Let’s start the conversation:

Q: When you were at school, did your art curriculum include artists, makers and designers from a range of ethnically diverse communities?

Q: Did the art resources and publications used, help you to discuss, question and explore historical and contemporary issues around race and ethnic identities?
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

The three checklists collectively ask:

Who is seen (practitioners)?
What is used (art, craft and design)?
How are they positioned (the advantages or disadvantages given to the work)?

Why...
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

Marlene Wylie, Creativity Consultant; Vice-president of NSEAD; Advisor and member of the ARAEA Group
Anti-Racist Art Education Action (ARAEKA) Checklists, 2021

Marlene Wylie:

‘The daughter of Jamaican parents from the Windrush era, I have been a member of NSEAD for almost 25 years and have served two terms as Vice President. This term has proven to be highly significant and deeply personal. Through my lived experience, I speak to this critical issue of anti-racism with an authentic and profoundly reflective voice.'
Marlene Wylie:

‘Racism is real. I believe it is experienced in every school, academy, college, and university in this country. The blatant killing of George Floyd in May 2020 for all to witness during a worldwide pandemic, and the subsequent outrage, highlighted the truth that systemic racism threads through societies at every level.’
Marlene Wylie:

‘The NSEAD mission since 1888 has been to improve art, craft, and design education for everyone. To be true to this, as a woman of colour, and Vice President, I join with my colleagues in our call to action for all art educators to be actively anti-racist and challenge the current colonial and Euro-centric educational landscape.

Our members asked for ways to understand better and recognise what racism looks like in our subject. Our checklists are just the start of this vital work.’
The ARAEA Group say
Why do we need Anti-Racist Art Education checklists?

‘Global majority artists, designers and makers are significantly under-represented in the creative industries. They are also likely to encounter racism. This indicates that both the actions and in-actions inherent within the creative industries and the education system to date are institutionally racist.

‘Art and art education has a unique power to help us understand and challenge racism – they help us to question and understand, with humility, what it means to be an anti-racist human. But we must also recognise the ways in which art, craft and design, and we as educators, can perpetuate racism.

‘We are calling for everyone who engages in our subject to use the checklists. It is our in the hope that the injustices brought about through racism can be removed.’
Anti-Racist Art Education Action (ARAEA)

Who are the ARAEA Group?

Jo Barber, Assistant Head Teacher, Aspire
Paul Brennan, Consultant, ARAEA working group
Tyler Denmead, Fellow and Director of Studies, Lecturer in Education, University of Cambridge
Emily Gopaul, Consultant, Primary specialist
Rebecca Goozee, Crafts Council
Dr Peter Gregory, Senior Lecturer in Education, CCCU
Michele Gregson, General Secretary, NSEAD
Trevor Horsewood, Engagement Officer, Association for Art History
Sophie Leach, Deputy General Secretary, NSEAD, and ARAEA lead officer
Liz Macfarlane, NSEAD President and F&GP Equalities, Diversity and Belonging lead
Dianne Minnicucci, Art and Photography Teacher, Thomas Tallis School
Clare Stanhope, Subject Lead, Harris Girls’ Academy, East Dulwich, ARAEA working group
Lucy Williams, Art and D&T Lead, Harris Invictus Croydon
Marlene Wylie, Creative Education Consultant and ARAEA working group advisor
Anti-Racist Art Education Action (ARAEA) Checklists, 2021
Who are the checklists for?

- **Curriculum Checklist**
  - Art educators working in schools, colleges, universities and initial teacher education

- **School Resources Checklist**
  - Educators working in art, craft and design departments in schools or colleges.

- **Publications and Resources Checklist**
  - Art educators, who create online content, write articles or are involved in research
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

Clare Stanhope, Art lead and PhD researcher

The positioning of a ‘hopeful’ resource
Anti-Racist Art Education Action (ARAEA)
Checklists, 2021

This checklist is designed to encourage self-reflection with the aim to make our subject actively anti-racist. At times we will stumble, but when we do, we will acknowledge our mistakes and we will make repair, therefore this checklist will be under constant review by NSEAD’
The resources are not linear – what the starting point is for one educator, department, publication or school will be different from another.

The checklists are also not conclusive. When actively engaged with, they will no doubt uncover further questions, questions that explore the intersections of our identities, including race, sexuality, gender, ability/disability, religion.

They may also lead to deeper investigations into our own unconscious bias.

Where ever it leads, the hope is that it triggers new opportunities for learning, but also critically, unlearning.
Anti-Racist Art Education Action (ARAEA)
Checklists, 2021

No more than 10 questions to support your investigations

Why we need a checklist

Just over one fifth of children and young people living in the UK are from a diverse ethnic background and are a part of the global majority. Their lived experience will be very different to that of the white mainstream and their experience will be different to other young people who have minority ethnic backgrounds.

‘Every white child in the UK lives in a country that is ethnically diverse’

Ethnically diverse communities are often under-represented in the creative industries. Young people of colour, with diverse backgrounds, are often left feeling alienated from the art, craft and design sector.

