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The Professional Code for Art Educators

The Professional Code for Art Educators established standards for the members of the National Art Education Association. The Code will serve as a guide in promoting the goals of the NAEA. These goals aim to insure that comprehensive art programs are or will become, a basic component in the total school enterprise. The Code, together with the goals, will foster the highest degree of quality instruction in the visual arts for all.

The very nature of art and art education require special standards that are in addition to the high professional standards that guide all educators.

Art deals with the most sensitive of human striving. Art is personal. Art is universal. It is a means of communicating and expressing our perceptions in graphic form. It must be available to all students, in all its aspects. The special sensitivities it engenders must be respected and nurtured. In this context, honesty and integrity take on a greater meaning.

Therefore, those responsible for this area of education require special preparation. Once certified as art teachers, they must continue to grow in knowledge and commitment, both as artists and as educators. The dynamic essence of art requires that they not only continue their formal studies, but that they actively participate in professional activities

While pursuing excellence in art education, members of the NAEA confirm their continuing commitment to the highest ethical and moral values. With this in mind, members from all regions of the nation and all levels of education, combined their efforts to create the following Professional Code:

A PROFESSIONAL ART EDUCATOR:

1. Demonstrates honesty and integrity in all profession endeavors.
2. Promotes art as a basic discipline in the education of all students.
3. Advocates art instruction by certified art educators.
4. Fosters art instruction that includes the study of aesthetics, art criticism, art history, and art production
5. Respects individual artistic expressions and encourages feelings of self-worth and self-confidence.
6. Safeguards against exploitation of art programs and students.
7. Makes every effort to provide a safe, hazard-free learning environment.
8. Demonstrates effort and commitment to the profession.
9. Continues personal and professional development.
10. Seeks ways to advance the profession of art education through membership and participation in local, state and professional associations.
11. Contributes actively to the support, planning and programs of the professional organizations.
12. Distinguishes between personal and organizational views when representing the art education profession.

Adoption: The Professional Code for Art Educators was produced by the Professional Standards Committee of the States Assembly and approved by the Board of Directors in the Fall of 1986. Any organization, or institution, or individual may reproduce this publication in its entirety in quantity sufficient for its own use, but not for sale.

Professional Code for Art Education Associations of States and Provinces

The Professional Code for Art Education Associations of States and Provinces is a declaration of the common philosophical and professional beliefs and practices which unite the National Art Education Association with art education associations of states and provinces and which also serve to link the various state/provincial art education associations to one another nationally and internationally. This Professional Code represents a formal endorsement and enhancement of the professional partnership existing among the national and the state/provincial art education associations.

Professional partnerships encourage a relationship of interdependence. Art education associations of states and provinces and the NAEA contribute to and draw on the strengths and resources of the other. A national association, by virtue of organization, geography, resources and accessibility can offer a broader range of expertise and opportunities than any individual state or province. State/provincial associations both contribute to this body of knowledge and use it to tailor to their own programming on the state/provincial and local levels. The national associations and the greater whole of art education are strengthened by strong state and provincial associations.

Professional partnerships are vital to the development of individual art educators and the state/provincial and national associations through awareness of and links to the people, expertise, knowledge and standards in art education that exist in many places throughout the states and provinces. Shared knowledge and resources are important to the delivery of quality art education.

Professional partnerships strengthen bonds already existing among the state, provincial and the national associations. We have philosophical and professional beliefs and practices which are the reasons we exist. Our mutual aims and goals relate directly to our desire for the highest degree of quality art education.

These professional partnerships mean that we, as state/provincial associations, will undertake specific activities which will support our partnership with the National Art Education Association and other art education associations of states and provinces, encourage strong programs for our membership and contribute to the delivery of quality art education.

Minimum expectations of any state/provincial art education association is professional partnership with other art education associations include:

1. Promoting art as a basic discipline in the education of all students.
2. Working to improve the quality of art education.
3. Advocating art instruction by certified art teachers.
4. Fostering art instruction that includes the study of aesthetics, art criticism, art history and art production.
5. Contributing to a national and international forum for the advancement of knowledge in art education.
6. Sharing information and resources, when feasible, with the National Art Education Association and other state/provincial associations.
7. Maintaining regular communications with the National Art Education Association board and the appropriate regional vice president.

