

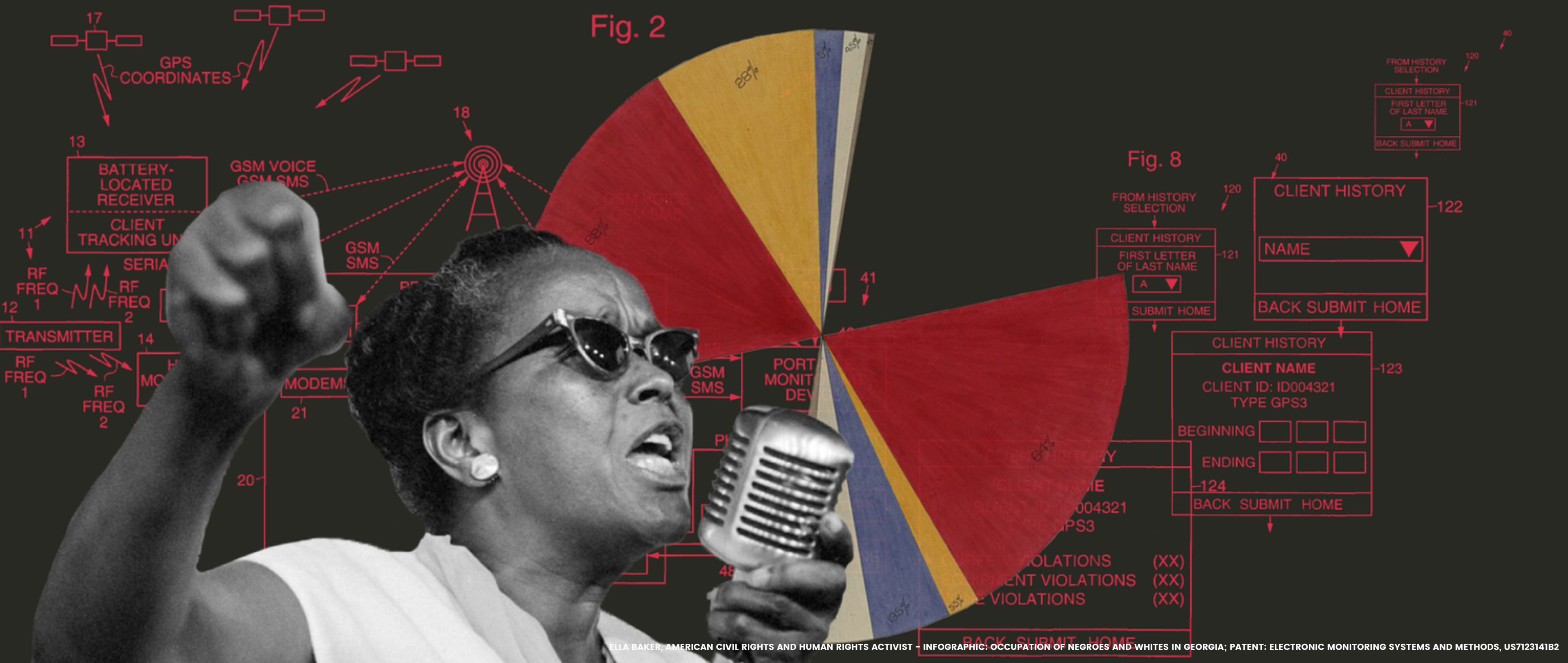
VISUALISING INCLUSIVE PRACTICES

RACE, INCLUSION AND REPRESENTATION IN VISUAL ARTS & IN ARTS EDUCATION



THIS PROJECT IS CONCERNED WITH RACIAL INEQUALITIES IN THE ARTS AND ART EDUCATION.
WHY AFTER MANY REPORTS AND CHANGES TO POLICY, WE ARE STILL ASKING THE SAME QUESTIONS?

IT WILL INVESTIGATE KEY EXISTING RESEARCH IN THE FIELD, DISCUSSES THE CURRENT CURRICULUM AND THE ARTS SECTOR HIGHLIGHTING EXISTING BARRIERS THAT EXCLUDE
BLACK AND ETHNICALLY DIVERSE STUDENTS FROM ART EDUCATION.





