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Alphabetical Listing of NAEA Position Statements

Position Statement on the 4C's (Critical Thinking, Communication, Collaboration, Creativity) [Adopted March 2022]

NAEA recognizes that the 4C's – Critical Thinking, Communication, Collaboration, and Creativity - are fundamental to visual arts education. NAEA believes that it is important that all learners leave school prepared with the skills and knowledge to address the challenges that await them. The 4C's are frequently included in local and national educational policies as important skills to develop for post-secondary education, future employability, and active citizenship. NAEA believes that participating in a visual arts education provides opportunities for all learners to build their skills and capacity for the 4C's as part of a complete 21st century education and to shape their human potential.

NAEA believes that a comprehensive visual arts education is integral for success in college, the workforce, and beyond, as stated within the NAEA Position Statements on the Impact of Visual Arts Workforce Development:

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. Visual arts education also develops emotional intelligence, the capacity to be aware of, control, and express one's emotions, and to handle interpersonal relationships judiciously and empathetically.

Resource

<https://www.crayola.com/-/media/Crayola/For-Educators/FreeResources/downloads/CrayolaBibliographyResources.pdf>

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**Position Statement on Achieving an Equitable, Diverse, and Inclusive Visual Arts Education Profession
[Adopted March 2016; Revised and Adopted July 2016; Reviewed and Revised February 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.

[Note: This Position Statement was formerly entitled "Position Statement on Attracting Diversity into the Profession".]

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Position Statement on Arts Integration

[Adopted March 2013; Reviewed and Revised March 2016; Reviewed and Revised February 2021]

NAEA recognizes arts integration as an integral part of contemporary art practice, rather than a separate philosophy, pedagogy or methodology. Art explores and interprets the world; it is often based on research and tackles big ideas and issues.

Arts integration builds greater understanding across disciplines, supporting authentic experiences that engage and motivate learners. This practice provides multiple modes of learning and understanding, while also fostering imagination, creativity and personal interpretation of ideas and topics. Through creative inquiry, art integration generates a level of personal connection and insight that supports the processes of art making. Arts integration is particularly suited to building a learner's capacity for connection making between self, others and the world.

Effective arts integration embraces the National Visual Arts Standards and standards from other content areas. Various models of arts integration provide options for art educators and generalists. One example is a model which calls for an exploration of a cross-disciplinary theme in multiple classrooms. This approach requires collaboration among educators; in it, they are the integrators. Another example is a model based in the art studio classroom. In this model, learners research and interpret cross-disciplinary themes, ideas and issues through art. In this approach, the learners are the integrators. One of the key benefits of art integration is the way it encourages learners to stretch and explore their thinking.

Arts integration is key to meaningful, inclusive, and humanistic learning. Arts integration nurtures learner's abilities, conceptual tools and strategies to construct meaning and achieve understanding. This practice democratizes art rooms enabling learner's voice and perspectives to be represented through artistic expression.

Resources:

Marshall, J., Ledo-Lane, A., & McAvoy, E. (2019). Integrating the visual arts across the curriculum: An elementary and middle school guide.

Marshall, J., Donahue, D., Ayers, R., & Hetland, L. (2014). Art-centered learning across the curriculum: Integrating contemporary art in the secondary school classroom.

edited by David M. Donahue, Jennifer Stuart; foreword by Cyrus E. Driver; afterword by Lois Hetland. (2010). Artful teaching: integrating the arts for understanding across the curriculum, K8. New York: Reston, VA: Teachers College Press; National Art Education Association

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Clark, Jr. Edward T. (2002) Designing and Implementing an Integrated Curriculum

Stewart, Marilyn & Walker, Sydney (2005) Rethinking Curriculum in Art: Worcester, MA: Davis Publications

Blythe, T & Associates (1997). The Teaching for Understanding Guide. Wiley & Sons, Incorporated.

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 an art form and another subject area and meets evolving objectives in both.

<https://www.kennedy-center.org/globalassets/education/resources-for-educators/classroom-resources/artsedge/article/arts-integration-resources/what-is-arts-integration/definingartsintegration.pdf>



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Position Statement on Assessment in the Visual Arts Classroom
[Adopted March 2013; Reviewed March 2016; Reviewed and Revised February 2021]

NAEA recognizes the importance of developmentally appropriate assessments 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 learner knowledge, skills and critical thinking in the visual arts. Visual arts assessment provides ongoing and instructive feedback for supporting learner growth. Assessment strategies often include methods that involve learner reflection and evaluation on the creative process and the final product. When shared with learners, assessment criteria enable visual arts educators to communicate goals for 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 all learners.

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



Position Statement on the Benefits of Art Museum Learning in Education

[Adopted March 2012; Reviewed and Revised March 2015; Reviewed and Revised March 2020]

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, Meaning-making & Understanding

- Facilitated learning experiences with works of art cultivate global perspectives and an appreciation of the diversity of cultures, ideas, and human experiences.
- Firsthand study through facilitated discussion of original works of art engages people in making connections across disciplines and enriches their understanding of other subjects.
- Through close examination of artworks and facilitated discussion, people have the opportunity to 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, observation, communication, empathy, and reflection.

Personal and Social Learning

- Art museum learning provides the opportunity to open 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, volunteer docents/guides, 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 of 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; Reviewed
and Revised March 2019]**

The visual arts in Pre-K through 12 school settings should be taught by effective educators who are certified/licensed in visual art. An effective educator who is certified/licensed in visual art should have preservice experience in the grade level and content area in which they are pursuing the profession. Effective educators who are certified/licensed in visual art 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



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**Position Statement on Collaborations between the Visual Art Educator and the Teaching Artist
[Adopted March 2012; Reviewed and Revised March 2015; Reviewed and Revised March 2020]**

A teaching artist is a professional artist who shares their expertise and experience with learners and faculty. NAEA supports the policy that teaching artists work in close collaboration with an effective educator certified in visual art who maintains the primary responsibility for classroom learning and assessment.

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

Art educator/teaching artist collaborations invigorate and expand creative learning and are mutually beneficial. Art educators, teaching artists, and learners 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 learners and educators
- diverse perspectives and role models for learners 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

[Adopted March 2011; Reviewed and Revised April 2014; March 2019; April 2024]

NAEA recognizes that the visual arts, design, and media arts are grounded in the communities from which they come. Communities are complex, dynamic, and diverse. Communities bring people together and prompt individuals to identify themselves and each other as members of a group. NAEA supports visual art educators' efforts to collaborate with community and cultural organizations to further visual arts education and provide equitable access to community assets and resources. NAEA members are encouraged to work with local, state, and national organizations that share common visions and goals. Educational programs such as National Art Honor Society, National Art Junior Honor Society, Arts Clubs, and Museum Outreach Programs offer valuable opportunities for community partnerships.

Examples of potential community and cultural organizations for collaborations include (but are not limited to):

- Museums
- community arts organizations
- art guilds
- local arts councils
- cultural institutions
- local businesses
- indigenous, folk, and family artists
- art apprenticeships, mentoring, work-based learning
- pre-college, dual-credit, and concurrent enrollment;

Resulting community arts collaborations can be nurtured through partnership projects and advocacy efforts.

