

NAEA Adopted Position Statements under Review March 2021

Review Process:

The Platform Working Group has reviewed the Position Statements below, scheduled for 1st review, 2nd review or 3rd review.

Each Position Statement can be either 1) Kept as is, 2) Kept with modifications, or 3) Archived (no longer relevant in any context). The recommendation regarding each Position Statement is at the close of each Position Statement. The recommendations will be presented at the 2021 Delegates Assembly. Final action regarding each Position Statement will be determined by the NAEA Board at the March 2021 meeting following the Delegates Assembly.

A. THREE YEAR: Position Statements first adopted March 2018; First Review March 2021

And - Revisit from 2019-2020 Add – ED&I Cultural Appropriation – look at the entire statement following review and input from the Equity, Diversity & Inclusion Commission.

- Position Statement on Use of Imagery, Cultural Appropriation and Socially Just Practices (Adopted March 2017; Reviewed March 2020) (February 2021 vetting)
- Position Statement on Supporting, Sustaining and Retaining Art Education Programs in Colleges and Universities (Adopted March 2017; Reviewed and revised March 2020; Reviewed and revised March 2021)

B. FIVE YEAR:

II. Position Statements first adopted April 2010; Reviewed and Revised March 2013 & March 2016 Third Review (These Position Statements had their 2nd review at 3 years because the shift to having the 2nd and subsequent reviews shifted to 5 years had not yet happened.). This is their five \ year review since March 2016.

- Position Statement Regarding the Use of Race Based Mascots in Educational Settings (Adopted April 2010; Reviewed March 2013 and March 2016) (February 2021 vetting)
- Position Statement on Attracting Diversity into the Profession (Adopted March 2016; Reviewed and Revised July 2016) (February 2021 vetting)

PROCESS:

(For Reference of Platform Working Group & people vetting online.

Recommendation for March 2021:

Delete the language appearing with a ~~STRIKETHROUGH~~.

Insert/change the language in **bold** and highlighted in **YELLOW**.

Category: Curriculum

Position Statement on Use of Imagery, Cultural Appropriation and Socially Just Practices

(Adopted March 2017) First Review

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, artifacts and processes.
- eliminate perpetuating stereotypes, social inequities and assumptions of cultural homogeneity in educational settings.
- Include culturally related resources to bring authentic voice, story and perspective to learning environments.

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

ED&I Commission Recommended Update to this Position Statement.

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 **cultures**, and the use of images, and their implied meanings **in an informed way**. Visual art educators are then able to **address understand and challenge the** implications surrounding the use of images through **in order to avoid** cultural appropriation, and **strive to inform societal practices and uses that avoid** misinformation, and **the perpetuation of** perpetuating stereotypes.

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

- acknowledge ~~and respond to the unique~~ **multiple** world views and voices of ~~different~~ people and communities
- ~~understanding, valuing, and respecting~~ **respect, value and integrate** different perspectives **in pedagogical practices**
- **advance insightful understandings of the context and meaning of cultural belongings and cultural art practice.**
- ~~develop authentic curriculum experiences that~~ **authentically** reflect both historical and contemporary cultures and philosophies of diverse people
- ~~address~~ **confront** issues around cultural appropriation and move towards ~~cultural appreciation~~ **greater cultural equity and inclusivity**, valuing the ownership and significance of cultural images
- eliminate ~~perpetuating~~ **the perpetuation of** stereotypes, social inequities, and assumptions of cultural homogeneity in educational settings.

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

Resources:

- Definition of Cultural Appropriation:

Nittle, Nadra Kareem. "A Guide to Understanding and Avoiding Cultural Appropriation." ThoughtCo, Dec. 27, 2020, [thoughtco.com/cultural-appropriation-and-why-its-wrong-2834561](https://www.thoughtco.com/cultural-appropriation-and-why-its-wrong-2834561). [Why Cultural Appropriation Is Wrong \(thoughtco.com\)](https://www.thoughtco.com/cultural-appropriation-and-why-its-wrong-2834561). **This article is a comprehensive resource and is available at this link.**

Cultural appropriation is the adoption of certain elements from another culture without the consent of people who belong to that culture. It's a controversial topic, one that activists and celebrities like Adrienne Keene and Jesse Williams have helped bring into the national spotlight. However, much of the public remains confused about what the term actually means.

- NAEA 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.

Garber, E. (1995). Teaching art in the context of culture: A study in the borderlands. *Studies in Art Education*, 36(4), 218-232.

Global perspectives on copying: *The Copy is the Original from Aeon*

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.

Ellen Mueller, Ellen, Mueller. <http://remixinganddrawing.com/tools/>

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.