PROJECT TEAM



Dr Sylvia Theuri is an art educator, researcher and independent curator. Sylvia is Research Lead for the Runnymede Trust's research project 'Race, Inclusion and Representation in Visual Arts and in Arts Education' commissioned by the Freeland Foundation. She is also a lecturer in Contextual Fine Art and Photography at the University of Wolverhampton. She holds a PhD from the University of Salford, which focused on Black African students' experiences of higher education art and design.

Her research interests include diversity and inclusion issues in Art and Design education; Race, Identity and the African diaspora; Contemporary African Art, the Black Arts Movement, and Curatorial Strategies of Resistance

Her recent publications include a book chapter; 'Critical Race Theory and its Relationship to Art Education' in Towards an Inclusive Arts Education and a forthcoming text; 'From Institutional Racism to Duties of Care: Moving Interventionist Practices away from Racism and Colonial Dominance' commissioned by UAL Decolonising Arts Institute and the Contemporary Art Society.

Sylvia was Curator in Residence at The Herbert Art Gallery and Museum (2019-2020), working in partnership with New Art West Midlands, International Curators Forum and Coventry Biennial. Her residency culminated in the critically acclaimed exhibition Thirteen Ways of Looking at The Herbert Art Gallery and Museum (October - December 2020).

Sylvia Theuri

Co-Lead: Research





Kevin Dalton- Johnson

Co-Lead: Creative Impact

Issues of identity are crucial to understanding today's society and more specifically to Kevin's work as a African Diaspora British/Jamaican visual artist born in the United Kingdom. Like many others he experiences a great sense of displacement from living with the affects of limited and fragmented information about their culture and heritage.

The highly emotive and powerful ceramic busts he creates are cathartic and provide a spiritual connection with his ancestors. They explore issues of identity, displacement and decolonisation, to confront a society still deeply rooted in the politics and ideals of a colonial past. They are informed by personal experiences and post graduate research at The University of Manchester. He is a commissional public artist who created the successful permanent sculpture 'Captured Africans,' the first British memorial sculpture by a quayside to memorialise enslaved Africans in the UK.

Kevin has engaged in international residency programmes with IFAA (International Arts in Arnhem), Tolhuistuin Cultural Arts Centre (funded by Fonz BKVB), to name a few. He has presented at academic conferences, was part of the first Contemporary African art in Dubai as part of a group exhibition and numerous major galleries both national and international.

Presently Kevin is a Rastafarian engaged in doctoral research at Manchester Metropolitan University and is creating new powerful through provoking artworks in his studio space in Sowerby Bridge, Yorkshire, UK.

Rayvenn Shaleigha D'Clark

Project Researcher

Rayvenn is Project Researcher for Runnymede's partnership project with the Freelands Foundation, to deliver the first major research commission into access to the visual arts for Black, Asian and ethnically diverse students.

As well as being an international practising Digital Sculptor represent by MTArt Agency, she also Lecturers at London College of Fashion and engages in commission writing tasks which includes BAME is LAME (2018) and Grief Revisited: Liquid Blackness (2020/21) courtesy of Fevered Sleep.

Recently described as a counter-intuitive researcher by Shape Arts CEO David Hevey, Rayvenn has worked across a number of charities and higher education institutions which include Shape Arts, The University of the Arts London, Bow Arts Trust and Shades of Noir: The Knowledge Exchange Centre for Race and Practice-Based Social Justice.





CREATIVE

TERMINOLOGY

POLITICALLY BLACK?

BAME?

MINORITY ETHNIC?

EMERGING MAJORITY?

BLACK & BROWN?



Deborah Roberts, 'Baldwin's promise #4', 2018.

