





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

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 (ARAEA) 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.'





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

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.'





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

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.'





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

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 hope that the injustices brought about through racism can be removed.'

[illegible]

Anti-Racist Art
Education Action (ARAEA)

Anti-Racist Art Education Action (ARAEA)



Education, University of Cambridge

History

A lead officer

iversity and Belonging lead

Tallis School

ulwich , ARAEA working group

working group advisor

Who are the checklists for?

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

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

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

[illegible][illegible]



**The National Center for Education & the Arts
Anti-Racist Art Education**

Checklist

Why we need it checked:
Just one teacher's effort can change lives. We know from a wealth of community change projects and social change theory that the most powerful change comes from the ground up. We know that the most powerful change comes from the ground up. We know that the most powerful change comes from the ground up.

"Every white child in the UK faces an identity that is ethnically diverse"

NEED to actively practice

Every child in the UK faces an identity that is ethnically diverse. Every child in the UK faces an identity that is ethnically diverse. Every child in the UK faces an identity that is ethnically diverse.

Key Questions	Identity & Belonging	Experiences
<p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p>	<p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p>	<p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p>

Key Questions	Cultural Capital	Examples
<p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p>	<p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p>	<p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p> <p>How does your curriculum address the experiences of people of color?</p>

[illegible]



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

Clare Stanhope, Art lead and PhD researcher

The positioning of a 'hopeful' resource



The National Society for Education in Art & Design
Anti-Racist Art Education

Checklist:
Publications & Resources
May 2021

Why we need a checklist

Just over one-third of children and young people living in the UK are from a diverse ethnic community background and as a part of the global majority. Their lived experience will become where they are likely to encounter racism, be discriminated against and experience their white counterparts.

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

Ethnically diverse communities are significantly under-represented in the creative industries, as professional artists, designers, craftspeople or educators and they are subject to racism. Racism and racism that have been largely theoreticalisation system to date have resulted in ethnic inequality.

NSEAD is actively anti-racist


To be actively anti-racist means opposing racism and promoting racial balance. Racism is not just a theoretical concept, it is a lived experience and it is a challenge to the status quo. Racism is not just a theoretical concept, it is a lived experience and it is a challenge to the status quo. Racism is not just a theoretical concept, it is a lived experience and it is a challenge to the status quo.

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

1. Does your writing, publication or resource include artists, makers and designers from ethnically diverse communities? (Asian, Caribbean, Black, Latin and South-East Asian, European, Gypsy, Roma, for example).
2. Terms such as 'Asian' and 'Asian art' conflate the many diverse and varied countries and communities within the continent. Asian is a general term that you would need to specify.
3. Is there an awareness of pre-colonial communities? For example, are you using pre-colonial names of artists and names of communities?
4. 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.
5. Is there an awareness of the audience? Who is the publication/writing/programme for? Is it supporting the audience to explore possibly uncomfortable topics?
6. Historic Western art practice or art works being used as points of departure, has there been an assessment of how those art works or practices are currently positioned? Has there been scrutiny of any white-washing of the content of the work, location or collection? If there has, an alternative narrative provided?
7. How do the artworks selected in your publication or resource reference race by building positive identities that are not depicting identity, other than in the following contexts?
8. Within all identities, there are intersections between race, sexuality, disability, gender, age, class and so on. In order to ensure race and privilege are explored, how the complexity of identity has been represented in your publication?

Technology NSEAD does not recommend the use of artists, makers and designers in the past. The world is not a static place, it is a dynamic one. The world is not a static place, it is a dynamic one. The world is not a static place, it is a dynamic one.

Footnote *The 2021 census data shows that 10.3% of the population in the UK are from a diverse ethnic community background. This is a significant increase from the 8.6% recorded in the 2011 census.



The National Society for Education in Art & Design
Anti-Racist Art Education

Checklist:
School Resources
May 2021

Why we need a checklist

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The resource starts a conversation around art, craft and design with your staff & students

It is not just about the content of the resource, it is about the way it is presented and the way it is used. It is not just about the content of the resource, it is about the way it is presented and the way it is used. It is not just about the content of the resource, it is about the way it is presented and the way it is used.

