



NATIONAL  
ART EDUCATION  
ASSOCIATION

# OPPORTUNITIES *to* LEARN **STANDARDS**

PreK–12 Visual and Media Arts Education Programs



# OVERVIEW

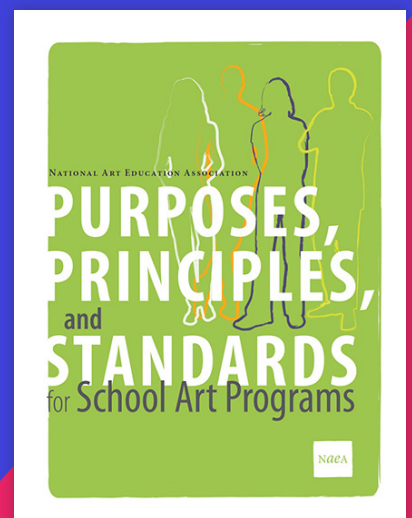
The National Art Education Association (NAEA), the organization of professional art educators in the United States and Canada, has as its primary concern the development of quality visual arts programs that ensure young people are prepared to participate in a visual age.

To assist school systems in developing programs that are consistent with their own educational aims and objectives, NAEA has prepared this document, taking the position that:

1. The visual arts are an essential part of our nations' programs of education;
2. All children and youth must be offered equal access to a carefully planned sequential program in art from prekindergarten through high school;
3. The visual arts program should scaffold learning and be developmentally appropriate;
4. Such a program requires well-prepared and qualified professionals, comprehensive curriculum content, and sufficient time; and
5. Adequate physical facilities and equipment and materials should be available in sufficient quantity and quality to enable art educators to provide art experiences that result in the fullest development of student potential. These principles, found in quality school art programs, are reflected throughout this document.

The following **Opportunities to Learn Standards** are organized to align with **NAEA's Professional Standards for Visual Arts Educators**, which, in turn, are inclusive of the Standards of the National Association of Schools of Art and Design (NASAD) and the National Council for the Accreditation of Teacher Education (NCATE).

The checklists on the following pages represent the basic conditions needed for a quality arts program. The **Superior Standards**, also noted in these sections, demonstrate how basic programs either have been, or could be, improved in various school districts. Many of these Standards depend more on convictions and enterprise rather than on money alone and they are most useful in ongoing program evaluations where professional art educators or supervisors are intent on providing students with a quality education in the visual arts.



The Opportunities to Learn Standards were created from the NAEA publication *Purposes, Principles and Standards for School Arts Programs*.

## CHECKLIST FOR PROGRAM EVALUATION:

# ORGANIZATIONAL STRUCTURE

## Visual and Media Arts Programs

Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. The program has a certified educator or supervisor with knowledge and expertise in the visual arts who provides strong leadership.			
2. The program has a certified educator or supervisor with current content knowledge and expertise in the visual arts who participates at the highest level of district management and policy regarding curriculum and assessment, scheduling, personnel, budget, facilities, professional development, and advocacy.			
3. Art educators are given opportunities to meet to plan, align, implement, and evaluate the art curriculum.			
4. All art educators are provided with opportunities for appropriate professional development to regularly addresses specific program development, instructional strategies, and professional needs.			
5. Academic credit for courses in the visual arts is equitable with other core subjects at every grade level and is a requirement for graduation.			
6. Administrative policy provides for and promotes interdisciplinary team planning among visual arts educators, other arts educators, and subject area educators.			
7. Administrative policy promotes deliberate planning by an adequate number of certified art education staff to meet the needs of gifted and talented students.			
8. Administrative policy promotes the availability of resource services for special populations (i.e., early childhood and students with special needs).			
9. District visual arts programs advocate for facilitating connections between the visual arts and relevant life experiences through supportive connections to parents, community individuals and organizations, and educational policy makers.			
10. Student learning and achievements in the visual arts are publicly acknowledged and celebrated equitably with other academic and athletic achievements.			
11. Current and emerging technologies that fulfill the needs within the district visual arts curriculum are available and accessible to all students.			
12. The Board of Education has adopted a plan and has a stated policy in support of visual arts education.			