Resources

National Organizations that support work with Community and Cultural Arts Organization:

- Americans for the Arts - <https://www.americansforthearts.org/>
- National Guild for Community Arts - <https://nationalguild.org/>

NAEA Webinars

- NAEA Need to Know Webcast - Creating Community Through Artistic Collaboration
<https://learning.arteducators.org/products/naea-need-to-know-webcast-place-based-art-creating-community-through-artistic-collaboration>

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Position Statement on the Connection Between Instruction Assessment and Learning in the Visual Arts [Adopted March 2015; Reviewed and Revised March 2018; Reviewed and Revised April 2023]

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. Equitable, 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 demonstrates how the visual arts impact society.

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

RESOURCES

A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy for Educational Objectives, by Anderson, Lorin w., Krathwohl, Avid R., Ariasian, Peter W., Pearson (2000)

National Core Arts Standards: Cornerstone Assessments
<https://www.nationalartsstandards.org/content/2021-mcas>

The Arts and Education: New Opportunities for Research, Arts Education Partnership, 2004.
<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/thearts-and-education-new-opportunities-for-research>

Ruppert, Sandra S. Critical Evidence: How the Arts Benefit Student Achievement, National Assembly of State Arts Agencies and Arts Education Partnership, 2006. <https://eric.ed.gov/?id=ED529766>

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>

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Position Statement on Deaccessioning Objects in Collections

[Adopted March 2013; Reviewed March 2016; Reviewed and Revised in February 2021]

Organizations, including but not limited to museums, schools, libraries, archives, and community centers, that collect art, artifacts, and cultural belongings are stewards of our shared past. The collections they house are repositories of our collective human creativity, knowledge, and history in all its diversity. 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, or removing, objects from a collection must be guided by the highest standards of professional practice. Organizations with collections provide an essential component to a high quality and well-rounded education. By preserving, providing access to, and interpreting art, artifacts, and cultural belongings, they offer valuable learning opportunities for all visitors, today and in the future.

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 to Position Statement on Deaccessioning Objects in Art Museum Collections. In 2021, the meaning and the title were reworked to have a broader meaning for collections in a more general sense than in art museums, with a new title “Position Statement on Deaccessioning Objects in Collections.]

For Art Museum policies:

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>

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Position Statement on Digital Citizenship **[Adopted March 2018; Reviewed and Revised February 2021]**

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
- Understanding the reliability of digital sources

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 including terms of service and data privacy policies
- 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.

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Resources:

“Digital Citizenship is defined by the quality of habits, actions, and consumption patterns that impact the ecology of digital content and communities.” – ITSE site and Teach Thought

<http://www.documenting4learning.com/literacies/digital-citizenship-and-documentinglearning/>

COPPA - Children's Online Privacy Protection Rule

<https://www.ftc.gov/enforcement/rules/rulemaking-regulatory-reform-proceedings/childrensonline-privacy-protection-rule>. Instructional Technology Tools (ITT) that are available for use for students under 13 years of age must be COPPA compliant. Terms of Service for approved ITT must also allow for use by students and provide the ability to ensure the proper use of content that may be created within an ITT.

CIPA - Children's Internet Protection Act

<https://www.fcc.gov/consumers/guides/childrens-internet-protection-act>

FERPA - Family Educational Rights and Privacy Act <https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

<https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

Evaluating Websites:

<https://www.google.com/url?q=https://library.csuchico.edu/help/source-orinformationgood&sa=D&ust=1600734854800000&usg=AFQjCNHavcOpyjIS6WTuDwN2Q6tHRAsaLA>

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Position Statement on Distance Learning in Art Education

[Adopted March 2013; Reviewed and Revised March 2016; Reviewed and Revised February 2021]

NAEA believes that in-person instruction is preferred, but in some situations 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 learners to accommodate individual learning styles and situations. Recognizing these technologies are not equally accessible for all learners and educators, institutions supporting distance learning must address and provide for this need.

Among those are learners in alternative learning settings, home schools, home-bound for medical reasons, those in need of flexible scheduling, and learners 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 learners 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 learners 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 professional development provided for learners and educators 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.



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- Design and instruction by effective educators who are certified/licensed in visual art as defined by NAEA's Professional Standards for Visual Arts Educators (NAEA, 2009).

Resources:

*<https://www.semanticscholar.org/paper/Distance-Education%3A-Definition-and-Glossary-of-Simonson-Schlosser/3c93db5ffb111d8892ea7c45ce90337ed6fdb842>

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/>

Southern Regional Education Board. (2006). Online teaching evaluation for state virtual schools. Retrieved from 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



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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.



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Position Statement on Early Childhood Art Education

[Adopted April 2010; Reviewed and Revised March 2013; Reviewed and Revised March 2016; Reviewed and Revised February 2021]

The visual arts are essential to early learning. Children are innately curious and seek 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 provide opportunities to 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 Document:

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-issuesgroups/ECAE_Position_Statement.pdf



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Position Statement on Equity for All Learners

[Adopted March 2012; Reviewed 2015; Reviewed and Revised March 2020]

Visual arts education is committed to goals that advocate excellence, equity and inclusivity for all learners through differentiated educational opportunities, resources, communities and systems of support. A successful art education program respects a range of diversity in the uniqueness of all learners, their similarities, differences, and learning characteristics. Included in the range of diversity are learners who are underserved, typically these include marginalized identities around race, gender, sexual orientation, socioeconomic status/class, and disability/ability.

Art educators should incorporate learners' prior knowledge and experience into practice by respecting and valuing their learners' unique strengths through creating equitable learning environments. 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 learners, based on their abilities and backgrounds, are afforded opportunities to communicate what they know, understand, and are able to do through the visual arts.



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**Position Statement on the Ethical Use of Copyrighted Imagery and Primary Sources
[Adopted April 2014; Reviewed and Revised March 2017; Reviewed and Revised March 2022]**

It is the position of the NAEA that educators and learners 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 learners 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 learners should appropriately credit original sources in all types of work. When developing art, even when using a variety of sources, educators and learners should understand the appropriate use of copyrighted and public domain imagery, including digital imagery. Educators and learners should be encouraged to go beyond published art to develop concepts and ideas from direct observation, experiences, and imagination. Educators and learners should be encouraged to develop original concepts and ideas from practices of observation, experience, reflection and imagination that advance beyond mimicry and/or copying.

Resources:

Links to web site material on copyright and plagiarism: <https://www.copyright.gov/fair-use/index.html>
<https://www.copyright.gov/help/faq/faq-fairuse.html>

Links to Scholastics web site material on copyright and plagiarism
<https://www.artandwriting.org/awards/how-to-enter/copyright-plagiarism/>



Position Statement on Excellence in Art Museum Teaching

[Adopted March 2012; Reviewed and Revised March 2015; Reviewed and Revised March 2020]

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 about works of art, with each other, and with the museum educator.
- Actively engage people in processes of creative and critical thinking through dialog-based and participatory methods.
- 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.
- Develop partnerships with Pre K-16 educators that support co-creation of meaningful museum experiences to support and intensify learning in and beyond the classroom.
- Develop partnerships with community organizations and community leaders that support collaborations that are mutually beneficial, transparent, and result in true co-creation of programs and events.
- Design learner-centered experiences that address the needs, wants, and interests of their audience, community partners, and co-creators.