Who

1. The same African art, African artist or designer? Confirms many diverse and varied countries and communities across thousands of years. Have you included such knowledge and information in the specific origin of the art, craft or design you are using?
2. Historic Western art, craft and design are often in Africa, has there been a questioning of these works, or practices are currently positioned? For example, focusing them on their own context, or on their own context, or on their own context.
3. 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.
4. How do the artworks selected in your publication or resource reference race by building positive identities that are not depicting identity, other than in the following contexts?
5. Within all identities, there are intersections between race, sexuality, disability, gender, age, class and so on. In order to ensure race and privilege are explored, how the complexity of identity has been represented in your publication?

What

1. Does your writing, publication or resource include artists, makers and designers from ethnically diverse communities? (Asian, Caribbean, Black, Latin and South-East Asian, European, Gypsy, Roma, for example).
2. Terms such as 'Asian' and 'Asian art' conflate the many diverse and varied countries and communities within the continent. Asian is a general term that you would need to specify.
3. Is there an awareness of pre-colonial communities? For example, are you using pre-colonial names of artists and names of communities?
4. 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.
5. Is there an awareness of the audience? Who is the publication/writing/programme for? Is it supporting the audience to explore possibly uncomfortable topics?
6. Historic Western art practice or art works being used as points of departure, has there been an assessment of how those art works or practices are currently positioned? Has there been scrutiny of any white-washing of the content of the work, location or collection? If there has, an alternative narrative provided?
7. How do the artworks selected in your publication or resource reference race by building positive identities that are not depicting identity, other than in the following contexts?
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And

1. Does your writing, publication or resource include artists, makers and designers from ethnically diverse communities? (Asian, Caribbean, Black, Latin and South-East Asian, European, Gypsy, Roma, for example).
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The National Society for Education in Art & Design
Anti-Racist Art Education

Checklist:
Curriculum
May 2021

Why we need a checklist

Just over one-third of children and young people living in the UK are from a diverse ethnic community background and as a part of the global majority. Their lived experience will become where they are likely to encounter racism, be discriminated against and experience their white counterparts.

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

Ethnically diverse communities are significantly under-represented in the creative industries, as professional artists, designers, craftspeople or educators and they are subject to racism. Racism and racism that have been largely theoreticalisation system to date have resulted in ethnic inequality.

NSEAD is actively anti-racist

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Key Questions

Consider the percentage of curriculum that includes your curriculum from the various, for this and ethnicity, for example, African and Asian, Caribbean, South, East and South-East Asian, European, Gypsy, Roma, for example.

Examples

Is there an opportunity to compare the ways in which similar issues are tackled historically and contemporarily? For example, how the representation of race in the curriculum has changed over time, or how the representation of race in the curriculum has changed over time, or how the representation of race in the curriculum has changed over time.

Key Questions

Does your curriculum provide opportunities to discuss, question and explore identity and contemporary issues around race and ethnicity?

Examples

Do the images and content provide opportunities to discuss and challenge the representation of race in the curriculum? Do the images and content provide opportunities to discuss and challenge the representation of race in the curriculum? Do the images and content provide opportunities to discuss and challenge the representation of race in the curriculum?

Key Questions

Have you planned in time into your curriculum for students to explore and challenge the representation of race in the curriculum?

Examples

Do the images and content provide opportunities to discuss and challenge the representation of race in the curriculum? Do the images and content provide opportunities to discuss and challenge the representation of race in the curriculum? Do the images and content provide opportunities to discuss and challenge the representation of race in the curriculum?

Open-up

conversations

and support
questioning

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



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The National Society for Education in Art & Design
Anti-Racist Art Education

Checklist:
School
Resources
V1: May 2021

Why we need a checklist

Just over one fifth of children and young people living in the UK are from a diverse ethnic community background and are a part of the global majority. Their lived-experience will be one where they are likely to encounter racism, live shorter lives and earn less than their white counterparts.

'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, craftpeople, educators and they are subject to racism. The actions and in-actions that have been taken by the education system to date has therefore been inherently racist.

NSEAD is actively anti-racist

To be actively anti-racist means opposing racism and promoting racial tolerance. At times we will stumble, but when we do, we will acknowledge our mistakes and we will make repair. Racism is real 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 critically review and revise the resources that are produced and used. This checklist is designed to encourage self-reflection with the aim to make our subject actively anti-racist.

This resource starts a conversation around anti-racism in your school context with your staff & students. Questioning who is seen (practitioners), what is used (art, craft and design) and how it is being positioned.