8. Developing and carrying out a management plan appropriate to the state's or province's own needs.
9. Including the organizational structure sufficient officers to assure proper and adequate representation for all of their members and to carry out the business of the associations.
10. Filing copies of their constitution, publications and officer and staff list with the National Art Education Association office. Any revision to the constitution or list of officers will be filed within 30 days after the revision takes place.
11. Communicating with the state/provincial membership on a regular basis and through three or more publications a year.
12. Conducting an annual business meeting.
13. Providing their membership with opportunities for professional development through workshops or conferences.
14. National Art Education Association convention and supporting financially their delegate(s) to the fullest extent of their ability.

Adoption: *Developed by the States Assembly Ad Hoc Committee and approved by National Art Education Association Board of Directors, September 26, 1987, Motions #14, #15.*

What We Believe

Because we believe that all students in public and private schools, from Kindergarten to Grade 12 shall receive art instruction in the schools by certified art teachers, the NAEA Board adopted the following goals.

It is our purpose to promote and maintain the highest possible degree of quality instruction in visual arts programs throughout the United States.

These goals have been designed in harmony with those of other associations of teachers; they aim at gaining a place for art as an equal partner in the total school enterprise, and they represent a minimum for achievement of our warranted educational objectives.

In the implementations of these goals, the members of the National Art Education Association will work toward the improvement of art instruction at all levels.

NAEA Goals For Quality Art Education

1. All elementary and secondary schools shall require students to complete a sequential program of art instruction that integrates the study of aesthetics, art criticism, art history, and art production.

1.1 art instruction shall be conducted by teacher certified in art;

1.2 visual arts courses shall be required in elementary, middle, junior, and senior high schools, and should not be scheduled to conflict with other required courses.

2. For graduation from high school, every student shall be required to complete at least one year of credit in one of the fine arts.

2.1 an acceptable course in visual arts shall include in-depth study in the techniques of at least one art medium; practice in several media; and studies in art history, aesthetics and criticism.

3. For admission to a college or university, every student shall be required to have at least one year of credit in visual arts. (See 2.1 above)

4. For graduation from a college or university, every student shall be required to have at least one course in one of the fine arts.

5. Every state and school system shall have a supervisor or administrator to coordinate and direct the visual arts program.

5.1 an acceptable supervisor or administrator is certified in the teaching and supervision of visual arts education.

Adoption: Adopted by Board of Directors, 1984; Amended April 1987, Motion #21

Accreditation Standards

Purposes, Principles, and Standards for School Art Programs

In 1967, the National Art Education Association published an official position statement, "The Essentials of a Quality School Art Program," intended for the use of individuals and groups responsible for elementary and secondary school art programs in the United States: school boards, administrators, curriculum specialists, supervisors, teachers, and parents. In 1978, the Professional Standards Committee of the NAEA began the revision of the document of 1967. In developing this revision, the Committee consulted with the NAEA membership in three annual national conventions, and through preliminary publications; with delegates of the Division of NAEA; with the Board of Directors; with affiliated art education associations in several states; and with numerous other national leaders in art education. We believe that the document presents, as nearly as possible, a consensus of earnest, experienced judgment in the profession.

The Board of Directors of the National Art Education Association has adopted it as an official position of the Association, directed toward the promotion of educationally sound art programs in the elementary and secondary schools of the United States.

The complete publication, *Purposes, Principles and Standards for School Art Programs* is available from the national office.

Adoption: Adopted by NAEA Board of Directors, September, 1981, Motion #23

NAEA Policy Statement on Involvement in Art Contests and Competitions for Students at the Secondary Level

Student participation in art contests and competitions is a controversial subject which has long been a matter of concern for members of the art education profession at the junior high and senior high school levels.