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## CHECKLIST FOR PROGRAM EVALUATION:

# CURRICULUM DEVELOPMENT

## Visual and Media Arts Programs

Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	✓Meets Standard	✓Needs Revision	Comments
1. Curricula have been developed by certified visual arts educators and appropriate personnel (i.e., assistant superintendents for curriculum and/or district arts coordinator or director) in the local system that align with state (or provincial) and National Core Arts Standards in the visual and media arts. Periodic revisions respond to new local, state, and national understandings of teaching and learning. The document includes:			
a. The district’s mission, vision, purposes, or goal statement that expresses its policy for art education.			
b. Instructional strategies with student learning outcomes for each grade level. The curriculum includes experiences in 2D and 3D traditional and media arts and provides the opportunity and sufficient time for students to develop a personal voice.			
c. A sequential listing of learning experiences derived from the state and national standards.			
d. Ongoing strategies to assess student learning, student growth, and program evaluation.			
e. Lists of materials, equipment, time, space, and personnel necessary to carry out the planned learning experiences. (See examples outlined by grade level in accompanying documents.)			
f. Statements of health and safety precautions and regulations established by district policy.			
g. Lists of current and emerging educational media and local resources and recommendations for their use.			
2. The curriculum plan includes visual and media arts career education to support college and career readiness for all students.			
3. Individual needs, abilities, and learning styles are considered in the art program.			
4. The art curriculum includes the use of current and emerging technology and media.			
5. The curriculum prepares students for the next instructional level.			



STANDARDS CONTINUED	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
6. Access to the art curriculum is provided to educators, administrators, parents, and the wider public.			
7. The art program is visually evident throughout the school and community, and the curriculum provides opportunities to make relevant and real-world connections to local cultural resources (e.g., artists, galleries, museums, architecture).			
8. The curriculum suggests opportunities to integrate visual and media arts with other disciplines:			
a. With equitable time and resources for each subject area.			
b. While sustaining the authenticity of the art curriculum.			
c. While maintaining the integrity of the content and meaning of the works of art being explored.			
9. Educational purposes and criteria govern when art experiences include posters, decorations, contests, fund-raisers, and award programs.			



## SUPERIOR STANDARDS

	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. The curriculum development process allows for the input of other arts professionals (e.g., higher education faculty, museum educators) through the opportunity to serve on a curriculum committee.			
2. Advanced Placement courses (College Board Examination), independent study courses, and International Baccalaureate Programs are offered.			
3. Opportunities are available for students to develop expertise in a variety of media.			



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## CHECKLIST FOR PROGRAM EVALUATION:

# PERSONNEL

## Visual and Media Arts Programs

Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. Professional Qualifications:			
a. Art educators have certification in art education for all regularly scheduled art instruction.			
b. Art educator preparation meets the criteria stated in NAEA’s <i>Standards for Art Teacher Preparation</i> .			
c. The art educator employment selection process includes the presentation of a portfolio representing abilities in creating art, use of technologies, and the demonstration of effective teaching and competency in the classroom.			
d. District arts personnel are involved and consulted in the arts education interview and hiring process.			
2. Number of Art Educators:			
a. The quantity of visual arts education staff is sufficient to meet the basic quality standards for curriculum, time, and scheduling specified herein for each school level.			
b. The visual arts education staff is sufficient to contribute to arts integration and interdisciplinary instruction.			
c. The average class size for art educators is commensurate with that of educators in other disciplines. (Refer to the grade level recommendations under Professional Leadership on the following page.)			
3. Teaching Assignments:			
a. No art educator teaches more than the maximum number of hours per week.			
b. Each art educator has time for planning, preparation, and evaluation that is equitable to other educators in the school.			
c. Teachers’ aides, paraprofessionals, teaching artists (visiting artists and artists as teachers are terms also used) and visitors who participate in the art program do so under the planned and organized direction of the art educator(s) and/or supervisor.			



