relinquishing and what compensation is involved.
- Sponsors should support visual arts education and work with art educators to develop competitions that do not require endorsement of particular products or businesses and refrain from exploiting students and their art.

Participation in competitions should be optional for students. Visual art educators should consider identifying ways for the school and/or competition sponsors to recognize all students whose work is submitted for public competitions outside of the school.

### Resource:

NAEA Position Statement on the Ethical use of Copyrighted Imagery and Primary Sources  
[Adopted April 2014]



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## **Position Statement on Student Assessment in the Visual Arts Classroom [Adopted March 2013; Reviewed March 2016]**

NAEA recognizes the importance of developmentally appropriate student assessment to teaching and learning in the visual arts. Effective assessment is a continuous process that is standards-based and directly linked to instructional goals, objectives and performance expectations. Performance assessment is the primary means of measuring student knowledge and skills in the visual arts. Visual arts assessment provides ongoing and instructive feedback for supporting student growth. Assessment strategies often include methods that involve student reflection and evaluation. When shared with students, assessment criteria enable visual arts educators to communicate goals for student growth and creative development. Educators who make informed judgments based upon formative and summative assessments are better able to plan and improve instructional practice to meet the needs of their students.

### Resource:

To view the Model Cornerstone Assessments developed along with the National Visual Arts and Media Arts Standards for grades 2-5, 8, proficient, accomplished, and advanced levels for high school, go to [www.nationalvisualartsstandards.org](http://www.nationalvisualartsstandards.org)

## **Position Statement on Supporting, Sustaining and Retaining Art Education Programs in Colleges and Universities [Adopted March 2017]**

Visual art education is an essential component of every preK-12 student's education. NAEA places a high value on college/university preparation, which is necessary to fulfill licensure/certification requirements. Equal to other subject areas, the teaching of art requires a highly qualified visual art educator. College and university visual art education programs (undergraduate, certificate, credential, master's and doctoral) taught by qualified professors provide the essential pedagogical and philosophical foundations and studio practices, including extensive field experiences, with supervision, for visual art educators at all levels.

Colleges and universities with visual art education programs make important contributions to the field through the research they conduct that improve the teaching and learning of art at all levels. Accordingly, college/university visual art education programs shape the advancement of visual art education as a field of study.

Therefore, college/university visual art education programs must be supported, sustained and reinstated to prevent erosion of instruction within preK-12 visual art programs. High quality visual art education programs must be supported, funded, and provided resources to recruit and retain faculty and students. A high quality visual art education program produces rigorously prepared visual art educators.



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## **Position Statement on Teacher Evaluation and Student Growth [Adopted March 2013; Reviewed and Revised March 2016]**

NAEA supports teacher evaluation and accountability to enhance visual arts teaching and student learning. NAEA believes that the following criteria are necessary:

- Teacher evaluation systems should include multiple measures that can be used reliably in different teaching settings, instructional levels, and with all student populations. Any evaluation system should take into account the number of students taught and the instructional time available.
- Effective teacher evaluation instruments and protocol must be aligned with visual arts local curricula, state and/or national standards.
- The measure of student achievement growth in teacher evaluation systems must rely on standards-based student assessment in visual arts classrooms.
- The student growth component of the visual arts teacher evaluation should be determined solely by student growth in the specific visual art subjects being taught during the evaluation time period.
- Visual arts teachers and administrators should collaborate in the development of evaluation instruments.
- Evaluators of visual arts teachers must be knowledgeable of the content and effective practice for the subject being taught.
- Substantial, ongoing, appropriate and content specific professional development must be made available to provide continued professional growth for visual arts teachers.

Adapted with permission from Virginia Coalition for Fine Arts Education, *Position on the New Teacher Evaluation Process and the Impact on Fine Arts Teacher Evaluation*, 2012.