Who	1. 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?
What	2. Within all of us our identity is made up of intersections between our race, sexuality, disability, gender, age, class and so on. How does your resource talk to every child so that their personal identity is strengthened?
How	3. The terms 'African art', 'African artist' or 'Aboriginal' conflate many diverse and varied countries and communities often thousands of miles apart. Have you avoided such terminology and researched the specific origin of the art, craft or design you are using?
And	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 racist and sexist ideologies? If so, can you challenge this legacy through the works? Or could alternatives be 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 talk about global communities? Is there an awareness of pre-colonial names and communities in your resource? For example: North American Indian is not acceptable. Use terminology such as 'Indigenous Peoples' or preferably self-chosen names.
	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 racist comments?
	9. Does the positioning of the artworks or the artists, makers and designers selected in your resource build positive identities of diverse ethnic communities?
	10. 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 'BAME' (black, Asian and minority ethnic). This abbreviation is an administrative category that therefore reinforces communities as 'other'. The terms: Global majority, diverse ethnic communities or ethnically diverse communities, are mostly used by NSEAD. Where possible use self-refered community names.

¹ the-creative-industries.co.uk/slc-creative-renewal/facts-and-figures/employment-figures: Representation of people from diverse ethnic communities has declined since the last Census. Almost 2,000 people from diverse ethnic communities have left the industries since 2009, reducing the representation to just 5.4 per cent of the total workforce.

This checklist was created by the
**NSEAD Anti-Racist Art
Education Action Group**
To further inform this important
work we would be interested to
learn from your anti-racist practice
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Please contact: info@nsead.org

'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'

nsead

Anti-Racist Art Education (ARAEA) Checklists, 2021

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.



No more than 10 questions to support your investigations







Why we need a checklist

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

1	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.
2	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?
3	Is there an awareness of pre-colonial communities? For example, are you using pre-colonial names of land or names of communities?
4	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.
5	Is there an awareness of the audience? Who is the publication serving and/or how is it supporting this audience to explore possibly uncomfortable topics?
6	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 practices 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?
7	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?
8	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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This checklist was created by the **NSEAD Anti-Racist Art Education Action Group**. To further inform this important work we would be interested to learn from your anti-racist practice in art, craft and design education. Please contact: info@nsead.org

nsead The National Society for Education in Art & Design
Anti-Racist Art Education

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This resource starts a conversation around anti-racism in your school context with your staff & students. Questioning who is seen (practitioners), what is used (art, craft and design) and how it is being positioned.

Who	<p>1. 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?</p> <p>2. Within all of us our identity is made up of intersections between our race, sexuality, disability, gender, age, class and so on. How does your resource talk to every child so that their personal identity is strengthened?</p>
What	<p>3. The terms 'African art', 'African artist' or 'Aboriginal' conflate many diverse and varied countries and communities often thousands of miles apart. Have you avoided such terminology and researched the specific origin of the art, craft or design you are using?</p> <p>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 racist and sexist ideologies? If so, can you challenge this legacy through the works? Or could alternatives be used?</p> <p>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?</p>
How	<p>6. How do you talk about global communities? Is there an awareness of pre-colonial names and communities in your resource? For example: North American Indian is not acceptable. Use terminology such as 'Indigenous Peoples' or preferably self-chosen names.</p> <p>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?</p> <p>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 racist comments?</p> <p>9. Does the positioning of the artworks or the artists, makers and designers selected in your resource build positive identities of diverse ethnic communities?</p>
And	<p>10. In your own context and setting, what other questions need asking?</p>

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A 4x3 grid of 12 images showing the backs of hands with various cultural and linguistic tattoos. The tattoos include: 'South African', 'Scottish Latin British Caribbean', 'LONDON BELIAN', 'THAILAND', 'SCOTTISH SCANDINAVIAN', 'POLISH', 'SPANISH SCANDINAVIAN', 'LONDON BELIAN', 'SPANISH', 'SCOTTISH', 'LONDON BELIAN', and 'SPANISH SCANDINAVIAN'. The hands are set against colorful, textured backgrounds.

[illegible]

A 5x2 grid of ten photographs showing the backs of hands with various national and regional identifications written in paint. The identifications include: 'Ireland', 'Ireland', 'Scottish Irish British Bangladeshi', 'LONDON BELTON', 'South African', 'Tamil South', 'THAILAND', 'FINNISH SCANDINAVIAN', 'POLISH', 'FINNISH SCANDINAVIAN', 'LONDON BELTON', and 'SPANISH CARIBBEAN'. The background colors of the walls vary in each photo.