The NAEA recognizes that art competitions can serve as a positive experience for those students who wish to enter such contests and who possess sufficient emotional maturity to separate the concept of losing from the idea of rejection as a person. The advisability of a certain group or individuals entering art competitions usually falls to the judgment of the art teacher who has the knowledge and understanding of both the competition and the maturity of the involved students.

Whenever it is the responsibility of the art teacher to supervise and/or endorse the entry of a secondary level group or individual in art contests and competitions, the NAEA extends the following guidelines:

1. The art teacher should assume the responsibility of making known to the students involved the specific rules of the art competition and the specific criteria upon which the artwork will judged.
2. No work which has been directly copied from any published source should ever be entered into a competition unless the student has creatively modified or reinterpreted the original work using the student's own vision or style. Only work which is the unique creation of the individual student should be entered in competitions.

Art teachers must be vigilant in making a distinction about the difference between blatant copying and inventive incorporation of borrowed motifs for a creative statement. Contemporary artists such as Andy Warhol, Robert Rauschenberg, and Jasper Johns incorporate recognizable motifs and symbols into their works, adapting the image to their own creative ends.

Students whose desire for visual representation is limited by environment or experience may have to rely on a published image as a guide when producing a work, but the student's artwork must modify or reinterpret the original idea in order to be acceptable for competition. Henri Rousseau is an example of an artist who had to interpret second-hand the experiences of others when portraying the birds and beasts in his jungle paintings.

3. Students should not engage in reproducing other artists' visual images for the purpose of presenting them as their own creative work in competitions.
4. The art teacher should assume the responsibility of making the ethics of art competition known to students and to refuse to approve the entry of student work which carries any doubt as to its authenticity and originality. Keeping this policy in mind will also help avoid copyright infringement problems for the student artist.
5. The art teacher should assume the responsibility for aiding students in understanding that judgment of the work of art in any given contest is not a judgment of the worth of the individual who created the work, but only of the work itself in one particular instance.

Art competition at the secondary level can be a healthy and rewarding experience. Students should, through their art instruction, have gained some understanding of aesthetic and qualitative criteria for judging the merit and quality of artworks, their own and others. Most student at this level can enter competitions and grow artistically and emotionally as a result of having their work judged against that of their peers. It is the responsibility of the art teacher to help ensure that secondary involvement is kept on the highest ethical level and that the competition is a positive experience for all.

Adoption: Approved by the Delegates Assembly and the NAEA Board of Directors, April 1988. Los Angeles, California. {Board of Directors, April, 1988, Motion #18}

NAEA Policy on Contests And Competitions Adopted March 2001

The National Art Education Association endorses only supervised and thoughtfully presented art contests or competitions at the elementary, middle, and high school levels. The nature and purposes of contests for students at these levels are often incompatible with several of the tenets of a quality art education advocated by NAEA.

- Art experiences need to reflect the national standards of a comprehensive art education. They may reflect any or all of the four components: studio production, art history, aesthetics, and criticism. Too often contests and competition focus only on the final product of an isolated and arbitrary studio experience.
- Art education is grounded in age-appropriate developmental practices. Elementary lessons focus on process, exploration, and initial experience with skills and concepts relating to art. Middle level lessons build upon exploration and broadening of skill and concept development. High school art courses integrate the components of a comprehensive art education toward a deeper understanding of art and the refinement of the student's personal expression.

The art teacher must carefully consider and evaluate each contest and competition based upon these criteria:

1. The endeavor is educationally relevant and instructionally valuable.
2. National visual arts standards are supported.
3. Expectations are developmentally appropriate.
4. The contest or competition fits into the instructional sequence without disruption.
5. The structure, procedure, and timeline are reasonable.
6. Particular products or businesses are not endorsed.
7. The purpose and audience are compatible to the goals of art education.
8. Support and recognition are given to all participants without exploitation.
9. Qualified judges select work based upon published criteria.
10. Participation is optional for students.
11. Prior parental permission is obtained for release, publication, and reproduction of student names and artwork.