## **Position Statement on Use of Imagery, Cultural Appropriation and Socially Just Practices** **[Adopted March 2017]**

NAEA believes images have power and meaning that impact individuals, communities, and cultures. Understanding the complexity of images is foundational in the development of students as artists, designers, and citizens. This includes the study of cultural origins and the use of images and their implied meanings. Visual art educators are then able to address implications surrounding the use of images through cultural appropriation and strive to inform societal practices and uses that avoid misinformation and perpetuating stereotypes.

NAEA encourages visual art educators to make curricular and pedagogical decisions that:

- acknowledge and respond to the unique world views and voices of different people and communities; understanding, valuing, and respecting different perspectives
- authentically reflect both historical and contemporary cultures and philosophies of diverse people
- address issues around cultural appropriation and move toward cultural appreciation, valuing the ownership and significance of cultural images
- eliminate perpetuating stereotypes, social inequities and assumptions of cultural homogeneity in educational settings.

NAEA supports the need for culturally sensitive and responsive visual art educators who encourage socially just practices and policies that provide and promote increased awareness, understanding, and acceptance of individual and group identities that affect all human interactions.

### Resources:

- Definition of Cultural Appropriation:

"Cultural appropriation is the unauthorized adoption or theft of icons, symbols, rituals, aesthetic standards, and representations from one culture or subculture by another. Appropriation also occurs when a person of the dominant culture purports to be an expert on the experience of the dominated culture or [1] trivializes the experiences of a member of the dominated culture.[2]"

[1] L. Todd, "Notes on Appropriation" (1990) 16 *Parellelogramme* 24 at 24, cited in Coombe, *The Properties of Culture and the Politics of Possessing Identity*, supra note 11 at 279. [2] Coombe, *The Properties of Culture and the Politics of Possessing Identity*, ibid at 282.

- Position Statement on Diversity in Visual Art Education
- Resource Document from the Position Statement Regarding the Use of Race Based Mascots in Educational Settings

### Additional Related Reading Materials:

Banks, J. A. & Banks, C. A. M. (Eds.). (2001). *Multicultural education: Issues and perspectives* (4th ed.). New York, NY: John Wiley & Sons.

Delacruz, E. M. (2003). Racism American style and resistance to change: Art education's role in the Indian mascot issue. *Art Education*, 56(30), 13-20.

Delacruz, E. M. (2014). Research in story form: A narrative account of how one person made a difference against all odds. In K. M. Miraglia & C. Smilan (Eds.), *Inquiry in action: Paradigms, methodologies, and perspectives in art education research* (pp.137-144) Reston, VA: NAEA.



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- Garber, E. (1995). Teaching art in the context of culture: A study in the borderlands. *Studies in Art Education*, 36(4), 218-232.
- Knight, W. K. (2006). Using contemporary art to challenge cultural values, beliefs, and assumptions. *Art Education*, 59(4), 39-45.
- Manifold, M. C., Willis, S., & Zimmerman, E. (Eds.). (2016). *Culturally sensitive art education in a global world: A handbook for teachers*. Alexandria, VA: NAEA.
- Smith, L. T. (2012). *Decolonizing methodologies: Research and indigenous peoples* (2nd ed.). New York, NY: Zed Books.
- Stuhr, P. L., Petrovich-Mwaniki, L., & Wasson, R. (1992). Curriculum guidelines for the multicultural art classroom. *Art Education*, 45(1), 16-24.
- Wasson, R., Stuhr, P., & Petrovich-Mwaniki, L. (1990). Teaching art in the multicultural classroom: Six position statements. *Studies in Art Education*, 31(4), 234-246.

### **Position Statement on the Value of Collaborative Research [Adopted March 2015; Reviewed and Revised March 2018]**

NAEA believes that knowledge gained through collaborative research strengthens teaching and learning in the visual arts in PreK to post-secondary classrooms, art museums, and community programs. Collaborative research encompasses a range of methods and approaches and can involve teams of PreK to 12 educators, museum educators, higher education faculty, artists, learners, administrators, community art educators, policy makers, partner organizations, and local stakeholders. Collaborations can involve making connections with other non-arts subject areas.

