

### 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 industries<sup>1</sup> 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 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	<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>

**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-referred community names.

<sup>1</sup> [thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures](https://thecreativeindustries.co.uk/uk-creative-overview/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 in art, craft and design education. Please contact: [info@nsead.org](mailto:info@nsead.org)