Contests and competitions in art are **desirable** in cases where:

- The nature and purposes are compatible with the standards of a comprehensive art education and the goals and objectives of the school's art education program.
- The topic has educational value and meets the needs, interests, and concerns of the learners and teachers.
- The display of student work demonstrates the instruction, standards, thought processes, and creative problem solving strategies involved in artistic learning.
- Students can participate in the contest or competition in a variety of roles other than making art, including setting up the display or acting as jurors, judges or docents.

- Recognition is given to all children whose work is submitted at the school level as well as those selected for final competition.
- Opportunity is provided for public recognition for the quality work produced by children under the tutelage of a qualified art teacher.
- Art teachers are given an opportunity to provide feedback to the sponsor and to positively influence future contest initiatives by community groups. There are alternatives to contests; art teachers need to be vocal and willing to work with the community to find other avenues to support both the needs of the community and the educational interests of their students.
- Qualified art teachers are provided an opportunity by the initiating agency to participate in the planning and development of the contest or competition.

Contests and competition in art are **undesirable** in cases where:

- One student or one artwork is singled out as being intrinsically superior over another, especially at the elementary level. This is counter to the belief that art education should be directed toward developing the creative potential of a wide spectrum of student capabilities.
- Standardization of skill or technique is specified or encouraged. This practice limits student expression instead of developing diversity of expression.
- Artistic expression is compromised, and students, as well as teachers, are exploited by the interests of the sponsors. This is counter to the belief that effective instruction is based upon the needs, interests, and purposes of learners and teachers along with local, state, and national art curricula and standards.
- Participation and completion requires too much instructional time. Many students, especially at the elementary level, often meet once a week, or less, for art instruction. Diverting this precious instructional time may not be in the best educational interest of the students.

Adoption: Adopted by NAEA Board of Directors, March, 2001, Motion #15

Coloring Books

Whereas, the discipline of art education can and does provide unique contribution to human development, and,

Whereas, the purpose of the NAEA is to promulgate and advance the field of art education for the young citizenry of the United States, and,

Whereas, school districts are escalating the use of coloring books, color fill-in workbook activities and other predesigned activities for young children and are utilizing and substituting such activities in the place of valid and appropriate art education processes and experiences, and,

Whereas, studies, research, and statements of philosophy have unequivocally discouraged the use of such pseudo-art activities in the educational setting.

It is hereby resolved:

That the National Art Education Association seek joint resolutions with other educational organizations, agencies and associations,

1. To create and promulgate a general awareness discouraging the use of such activities within the educational community and to the public at large.
2. To identify and recommend appropriate alternatives to schools and school systems who employ and utilize such activities.

In light of the increasing usage of coloring books, color fill-in workbook activities, and other predesigned materials that block originality, stifle imagination and creativity and limit intellectual growth, and become a substitute for valid and appropriate art education programs and procedures in elementary education, the NAEA therefore, calls for immediate, deliberate and permanent curtailment of the use of such methods, activities, and procedures.

Furthermore, the NAEA appeals to and calls upon the immediate and active support of the National Art Education Association Board of Directors, the Delegates Assembly, all affiliate groups, the Student Chapters, the state/province art education associations and the membership at large to seek, identify and implement strategies, plans and efforts to discourage the use of such activities in the schools of each state in our nation.

National Council of Teachers of English Essentials of Education Statement (NAEA Cosigner):

The National Art Education Association is a cosigner of the document listed as a sponsor with other cooperating Organizations as follows: International Reading Association, Association for Supervision and Curriculum Development, Speech Communication Association, American Council on the Teaching of Foreign Languages, National Council of Teachers of Mathematics, National Council for the Social Studies, National Science Teachers Association and Music Educators National Conference."

Philadelphia Resolution — March 24, 1986

WHEREAS, American Society is deeply concerned with the condition of elementary and secondary basic education, and

WHEREAS, the arts are basic to education and have great value in and of themselves and for the knowledge, skills and values they impart, and

WHEREAS, the arts are widely neglected curriculum and educational resource in American schools, and

WHEREAS, every American child should have equal educational opportunity to study the arts as representations of the highest intellectual achievements of humankind.

