



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?



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...









Marlene Wylie,
Creativity
Consultant; Vicepresident of
NSEAD; Advisor
and member of
the ARAEA
Group





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 Eurocentric 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.'





Call to action

The ARAEA Group say Why do we need Anti-Racist Art Education checklists?

'Global majority artists, designers and makers are significantly underrepresented 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

Dlanne 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

nsead



Who are the checklists for?



Publications and Resources
Checklist

Art educators, who create online content, write articles or are involved in research

Insulation and decisity for Education in A RE Design | New year and a characteristic | Why are not a characteristic | Why a

School Resources
Checklist

Educators working in art, craft and design departments in schools or colleges.

Curriculum Checklist

Art educators working in schools, colleges, universities and initial teacher education





Clare Stanhope, Art lead and PhD researcher

The positioning of a 'hopeful' resource







Open-up

conversations

and support questioning





Why we need a checklist

Justover one fith of children and young people king in the U.K.are from a diverse ethnic community background and are a part of the global majority. Thair keck-experience will be one where they are likely to; encounter racism, like shorter lives and earn less than their white on underserte.

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

Ethnically diverse communities are significantly under represented in the creative industries¹ as; professional artists, designers, craftspeople educative and they are subject to acism. The actions and in actions that have been taken by the education system to date has therefore interesting acts.

NSEAD is actively anti-racist

To be actively anti-acist means opposing racism and promoting racial bilerance. At times we will stumble, but when we do, we will advinoulable our mistakes and we will make repair. Peopin send and it is experienced in every school, academy and college in this country. NSEAD holds that art education must not be racist it is therefore challenging every educator to officially review and revises the resecurous that are produced and used. This checklet is discoved to encourage self-effection with the aim to make our subject actively artificacts.

This resource starts a conversation around anti-racism in your school context with your staff & students.

Who

- Are the artists, makers and designers from ethnically diverse communities? For example: What percentage of practitioners included in your resource are from the various identities and ethnicities?
- Within all of us our identity is made up of intersections between our size, sexuality, disability, gender, age, class and so on. How does your resource talk to every child so that their personal identity is strengthered;
- The terms African art, "African artist" or "Aboriginal" conflate many diverse and varied countries and committee often throusands of fulles apart. Have you avoided such termindogy and researched the specific origin of the art, craft or design you are using?

What

- 4. If historic Western art, craft and design are chosen as stimulus, has there been a questioning of how those works, or practices are currently positioned? For example: By using them could you be unconsciously promoting radist and sevist ideologies? If so, can you challenge this legacy through the works? Or or, old atternatives he used?
- 5. Where museum objects are chosen for your resources, has there been a questioning of where they came from? What narratives surround them, if any and how they were obtained?
- 6. How do you tak about global communities? Is there an awereness of pre-colonial names and communities in your resource? For exemple: North American Indian is not acceptable. Use terminology such as 'indigenous Peoples' or preferably self-chosen names.

How

- 7. When discussing African-American, Indigenous American or Australian art do you also situate white artists, makers and designers as European-American or European-Australian?
- 8. How will this resource be encountered by; black, Asian, dual heritage and white students for example? Will this resource support learning or discussions of possibly uncomfortable topics? Have you considered how you might manage radist comments?
- Does the positioning of the artworks or the artists, makers and designers selected in your resource build positive identities of diverse ethnic communities?

And

In your own context and setting, what other questions need asking?

Terminology: NSEAD does not recommend the grouping of artists, makers and designers under the category of BANE (black, Asian and minority ethnic). This abbreviation is an administrative category that therefore enhances communities as other. The terms: Good imajority, diverse ethnic communities or ethnically diverse communities, are mostly used by NSEAD. Where possible use self-referred community names.

1 the creative industries.co.uk/uk-creative-overview/facts-and-figures/employment-figures: Representation of people from diverse eithnic communities has declined since the last Census. Aimost 12,000 people from diverse eithnic communities have left the industries since 2009, reducing the representation to just 5.4 per cent of the total workforce.

This cheddet was created by the NSEAD Arti-Racist Art Education Action Group. To surther inform this important work we would be interested to learn from your arti-sast practice in art, cartinate design education. Please contact infollmenting.