Education and preparation for excellent art museum teaching requires:

- An understanding of the history of the museum(s) where one works, as well as the history of art museum(s) worldwide, with special attention to histories of equity, diversity, accessibility and inclusion – both absent and present.
- An understanding of the needs and characteristics of museum audiences, physical visitors, digital visitors and non-visitors alike.
- 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 especially those artworks in the museum's permanent collection and artworks on view in the museum's galleries.
- Professional development, ongoing learning and reflective practice to enhance their effectiveness as art museum educators.



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Position Statement on Field Trips or Field-Based Learning [Adopted March 2016; Reviewed and Revised March 2019; April 2024]

NAEA believes visual arts field trips (learning extended beyond the classroom are part of a comprehensive arts education.

- Real-world applications and experiences can include:
 - Internships
 - Artmaking in the community
 - Mentoring
 - Interacting with the artistic community

- Engagement with art in artistic environments can include:
 - museums,
 - galleries,
 - artists' studios,
 - nature centers
 - colleges and universities
 - community art spaces
 - events.

These opportunities enhance students' experiences with and enrich knowledge of art and artifacts beyond what can be taught in a classroom. Through the sensory and kinesthetic learning that takes place in artistic environments, students develop a deeper comprehension of the world and the intricate intersections of art with diverse academic subjects through practical applications

Field trips are a vital part of the learning process. The nature of these experiences nurtures a series of skills and capacities for learning among interrelated cognitive, affective, social-emotional, and academic domains.

NAEA supports field trips embedded within the curriculum. These experiences should be provided for all learners regardless of socio-economic status, academic level, behavioral development, artistic ability, physical or cognitive abilities, or geographic factors.

This Position Statement was formerly titled: Position Statement on Field Trips/Field Based Learning. [Adopted March 2015; Reviewed and Revised March 2019 when it was also retitled as part of the rewriting.]

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Resources

NAEA Museum Division and AAMD (Association of Art Museum Directors) field trips

study:<https://www.arteducators.org/research/articles/377-naea-aamd-research-study-impact-of-artmuseum-programs-on-k-12-students>

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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; March 2019; April 2024]

Open communication is essential to the preservation of a free democratic society and a creative culture. The Arts are among our most effective instruments of freedom. They are powerful means for expressing ideas, feelings, responding to social justice issues and current events, envisioning new possibilities for humankind, problem-solving, and improving human life.

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

- Freedom of expression in the arts must be preserved. Individuals have the right to accept or reject any work of art, but do not have the right to suppress works of art for or by others.
- Censorship is contrary to democratic principles.

Visual Art Educator Responsibility:

It is the role of the visual art educator to introduce students to diverse art experiences and to help support students in developing the ability to interpret and to think critically. Visual art educators provide students with access to a diverse range of images, perspectives, and artists. They should also respect students' right to express themselves freely and to have their own personal voice about art.

The visual 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.

Visual art educators engage students in identifying, understanding, recognizing, and acknowledging the power of visual art. In practice, visual art educators must be sensitive to the distinct nature of their class community and education system, as they support their students' freedom of expression balanced with creating a safe environment for all students.

[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:

Freedom of expression is guaranteed by the Constitution.

<https://constitutioncenter.org/interactiveconstitution/amendments/amendment-i> <https://constitutionus.com/>

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

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copyright - 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/ 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; March 2019; April 2024]

NAEA supports the formal adoption of high school graduation requirements in visual arts (which includes visual arts, design and media arts) as part of a well-rounded, comprehensive high school education. Study and practice in the visual arts facilitate the growth of a broad range of important skills in general education for career and college success, 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 multifaceted visual information and experiences.

The visual arts are essential to all high school graduates because:

- the visual arts broaden the range of learning options for meeting the individual needs of diverse student populations.
- students build sustained cultural responsiveness and respect by engaging with artists from diverse backgrounds and under-represented communities.
- 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.
- learners are actively creating, presenting, responding, and connecting to a wide variety of visual, digital, and media art expanding their global awareness and knowledge
- engaging in the arts, students learn the transferable skills of creativity, collaboration, communication, critical -thinking, problem-solving, and social emotional skills
- they open the career pathway for students in the ever growing creative industry and economy.

High school graduation requirements are predicated on all elementary and middle school students having access to a comprehensive, sequential visual art education program taught by effective educators who are certified/licensed in visual art.

RESOURCES

Art and Design Occupational Outlook Handbook

<https://www.bls.gov/ooh/arts-and-design/home.htm>

Education Commission of the States

<https://reports.ecs.org/comparisons/high-school-graduation-requirements-2023-04>

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Position Statement on the Impact of High Stakes and Standardized Testing on Visual Arts Education [Adopted March 2016; Reviewed and Revised March 2019; April 2024]

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, media arts, and design education depends on students engaging in rigorous visual arts learning experiences consistently, over time. Art education instruction needs to be 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 visual arts education is necessary for students' growth in creativity, higher order thinking, problem solving, and other essential college and career readiness skills.

"When high stakes testing impacts access to visual art instruction, either partially or entirely through pull out or loss of instructional time and focus, it not only undermines the holistic education of the learner, but also hampers the crucial arts learning essential for pursuing a successful career in the arts." 1

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

- loss of access to and/or time in visual arts classes due to test preparation, remediation/intervention, pull-out tutoring, and test-taking.
- loss of opportunity to enroll in introductory and/or advanced visual arts classes due to test preparation obligations and/or additional required classes in tested subjects.
- loss of instructional time directly impacts student growth and assessment as well as teacher accountability.
- elimination of programming, removal of visual art content, and diminished quality of art equipment and media 2
- Loss of post-secondary opportunities for students who are interested in pursuing visual arts.

NAEA advocates that

- visual arts classes have proportional instructional time at all levels in comparison with all other curricular areas during the school/district/state testing window, including test preparation time.
- visual arts classes should remain consistently accessible for all students throughout their educational career, especially during testing windows.
- visual arts classes should not be canceled during testing, but should be rescheduled.
- the visual art educator's preparation time should not be disrupted for testing.
- visual arts teacher(s) have equal input with other academic areas in the design and decisions relating to the testing schedule at the school site.



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RESOURCES

1 Arts for Life's Sake, American Academy of Arts and Sciences, 2021 -
<https://www.arteducators.org/research/articles/107-no-child-left-behind>

2 No Child Left Behind: A Study of its Impact on Arts Education, Sabol, 2010 -
<https://www.arteducators.org/research/articles/107-no-child-left-behind>

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Position Statement on the Impact of Visual Arts Workforce Development [Adopted March 2018; Reviewed and Revised February 2021]

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 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. Visual arts education also develops emotional intelligence, the capacity to be aware of, control, and express one's emotions, and to handle interpersonal relationships judiciously and empathetically.

Learning in the visual arts benefits all areas of the business, industry, research, and service sectors. In addition, 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/>

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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/>

Catteral, 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.

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Position Statement on Importance of Visual Arts Supervisors/Administrators in PreK-12 Education [Adopted March 2015; Reviewed and Revised March 2018; Reviewed and Revised April 2023]

NAEA believes that school districts should support visual arts education programs by employing one or more qualified visual arts educators in roles dedicated to supervising visual arts education programming.

