Hands up, 2021-22, Harris Girls’ Academy East Dulwich
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... are the checklists needed?
Anti-Racist Art Education Action (ARAEA)
Checklists, 2021

© Banksy 2020, instagram
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

Marlene Wylie, NSEAD president elect

Project manager of Visualise (Runnymede and Freelands; member of the ARAEA Group)
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....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.’
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

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

‘Global majority artists, designers and makers are significantly under-represented in the creative industries. This indicates that both the actions and in-actions inherent within the creative industries and the education system to date are institutionally racist.'
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

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

‘Art and art education has a unique power to help us understand and challenge racism – to question and with humility know what it means to be an anti-racist human’
Anti-Racist Art Education Action (ARAEA)

Who are the ARAEA Group?

Frances Akinde, Headteacher, Specialist in SEND education

Mia Bano, EYFS and art Subject leader

Jo Barber, Assistant Headteacher, Aspire

Paul Brennan, Consultant, ARAEA working group

Kevin Dalton Jonson, Artist, curator, researcher at Runnymede Trust

Rayvenn D’Clark, Research and Content Builder, NSEAD and Runnymede Trust

Tyler Denmead, Fellow and Director of Studies, Lecturer in Education, University of Cambridge

Emily Gopaul, Consultant specialist, Primary art and design teacher

Rebecca Goozee, Education Manager, Crafts Council

Dr Peter Gregory, Senior Lecturer in Education, CCCU

Michele Gregson, General Secretary, NSEAD

Trevor Horsewood, Consultant and Trustee at 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 Minnicucci, Art teacher and Photography Subject leader, Thomas Tallis School

Dr Clare Stanhope, Art Subject Lead, Harris Girls’ Academy, East Dulwich, ARAEA working group

Lucy Williams, Art and D&T Lead, Harris Invictus Croydon

Marlene Wylie, Visualise project lead at Runnymede Trust; ARAEA group lead advisor, NSEAD President Elect
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

Who are the checklists for?

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

**Publications and Resources Checklist**
Art educators, who create online content, write articles or are involved in research

**School Resources Checklist**
Educators working in art, craft and design departments in schools or colleges.
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

What are the checklists for?

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open-up</td>
<td>conversations</td>
<td>and support questioning</td>
</tr>
</tbody>
</table>

**Checklists**

**ARAEA**

**Checklists, 2021**

**conversations and support questioning**
bell hooks: ‘At times we will stumble, but when we do, we will acknowledge our mistakes and we will make repair’
The resources are not a ‘to do’ list, they are not linear or conclusive.

They may uncover further questions, helping to explore the intersections of our identities, including race, sexuality, gender, ability/disability, religion.

They may also lead to digging deeply into our own unconscious bias.

Where ever they lead, the hope is that they trigger opportunities for learning, but also critically, unlearning.

They are under constant review
Anti-Racist Art Education Action (ARAEA)
Checklists, 2021

1. Why we need a checklist
2. No more than 10 questions

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

1. Do you use a diverse range of artists to create and design your products?
2. Are the voices of artists and designers from various cultural backgrounds equally represented?
3. Is there a balance of voices among the artists and designers?
4. Are there any relevant cultural contexts or references?
5. Are there any relevant cultural contexts or references?
6. Are there any relevant cultural contexts or references?
7. Are there any relevant cultural contexts or references?
8. Are there any relevant cultural contexts or references?

Who

1. Who are the artists and designers who contribute to your work?
2. How did you ensure that the contributions were made by a diverse range of artists?
3. Have you considered how your work might be perceived in different cultural contexts?
4. How do you ensure that your work is free from biased or offensive content?
5. How do you ensure that your work is free from biased or offensive content?
6. How do you ensure that your work is free from biased or offensive content?
7. How do you ensure that your work is free from biased or offensive content?
8. How do you ensure that your work is free from biased or offensive content?

What

1. What are the themes or ideas explored in your work?
2. How do you ensure that your work is free from biased or offensive content?
3. How do you ensure that your work is free from biased or offensive content?
4. How do you ensure that your work is free from biased or offensive content?
5. How do you ensure that your work is free from biased or offensive content?
6. How do you ensure that your work is free from biased or offensive content?
7. How do you ensure that your work is free from biased or offensive content?
8. How do you ensure that your work is free from biased or offensive content?

