nsead

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

Checklist:
Publications
& resources
V1: June 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 industries[1] 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 therefore been inherently racist.

NSEAD is actively anti-racist

To be actively anti-racist means opposing racism and promoting racial tolerance. 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 their publications and resources. 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.

	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?

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.

**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**

[1] 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.