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, maintenance, and growth of district programs.

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 and inclusive instruction
- meaningful learner assessment
- sustainable budget for 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 and/or evaluations of visual arts educators with content specific feedback,
- relevant professional development that reflects the diverse backgrounds, needs, interests and abilities of visual arts educators and learners
- collaboration on school leadership teams regarding educator evaluation
- development of teacher leaders and advanced training for educators
- implements a guiding strategic plan for arts education
- establishes key performance indicators for visual arts educators and program evaluators

Resources:

Art Scan: Arts Education Partnership: A clearinghouse of state policies supporting arts education

<https://www.aep-arts.org/artscan/>

Arts In Education Field Guide: An Ecosystem of Partners; Players, and Policymakers in the Field of Arts Education

<https://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/toolsresources/arts-education-field-guide>

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Gaining the Arts Advantage <https://eric.ed.gov/?id=ED429029>

Inhulsen, D., & Reeve, D. (2014). By members for members: How the National Art Education Association is using creative leadership to mobilize a professional community and advocate for art education. *Visual Inquiry: Learning & Teaching Art*, 3(3), 449-465.

Questions to Ask: Americans for the Arts

<https://www.americansforthearts.org/sites/default/files/pdf/american/american-girl/questions-to-ask.pdf>

Warlick, D. (2005, March/April). The new literacy. *Administrator Magazine*. Scholastic

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Position Statement on Importance of State or Province Level Agency Directors of Arts Education [Adopted March 2018; Reviewed and Revised February 2021]

NAEA believes that certified visual arts educators are well served by state or province departments of education when one or more positions within their department represents the arts for all matters including those pertaining to exemplary visual arts programs in public schools. This person holds the title of arts education director, specialist, coordinator, or consultant, depending on the department. The responsibilities vary among departments and may include developing policy in arts education; maintaining state standards aligned with the national standards; providing professional development for teachers and administrators; fostering collaboration among local, state/province, and national organizations; certifying elementary, secondary, and post-secondary program approval; ensuring accountability; and creating data visualization for arts education.

These individuals 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 teacher preparation programs at institutions of higher education.

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 of dance, media arts*, music, and theatre, it stands as its own unique discipline within the arts. Therefore, it is important that the person in this position be knowledgeable in the field of visual arts education and holds a license to teach within at least one of the arts areas.

Resource:

*NAEA Position Statement on Media Arts

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Position Statement on Media Arts

[Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018; Reviewed and Revised March 2019; Reviewed and Revised April 2023]

NAEA recognizes and supports media arts as a vibrant and evolving component of visual arts education guided by the National Core Art Standards: Media Arts. NAEA recognizes comprehensive visual art and design education includes a wide variety of art forms which communicate through many modalities using diverse tools and skills developed through traditional and contemporary media art practices. Media Arts education is infused with aesthetics and the purposeful use of art and design elements. NAEA believes media arts education provides learners the essential skills of creativity, visual/media literacy, digital citizenship and the ability to learn effectively via a variety of processes.

Recognizing that artmaking practices evolve, NAEA encourages an open-ended and inclusive approach to media arts education. MOVED Emerging tools and materials are expanding media arts as part of the visual arts. While media arts utilize technological tools; the tools are a vehicle for the creative process, communication, and the amplifying of student voices, not an end to themselves. Certified visual arts educators possess the unique expertise necessary to foster college and career readiness, facilitating creative and critical thinking, developing problem solving, and encouraging personal and collaborative learning; all essential to media arts.

NAEA supports equitable access to the widest possible variety of new and industry standard 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 advocates continuous, high quality, professional development which trains visual arts educators in traditional, current, and emerging media arts technologies.

Defining Language

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 The National Arts Standards: Media Arts refers to “technologies of - imaging, sound, moving image, virtual and interactive .www.nationalartsstandards.org

EMERGING TECHNOLOGIES:

Wikipedia: https://en.wikipedia.org/wiki/Emerging_technologies

Resources

Knochel, A. & Osamu, S.(Eds.).(2022). Global media arts: Mapping perspectives of media arts in education. Palgrave Macmillan.

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Mueller, Ellen (2016), Elements and Principles of 4D Art and Design. Oxford University Press

National Core Arts Standards: www.nationalartsstandards.org

- National Core Art Standards : Media Arts
- Cornerstone Assessments for Media Arts as component of Core Art Standards
- Media Arts Glossary

International Society for Technology in Education (ISTE) <https://www.iste.org/iste-standards>

- Standards
- Computational Thinking Competencies
- Student and Teacher Resources

State Standards

- California State Documents <https://www.cde.ca.gov/ci/ct/sf/documents/artsmedia.pdf>
- New York State Documents:
<https://www.nysed.gov/sites/default/files/programs/curriculum-instruction/nys-media-artsat-a-glance-final-8-13-2017-high-res.pdf>
- South Carolina State Documents Design and Visual Art Standards
<https://ed.sc.gov/instruction/standards-learning/visual-and-performing-arts/standards/visual-arts-design-and-media-arts-standards/>

School Arts Collection: Media Arts, School Arts Magazine, Davis Publications, 2020

<https://www.davisart.com/products/high-school/resource-books/>

National Media Arts Education Initiative www.mediaartsedu.org

[Media Arts Literacy Clearinghouse](#)

[Los Angeles Valley College Library: Media Arts](#)

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Position Statement on Physical Safety in the Art Classroom **[Adopted April 2014; Reviewed and Revised March 2017, March 2022]**

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 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.

*From ratios adopted by the NAEA Board, March 2011



Position Statement on Positive School Culture and Climate [Adopted March 2016; Reviewed and Revised March 2019; April 2024]

NAEA believes there is an interdependent relationship between a supported high-quality visual arts education program and a positive school culture and climate. Certified/Licensed visual art educators play important leadership roles in building positive school culture and climate. The fundamental context for a school-based visual arts education program, including design and media arts, requires resources including:

- Facilities designed to support the visual arts curriculum*
- sufficient budget to support standards-based curriculum inclusive of a variety of media,
- Time to deliver age-appropriate curriculum
- **Program-specific** instructional materials, equipment, and resources (including access to technology)

Visual arts education impacts school culture and climate by:

- increasing student attendance and student engagement
- promoting a sense of belonging within the school
- promoting personal expression and social-emotional learning thereby enhancing an understanding of cultural diversity, supporting mental health, 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
- building a sense of community within the school.

