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 such as professional artists, designers, craftspeople and educators and they are subject to racism. The actions and inactions that have taken by the education system to date have therefore been inherently racist. This checklist was created by the NSEAD Anti-Racist Art Education Action Group (ARAEA).

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, academic and college in this country. NSEAD holds that art education must not be racist. It is therefore challenging for every educator to critically review and revise their curriculum. 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 repairs, therefore this checklist will be under constant review by NSEAD.

This checklist was created by the NSEAD Anti-Racist Art Education Action Group (ARAEA). To further inform this important work we are interested to learn from your anti-racist art, craft and design curriculum planning, pedagogies and resources. Please contact: info@nsead.org or visit nsead.org/resources/anti-racist-art-education.

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National Society for Education in Art and Design - Anti-Racist Art Education

Curriculum Checklist

Version 2, 1, Jan 2023

Key Questions | Examples

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### Cultural Capital

**Key Questions**
- How do you address cultural capital?
- Does your curriculum allow students to explore the world around them both historically and through contemporary art and culture?

**Examples**
- Do you draw on the cultural and intergenerational knowledge of your students, carers, families and communities?
- Is there an opportunity to compare the ways in which similar issues are tackled historically and contemporarily? For example: When researching portraits do you explore the exclusionary historic portraits of white, wealthy, powerful men and their families compared to contemporary portraits that explore a much wider depiction of ‘all’ lives lived.

### Context & Terminology

**Key Questions**
- The terms ‘African art’ & ‘African artist’ conflate the many diverse and varied countries and communities within the continent. In your schemes of work & curriculum planning have you avoided such terminology?
- There are some commonly used terms that are offensive. Are you using terms and names that recognise the diversity and distinctiveness within Indigenous communities?

**Examples**
- What part of the African continent is the art from? Do you include North Africa (Egypt, Morocco, Ethiopia etc) as well as sub-Saharan Africa? Note that the inspiration, design, purpose, meaning, processes of manufacture, usage, and value of masks in Nigeria are very different from those 2000 miles away in Mozambique.
- Some common terms traditionally used in art projects but which are unacceptable include: Aboriginal, North American Indian, Native and Primitive. Such terminology should be avoided in your curriculum. Instead, try to research the self-chosen names of communities and nations.

### Intersectionality

**Key Questions**
- All children are sensitive to intersections between race, sexuality, disability, gender, age, class, religion and so on. How might your curriculum inspire and acknowledge our complex identities?

**Examples**
- Does your curriculum value alternative ways of being and doing in the world? Does it acknowledge intersections between ethnicity and for example; gender fluidity, neurodiversity or physical disabilities, etc.
- In your school the vast majority of children may largely be of one ethnicity, religion, sexuality, class or gender. How do you ensure that your curriculum enables children to consider a greater diversity of life and culture locally, nationally and globally?

This is especially important where the school is largely mono-cultural as this enables children to be able to live, work and socialise in a multicultural country.

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1 *Representation 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% of the total workforce. Source: thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures*
### Key Questions

- **Criticality**
  - Have you planned in time into your curriculum to develop your students’ understanding & critical consciousness of historical and contemporary ideas of race and racial relations?
  - How does your curriculum, pedagogies and practices shared provide opportunities to discuss, question and explore historical and contemporary issues around race and ethnic identities?

- **Unconscious Bias**
  - All of us have unconscious biases and favour that which is closest to our own identity. As educators, this is detrimental to our students’ learning and wellbeing. How do we support yourself and your colleagues to have potentially challenging conversations about this?
  - Do you acknowledge unconscious bias in your curriculum and in your assessments? How do you seek to address this?

- **Diversity & Belonging**
  - Do the images and pieces you use promote safe discussions and explorations of self, race and ethnicity?
  - Are the cultures you study promote these debates and challenge the colonial narrative of ‘the other’?
  - How do you ensure assessment is fair and consistent and does not disadvantage certain students through unconscious bias?

### Examples

- **Criticality**
  - Does your curriculum and pedagogy give opportunities to challenge how whiteness, is a system of privilege – and that non-white students and non-white art, craft and design practices can be positioned on the margins of education.
  - Are negative African, Asian or other tropes perpetuated in the curriculum? For example, through enslavement, exoticism and Orientalism. Or through more contemporary images of poverty in Africa, subsequently, rescued by ‘white-western savours’?

- **Unconscious Bias**
  - As teachers, we rightly pre-empt what students could explore in their work, however, in doing so is there any unconscious bias at play?
  - Do you support students who wish to explore art work that is defined by their own ethnicity whilst also recognising that some students may equally not wish to be defined by their own ethnicity in their art work? How do you manage this complex balance?

- **Diversity & Belonging**
  - Does your curriculum refer to work produced by artists that are dual-heritage?
  - If there is an imbalance in your curriculum, for example; more white male Europeans than other ethnicities and women, do you question the inequalities that such an imbalance generates?
  - How do you routinely consider the impact of unconscious bias on learning or wellbeing? For example; as part of meetings (departmental, subject coordinator) do you lead conversations about the use of language & terminology?

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In your own context and setting, what other need to be asked?

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