PROJECT TITLE

RATIONALE

CENTRING YOUNG PEOPLES VOICES

INTERSECTIONALITY

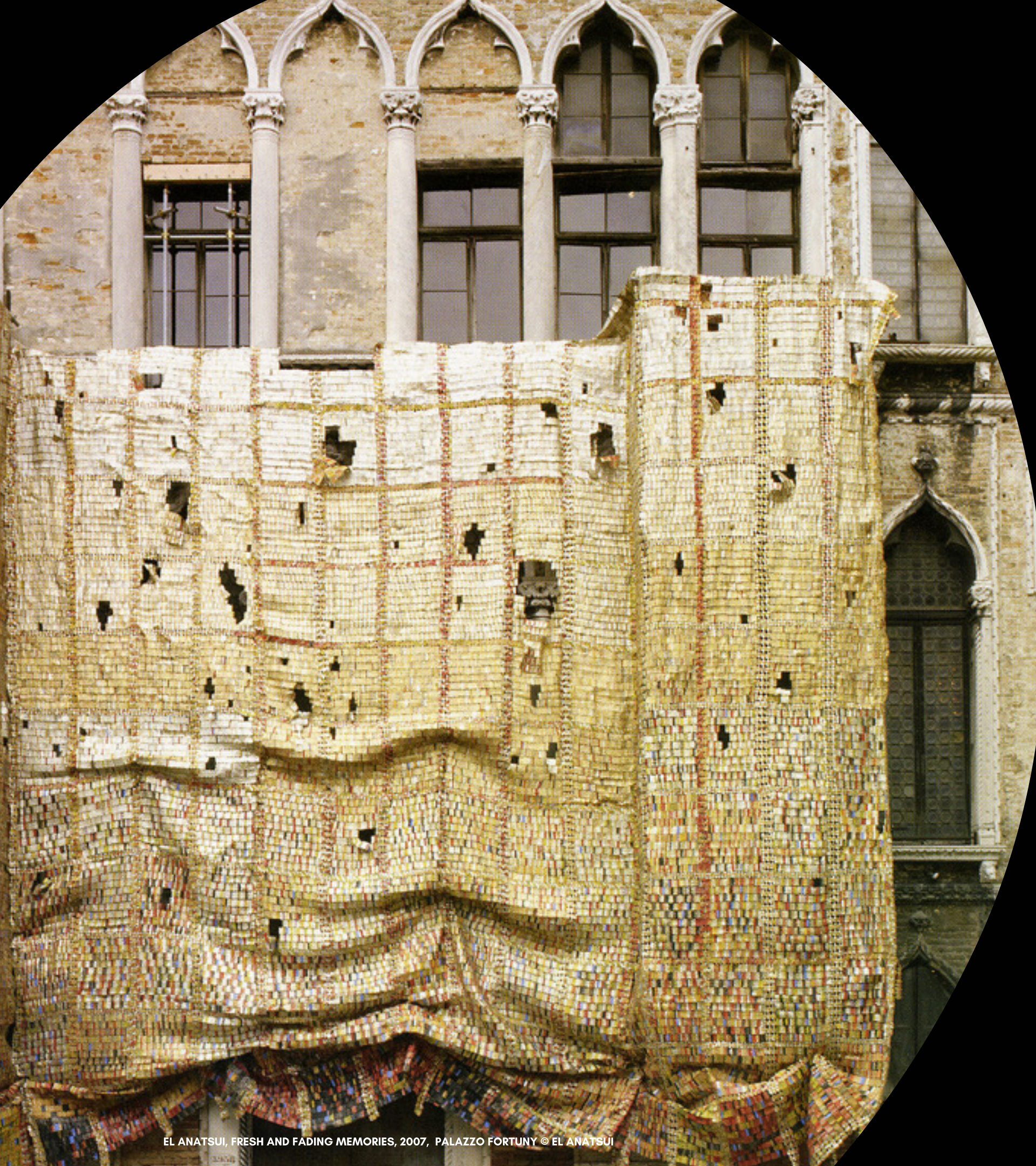
RECLAMATION

DU BOIS AESTHETIC

BRANDING OPPORTUNITIES

INTERGENERATIONAL





PROJECT OVERVIEW

Develop Project Name and Branding

Standalone Website

Interviews - Young people, Nadhim Zahawi (Secretary of State for Education), Sandra Allan (AQA Head of Curriculum for Creative Arts), Art Teachers

Round table discussion with key artists/curators/organisers in the field

Focus groups - Teachers, Young People , Governing Boards etc.