STANDARDS CONTINUED	✓ Meets Standard	✓ Needs Revision	Comments
4. Professional Development:			
a. There are planned, continual professional development opportunities for art educators to advance their knowledge of art education at the level they teach and throughout the district, and to expand their professional competence in art and art education.			
b. Each art educator is allotted annual professional leave equivalent to that of other educators for professional development in art education, including professional meetings.			
c. District policy and professional leaders encourage art educators to participate in local, regional, and national professional organizations.			
d. Professional development programs assist art personnel in becoming acquainted with community artists, resource people, and local art agencies, associations, and institutions.			
e. Each art educator is engaged to some extent in personal creative art production or study in art.			
5. Professional Leadership:			
a. When the teaching staff of the school district includes less than 10 art educators, one is appointed and compensated for leadership responsibilities.			
b. When the teaching staff of the school district includes 20 or more art educators, one-half of one teacher's time is allocated to leadership responsibilities.			
c. A full-time art supervisor is appointed when the art teaching staff in the school district includes 50 or more art educators with additional administrative support staff proportionate to a staff larger than 50.			
d. An art educator assigned to leadership responsibilities is experienced at the assigned grade levels and capable in curriculum development and assessment, and in the development of administrative and community support of art education.			
e. A full-time supervisor of art at any grade level holds a master's degree in art education or equivalent; has specialized preparation in supervision; has a minimum of 5 years of successful teaching experience including both the elementary and secondary levels; and preferably holds membership in the state and national professional art education organizations.			





## SUPERIOR STANDARDS

	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. District personnel with oversight responsibility for art education have completed (or plan to engage in) at least one course in art and/or art education.			
2. All art educators complete a master's degree in art, art education, or arts administration and/or complete and maintain National Board Certification.			
3. Artistic Endeavors:			
a. Exhibitions of creative work by visual arts educators are conducted or supported regularly by the school district.			
b. All visual arts educators are encouraged and assisted in participation in exhibitions and/or publications, in and beyond the community.			
4. Professional development opportunities in art and/or art education are provided within the school district for all administrative personnel including guidance counselors and administrators (i.e., principals and assistant superintendents of curriculum and instruction).			
5. Procedures and criteria are developed for enriching the program through resource persons and cultural organizations in the community.			
6. A full-time art supervisor participates actively in the state and national professional organizations' supervisory divisions.			
7. District funds are provided for art educators to participate in local, regional, and national organizations.			



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## CHECKLIST FOR PROGRAM EVALUATION:

# TIME AND SCHEDULING

## Visual and Media Arts Programs

Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. The time allocated for art education is sufficient to meet the basic quality standards for curriculum during the regular instructional day.			
2. Regularly scheduled visual arts classes provide time for instruction, motivation, distribution of materials, production, reflection, assessment, and cleanup. Transitional time between classes should also be calculated.			
3. Schedules of itinerant teachers have sufficient time allotments for travel, record keeping, materials management, and preparation of multiple art classrooms.			
4. Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum.			
5. Equality and integrity of programming and scheduling is ensured for all students to fulfill the allotted scheduled time without concerns of removal for other academic pursuits or remediation (i.e., therapy, band rehearsal, etc.).			
6. Each art educator has time for planning, preparation, and evaluation that is equitable to other educators in the school. Planning time for art educators is generally allocated at the rate of a minimum of one planning period per day. Uninterrupted planning time should be the same amount of time as a regular class period.			



## SUPERIOR STANDARDS

	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Notes
1. Regularly scheduled, weekly time allotments for individual academic levels significantly exceed the prestated minimum time allotments.			
2. Advance, cooperative planning is allotted to achieve anticipated, exemplary integrated art activities.			
3. Time is provided for supplementary independent and individual art experiences for classes, groups, and individuals (e.g., gifted students) to participate in art production and integrated activities in the regular classroom or the art studio.			
4. The schedules of art educators assigned for supplementary instruction for classes, groups, and individuals (e.g., gifted students’ interests, projects, and integrated activities) include appropriate allocations of time and planning.			