THEREFORE, the undersigned individuals, representing a broad cross-section of national arts organization, agree:

THAT EVERY elementary and secondary school should offer a balanced, sequential, and high quality program of instruction in arts disciplines taught by qualified teachers and strengthened by artists and arts organizations as an essential component of the curriculum;

THAT WE PROMOTE public understanding of the connections between the study of the arts disciplines, the creation of art, and developments of a vibrant, productive American civilizations;

THAT WE URGE inclusion of support for rigorous, comprehensive arts education in the arts development efforts of each community;

THAT WE PURSUE development of local, state and national policies that result in more effective support for arts education and the professional teachers and artists who provide it.

Adoption: *Adopted by Board of Directors, September 1986, Motion #2*

Definition of Fine Arts for High School Graduation Requirements

During the past decade many states and school districts have added one or more units in the fine arts to their requirements for high school graduation. This recognition of the importance of the fine arts in the education of all students is important and desirable. As pleases as these organizations have been by the large increase in the number of school districts and states acknowledging the importance of the fine arts in this way, these associations have in some instances been disturbed by the invalid interpretation of what subject constitute the fine arts. The requirement means little if activities such as foreign language, vocational education, computers, forensics, practical arts, humanities, speech, and applied arts are considered as fulfilling. Therefore, the following statement defining the areas that should be considered in meeting fine arts requirements has been developed to serve as a consensus statement by educators in the fine arts in America's schools.

"The performing and visual arts, generally referred to as the fine arts, are unique and important in the school curriculum."

"For purposes of developing this curricular areas, we define the fine arts as consisting of the visual arts, dance, music, and theatre."

"Although certain of the language arts may fall within a broad definition of art, they receive sufficient attention in the school curriculum through their inclusion in language courses."

"All other courses, such as practical arts that include the word 'art' in their titles, serve different educational purposes, and they should not be considered as a part of the fine arts."

Adoption: Adopted by the National Association of Secondary School Principals, National Art Education Association, Music Educators National Conference, National Dance Association, and the American Alliance for Theatre and Education.

Censorship and the Arts

The freedom to create and to experience works of art is essential to our democracy. At present this freedom is under attack. Private groups and public leaders in various parts of the nation are attempting to remove certain artworks from public display, to censor exhibitions, to label particular works as “controversial”, and to identify some artworks and artists as “objectionable”. These actions arise from a view that censorship is needed in order to avoid the subversion of politics and the corruption of morals.

Moreover, it is not only artworks that are being subjected to efforts at suppression. These efforts are related to a larger pattern of pressure being brought against education, the press, film, and television. It is important to note that even when such efforts do not actually suppress particular types of expression, they cast a shadow of fear which leads to voluntary curtailment of expression by those who seek to avoid controversy. The arts cannot thrive in such a climate of fear.

Art educators should be deeply concerned over efforts at any kind of suppression of works of art. Freedom of expression is guaranteed by the Constitution. This freedom of expression includes both verbal expression—speech and writing; and non-verbal expression, which includes the “language” of the various arts.

Free communication is essential to the preservation of a free society and a creative culture. Now, as always in our history, artworks—literature, theatre, painting, sculpture, music, and dance, are among our most effective instruments of freedom. They are powerful means for making available ideas, feelings, social growth, the envisioning of new possibilities for humankind, solutions to problems, and the improvement of human life.

On the other hand, suppression of ideas and of artistic expression leads to conformity, the limiting of diversity of expression to a narrow range of “acceptable” forms, and the stifling of freedom.

As art educators in a free society, we confirm the following:

—Freedom of expression in the arts must be preserved.

—The individual has the right to accept or reject any work of art for himself or herself personally, but does **not** have the right to suppress those works of art to which he or she may object or those artists with whom he or she does not agree. The free individual and the free society do not need a censor to tell what should be acceptable or unacceptable, and should not tolerate such censorship. All censorship is contrary to democratic principles.