The complexity of issues\* in visual arts education today requires frameworks for collaborative research that bring together the collective expertise and perspectives of researchers, practitioners, and other collaborators in addressing shared educational concerns and opportunities.

NAEA supports collaborative research that can result in effective educational change. Once an opportunity for informing teaching and learning practice has been identified in response to an issue or problem in visual arts education, a collaborative research plan will result in development and implementation and the outcomes are shared as a basis for future decision-making about practice and policy.

The NAEA Research Agenda provides an accessible means of identifying research topics and trends that can further understanding and heighten the impact of visual arts education programs in all settings.

#### **Resources**

\*See NAEA Research Agenda <https://www.arteducators.org/research/articles/168-naea-research-agenda>) for current issues in art education.

Buffington, Melanie L. and McKay, Sara Wilson, Editors. *Practice Theory: Seeing the Power of Art Teacher Researchers*, NAEA 2013.

Christianakis, Mary. *Collaborative Research and Teacher Education*, Issues in Teacher Education (Fall 2010) Volume 19, Number 2. <https://files.eric.ed.gov/fulltext/EJ902678.pdf>



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Coburn, Cynthia E. and Penuel, William R. *Research–Practice Partnerships in Education: Outcomes, Dynamics, and Open Questions*. Educational Researcher Volume 45, Issue 1. 2016. <http://journals.sagepub.com/doi/abs/10.3102/0013189X16631750>

David, Jane L. *What Research Says About Collaborative Inquiry, Educational Leadership* (December 2008/January 2009) Volume 66, Number 4 <http://www.ascd.org/publications/educational-leadership/dec08/vol66/num04/Collaborative-Inquiry.aspx>

Dynarski, Mark. *Researchers and Educators: Allies in Learning Educational Leadership* (December 2008/January 2009) Volume 66, Number 4 <http://www.ascd.org/publications/educational-leadership/dec08/vol66/num04/Researchers-and-Educators@-Allies-in-Learning.aspx>

Miraglia, Kathy Marzilli and Smilan, Cathy, Edtors. *Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research*, NAEA 2014.

### **Position Statement on Visual Art and its Relationship to CTE [Adopted March 2013; Reviewed and Revised November 2014]**

NAEA believes students who are enrolled in any course where visual arts credit is earned, including courses designated as Career Technical Education (CTE), should be taught by certified/licensed and highly qualified visual art educators. CTE implementation is having a variety of adverse effects in some cases on visual art educators and visual art education programs, including the following:

- In some cases, CTE courses are replacing visual art courses and issuing visual arts credit.
- In some cases, visual art educators are being replaced by CTE educators.
- Students taught by CTE educators without certification/licensure in visual art should not receive visual art credit for these classes and should receive CTE credit for this coursework.

Visual Arts educators possess the knowledge and preparation necessary to deliver quality instructional content that develops the creative-problem-solving and critical thinking skills afforded through visual arts education. The visual art language is one of creative expression steeped in skills related to problem-solving, communication, divergent and convergent thinking, and higher order skills. All visual art instruction includes assessment of standards-based learning through the use of tools such as reflective statements, assessment rubrics, constructed response, and portfolios. Instruction in the visual arts develops student capacity for artistic expression with original thought leading to creative production, success in higher education, careers, and real world situations.

(Note: The term “certified/licensed” is meant to be used interchangeably in this context to meet the needs of members in states where either term is used, rather than to create a new term. Members can eliminate the alternate term when using the statement in the local situation)



## **Position Statement on Visual Arts as a Core Academic Subject [Adopted March 2011; Reviewed and Revised April 2014]**

NAEA defines visual arts as a core academic subject, basic to the education of all students. The Elementary and Secondary Education Act, passed by the US Congress in 1965 and reauthorized in regular intervals, recognizes the visual arts as a core academic subject.

NAEA supports inclusion of a rigorous, high quality, comprehensive, sequential, and authentic visual arts program in every school for every child. Visual arts education provides every student opportunities to develop the global 21<sup>st</sup> century skills of communication, collaboration, creativity, critical thinking and problem solving. Visual arts education provides richness and complexity to learning by engaging students in the study of artistic processes, the construction of knowledge, and critical reflection while making meaningful connections with other disciplines.