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## CHECKLIST FOR PROGRAM EVALUATION:

# BUILDING AND FACILITIES

## Visual and Media Arts Programs



Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	✓ Meets Standard	✓ Needs Revision	Comments
1. Facilities comply with local and state building codes and other federal safety regulations (i.e., OSHA).			
2. The art education staff participates in the planning of both new and renovated art facilities.			
3. The art facilities in each school are conducive to teaching general art and specialized art media (e.g., ceramics, photography, printmaking, fibers and textiles, drawing, painting, design, sculpture and metalwork, jewelry, media arts, and technology) and are flexible for use with group and/or individual instructional activities.			
4. A separate kiln room with an exhaust system is located adjacent to the art room.			
a. The space allotment for the kiln room is 45 square feet. Floor space is governed by the number of kilns and the type (gas or electric) and by manufacturers’ specifications.			
b. There is a plan for scheduled kiln maintenance and repair in place.			
5. Regardless of grade level, the space allotment for art experiences is at least 55 square feet per student, excluding auxiliary space (adjacent storage, the teacher’s office, and kiln room). Based on 25 students per class, the art room space is a minimum of 1,375 square feet.			
6. The space allotment for storage is a minimum of 400 square feet.			
7. The space allotment for the teacher’s office is a minimum of 120 square feet.			
8. Conference and reference spaces for art are provided in the school, with personal space for each art educator.			
9. In schools with 500 students or less, there is one general art room.			
10. In schools with 501–999 students, there is one two-dimensional art room and one three-dimensional art room or two multimedia art rooms (two-dimensional and three-dimensional media) according to the art and design curriculum offered.			

STANDARDS CONTINUED	☑ Meets Standard	☑ Needs Revision	Comments
11. In schools with 1,000 or more students, there are three specialized studios (two two-dimensional and one three-dimensional media) or three multimedia art rooms (two-dimensional and three-dimensional media) according to the art and design curriculum offered.			
12. The art room should be barrier-free and accessible to all students, including those with physical disabilities. Design of the art room should meet the principles of Universal Design, with broad accessibility for students of all abilities, to include adaptive technology while blending aesthetics into the design. For example, school art rooms support the needs of learners with physical disabilities, including ease of movement and access for wheelchairs to equipment and supplies, and support the needs and safety of students with vision-based disabilities (i.e., proximity to interactive surfaces, whiteboards, and other visual references used by the art educator) and those with other special needs.			
13. The location of the art room or rooms is carefully considered. In some circumstances, the art room is located on the ground floor for easy movement of large and heavy projects, supplies, and equipment, and has an outside exit.			
14. Each art educator's station provides:			
a. A desk and desk chair			
b. A work surface other than the desk for preparation of lessons			
c. Bookshelves			
d. Storage space for instructional materials			
e. Computer equipment (including wireless internet access and access to the school and school district computer systems)			
f. A place for storing coats			
g. Phone access			
h. Lockable storage			
i. Multiple grounded electrical outlets with power surge protection			
j. Proximity to a bathroom			

STANDARDS CONTINUED	✓ Meets Standard	✓ Needs Revision	Comments
15. Basic furnishings for art rooms include:			
a. Three types of seating: <ul style="list-style-type: none"> <li>Age-appropriate seating</li> <li>Seating for specialized media (i.e., chairs, stools, or drawing horses)</li> <li>Seating to accommodate students with diverse needs.</li> </ul>			
b. Instead of traditional individual desks, the art room has adjustable tables that provide large work surfaces and enable collaboration.			
c. Movable easels are also provided.			
d. There may be built-in structures (i.e., drying racks) and equipment or furniture on wheels, and placement of these items should be included in the room design.			
16. Walls:			
a. Two criteria should determine the color selected for the art room walls: illumination and aesthetic appeal.			
b. Large sections of walls not covered by cabinets can be covered with suitable material to enable additional display surfaces.			
c. Interactive surfaces, whiteboards, and other current instructional technology are incorporated into the design to facilitate demonstrations to the entire class and student presentations.			
17. Floors and Surfaces:			
a. Floors and surfaces are readily cleanable and have damage-resistant finishes.			
b. Floors should be made of non-glare, easy-to-maintain materials and have a non-slip surface, even when wet.			
c. Non-slip surfaces for the areas of the floor by the sink(s) might also include long runner mats.			
d. Non-textured, non-carpeted floors are preferred with the exception of areas where students gather, which might provide seating on the floor if in a carpeted area.			
e. The floors in the clay studio include a drain and clay trap.			

