ART ETHICS AND PHILOSOPHY

**Rules of ethics for the CACS art competition:**

All *Senior High Level* entries will be subject to the rules contained in the AACS National Manual. Ethically they must be followed to the letter.

Concerning the *lower levels* of the competition, it has been brought to our attention that some students may have entered work in the past that was mechanically reproduced. Others may have entered work that was partially done by someone other than the student. To assure that this is not the case in the future, please note the specific details outlined in the following discourse:

All drawings must be done with the simple tools of drawing and no other helps or aids. The basic drawing tools are pencils of appropriate hardness or softness, a hard eraser, a kneaded rubber eraser, or other appropriate eraser as needed, a stump, burnishers, brushes, protective sprays, etc. and some appropriate type of paper to draw on. If a student uses an overhead projector, a project-a-scope, an opaque projector, a slide projector to project a picture onto their paper, a kopy-kat, a slanted glass to reflect what they are drawing, a light box to shine through their paper to see what they are drawing, carbon paper to affix the picture onto their paper, rulers or straight edges to draw their straight lines, or finally, a compass to draw their circles or arcs, they are not drawing the picture. Using any mechanical device, whether a side of paper, lights, reflections, or any device mentioned above, to obtain a copy of a photograph or magazine picture is copying in an inappropriate and unacceptable way.

Almost all artists, professional and amateur alike, use lines, squares, crosses, rectangles, circles, triangles, grids, and a host of other methods drawn before construction of the subject, in order to help them get the forms and the shapes into their minds in the proper order and size. These are all drawn without any helps of any kind. The Da Vinci grid is a great way to teach drawing to the student. The grid is drawn on the photograph with an appropriate pen or pencil and then that grid is visually transferred from the photography to a piece of paper. Using any helps such as rulers, straight edges, paper edges, folded pieces of paper, sides of books, or any other thing to help make the straight lines only causes the student to lose confidence in his ability as an art student. The relationship between the squares teaches the student eye-hand coordination, depth perception, perspective, horizontal/vertical relationships, light values, three-dimensional values, and a host of other drawing needs. The squares are used only to teach a principle. One should soon gradually begin to take the squares away from the student, a few squares at a time, so that the student does not use them as a crutch. Most students will soon be drawing without any helps simply by having learned the basic principles of drawing from Da Vinci Squares.

Copying snapshots and magazine photos is the fastest and best way to learn the principles of drawing. Give credit where credit is due to the originator of the photo. If the student gets his/her picture or drawing from several sources (three or more) then it is acceptable to call it their own work. Let’s teach our students to be protective of the work of others.

The instructor, helper, parent, or teacher is not to do any of the work for the student. The project to be judged must be the student’s own work with no areas that have been done by a helper. Showing the student how to overcome difficulties is great, and may be done by the helper, but what the helper has done must not be a part of the project submitted for judging. It is the student’s own work that the CACS judges must be judging.

If you, as an instructor, see projects that do not seem to fit the known abilities of the student, you must question him on how much help he received on the article or piece. Be very discrete and complimentary, but do not allow a student to enter a project or article that has been worked on by some other individual. Do not allow them to enter any thing that they did not do entirely by themselves. That would be extremely unfair to all of the other students who actually did their work as they were supposed to do. Let’s continue to uphold our great standards for the glory of the Lord and CACS.

**Art philosophy of CACS:**

Important: Entries are not restricted to sacred themes, but entries which reflect sensualism, humanism, occultism, or worldliness will be disqualified; basically, any subject detrimental to spiritual edification will not be allowed.

Although this has not been a problem in the past, philosophical differences have been expressed and questions raised as to the appropriateness of some pieces. It is important for every sponsoring school to oversee entries by asking students two questions: (1) What message is this work seeking to convey? (2) Does this work convey a message consistent with biblical standards? *(Abstract art is art that is taking God’s creation and distorting it in various ways to “be creative.” This modern art movement actually came into being in earnest in 1905 in France with a group of artists called the Fauves. From their small beginning of rebellion against the normal-God-honoring-art have come many imitators, all of which are trying to rebel against society, culture, morals, beauty, God, home , country, and anything else that Christian values and family life holds sacred and pure. Some Christians have tried to show that God can be honored with such works. How can God be honored with work that seeks to rebel against His Bible, His laws and common decency? God is the creator and He loves His creation (Gen. 1:31). We as teachers and artists must find ways to teach our students how to glorify Him and His creation with everything that we do (Col. 3:23). Let our student’s and our works always be a way to have God’s Spirit be pleased. Most work of artists today grieves the Spirit of God as well as the spirits of most Christian people with pure and loving hearts. Let us not fall into the trap of trying to be like the world (Eph. 5:11).)* **Works which reflect dark, weird, grotesque, and distorted views of God’s creation as themes do not conform to Philippians 4:8 and will be rejected**.

Each entry should be an earnest portrayal of God’s creation, whether of nature or man’s adaptation of it for his existence. A student must learn how to us his tools and media in order to know how to express himself through his chosen theme. A student must learn how to make his subject reflect his ideas and feelings by using God’s creation as it was so wonderfully made. Accurate copying is the best way to begin to see ways to express themes from God’s creation that depict God-honoring attitudes, morals, politics, living, happiness, sadness, jubilation, culture, and all of the other themes that are available to us as God’s children. **What the world calls imaginative genius is actually God’s enemy trying to prove that he can create things also.** Talent that God instills inside the person physically, mentally, and spiritually must be enhanced by intense studying of His creation, hard work, learned skills, and a lot of educational preparation. Our competition should consider the learned skills, hard work to “create” a work that expresses a God-honoring message and praises the God-given abilities that He has instilled in the physical, mental, and spiritual makeup of the individual.

AACS rules for the Senior High Division specify that copying of existing artwork is prohibited and this rule must be followed for those students who are entering that division.

The work of junior high students will be judged on its proficiency in portraying its subject in an honest, God-honoring way. They will also need to include three copies of the correctly signed judging form, one “Artist’s Idea Statement”, and a copy of the photograph or photographs used in their work. To copy photographs is a valid way to learn about God’s creation and how to portray it in an eye appealing and soul pleasing way. We must not infringe on copyright laws by trying to make money from someone else’s hard work or take credit for being the originator of the work. We must always give a reference to the artist, magazine, or article in a specific way somewhere on the work. A good way to do this is to either write on the back with a pen or print on a small piece of permanently attached paper the pertinent information to give proper recognition. Use information as required in a bibliography.