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

- **Honoring students' scheduled access to visual arts instruction**
- recognizing arts education as an integral part of a balanced education
- fostering a creative atmosphere throughout the school
- supporting creativity and innovation in teaching and learning
- showcasing and valuing student success 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 including instructional strategies to meet the needs of a diverse student body
- valuing visual art educators as leaders in their discipline, schools, and communities



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Resources:

NAEA Position Statements:

- Certified/Licensed Visual Art Educators in Pre-K through 12 School Settings - <https://www.arteducators.org/advocacy-policy/articles/503-naea-position-statement-on-certified-licensed-visual-art-educators-in-pre-k-through-12-school-settings>
- Professional Development - <https://www.arteducators.org/advocacy-policy/articles/531-naea-position-statement-on-professional-development>
- Scheduling, Time, Enrollment, Facilities, Funding and/or Resources for Visual Arts Education - <https://www.arteducators.org/advocacy-policy/articles/533-naea-position-statement-on-scheduling-time-enrollment-facilities-funding-and-or-resources-for-visual-arts-education>
- Visual Arts as part of a Well-Rounded Education- <https://www.arteducators.org/advocacy-policy/articles/544-naea-position-statement-on-visual-arts-as-part-of-a-well-rounded-education>

NAEA Publication:

- Purposes, Principles and Standards for School Art Programs - <https://my.arteducators.org/naea-merchandise-details?id=5315f24e-7ed7-ea11-bf21-0003ff681f5a&index=0>
- Design Standards for School Art Facilities publication - <https://my.arteducators.org/naea-merchandise-details?id=372921c9-57d6-ea11-bf21-0003ff681f5a&index=0>
- National Visual Arts Standards Handbook - <https://www.arteducators.org/learn-tools/articles/221-national-visual-arts-standards-handbook>

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Position Statement on PreK-12 Educator Evaluation in the Visual Arts
[Adopted March 2011; Reviewed and Revised April 2014; March 2019; April 2024]

The purpose of evaluating PreK-12 visual art educators is to ensure high quality visual art, media arts, and design education that meets the needs of all students. Quality evaluation must be a collaborative process between visual art educators and evaluator(s) with a clear understanding of the distinctive characteristics of the visual arts and the creative process. Using this collaborative process, visual 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 visual art educator's professional development. Ultimately, the evaluation processes should focus on making sure every student receives high quality instruction.

Key elements of quality visual art teacher evaluation should include:

- A consistent process based on clearly focused rigorous performance expectations. Multiple evaluation measures should include, but are not limited to professional goals, student growth measures, classroom observations centered on student learning and engagement, educator reflection, and district and teacher generated assessments
- Regular feedback from instructional evaluators that include the visual art educator in conversations about student progress and the visual art educator's long and short term goals
- Proficiency ratings that provide the visual art 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 visual art educator and includes specific and relevant visual art education professional learning.
- An evaluator who demonstrates an understanding of visual art pedagogy and instructional strategy.



Position Statement on Pre-Service Education and its Relationship to Higher Education [Adopted March 2011; Reviewed and Revised April 2014; March 2019; April 2024]

NAEA supports quality pre-service education taught by experienced visual art educators as a required foundation for the development of professional practices prior to entering the field independently. 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/design/media 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.
- Establish collaborative communities of practice within the visual arts, design, and media arts and beyond
- Develop effective communication skills with all stakeholders (faculty, staff, parents, students, community,)

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.

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, design, and media arts..
- Understand and use appropriate educational techniques to address students of all variabilities including equitable instructional practices, development of curricula, and assessment methodologies.
- Be effective in a variety of learning settings

NAEA recognizes the importance of clinical experiences for 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 all abilities.



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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, teaching methods and pedagogies, assessment procedures, standards application, and instructional strategies.
- Share curriculum through both historical and emerging technologies.
- , appropriately develop, understand and apply a variety of student engagement techniques and classroom management strategies.

The Content:

Pre-service art education programs prepare art educators to:

- Develop a strong knowledge base in traditional and emerging visual arts, design, and media arts practices.
- Explore the complexity of art making.
- Develop fluency 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.
- Internalize the concepts embedded in the National Art Standards, as well as, state, district and school expectations

RESOURCES

“Understand the particular needs of special populations—such as behavior-disordered, gifted, hearing- or sight-impaired, [neurodiverse and differently abled], and English language learners—and teaching strategies appropriate to these populations” (NAEA Standards for Art Teacher Preparation, 2009). -

<https://my.arteducators.org/naea-merchandise-details?id=68e835d1-f0d7-ea11-bf21-0003ff681f5a&index=0>

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Position Statement on Professional Development

[Adopted March 2011; Reviewed and Revised April 2014; March 2019; April 2024]

NAEA asserts that meaningful, rigorous professional development, targeted toward the visual arts, media arts, and design education, are essential to the lifelong learning of visual art educators. NAEA believes all visual art educators should have equal access to ongoing professional development appropriate to their role, commensurate with educators in other content areas.

NAEA supports opportunities for building enriched relationships between theory and practice. Examples of professional development opportunities include, but are not limited to:

- studio practices
- engagement with contemporary and traditional art forms
- curriculum design and instructional methods
- classroom management
- strategies meeting the needs of all learners
- leadership development, emerging and ever changing technologies and their relation to art and education
- 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 optimal professional development can take place through self-study and self-initiated outreach, participatory learning communities, mentoring relationships, research opportunities, and formal presentations and events.

NAEA maintains that dynamic professional development takes place as visual art 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.

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Position Statement on Reaching Learners Who Have Experienced Trauma [Adopted April 2020; Reviewed and Revised April 2023]

NAEA believes that visual arts, design and media arts can help reach learners who experience trauma. Engagement in art helps learners develop coping strategies, create a sense of control and empowerment, and build resilience. Visual art, design and media arts education enables learners to clarify and communicate perspectives, express personal narratives, and imagine new possibilities when guided by effective art educators.

NAEA acknowledges that art educators cultivate authentic connections and establish consistent expectations with learners in order to:

- create a safe, welcoming, and caring environment for expression.
- communicate feelings and experiences in a variety of productive ways, addressing social and emotional skills.
- develop stability.
- foster resilience.
- empower agency.
- promote playful experimentation, flexibility, choice, and purpose.
- encourage inner strength and a vision for each individual's future.

NAEA values the benefits of art educators being trained in trauma informed care. This includes supporting ongoing professional development for art educators to recognize, understand, and respond to diverse trauma (known or unknown) using best practices.

NAEA emphasizes the necessity of defined boundaries and obligations within learning environments that clearly explain the role of the art educator, as well as, procedures and resources to address the needs of learners requiring assistance from other services and professionals.

NAEA believes that the employer of an art educator has a responsibility to provide training that communicates the protocols, rules, and laws related to reporting events, crises, or conditions that may place a learner at risk.

Defining Language

Trauma-Informed Practice is a strengths-based framework grounded in an understanding of and responsiveness to the impact of trauma. It emphasizes physical, psychological, and emotional safety for everyone, and creates opportunities for survivors to rebuild a sense of control and empowerment.

<https://www2.gov.bc.ca/gov/content/health/managing-your-health/mental-health-substance-use/child-teen-mental-health/trauma-informed-practice-resources>

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“Trauma-informed care is an approach to interacting with people who have histories of trauma that acknowledges the presence of trauma indicators and the role that trauma has played in their lives” Therapeutic Approaches in Art Education , Page 40, Lisa Kay:

Adverse Childhood Experiences (ACEs) are potentially traumatic events that occur in childhood. ACEs can include violence, abuse, and growing up in a family with mental health or substance use problems. Toxic stress from ACEs can change brain development and affect how the body responds to stress. ACEs are linked to chronic health problems, mental illness, and substance misuse in adulthood. However, ACEs can be prevented. <https://www.cdc.gov/vitalsigns/aces/index.html>

Resources:

Art for Children Experiencing Psychological Trauma: A Guide for Art Educators and School Based Professionals, Donalyn Heise (Author), Beverley H. Johns (Author), Adrienne D. Hunter (Editor) Routledge, April 2018.