STANDARDS CONTINUED	 Meets Standard	 Needs Revision	Comments
<p>18. Storage:</p> <p>Adequate in-class storage space, accessible to students, is a vital part of planning the art room(s). Lockable storage space for art supplies, equipment, and student artwork is connected to the art room, including several types of storage:</p>			
<p>a. Materials storage (in addition to materials used regularly, areas for items used less frequently that need to be stored within the art room(s))</p> <ul style="list-style-type: none"> <li>Materials and tools for a wide variety of media</li> <li>Adjustable shelving for art papers including standard-sized posters (22 x 24 inches), mat board (36 x 40 inches), and other flat materials</li> <li>Flat and vertical storage</li> <li>Adaptive aids for students with special needs</li> </ul>			
<p>b. Work in progress, including both two- and three-dimensional artwork</p> <ul style="list-style-type: none"> <li>Space for active work, including drying wet materials</li> </ul>			
<p>c. Student portfolios</p>			
<p>d. Potentially hazardous materials</p>			
<p>e. Equipment, including light tables, spotlights, mat and paper cutters, cameras, and other digital media.</p>			
<p>f. Teaching resources, including prints and reproductions, books, instructional material, and various items for still life and other reference material.</p>			
<p>g. Storage for finished artwork that is collected by the art educator.</p>			
<p>h. Storage for portable display panels (often these displays collapse down but need to be stored when not in use)</p>			
19. Presentation Space:			
<p>a. There is generous, dedicated wall space within the art room(s) for presenting and displaying student work and posting reproductions.</p>			
<p>b. Display areas such as shelves and cases are provided for three-dimensional work like sculpture and ceramics. Three-dimensional display areas consider ways that student work can be installed within the space. Display areas for new technologies are in place.</p>			
<p>c. The wall covering and exhibit surfaces for presenting allow for ease of display; it should be easy to adhere and change out artwork.</p>			
<p>d. Presentation areas are also provided throughout the school in high-traffic areas. Attention should be paid to the security of public display and presentation spaces within the school.</p>			
<p>e. Presentation, display, and work areas should be well-lit and equipped with multiple lighting plug-in tracks with movable spotlights.</p>			
<p>f. The height of display space should be age appropriate and consistent with the accessibility needs of all students, including those with diverse needs.</p>			

STANDARDS CONTINUED	✓ Meets Standard	✓ Needs Revision	Comments
20. Lighting:			
a. Natural light is provided, including simulated natural light for working in spaces without access to natural light. Northern exposure provides the preferred natural light for creating visual artwork.			
b. Adjustable lighting provides even lighting on student work services. Avoid fluorescents; full-spectrum LED lights are preferred.			
c. Track lighting and/or spot lighting enables dramatic effects when students are working to understand and replicate light as an element in the creation of artwork (i.e., shadows and reflected light). Rheostat control (dimmers) on spotlights or track lighting is desirable.			
d. The art room can be darkened to show images.			
e. Window coverings can be controlled by blinds, opaque shades, or electrical controls.			
f. The art educator can create effects through the use of lighting (i.e., strands of colored lights or an area set up to replicate an intimate setting through the use of a small lamp).			
g. Sufficient electrical outlets must be in place to support lighting options.			
21. Acoustics:			
a. Acoustical treatments minimize the noise inherent in studio instruction and the interferences of one group with another as well as with nearby classrooms.			
22. Sinks:			
a. There should be one sink for every 10 students.			
b. Sinks are large enough (minimum of 19 x 24 x 14 inches) to accommodate several students concurrently.			
c. The height of sinks is age appropriate and allows access for students with physical disabilities.			
d. The art room(s) includes at least one sink at the height of the educator.			
e. Sinks are accessible within the studio space wherever art production takes place with sufficient counter space and materials for cleanup. Island or peninsula sinks are desirable in some situations because they are accessible from multiple sides.			
f. Consideration should be made for a utility sink separate from handwashing sinks, as well as having sinks with multiple faucets.			
g. Placement of sinks considers traffic congestion.			