Consult BAM artists, and commission Black Artists

Commission artists to interpret current data in the style of Du Boi, El Anatsui ect.

Create a network database for artworks by artists of colour

Locate and document the work of Black Visual artists exhibitions and artworks

Develop national Black Arts Network

Develop National Black Archive Network

Legacy: Artist Residency in school for KS3 & KS4

'Pilot 'school trials across demographics and continued monitoring of the findings from pilot schools

Develop Black Arts Loan Scheme for schools and colleges

Touring Interactive Exhibition - Talking Data

TESTED PROJECT NAMES

1. Visualising inclusive Arts (VIA)
2. Why Not Black?
3. Colouring In
4. Blacklist
5. Arts, Race and Teaching (ART)
6. CALL IT OUT
7. Black Art N Done
8. U GET ME: VIA
9. Black British Visualising Education (BBVE)
10. Black British Visualising Inclusive Education (BBVIA)
11. We Move: Visualising Inclusive Art (VIA)
12. Black Learners Matter (BLM)
13. Blackout
14. Pet to Threat
15. Codeswitching
16. 'nuff said
17. EXODUS
18. Just Another Visual Arts Report
19. Really Here in Name Only (RHINO)
20. Work of ART
21. State of the ARTS (Arts, Race and Teaching)

22. ART in Review
23. UK School Report
24. No Black in the Union Jack
25. Black Futurism: VIA
26. NEXT Phase: VIA
27. Don't Dis the BLACKNESS
28. UNU BIAS (UNU Black Inclusive Arts Strategies)
29. VIA: Living Data
30. Action Method
31. Talking Data
32. Revival BIA
33. BAR (Black Art Renaissance)
34. UBUNTU
35. NIA (National Inclusive Arts)
36. Their Stories
37. Art4ALL
38. Art Linking Data
39. Data Narratives
40. Reclaiming Our Voice: VIA
41. Souls of Blackness
42. Grassroots
43. The Groundings
44. Fire This Time

45. As It Is
46. Our Truth'
47. No Ghetto
48. Conscious Youth
49. Conscious VIBES
50. The Crisis - Du Bois
51. Niagra - Du Bois
52. Advanced
53. Advancement
54. Freedom Arts
55. Pushin' On K
56. Top Rankin - Livin' Data
57. Talented Truth
58. Reaching Out To Next-Generation
59. Widening the Focus
60. Our Narrative
61. Unu Narrative
62. Marcus Garvey Project
63. Rodney Project
64. Inclusive Cannon: VIA
65. Catch a Vibe
66. Culture creates Vibes
67. For the Vibe & Culture
68. Vibe in Expression
69. Culture no Vulture



