

Hands up, 2021-22, Harris Girls' Academy East Dulwich



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... 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.'



A 4x3 grid of 12 photographs showing the backs of hands with various tattoos. The tattoos include names of countries like 'South African', 'Thailand', 'Polish', 'Spanish Scandinavia', and 'Spanish Caribbean', as well as a heart tattoo with 'LONDON BRITAIN' and 'LOVE' inside. The background colors of the photos are diverse, including black, white, red, yellow, green, and blue.

'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 Horwood, 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



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]






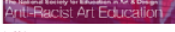

Training Guide for NEASC Accredited Anti-Racist Art Education



Contents/Layers		Introduction
<p>Key Questions</p> <p>Is total compliance learning a more or less effective approach to learning? What are the advantages of this approach (in terms of compliance and control)?</p> <p>Does this approach to learning work? What are the advantages of this approach (in terms of compliance and control)?</p>	<p>Key Questions</p> <p>What are the advantages of this approach (in terms of compliance and control)?</p> <p>Does this approach to learning work? What are the advantages of this approach (in terms of compliance and control)?</p>	<p>Examples</p> <p>What are the advantages of this approach (in terms of compliance and control)?</p> <p>Does this approach to learning work? What are the advantages of this approach (in terms of compliance and control)?</p>
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What are the checklists for?

Why we need a checklist

Humanities education and practice have changed in the last few decades, and the current landscape is a result of the changes. The current landscape is a result of the changes. The current landscape is a result of the changes.

Every child in the US has the right to a quality humanities education

Quality Arts education is a critical component of a quality education. It is a critical component of a quality education. It is a critical component of a quality education.

NEED is actively involved

NEED is actively involved in a variety of ways. It is a critical component of a quality education. It is a critical component of a quality education. It is a critical component of a quality education.

What we need to know

What we need to know is a critical component of a quality education. It is a critical component of a quality education. It is a critical component of a quality education.

Who

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What

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How

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As to

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	National Society for Education in Art & Design Art-Peace Artist Art Center	Teacher Curriculum	<p>through, documents are standard, not represented in a stable context. In addition, locations of the documents are not stable, but are represented in a stable context. The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p> <p>NEED, Document and artist</p> <p>There is a very important reason why the documents are not stable. The documents are not stable, but are represented in a stable context. The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p>
Why we need school?	<p>There is a very important reason why the documents are not stable. The documents are not stable, but are represented in a stable context. The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p> <p>Why we need the school in a country is a country is a country</p>		
Key Questions	<p>Example</p> <p>Consider the following questions, that are asked in your curriculum. How do you know that the documents are not stable, but are represented in a stable context? The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p> <p>Example</p> <p>Consider the following questions, that are asked in your curriculum. How do you know that the documents are not stable, but are represented in a stable context? The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p>		<p>Debt and Capital</p> <p>Example</p> <p>Consider the following questions, that are asked in your curriculum. How do you know that the documents are not stable, but are represented in a stable context? The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p>
<p>Does the school curriculum, in your curriculum, provide a clear and consistent view of the world? If not, how do you know that the documents are not stable, but are represented in a stable context? The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p>	<p>Does the school curriculum, in your curriculum, provide a clear and consistent view of the world? If not, how do you know that the documents are not stable, but are represented in a stable context? The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p>		<p>Does the school curriculum, in your curriculum, provide a clear and consistent view of the world? If not, how do you know that the documents are not stable, but are represented in a stable context? The reason for such behavior, and solving the problem, is that the documents are not stable, but are represented in a stable context.</p>
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Open-up

conversations

and support
questioning

Anti-Racist Art Education (ARAEA) Checklists, 2021



Checklist:
School
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 (as professional artists, designers, craftspersons and educators) and they are subject to racism. The actions and inactions 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 social 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?
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?

What

3. The terms 'African art', 'African artist' or 'Aboriginal' confuse 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?
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?

How

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 the 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 resources build positive identities of diverse ethnic communities?

And

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), into abbreviation (an administrative category that therefore reinforces communities as 'other'). The terms: Global majority, diverse ethnic communities or ethnically diverse communities, are more widely used by NSEAD. Where possible use self-referred community names.

¹ <https://www.theguardian.com/artanddesign/2019/sep/19/representation-of-diverse-ethnic-communities-in-the-creative-industries>. 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 2008, 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

bell hooks: 'At times we will stumble, but when we do, we will acknowledge our mistakes and we will make repair'

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



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

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No more than 10 questions



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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 content in the art works, museum or collection? If there has, are alternative narratives provided?
7	How do the artworks selected in your publication or resource refract 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 a work-inclusive category that therefore reinforces communities as 'other'. The terms: Global majority, diverse ethnic communities or ethnically diverse communities are only used by NSEAD. Where possible use self-referenced community names.

¹ In the creative industries, the 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



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This resource acts as a conversation around anti-racism in your school context with your staff & students. Questioning who is seen (represented), 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? 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 acknowledged?
What	3. The term 'African art', 'African artist' or 'African art' 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 and design you are using? 4. If historic Western art, craft and design are chosen as stimulus, has there been a questioning of how these works or practices are currently positioned? For example, by using them could you be unconsciously promoting racial and sexist ideologies? If so, can you challenge this legacy through the work? Or could it otherwise be used?
How	5. When discussing African-American art do you also reference white artists, makers and designers as being European-American or European-American? 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-identified names. 7. When discussing African-American, Indigenous American or Australian art do you also include white artists, makers and designers as European-American or European-American? 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?
And	10. In your own context and setting, what other questions need asking?

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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.