STANDARDS CONTINUED	☑ Meets Standard	☑ Needs Revision	Comments
<p>h. Acid resistant, heavy-duty drains with clay or plaster traps help prevent clogging. A separate wet area with a sink is desirable for clay work. If a patio is provided, the wet area should be located in proximity to it. Art room sink requirements:</p> <ul style="list-style-type: none"> <li>• Acid resistant</li> <li>• Equipped with one emergency eye-wash station (sink with spray to enable an eye wash)</li> <li>• Equipped with hot and cold running water</li> <li>• Faucets that enable clearance for filling a bucket or other larger container</li> <li>• Fitted with multiple drains to ensure that sinks drain quickly and completely</li> <li>• Stainless steel or other materials that do not chip, crack, or break</li> <li>• Surrounded with a waterproof work surface</li> <li>• Clay and/or plaster traps</li> <li>• A filtration system so that other items don't go into the sinks</li> <li>• ADA-accessible multilevel sinks</li> <li>• In close proximity and accessible within the studio space wherever art production takes place</li> <li>• Counter space next to the sink, including a place to drain materials adjacent to the sink</li> <li>• Soap/paper towel holders to enable washing work surfaces as well as hands (varies when it is a new building vs. upgraded space)</li> </ul>			
23. Ventilation Systems:			
a. Ventilation systems are appropriate for use of adhesives, glazes, cutting tools, and other materials.			
b. The ventilating system is sufficient to handle fumes, odors, and dust generated by art activities. Both general and local exhaust systems are needed.			
c. There is a fire extinguisher in each art room.			
d. Locked ventilated storage is important for hazardous materials (aerosol cans, silk screen chemicals, cleaning supplies, etc.).			
24. Technology—AV, Computers, and Multimedia:			
a. Art room facilities provide the audiovisual equipment needed for films, computers, DVDs, interactive surfaces, and whiteboards for art educators and students.			
b. There is a plan in place for incorporating new technologies developed for creating artwork as part of media arts.			
c. The art room(s) is equipped with a screen and blackout blinds and other room-darkening features.			

STANDARDS CONTINUED	✓ Meets Standard	✓ Needs Revision	Comments
25. Electrical Outlets and Power Sources:			
a. An adequate number of electrical outlets and/or power sources as per local code are conveniently placed and provide sufficient power for the equipment in the art room. Electric outlets should be plentiful throughout the art rooms to avoid the use of extension cords.			
b. Electrical and internet access for both students and educators requires electrical outlets in the floor and/or ceiling, surge protection, and wireless access to the internet.			
c. Battery backup system is in place to avoid power outages.			
26. Security:			
a. Security is in place for all storage areas, workstations, and supply areas to guard against vandalism and theft of art materials and student works.			
b. There is locked, secure storage of potentially hazardous equipment and supplies.			
c. The kiln room is a secured, locked area.			
d. Cabinets need to be locked for equipment and materials. All cabinets should be locked (with shared use with after-school and summer programs).			
27. Safety precautions in place include:			
a. Facilities meet all fire and safety codes.			
b. Secured lights for emergency backup if there is a power outage.			
c. Emergency shutoff switch, especially for kiln area.			
d. Kiln shutoffs and kiln sitters (automatically set to turn off at a certain temperature or a certain number of hours). Some have automatic turning on of ventilation system when the kiln is on.			
e. Separate circuits are in place for potter's wheels.			
f. Fire extinguishers.			
g. Fire alarm access.			
h. Multiple and adequate means of emergency communications in multiple ways (i.e., phone, intercom, email).			