How

1. How do you ensure that your work is free from biased or offensive content?
2. How do you ensure that your work is free from biased or offensive content?
3. How do you ensure that your work is free from biased or offensive content?
4. How do you ensure that your work is free from biased or offensive content?
5. How do you ensure that your work is free from biased or offensive content?
6. How do you ensure that your work is free from biased or offensive content?
7. How do you ensure that your work is free from biased or offensive content?
8. How do you ensure that your work is free from biased or offensive content?

And

1. How do you ensure that your work is free from biased or offensive content?
2. How do you ensure that your work is free from biased or offensive content?
3. How do you ensure that your work is free from biased or offensive content?
4. How do you ensure that your work is free from biased or offensive content?
5. How do you ensure that your work is free from biased or offensive content?
6. How do you ensure that your work is free from biased or offensive content?
7. How do you ensure that your work is free from biased or offensive content?
8. How do you ensure that your work is free from biased or offensive content?

*The checklist was created by the National Society for Education in Art & Design (NSEAD) and distributed by the Anti-Racist Art Education Action (ARAEA) team. It is intended to be used by educators and designers to assess and improve their work. This guide is not exhaustive and is meant to be a starting point for discussions around diversity and inclusion in art and design education. The checklist is not a substitute for ongoing professional development. It is a tool to help educators reflect on their practice. Please use it as a starting point.

**The National Society for Education in Art & Design** (NSEAD) is the leading national body representing art and design educators in the UK. NSEAD is committed to promoting the highest standards of art and design education and to ensuring that all learners have the opportunity to develop their creative potential. NSEAD works to advance the interests of art and design education and to support its practitioners in their work.
Anti-Racist Art Education Action (ARAEAA) Checklists, 2021

Seven main headings:

Diversity & Belonging, Cultural Capital and Criticality; Colonial Legacy, Context & Terminology; Intersectionality and Unconscious Bias.

These then break down into deeper questions that seek to interrogate more explicitly the contents of our curriculums.
# Unconscious Bias

<table>
<thead>
<tr>
<th>Key Questions</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>All of us have unconscious biases and favour that which is closest to our own identity. As educators this is detrimental to students’ learning. How do you support yourself, your colleagues and students to have potentially challenging conversations about this?</td>
<td>As teachers, we rightly pre-empt what students could explore in their work, however, in doing so is there any unconscious bias at play?</td>
</tr>
<tr>
<td>Do you acknowledge unconscious bias in your curriculum and in your assessments and how do you seek to address them?</td>
<td>Do you support students who wish to explore artwork 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?</td>
</tr>
<tr>
<td>How do you routinely consider the impact of unconscious bias on learning? For example; as part of meetings (departmental, subject coordinator). Do you lead conversations about the use of language &amp; terminology, etc?</td>
<td>How do you ensure assessment is fair and consistent and does not disadvantage certain students through unconscious bias?</td>
</tr>
<tr>
<td>When planning your curriculum have you considered all student identities, for example: age, gender, religious or spiritual affiliation, sexual orientation, race, ethnicity and socioeconomic status</td>
<td>Whose culture is privileged in your curriculum?</td>
</tr>
</tbody>
</table>
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

How to use the check lists:

Keep learning, questioning, sharing

Ask questions
Build your knowledge
Collaborate
Discuss
Explore / Extend
Feedback – listen and...
Go again
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

nsead.org/resources/anti-racist-art-education
Anti-Racist Art Education Action (ARAEA) Checklists, 2021

WHAT NEXT? The ARAEA Group will:

• Regularly and collectively REVIEW the checklists. 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

• LINK the checklists to more information: RESOURCES / RESEARCH / READING – appointed in September 2022 an Anti-Racist Art Educator Content and Researcher - Jan 2023

• PUBLISHING: AD magazine will spotlight anti-racist curriculums, pedagogies and practice. How the checklists have been used or could be used - Jan 2023

• EVENTS – Equity and leadership
Hands up, 2021, Harris Girls’ Academy East Dulwich