More information on cultural misappropriation:

Think Before You appropriate from The Intellectual Property Issues in Cultural Heritage (IPinCH) project (PDF)

Wes Anderson's 'Isle of Dogs': Is Cultural Appropriation Hollywood's Next Big Battleground? from The Hollywood Reporter

Susan Scafidi *Who Owns Culture? Appropriation and Authenticity in American Law*
<https://www.jstor.org/stable/j.ctt5hj7k9>

Category: Relationships

Position Statement on Supporting, Sustaining and Retaining Art Education Programs in Colleges and Universities

(Adopted March 2017; Reviewed and Revised March 2020)

College and university visual art education programs include undergraduate, certificate, credential, master's and doctoral programs taught by qualified professors and instructors.

These programs 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.

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 an effective educator certified in visual arts.

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.

Recommended Update: Position Statement on Supporting, Sustaining and Retaining Art Education Programs in Colleges and Universities

(Adopted March 2017; Reviewed and Revised March 2020; Reviewed and Revised for March 2021)

NAEA places a high value on the university/college preparation of art teachers who are certified to teach a wide range of the visual arts in diverse art educational settings. Visual art education programs aim to introduce pre-service art education students to the essential pedagogical and philosophical foundations of the disciplines of studio art and art education. Visual art education programs also offer extensive supervised field and practicum experiences with the aim to bridge theory and practice. The strength and diversity of college and university visual art education programs is critical toward achieving the preparation of highly qualified preK12 art educators today.

All university/college programs (undergraduate, certificate, credential, masters and doctoral programs) seek qualified professors and instructors with degrees and practical experience aligned with institutional programs needs and teacher certification requirements.

Visual art education programs in colleges and universities also make important contributions to the field through the research they conduct to improve the teaching, learning, and advocacy of art at all levels. Faculty within university/college art education programs should therefore demonstrate a commitment to scholarly activity that can advance the field.

Mentoring, professional learning, community outreach, and interdisciplinary collaborations contribute to the advancement of visual art education as a field of study. University/college visual art education programs need support and funding to advance these practices with the goal of strengthening retention, professional renewal, and preK-12 partnerships with university and college visual art programs.

Finally, college/university visual art education programs must be supported, sustained/reinstated, and revisited in order to:

- assess student learning and programmatic outcomes
- maintain the vitality of preK-12 and university and college visual art programs
- recruit and retain diverse faculty, instructional staff, and students
- prepare preK-12 visual art educators to meet the increasing and changing demands of teaching art in diverse contexts.

Category: Relationships

Position Statement Regarding the Use of Race Based Mascots in Educational Settings

(Adopted April 2010; Reviewed March 2013 and March 2016) (Third Review)

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.

ED&I Commission Recommended Update to this Position Statement.

Position Statement Regarding the Use of Race-Based American Indian, Alaskan Native, and Native Hawaiian Mascots in Educational Settings

(Adopted April 2010; Reviewed March 2013 and March 2016; Reviewed and Revised for March 2021)

NAEA considers ~~Race-based~~ Native 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~~ Native Mascots offer teachable moments for art classrooms; opportunities to explore the complex and problematic ways that ethnic Native 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~~ Native 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~~ to represent their school and communities.

Category: Art Educators

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.

ED&I Commission Recommendation for a new Position Statement to replace the adopted one:

NAEA Position Statement on **Achieving an Equitable, Diverse, and Inclusive Visual Arts Education Profession**

(Adopted March 2016; Revised and Adopted July 2016; Reviewed and Revised for March 2021)

NAEA values equity, diversity, inclusion, and access in visual arts and design education and is committed to cultivating a more vibrant learning community that is richly diverse, inclusive, and open to all. As the premier professional learning association for visual arts education, NAEA believes that proactively and intentionally nurturing, recruiting, and retaining future arts educators from a wide range of backgrounds will contribute to organizational vibrancy and make the field stronger by representing a full spectrum of professionals. Diversity among educators within the profession acquaints learners with cultures and perspectives different from their own and disrupts a homogeneous voice.

Visual arts education professionals must play a more active role in bringing about social transformation to help remove barriers and overcome institutionalized oppression and inequities that have been historically pervasive within our profession. Inequities should be replaced with accessible means for all to thrive.

NAEA celebrates the role that a diverse workforce plays in effective and transformative visual arts teaching and learning. Therefore, NAEA is committed to providing resources to assist art education research and teaching pedagogies. Further, NAEA is dedicated to promoting diverse voices and viewpoints that inform professional praxis for social change toward imagining and shaping a more equitable future.