	✓ Meets Standard	✓ Needs Revision	Comments
1. The art rooms and other facilities are sufficient to meet all other standards for superior quality. Specialized studio spaces enable the exploration of a wide range of media including photography, ceramics, printmaking, fibers and textiles, fashion design, jewelry, metal arts, glass, three-dimensional art, crafts, design, and digital and media arts.			
2. A concrete-surfaced patio of at least 24 x 30 feet connects to the art room by an exterior door to permit outdoor work and display. Access to water and electricity are important features, enabling a wider range of outdoor activities.			
3. A view of the natural or artist-made environment provides visual reference.			
4. A glass-enclosed office space enables the art educator to see students in the classroom at all times.			
5. If there is an artist-in-residence program, suitable studio space is provided.			
6. Specialized drying racks, lines, and drip pans are available and accessible to work areas.			
7. In school districts with 30 or more certified art educators, specialized in-service facilities are provided for professional development (i.e., a resource center designed for specific art processes and art curriculum development).			
8. The resource center encompasses all processes, specialized equipment, furniture, and materials used within the district art program.			
9. Spaces, equipment, and budget are sufficient for a continuous program of exhibits throughout the school district.			
10. A central gallery space is located in the school. Lockable glass cases are included in the gallery.			
11. Exhibition furniture, such as pedestals and display panels, is provided.			
12. School buildings meet <b>Leadership in Energy and Environmental Design (LEED)</b> for Schools requirements relative to green buildings. LEED is an internationally recognized green building certification system, providing third-party verification that a building or community was designed and built using strategies aimed at improving performance across all the metrics that matter most: energy savings, water efficiency, CO <sup>2</sup> emissions reduction, improved indoor environmental quality, and stewardship of resources and sensitivity to their impacts.			

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## CHECKLIST FOR PROGRAM EVALUATION:

# MATERIALS, EQUIPMENT, AND RESOURCES

## Visual and Media Arts Programs

Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. Materials and equipment are sufficient to provide for a variety of art experiences to create a quality art program, including safety precautions.			
2. District curriculum guides specify the consumable and nonconsumable materials, tools, and equipment required to meet the objectives of instruction for each class or course. Included in this list are:			
a. Consumable supplies for drawing and painting, 2D design, 3D design, and media arts to support both fine art and craft			
b. Basic tools and equipment for art instruction including kiln, paper cutter, projection equipment, and special spotlights			
c. Tradition textbooks, electronic textbooks, and teacher editions			
3. District curriculum guides specify current and emerging technology resources that support the art curriculum objectives for face-to-face and blended learning. Such resources include, but are not limited to: computers, computer software, internet access, digital teacher pages, tablets, podcasting capabilities, two-dimensional and three-dimensional visual resources, original works of art, books, periodicals, and special art exhibitions.			
4. The district or school budget provides for an annual capital expense budget for the repair and maintenance of furniture, equipment, and computer hardware.			
5. When purchasing supplies, the administrative staff draws upon the expertise of art educators and/or enable art educators to specify the standards for art materials, equipment, and resources, including distribution and use by division levels and classes. The art staff should be consulted about if or when budgets need to be modified.			
6. If found materials are used to supplement the purchased materials, they are to be used for educational purposes as part of the curriculum, not because of the mere availability of inexpensive material.			
7. Convenient access to the materials and equipment needed is provided for every student and art educator and in particular for the itinerant art educator. All art educators will have access to sufficient storage space, and convenient access is provided for student work, supplies, materials, and large equipment such as kilns and presses.			
8. The district-wide art program meets or exceeds Americans With Disabilities Act (ADA) compliance in regard to furniture, equipment, materials, and other accommodations for students with special needs.			