<https://www.routledge.com/Art-for-Children-%20Experiencing-Psychological-Trauma-A-Guide-for-Art-Educators/Hunter-Heise-Johns/p/book/9781138236950>

Harvard University, The Foundation for Art & Healing and the Unlonely Project,
<https://artandhealing.org>

Helping Teachers Manage the Weight of Trauma -Understanding and mitigating the effects of secondary traumatic stress for educators, Jessica Lander, September 2018.

<https://www.gse.harvard.edu/news/uk/18/09/helping-teachers-manage-weight-trauma>

‘I Didn’t Know It Had a Name’: Secondary Traumatic Stress and Educators, Tim Walker, National Education Association, 2019. <http://neatoday.org/2019/10/18/secondary-traumatic-stress/>

Order out of chaos: An arts-based approach to counteract violence. Kay, L. & Arnold, A. (2014) Art Education, 67(4), 31-36.

"Paper Tigers", James Refords movie about a school's approach in dealing with Trauma.

<https://www.imdb.com/title/tt4076258/>

Relationship, Responsibility, And Regulation: Trauma-Invested Practices for Fostering Resilient Learners, Kristin Van Marter Souers, Pete Hall

Therapeutic Approaches in Art Education , Lisa Kay:

<https://www.davisart.com/art-education-resources/therapeutic-approaches/>

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Trauma-Informed Art Education: Caring for Learners and Each Other, Lisa Kay and Donalyn Heise; Translations, National Art Education Association

Trauma- Informed Care Resource Guide, Crisis Prevention Institute, 2017 Crisis Prevention Institute
<https://www.crisisprevention.com/>

Free book:

https://institute.crisisprevention.com/EDTraumaInformedCare.html?utm_source=google&utm_medium=cpc&utm_campaign=egp&utm_content={_campaignname&gclid=CjwKCAiAxvGfBhB-EiwAMPakgrxSL0gKDAqhl6nc-wSK7DVI8SUwoVag6Q0wzUop6l9TURIOgG-ABBoC3tkQAvD_BwE

Trauma-Sensitive Schools: A Whole-School Approach. <https://traumasensitiveschools.org/>

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

[Adopted April 2010; Reviewed March 2013; Reviewed March 2016; Reviewed and Revised February 2021]

NAEA considers 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. Native Mascots offer teachable moments for art classrooms; opportunities to explore the complex and problematic ways that Native Mascots and similar visual representations convey information about people, communities, cultures, and civilizations. Visual art educators working in non-Native American schools with Native Mascots are encouraged to ask their school to consult with and be informed by Native American Tribal Councils, and to participate in identifying images to represent their school and communities.

(Note: This Position Statements was formerly entitled “Position Statement Regarding the Use of Race-Based Mascots in Educational Settings.”)

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 Visual Art Educators to Decision-makers
[Adopted March 2012; Reviewed and Revised March 2015; Reviewed and Revised March 2020]**

NAEA recognizes the importance of visual art educators creating, developing and maintaining relationships with parents, families, guardians, 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 learners. 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 educational 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.)



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Position Statement on Scheduling, Time, Enrollment, Facilities, Funding and/or Resources for Visual Arts Education

[Adopted March 2011; Reviewed and Revised April 2014; March 2019; April 2024]

NAEA recognizes the need for sufficient funding, equitable scheduling, and dedicated facilities for visual arts, media arts, and design programming in preK-12 educational settings. Time and funding allocated for visual arts instruction must support students in achieving national, state, and local standards. Regularly scheduled class periods allow for quality student learning by providing sufficient time for instructing, creating, responding, presenting, connecting and assessing, as well as, the routines necessary for a well organized art class. Facilities of appropriate size are necessary to allow access and safe use of equipment permitting the full implementation of the visual arts, design, and media arts curriculum.

Scheduling and Time

- Instructional contact time of visual 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.

Enrollment

- 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 visual art educators is commensurate with that of educators in other disciplines and student class sizes should align with age appropriate classes in other subject/grade levels
- Art class enrollment should be limited to sizes that reflect the capacity of the facility and assure a safe working environment for students and educators.
- Consistent art class enrollment and attendance should be maintained to support sequenced instruction.
- Students must not be removed from art class as punishment or intervention. Students should not be scheduled for remediation, testing, special instruction, or any other service during art class.
- Due to academic skills required within art education, students who have an aide to assist in other classes should be accompanied by their aide to assist in art classes.

Facilities, Funding and Resources

- Art facilities provide adequate, safe and secure storage for equipment, supplies, instructional resources, and student work.

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- Supplies, equipment, and technology purchased for the art program are 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 and is equitable across the school district. The budget should include consumable supplies, instructional resources, new or replacement equipment, repair and maintenance of equipment,
- Dedicated classroom space to safely allow for student movement and provide access to and use of equipment.

Resources:

Policies Adopted by the NAEA Board March 2011 -

<https://arteducators-prod.s3.amazonaws.com/documents/932/4e7b5ccd-7958-4180-9eab-471794c660f9.pdf?1490049349>

NAEA Purposes, Principles, and Standards for School Art Programs (Opportunities to Learn Standards)

<https://my.arteducators.org/naea-merchandise-details?id=5315f24e-7ed7-ea11-bf21-0003ff681f5a&index=0>

NAEA Design Standards for School Art Facilities

<https://my.arteducators.org/naea-merchandise-details?id=372921c9-57d6-ea11-bf21-0003ff681f5a&index=0>

This Position Statement was formerly titled: Position Statement on Scheduling, Time, Funding and/or Resources for Visual Arts Education (Adopted March 2011; Reviewed and Revised April 2014; Reviewed and Revised March 2019 when it was also retitled as part of the rewriting.)

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NAEA Position Statement on Visual Arts Education and Social Art [Adopted March 2015; Reviewed and Revised March 2018; Reviewed and Revised April 2023]

NAEA recognizes the importance of visual arts, design, and media arts education to raise consciousness, foster empathy and respect for others, build community, and motivate people to advance 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 engage with art can help them understand and challenge inequities through art education and social art.

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

Defining Language

NAEA recognizes that language and terms change over time. The term 'social art' is used in this statement to refer to "artists choosing to engage with timely issues by expanding their practice beyond the safe confines of the studio and right into the complexity of the unpredictable public sphere. This work has many names: "relational aesthetics," "social justice art," "social practice," and "community art," among others. These artists engage in a process that includes careful listening, thoughtful conversation, and community organizing. (Nato Thompson) is a most fervent champion of art and social justice. He is that rare curator and scholar that insists that artists not only create, but also create important change." Anne Pasternak, President and Artistic Director, Creative Time, Living Form Other terms in use include socially engaged art; art activism; social justice art; and social artistry.