—It is the duty of the art educator to confront students with a diversity of art experiences and to enable students to think critically. The art educator need not like or endorse all images, ideologies, and artists he or she makes available to students, but should allow the individual student to choose from among widely conflicting images, opinions, and ideologies. While some works of art may indeed be banal and trivial, and some works may be repugnant and unacceptable to some individuals, the art educator should insist upon the right of every individual to freely express and create in his or her own way and to experience, accept, or reject any particular work of art.

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

Adoption: *Adopted by the National Art Education Association Board of Directors Motion #17, September, 1991*

The National Arts Education Accord

Four associations—the National Art Education Association, the Music Educators National Conference, the American Alliance for Theatre and Education, and the National Dance Association—serve as the national voice for arts education in the United States. Together they represent all levels and all fields of specialization within arts education and work to fulfill their mandate to advance education in all the arts.

These four associations have a history of serving their large professional memberships and the public by representing public and private school teachers of the arts, supporting research and scholarship in arts education, and serving as advocates for the strengthening of arts education programs. Their on-going history of effective service is especially apparent in relation to arts instruction in elementary and secondary schools, in college and university programs that prepare teachers of the arts, and in the supervision and administration of the arts in education at the local and state levels. They recognize that there are many dimensions to teaching and learning in the visual and performing arts and that other organizations share their concern for the arts in American life.

The following statements represent a summary of certain beliefs, objectives, and positions of the National Art Education Association, the Music Educators National Conference, the American Alliance for Theatre and Education, and the National Dance Association.

{Foreword from the National Arts Education Accord}

A complete copy of *The National Arts Education Accord* may be obtained from the NAEA office.

A Joint Resolution on Terminal Degrees, Appointment and Advancement From National Art Education Association and National Association of Schools of Art and Design

A person's qualifications to teach a studio subject in art or design are best tested by his or her involvement as a practicing artist or designer. In teaching studio subjects, it is of overriding importance that the teacher be deeply and currently involved as a practicing artist in the particular discipline and be able to communicate personal knowledge and insights effectively.

Faculty members shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence.

NAEA and NASAD recognize the Master of Fine Arts as the appropriate terminal degree for studio faculty. At the same time, some artist-teachers may hold other degrees; some may not hold any academic degrees. In such cases, institutions should base appointments for studio faculty on the basis of experience and training at least equivalent to those required for the Master of Fine Arts degree.

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in academic subjects, including art history, and in the pedagogical aspects of art education. In general, the Ph.D. and Ed.D. are the appropriate terminal degrees in these fields. Research and publication are also indicators of a teacher's productivity, professional awareness, and contribution to the particular discipline.

Faculty involved in various areas of specialization should represent a diversity of background and experience in their field of expertise.

Teachers of studio art and design in colleges and universities who hold the recognized terminal degree of Master of Fine Arts or its equivalent are entitled to full faculty status and should be given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. The creative production of artists and designers should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement.

Institutions should encourage continuing professional development through sabbatical or other professional leaves and through participation in professional organizations with foster exchanges of ideas and cooperation for investigation and research.

Adoption: *Adopted by the NAEA Board of Directors, Summer 1993*

North American Art Education Accord

Canadian Society for Education through Art—National Art Education Association:

A North American Art Education Accord

The Canadian Society for Education Through Art and the National Art Education Association seek to establish relations in which the two national neighboring art education associations work toward mutual concerns and initiatives.

More specifically, this Accord is dedicated to the advancement of art education; the promulgation of current thinking and action in art education; and the advancement of high standards in the teaching of and learning in art.

Therefore, an agenda to enhance and expand the current relationship may include but not be limited to:

- a system of communication among the executive and boards,
- relationships among members, affiliates and state/provincial associations,
- an exploration of shared programs, benefits, and services to members.

Signed by Mark Hansen, NAEA President and Rita Irwin, CSEA President

Adoption: *Original document signed October 28, 1994*