## SUPERIOR STANDARDS

	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. Superior technology standards for the visual arts would provide for blended learning in the classroom. This includes a combination of an online platform and face-to-face teaching. Needed materials are based on this concept.			
2. Each art room in the school has and supports new media and technologies for both instruction and expression.			
3. Media centers are available to provide the art staff with the equipment and materials to develop instructional aids and resources.			
4. The school district provides time annually for faculty to preview and test new instructional materials.			
5. In classes emphasizing independent study and/or individualized instruction, sufficient material and equipment are provided for enough working areas to accommodate the entire class.			
6. The school district provides gallery space and equipment for art exhibitions at the district level (i.e., showcases, portable display panels, sculpture pedestals, monitors for digital work, etc.).			
7. In-school studio spaces are available for both art educators and guest teaching artists to enable students to observe professional artists at work.			
8. The district has portable display panels and supports the exhibition of student artwork throughout the community, region, and state.			



[illegible]

## CHECKLIST FOR PROGRAM EVALUATION:

# BUDGET

## Visual and Media Arts Programs

Specific indicators are provided below to help administrators, teachers, and parents—with or without an arts background—judge the quality of a school or school district’s visual arts education program.



STANDARDS	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. The school district develops and uses a distinctly separate budget for the art programs.			
2. The budget is sufficient to provide all expenditures required for the art program(s) established in the curriculum plan:			
a. Consumable materials			
b. Instructional materials			
c. New or replacement equipment			
d. Repair and maintenance of equipment			
e. Professional development			
f. Maintenance and improvement of the aesthetic environment			
g. Field trips to community, state, and national resources			
h. Production of documents and presentations			
i. Media center and technology labs, equipment, and materials			
j. Purchase of original art			
3. The district coordinator and/or art educators participate annually in the development of the art program budget for each level.			
4. The district coordinator and/or art educators participate in any modification of the art program budget in the district or the school site.			
5. The budget is developed and administered with the individual art educator and/or there is a per capita allocation per student as the budgetary unit.			
6. Budgetary planning assumes an increase in cost per student by division (elementary, middle, and high school) and as the costs of consumable materials and resources increase.			

STANDARDS CONTINUED	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
7. The budget includes a separate allowance for capital expenses (i.e., repair or replacement of materials, resources, furniture, and equipment) for each art room.			
8. The budget provides equity of funding for students in art at all sites throughout the school district.			
9. Support of professional development is budgeted for art educators equitably with all other educators.			
10. Accounting practices permit accurate analyses of the art budget per school, per educator, per student, and per grade level.			
11. The coordinator and/or art educators participate in the analysis and evaluation of each year's expenditures for art.			
12. District has in place replacement cycles for equipment to ensure the art program has access to current technologies in use in the media arts.			



## SUPERIOR STANDARDS

	<input checked="" type="checkbox"/> Meets Standard	<input checked="" type="checkbox"/> Needs Revision	Comments
1. In addition to sufficient budgeted funds for the art curriculum, a further amount is provided to the art educator for the purchase of special supplies, equipment, and resources.			
2. Budget:			
a. The budget is developed and administered with the student in art as the budgetary unit.			
b. The budget is developed and administered addressing the unique needs of the course requirements of materials and supplies.			
c. An increase in cost per student for advanced offerings, as well as for higher grade levels, is assumed in budgetary planning.			
3. The budget of each art educator reflects allocations for repair and replacement of furniture and equipment and additions of needed consumable materials and resources.			
4. Budgetary planning projects a consistent program of improvement for facilities and equipment.			
5. A district-wide reserve fund provides incentives for creative and innovative enterprises in any school related to new ideas, curriculum, professional development, assessment, research, teaching artists, studio and museum visits, and strategic planning.			
6. Grant proposals for art programs and staff are continuously initiated for curriculum, professional development, assessment, special projects, conferences, scholarships, research, and educational travel.			

[illegible]