NSEAD is actively anti-racist

To be actively anti-racist means opposing racism and promoting racial equality. Racism is real and it is experienced in every school, college and college. NSEAD demands that all educational institutions take an active stance against racism in order to challenge the message that some arts require non-whites, which is a form of cultural appropriation.

To ensure art, craft, and design publications are anti-racist

1. Does your university decide that there is work that is ‘ethnically diverse’? Are your exhibitions or publications restricted to what is considered ‘ethnically diverse?’
2. Terms such as ‘African art’ and ‘African artist’ convey the many diverse and varied countries and communities within the continent. Unless there is a relevant context have you avoided such terminology?
3. Is there an awareness of pre-colonial communities? For example, are you using pre-colonial names that are local or names of communities?
4. When discussing African American art or Afro-hispanic art do you also refer to white artists, makers and designers as being European American? This concept also applies to other Western regions.
5. Is there an awareness of the audience/Who is the publication targeting and how is it supporting a discussion of possible uncomfortable topics?
6. What are the practices that are in place to ensure that there is a representation of work that is respectful of cultural, community, and community identities that are not representing colonial, often black or Asian communities?
7. How do the artworks selected in your publication or resource reflect race by building positive identification and positive cultural identities that are not representing colonial, often black or Asian communities?
8. Within all identities there are intersectional issues between race, sexuality, disability, gender, age, class and so on. In order to ensure issues of privilege are exposed, have the complexities of identity been represented in your publication?

How we need a checklist

A white child in the UK lives in a country that is ethnically diverse. Ethnically diverse communities are significantly under-represented in the creative industries. Non-white artists, designers, craftspeople and creators are subject to racism. The actions and actions that have been taken to address the issue have therefore been taken.

NSEAD is actively anti-racist

NSCAD demands that all educational institutions take an active stance against racism in order to challenge the message that some arts require non-whites, which is a form of cultural appropriation.

Who

1. Are the artists, makers and designers from ethnically diverse communities? For example, what is the ethnic background of the artists, makers and designers?
2. Who is the audience of the art, craft and design work you publish or resource?
3. The terms ‘Colonial’ and ‘Post Colonial’ convey many diverse and varied countries and communities. Have you avoided such terminology and described the specific origin of the art, craft or design work you publish or resource?
4. What is the ethos of the art, craft and design work you publish or resource?
5. With whom are the artists, makers and designers working in your institution? What are the partnerships that are in place?
6. Where are you seen to be publishing or resource or responding to? Is this the case in all your publications and resources?
7. How do you support people from ethnically diverse student communities to work with you?
8. How do you support people from ethnically diverse student communities to work with you?
9. Does the publication or resource distinguish between white, Asian, Black and mixed race students for example? How do you support people from ethnically diverse student communities?
10. Are the supporting staff in your institution trained and resourced to work with people from ethnically diverse student communities?

What

1. Are the materials you use in your teaching and learning explicitly ethnically diverse?
2. Are you teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
3. Are you teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
4. Are you teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
5. Are you teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
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10. Are you teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?

How

1. How do you ensure that your teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
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And

1. How do you ensure that your teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
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5. How do you ensure that your teaching and learning about colonialism and the implications for the art, craft and design work you publish or resource?
The curriculum checklist is the most extensive of the resources, again supporting critical discussion through various lines of enquiry. This resource is categorised under six main headings: Diversity and Belonging, Cultural Capital and Criticality, Colonial Legacy, Context and Terminology; Intersectionality and Unconscious bias. These then break down into deeper questions that seek to interrogate more explicitly the contents of our curriculums through more specific examples.
Anti-Racist Art Education Action (ARAEA)
Checklists, 2021

Every white child in the UK lives in a country that is ethnically diverse’
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

Use the check lists:
Feedback
Collaborate
Extend
Question
Explore

At regular intervals NSEAD’s ARAEA Group pledge to review and update each of the checklists.
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

Link in chat: nsead.org/community-activism

The killing of George Floyd in June 2020 was a wake-up call, a reminder of the systemic racism which threads through society at every level. As a creative society committed to Art Education has a duty to keep learning and to be part of this change. We are aware that we need to do more to challenge racism and recognise what it looks like in art, craft, and design education.

Anti-Racist Art Education Action (ARAEA) Group was set up in July 2020 to enable NSEAD’s network and departments to engage with, and develop more inclusive pedagogies and outcomes around for Anti-Racist Art Education checklists to support members and partner organisations in the moves towards Curriculum, Publications and School Resources. The first action has been to support art educators in creating their own action plans.

The checklists are intended for art education across all levels, and can be used for presenting or in partnership with schools and colleges in the curriculum.

Who are the ARAE Checklists for?

They are intended for all who are engaged in art, craft, and design education, both in the education and wider context.

Find out more and download the ARAEA Checklists here.
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

WHAT NEXT? The ARAEA Group will:

• Regularly and collectively REVIEWING the checklists

• Seeking ANTI-RACIST RESOURCES that inform each checklist

• PUBLISHING anti-racist pedagogies, practice and: Examples to share how the checklists are used, how they impact on curriculums, resources or publications

• EVENTS – Training

• Every year, on the 25 May, we will what impact if any the anti-racist checklists have had impact; what has been achieved; and what further anti-racist actions are needed