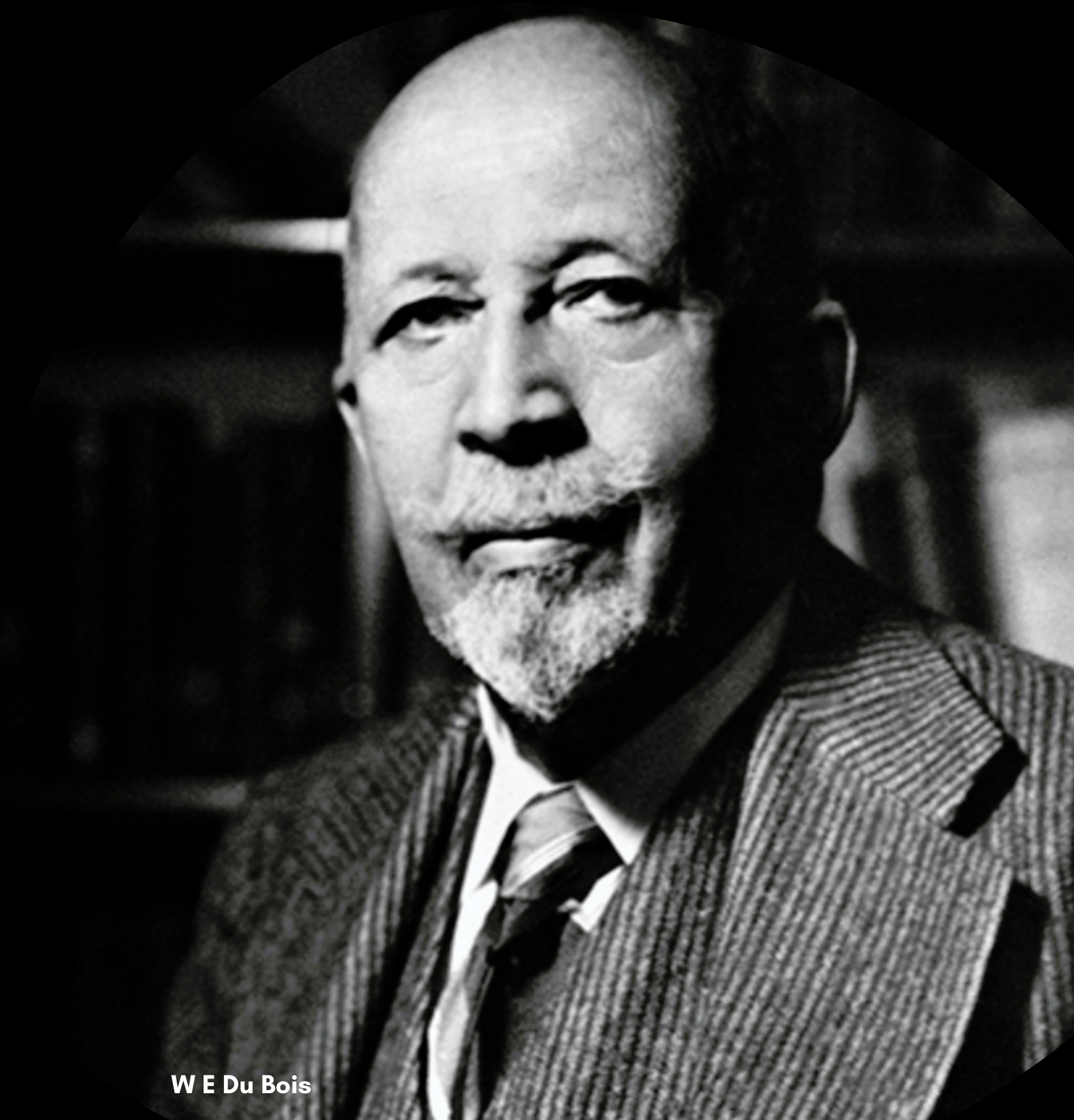
DU BOIS ON 'INCLUSIVE ARTS'

W.E.B. Du Bois (1868 – 1963) ruminated upon the notion of a liberated Black art that makes use of all methods of creation available to realise aesthetic beauty without abandoning one's personal quest for liberation.

He understood art as the expression of the nexus of thought and practice expressed through three dominant themes:

- **The power of black expression to reinvent experience, and emancipate a new world;**
- **Intellectual, and cultural vanguardism;**
- **The repressive effects of capitalism;**

" These rarely seen and beautifully rendered data visualisations show the promise and creative possibilities of Black art and science, more than a century ago, to remake America in the true images of all her people. Drawn in brilliant and vivid colours in these portraits, Du Bois colour lines reminds us that the struggle for justice is also the struggle for truth, then and now."