Resources:

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

Elliott, David, Silvermann, Marissa, Bowman, Wayne; Artistic Citizenship: Artistry, Social Responsibility and Ethical Praxis Oxford University Press, 2016 <http://www.artistic-citizenship.com/>

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Helguera, Pablo, Education for Socially Engaged Art A Material and Techniques Handbook Jorge Pinto Books 2011 <http://www.billkelleyjr.net/download/helguera-education-week-1-2.pdf>

Keifer-Boyd, Karen, Knight, Wanda B., Perez de Miles, Adetty, Ehrlich, Cheri E., Lin, Yen-Ju, & Holt, Ann Teaching and Assessing Social Justice Art Education: Power, Politics and Possibilities Routledge, 2022 <https://www.routledge.com/Teaching-and-Assessing-Social-Justice-Art-Education-Power-Politics-and/Keifer-Boyd-Knight-Miles-Ehrlich-Lin-Holt/p/book/9781032025186>

Sholette, Gregory, Bass,Chloe, and Social Practice Queens; Art as social Action: An Introduction to the principles and practices of teaching social practice art Allworth, 2018 <https://books.google.com/books?hl=en&lr=&id=xDmCDwAAQBAJ&oi=fnd&pg=PT13&dq=art+as+social+action+principles+and+practices+of+teaching&ots=t-we0YAOXE&sig=yDTITGqFbTdmbeauWAXul2GmJ3l#v=onepage&q=art%20as%20social%20action%20principles%20and%20practices%20of%20teaching&f=false>

Schultz, Marianna, A Possible Future: Exploring Social Artistry;The Colloquium, 2020 <https://thecolloquiumsite.wordpress.com/2020/01/23/a-possible-future-exploring-social-artistry/>

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

Thompson, Nato, Living as Form: Socially Engaged Art from 1991-2011 Creative Time Books MIT Press 2012 https://monoskop.org/images/1/16/Thompson_Nato_ed_Living_as_Form_Socially_Engaged_Art_From_1911-2011_2012.pdf

<https://www.socialartlibrary.org/>

<https://socialartnetwork.org/>

https://whenweshine.org/pages/social-artistry?_pos=1&_sid=0f25208a0&_ss=r

<https://social-art-award.org/about-social-art/>

NOTE: The Platform Working Group has created a writing committee of the Equity, Diversity and Inclusion Committee members to write a new position statement specific to Visual Arts and Social Justice with plans to adopt in the 2023-2024 cycle. The PWG and ED&I Committee felt this statement is more closely aligned to the broad curriculum topic of Social Art (which could include climate change, animal extinction, bullying, social justice, etc.)

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Position Statement on STEAM Education

[Adopted March 2014; Reviewed and Revised March 2017; Reviewed and Revised March 2022]

STEAM education refers to teaching and learning in the fields of Science, Technology, Engineering, Arts, and Mathematics. Effective STEAM education embraces the National Visual Arts Standards and standards from other content areas. The STEAM approach is the integration of the arts and design principles, concepts, and techniques with 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 ages in classrooms, virtual, and 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. To be successful in STEAM related career fields, learners must be proficient in visual thinking and creative problem-solving facilitated by a strong visual art education. 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 and problem-solving
- STEAM education acknowledges the rigor found in the visual arts



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Position Statement on Student Art Contests and Competitions **[Adopted March 2016; Reviewed and Revised March 2019; April 2024]**

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 educational experience. The nature and purpose of any competition should complement a high quality visual arts, media arts, and design education program. Competitions, including juried exhibitions, should meet and support the learning outcomes, 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:

- Visual art educators advise students, administration, 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.
- Visual art educators assist the students in understanding the competition's rules for entry; specific criteria upon which the art will be juried; and that the evaluation/ assessment is on the art submitted and not on the artist as a person.
- Visual art educators must maintain the privacy of students and not act as agents of student art unless appropriate permission has been obtained for 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 appropriate permission for entry; refuse art that carries doubt as to its authenticity/originality and/or has copyright infringement issues
- Competition guidelines should clearly delineate the rights that art students may be relinquishing and what compensation is involved.
- Sponsors should support visual arts education and work with visual art educators to develop competitions that do not require endorsement of particular products or businesses and refrain from exploiting students and their art.

Visual art competitions should be evaluated and implemented at the discretion of the visual art educator. Entry in or the winning of any art contests or competitions should not be used as criteria for the judgment or evaluation of the effectiveness of Art Educators. In addition, school administrators, art administrators, and art educators should never use competitions or contests as a means of comparison or value of art educators.

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Participation in competitions should be optional for students. Visual art educators should identify 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] -

<https://www.arteducators.org/advocacy-policy/articles/515-naea-position-statement-on-the-ethical-use-of-copyrighted-imagery-and-primary-sources>

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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 February 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.

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Position Statement on Teacher Evaluation

[Adopted March 2013; Reviewed and Revised March 2016; Reviewed and Revised February 2021]

NAEA supports teacher evaluation and accountability informed by student growth measures in visual arts 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 using both qualitative and quantitative data.
- 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 learning and time must be allocated 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.

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Position Statement on Use of Imagery, Cultural Appropriation and Socially Just Practices [Adopted March 2017; Reviewed with recommendations March 2020; Reviewed and Revised February 2021]

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 cultures, the use of images and their meanings in an informed way. Visual art educators are then able to understand and challenge the implications surrounding the use of images in order to avoid cultural appropriation, misinformation, and the perpetuation of stereotypes.

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

- acknowledge the multiple world views and voices of people and communities;
- respect, value and integrate different perspectives in pedagogical practices;
- advance insightful understandings of the context and meaning of cultural belongings and cultural art practice;
- authentically reflect both historical and contemporary cultures and philosophies of diverse people;
- confront issues around cultural appropriation and move toward greater cultural equity and inclusivity, valuing the ownership and significance of cultural images;
- eliminate the perpetuation of stereotypes, social inequities and assumptions of cultural homogeneity in educational settings.

NAEA supports the necessity of culturally competent 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.

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-iits-wrong-2834561](https://www.thoughtco.com/cultural-appropriation-and-why-iits-wrong-2834561). Why Cultural Appropriation Is Wrong (thoughtco.com). 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

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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>



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Position Statement on Utilizing Quality Resources to Build Meaningful Curriculum [Adopted April 2020; Reviewed and Revised April 2023]

NAEA recognizes building rigorous, culturally relevant, and coherent curriculum, is developed through educator and learner passion and curiosity. In developing meaningful, engaging, and pedagogically powerful curriculum, art educators use quality, research-informed and evidence based resources. Curriculum should reflect the diversity of all learners through the introduction and study of historical and current art, artists and media. Curriculum that is relatable and relevant allows for all learners to see themselves as part of both the learning and artistic processes of creating, connecting, presenting, and responding.

Quality resources provide guidance in the inclusion of essential content that incorporates metacognitive thinking and inquiry. Comprehensive curricular resources should inform flexible, emerging, and inclusive opportunities with learners. Curriculum is built to support learning through a scaffolded approach, utilizing scope and sequence allowing for differentiated discovery, and modeling artistic behaviors/thinking.

NAEA encourages educators to move beyond isolated learning activities, and into developmentally-appropriate curriculum that provides richer and deeper interconnections, conceptual thinking, and learner agency through voice and choice. Purposeful curriculum encourages learners to stretch beyond a single idea, and places global awareness, creating, and exploration at the center of art education.