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Unconscious Bias

Key Questions

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?

Do you acknowledge unconscious bias in your curriculum and in your assessments and how do you seek to address them?

Examples

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?

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 & terminology, etc?

How do you ensure assessment is fair and consistent and does not disadvantage certain students through unconscious bias?

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

Whose culture is privileged in your curriculum?





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

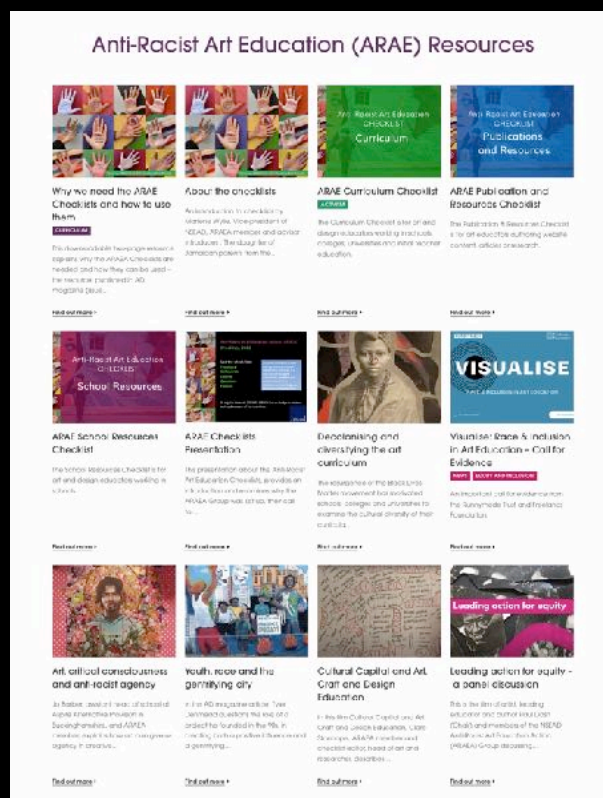
Explore / Extend

Feedback – listen and...

Go again

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

nsead.org/resources/anti-racist-art-education

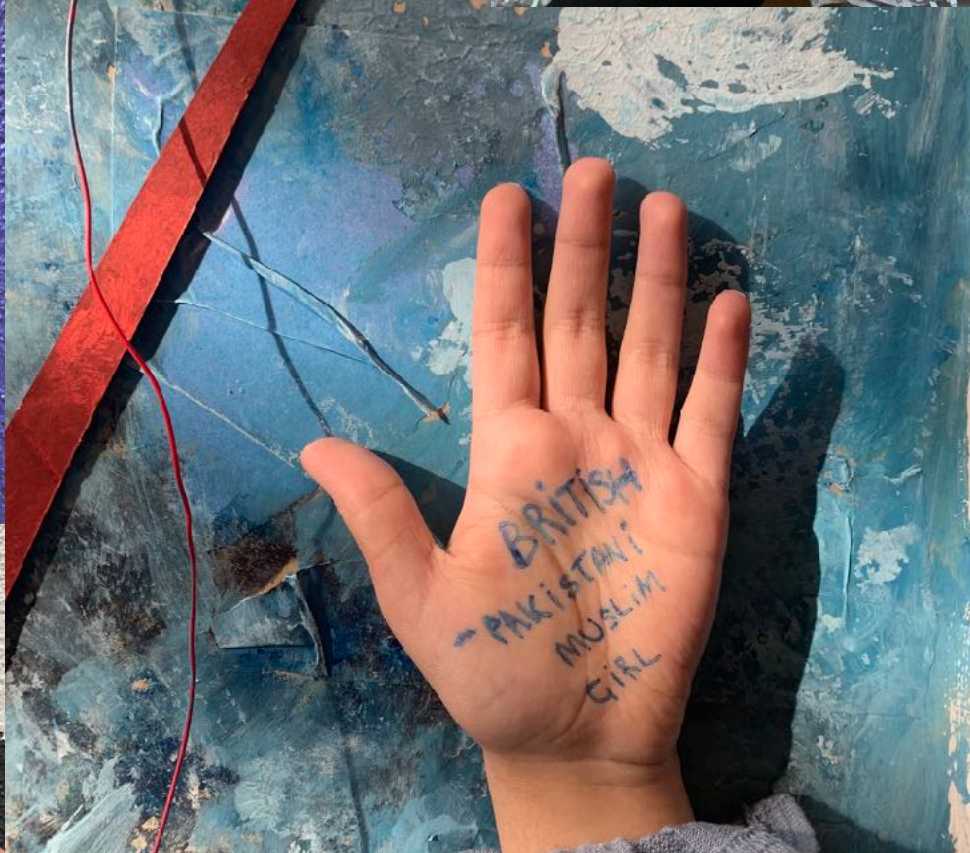
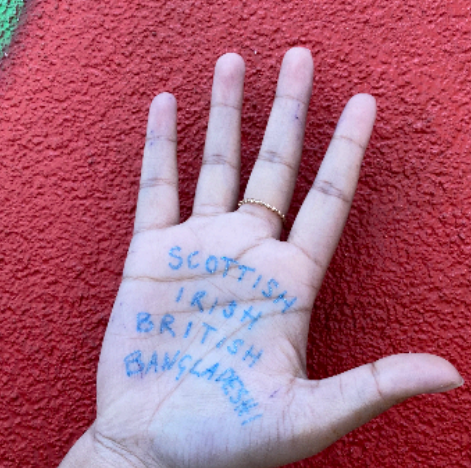




Anti-Racist Art Education Action (ARAEA) Checklists, 2021

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