## **Position Statement on Visual Arts Education and Social Justice [Adopted March 2015; Reviewed and Revised March 2018]**

NAEA recognizes the importance of visual arts education to raise critical consciousness, foster empathy and respect for others, build community, and motivate people to promote positive social change.

Artists and cultural organizations often engage with the issues of their time, and some treat the creation and/or curation of art as a social practice. Art can provide a meaningful catalyst to engage and empower individuals and communities to take action around a social issue. The processes by which people create and interact with art can help them understand and challenge inequities through art education and social justice.

The interconnectedness of online resources and social media has enabled many social justice and service learning projects to grow into global arts-based efforts. Visual art educators are encouraged to have their learners participate in social justice/service learning projects or to identify, create, and implement their own. These projects can help educators and learners bring about awareness of social justice issues, open dialogue, and identify ways in which the arts can impact efforts to address injustice.

### **Resources**

Anderson, Tom; Gussak, Gussak David; Hallmark, Kara Kelley; Paul, Alison; *Art Education for Social Justice*, NAEA, 2010

Gorski, Paul C. and Pothini, Seema G. *Case Studies on Diversity and Social Justice Education*, Routledge, 2014.

<https://www.routledge.com/products/search?keywords=Case+Studies+on+Diversity>

Manifold, Marjorie Cohee; Willis, Steve; Zimmerman; Enid, Editors. *Culturally Sensitive Art Education in a Global World: A Handbook for Teachers*, NAEA, 2016

Tavin, Kevin and Morris, Christine Ballengee Editors. *Stand(ing) Up for Change: Voices of Art Educators*, NAEA, 2013.



Wright, Dana E., *Active Learning Social Justice Education and Participatory Action Research*, Routledge, 2015. <https://www.routledge.com/Active-Learning-Social-Justice-Education-and-Participatory-Action-Research/Wright/p/book/9781138821712>

Young, Bernard, Editor, *Art, Culture, and Ethnicity*, NAEA, 2011.

Visual Art Educators may find this quote useful in their social justice work.

“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has.”  
Margaret Mead

### **Position Statement on Visual Literacy [Adopted April 2014; Reviewed and Revised March 2017]**

NAEA supports visual literacy across disciplines and learning goals related to the focus on close reading, logical evidence-based inferences, meaning-making through analysis and group discussions, and creating visual imagery. The National Visual Arts Standards and National Media Arts Standards, organized around the processes of creating, presenting, producing, responding, and connecting, enable teachers to build students' comprehensive literacy skills.

Visual literacy is the ability to interpret, comprehend, appreciate, use, and create visual media, using conventional as well as contemporary and emerging media, in ways that advance thinking, decision-making, communicating, and learning. NAEA believes that being visually literate is a critical factor for success in society and helps us understand our world.

- Close readings of works of art and other media as text empower students to build strong content knowledge in a range of disciplines, as well as key skills such as critical thinking, evidence-based reasoning, and meaning-making.
- Engaging and conveying ideas in a visual language, through an art medium, is a crucial aspect of visual literacy.
- Discussions about works of art and design develop speaking and listening skills that support collaborative meaning-making and the articulation of ideas.
- Students communicate artistic intention through the visual, verbal, and written presentation of their own work.
- Visual literacy, when coupled with the ability to read, write, think mathematically, and express oneself competently, prepares students for productive futures.

**Footnote:** This Position Statement was originally adopted in 2014 with the title “Position Statement on Visual Literacy and its Relationship to the Common Core. The Position Statement was reviewed and revised in 2016-2017 to continue to reflect the importance of visual literacy in the context of reduced political support for “Common Core.” In addition to the change in the title, and in the second sentence the phrase “learning goals” in the first sentence replaced “the Common Core goals” and the “National Core Arts Standards” was changed to the more commonly used “National Visual Arts Standards and National Media Arts Standards.”