Defining Language

Curriculum - A series of carefully planned and sequenced units that build upon or scaffold students' growing knowledge and skills (Baxter, K. 2019, Creating Vibrant Art Lesson Plans, A Teachers Sketchbook)

Resources

The Qualities of Quality: Understanding Excellence in Arts Education: Steve Seidel, Shari Tishman, Ellen Winner, Lois Hetland, Patricia Palmer; Project Zero, Harvard Graduate School of Education

<https://www.wallacefoundation.org/knowledge-center/pages/understandingexcellence-in-arts-education.aspx>

National Core Arts Standards: A Conceptual Framework for Arts Learning,

<https://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%202007-21-16.pdf>

A Shared Endeavor: Arts Education for America's Students

https://www.americansforthearts.org/sites/default/files/pdf/2013/by_program/networks_and_councils/arts_education_network/A-Shared-Endeavor.pdf

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Position Statement on the Value of Collaborative Research

[Adopted March 2015; Reviewed and Revised March 2018; Reviewed and Revised April 2023]

NAEA believes collaborative research strengthens teaching and learning in the visual arts, design, and media arts in a range of educational settings.. Collaborative research encompasses a range of methodologies and approaches involving researchers, practitioners, and other collaborative teams.. Collaborations are strengthened across interdisciplinary connections illuminating the role of the visual arts in the lives of individuals.

The complexity of issues in visual arts education today requires frameworks for collaborative research that address shared educational concerns, opportunities, practice, and policy making.

Research networks across membership and disciplines provides an accessible means of identifying research topics and trends, furthering understanding and heightening the impact of visual arts education programs in all settings.

Resources

- Buffington, Melanie L. and McKay, Sara Wilson, Editors. Practice Theory: Seeing the Power of Art Teacher Researchers, NAEA 2013.
- Campano, G. (2009). Teacher research as a collective struggle for humanization. In M. Cochran- Smith & S. L. Lytle (Eds.), *Inquiry as stance: Practitioner research in the next generation* (pp. 326–341). Teachers College Press.
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- Gates, L. (2010). Professional development through collaborative inquiry for an art education archipelago, *Studies in Art Education*, 52(1), 6-17.
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- Hanawalt, C., & Hofsess, B. A. (2020). Holding paradox: Activating the generative (im)possibility of art education through provocative acts of mentoring with beginning art teachers. *Studies in Art Education*, 61(1), 24-45.



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- Hofsess, B. A., & Hanawalt, C. (2018). Art(full) gifts: Material disruptions and conceptual proddings as creative acts of mentoring for early career art teachers. *Visual Inquiry: Learning and Teaching Art*, 7(3), 183-196.
- Miraglia, Kathy Marzilli and Smilan, Cathy, Edtors. *Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research*, NAEA 2014.
- Pfeiler-wunder, A., Sutters, J., Buffington M., Rao, S., & Rice, L. (2020). Understanding the relationship between research and practice: A national survey of visual art educators. *Visual Arts Research*, 46(2), <https://doi.org/10.5406/visuartsrese.46.2.0085>
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**Position Statement on Visual Art and its Relationship to Career Technical Education (CTE)
[Adopted March 2013; Reviewed and Revised November 2014; March 2019; April 2024]**

NAEA believes students who are enrolled in any course where visual arts, media arts, and design credit is earned, including courses designated as Career Technical Education (CTE), should be taught by certified/licensed and highly qualified visual art educators who are using visual art/media arts standards. 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.

Courses awarding visual arts credit should address the state and/or national visual arts standards including the four artistic processes of Creating, Responding, Presenting, and Connecting. 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. Instruction in the visual arts develops student capacity for artistic expression with original thought leading to creative production, resulting in success in higher education, careers, and real world situations.

This Position Statement was formerly titled: Position Statement on Visual Art and its Relationship to CTE. [Adopted March 2013; Reviewed and Revised November 2014; Reviewed and Revised March 2019 when it was also retitled as part of the rewriting.]



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Position Statement on Visual Arts as Part of a Well-Rounded Education
[Adopted March 2011; Reviewed and Revised April 2014; March 2019; April 2024]

NAEA asserts that the visual arts are fundamental components of a comprehensive education, essential for 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 part of a comprehensive list of subject areas, providing all students access to an enriched curriculum.

NAEA supports inclusion of a rigorous, high quality, comprehensive, sequential, culturally responsive, and authentic visual arts program in every school for every child. Art programs should have equitable learning conditions within districts taught by a certified visual arts educator. Visual arts education provides every student opportunities to develop the essential skills of communication, collaboration, creativity, critical thinking and problem solving. Visual art education provides richness and complexity to learning by engaging students in the authentic study of artistic processes (creating, responding, presenting and connecting), the construction of knowledge, and critical reflection

This Position Statement was formerly titled: Position Statement on Visual Arts as a Core Academic Subject. [Adopted March 2011; Reviewed and Revised April 2014; Reviewed and Revised March 2019 when it was also retitled as part of the rewriting.]

Resources:

Definition of Well-Rounded from ESSA Legislation: S. 1177-298 “ (52) WELL-ROUNDED EDUCATION. – The term ‘well-rounded education’ means courses, activities, and programming in subjects such as English, reading or language arts, writing,, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

Source: The Every Student Succeeds Act

*For clarification on the term “arts” in ESSA, the Senate Committee on Health, Education, Labor and Pensions did release a report to accompany their original bill (The Every Child Achieves Act of 2015). Although not an official part of the final legislation, this committee report states that the committee intended that the arts “may include the subjects of dance, media arts, music, theater, and visual arts, and other arts disciplines as determined by the State or local education agency” (pg. 52).



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Position Statement on Visual Art Educators with Disabilities [Adopted March 2017; Reviewed and Revised March 2020]

NAEA acknowledges the importance of recruiting, retaining, and supporting visual art educators with disabilities, evident and not evident. Art educators with disabilities bring unique perspectives and skills to the field of art education. Visual art educators with disabilities possess valuable insights derived from lived experiences. Art educators with disabilities are in positions to advocate for and bring awareness and understanding of others who experience disabilities.

NAEA advocates for and affirms the rights of art educators with disabilities. Art educators with disabilities may choose to disclose disabilities. NAEA believes equitable and inclusive schools, cultural institutions, arts associations, community settings, and museums intentionally 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 cultural and societal obstacles and systems, and acceptance of visual art educators with disabilities.

Resources:

- Americans with Disabilities Act (ADA) 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.cdc.gov/ncbddd/disabilityandhealth/disability-inclusion.html>
- Derby, J. (2013). Nothing about us without us: Art Education's disservice to disabled people [Commentary]. *Studies in Art Education*, 54(4), 376–380.



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Position Statement on Visual Literacy

[Adopted April 2014; Reviewed and Revised March 2017; Reviewed and Revised March 2022]

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 learners' 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. Teaching strategies for visual literacy include:

- Close readings of works of art and other media as text empower learners 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 media.
- Discussions about works of art and design develop speaking and listening skills that support collaborative meaning-making and the articulation of ideas.
- Communicating artistic intent 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. NAEA believes that being visually literate is a critical factor for success in society and helps us understand our world.

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."