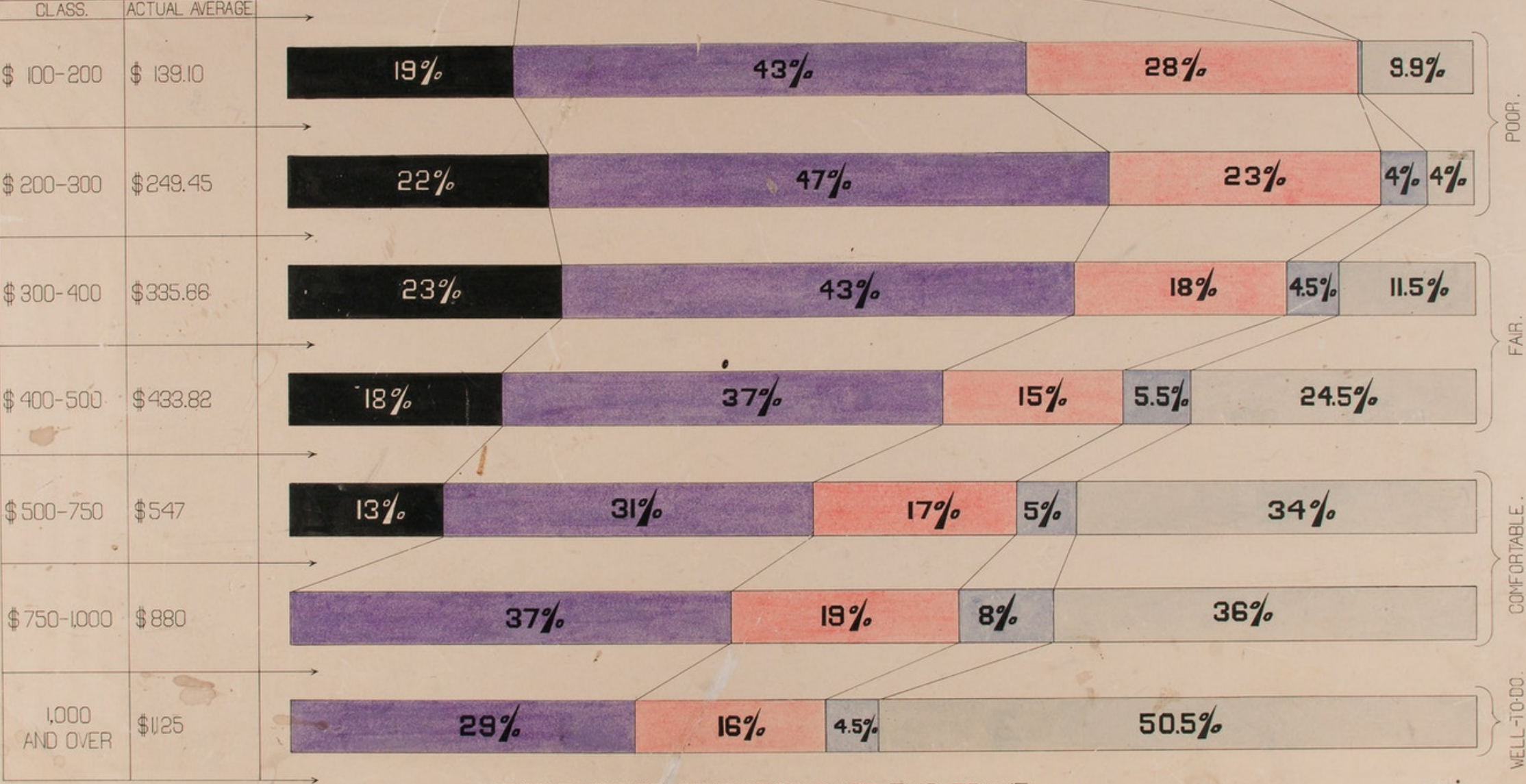


W E Du Bois

INCOME AND EXPENDITURE OF 150 NEGRO FAMILIES IN ATLANTA, GA., U.S.A.



ANNUAL EXPENDITURE FOR				
RENT.	FOOD.	CLOTHES.	DIRECT TAXES.	OTHER EXPENSES AND SAVINGS.
	<p>DIETARY OF WELL-TO-DO NEGRO FAMILY FROM BULLETIN U.S. DEPARTMENT OF AGRICULTURE NO 71.</p>		<p>THE STATE TAX RATE IS: 1880-\$3.50 PER \$1,000 1885-\$3.50 1890-\$3.96 1895 \$4.56 1899 \$5.36 STATE AND COUNTY TAXES RAISE THIS TO \$21 PER \$1,000 IN ATLANTA.</p>	<p>THE HIGHER LIFE. RELIGION. ART. EDUCATION. SICKNESS. SAVINGS. AMUSEMENTS. BOOKS AND PAPERS. TRAVEL.</p>