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The National Society for Education in Art & Design
Anti-Racist Art Education

Checklist
Curriculum

Why we need a checklist

Just as we have a checklist and planning template for the UK, we have a checklist, community guidance and a copy of this global map. This map explains why we believe that we are likely to encounter racism, but neither has and nor will we see the white curriculum.

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

Key Questions	Examples	Key Questions	Examples	Key Questions	Examples
Does your curriculum include racism, sexism and misogyny from a range of diverse communities?	Consider the several sets of positions that are included in your curriculum from the white tradition and the tradition for people of African, Asian, South American, East and South East Asian, Oceania or First Nations.	Does your curriculum allow students to explore the world beyond their local history and through contemporary art and culture?	There is an opportunity to compare the ways in which art and issues are linked historically and contextually. For example, when researching colonialism, do you explore the exclusionary history of racism, wealthy powerful men and their families connected to contemporary racism that enables white supremacy to be held.	Does the curriculum only look at black history through a lens of enslavement?	Do you select art, text or design that is currently linked to European museums, but which originates from other countries or continents, do you include the work of contemporary artists, gender, race, religion and sex?
Is there opportunity to make, create, mark, and express that you are doing this work?	There are a number of activities that can be used to explore the world beyond their local history and through contemporary art and culture.	Does your curriculum provide the opportunity for your students' understanding and learning to be created, shared?	How do you address cultural racism?	Do you have the curriculum only look at black history through a lens of enslavement?	Are children ever excluded in discussions of racism, colonialism, gender, race, religion and sex?
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The National Society for Education in Art & Design
Anti-Racist Art Education

Checklist
Curriculum

Why we need a checklist

Just as we have a checklist and planning template for the UK, we have a checklist, community guidance and a copy of this global map. This map explains why we believe that we are likely to encounter racism, but neither has and nor will we see the white curriculum.

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

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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

- Covid 19 advice
- About us
- Resources
- Publications
- Courses & Advice
- Community & Activism
- News
- Trade Union

Anti-Racist Art Education Action Group

Hands up, 2021, Harris Girls' Academy East Dulwich

[Back](#)

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 learned society ourselves, NSEAD has a duty to keep learning and to be part of real 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 ensure that NSEAD, our subject and all who engage in it, are actively anti-racist – the Group have contributed a combination of expertise and lived voice to create three Anti-Racist Art Education checklists to support members and partner organisations in the review their [Curriculum](#), [Publications](#) and [School Resources](#). The checklists aim to support art educators in becoming and being actively anti-racist.

The checklists will be helpful for art educators across all phases, and for colleagues working in partner organisations and across the cultural sector.

Who are the Anti-Racist Art Education checklists for?

The **ARAE Publication & Resources Checklist** is for art educators authoring online content, publishing articles or research.

The **ARAE School Resources Checklist** is for educators working in art, craft and design departments in schools or colleges.

The **ARAE Curriculum Checklist** is for art educators working in schools, colleges, universities and initial teacher education.

The ARAEA Group members are:

Jo Barber, Assistant Head Teacher, Aspire; Paul Brennan, Consultant, ARAEA working group; Tyler Darnmead, Fellow and Director of Studies, Lecturer in Education, University of Cambridge; Emily Gopaul, Consultant, Primary specialist; Rebecca Goosens, Crafts Council; Dr Peter Gregory, Senior Lecturer in Education, CCCU; Michele Gregson, General Secretary, NSEAD; Trevor Henswood, 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 Minicucci, Art and Photography Teacher, Thomas Tallis; Clare Stanhope, Art Lead, Harris Girls' Academy East Dulwich, ARAEA working group; Lucy Williams, Art and DfT Lead, Invictus Academy, Croydon; Marlene Wyle, Creative Education Consultant and ARAEA working group advisor.

Find out more and download the ARAE Checklists here

ARAE Checklists
Find out more...

ARAE Curriculum Checklist
The Curriculum Checklist is for art and design educators working in schools, colleges, universities and initial teacher education.

ARAE Publication and Resources Checklist
The Publication & Resources Checklist is for art educators authoring website content, articles or research.

ARAE School Resources Checklist
The School Resources Checklist is for art and design educators working in schools.

[Find out more *](#)

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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



Hands up, 2021, Harris Girls' Academy East Dulwich