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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

Checklist

Publications & resources

No more than 10 questions to support your investigations



The National Society for Education in Art & Design

Checklist: School Resources

Why we need a checklis

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The National Society for Education in Art & Design

Why we need a checklist

Just over one fifth of children and young people living in the UK are from a diverse eithnic community background and are a part of the global majority. Their lived yerserience will be one where they are likely to; encounter racism, live shorter lives and services from their white counterpress.

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

Ethnically diverse communities are significantly under-represented in the creative industries1 as professional artists, designers, craftspeople or educators and they are subject to racism. The actions and in-actions that have been taken by the education system to date have they does been inherently racist.

NSEAD is actively anti-racist

To be actively any facility means opposing racisism and pomoting racial tolerance. Racism is set and it is experienced in every school, acadely and college in this country. NSEAD holds that at education must not be racist. It is therefore challenging every educagif to critically relevel ward revise their publications and resources. This checklet is designed to encourage self-refection with the aim to make our subject actively artificated. At times we will sturble, but when we do, we will accomplished the freedom this checklet will be under constant review by NSEAD.

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

- Does your writing, publication or resource, include artists, makers and designers from ethnically diverse communities?: African Diaspora; South, East and South-East Asian Diaspora or Gypsy-Roma for example.
- Terms such as 'African art' and 'African artist' conflate the many diverse and varied countries and communities within the continent. Unless in a relevant context have you avoided such terminology?
- Is there an awareness of pre-colonial communities? For example, are you using pre-colonial names of land or names of communities?
- When discussing African-American art do you also reference white artists, makers and designers as being European-American? This concept also applies to other Western regions.

 Is there an awareness of the audence? Who is the publication serving and/or how is it supporting this
- audience to explore possibly uncomfortable topics?

 If historic Western art practice or art works are being used as points of departure, has there been an
- assessment of how those art works or practions are currently positioned? Has there been scrutiny of any 'white washing' of the context in the art works, curation or collection? If there has, are alternative narratives provided?
- How do the artworks selected in your publication or resource reframe race by building positive identities that are not reproducing colonial, colour-blind or only Eurocentric beliefs?
- Within all identities there are intersections 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?

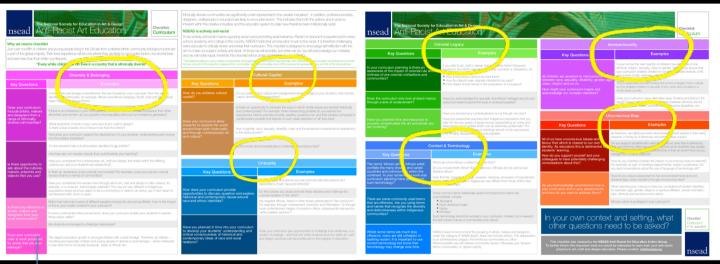
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To further inform this important work we would be interested to learn from your arti-racist practice in art, craft and design education. Please contact: info@esead.org.







The curriculum checklist is the most extensive of the resources, again supporting critical discussion through various lines of enquiry. This resource is catergorised 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.





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



Use the check lists:

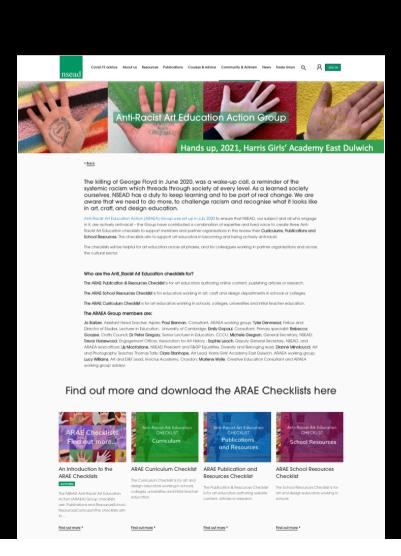
Feedback
Collaborate
Extend
Question
Explore

Share the Checklists in your settings, use them in your department meetings, it is only through constant questioning, feedback and collaboration that art education can truly begin to become actively anti-racist.

At regular intervals NSEAD's ARAEA Group pledge to review and update each of the checklists



Link in chat: nsead.org/community-activism





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