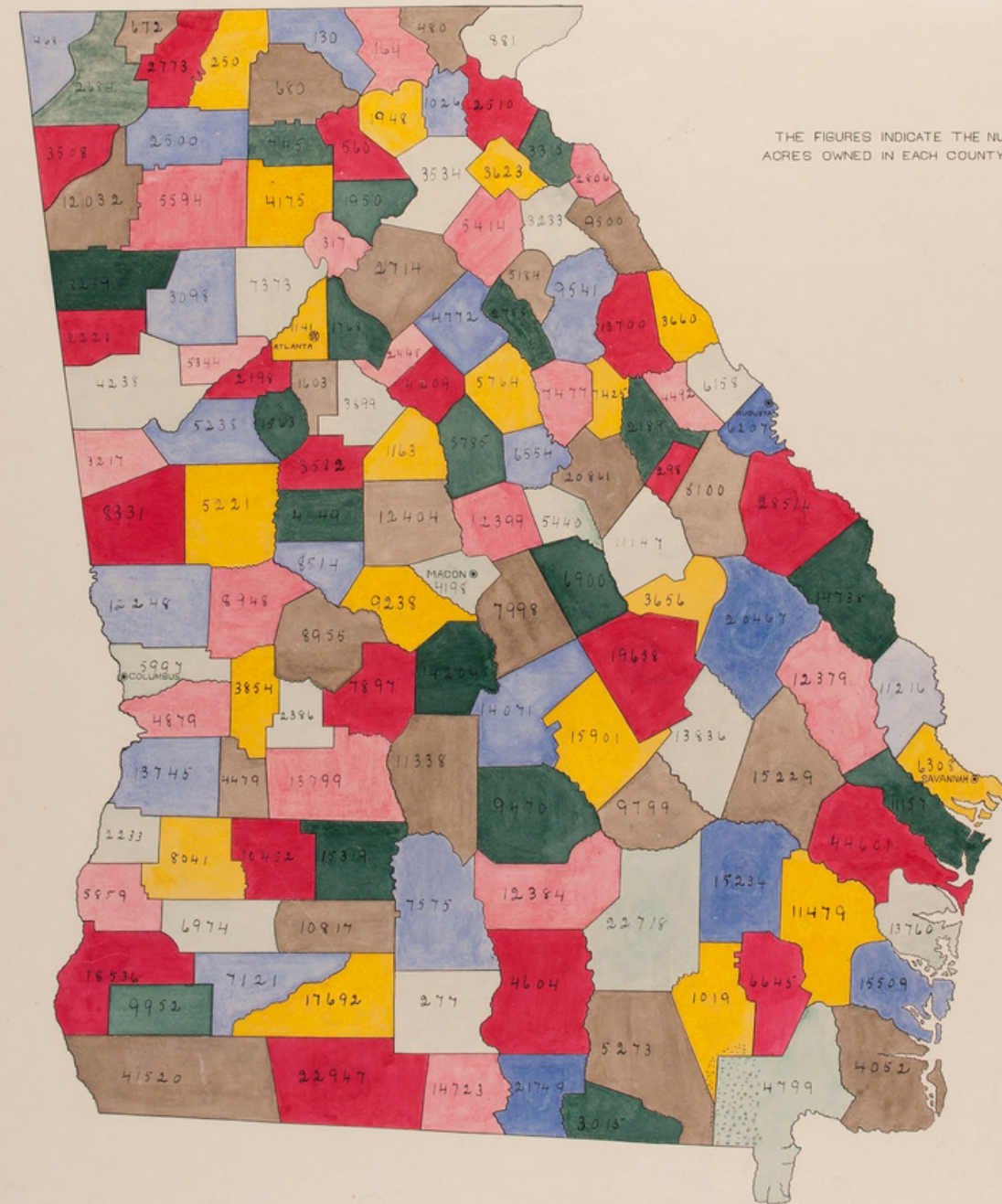
FOR FURTHER STATISTICS RAISE THIS FRAME.

"Black Lives 1900: W. E. B. Du Bois at the Paris Exposition" reprints some of the striking photographs and graphics that Du Bois and his curators commissioned for the World's Fair. Illustration by W. E. B. Du Bois /

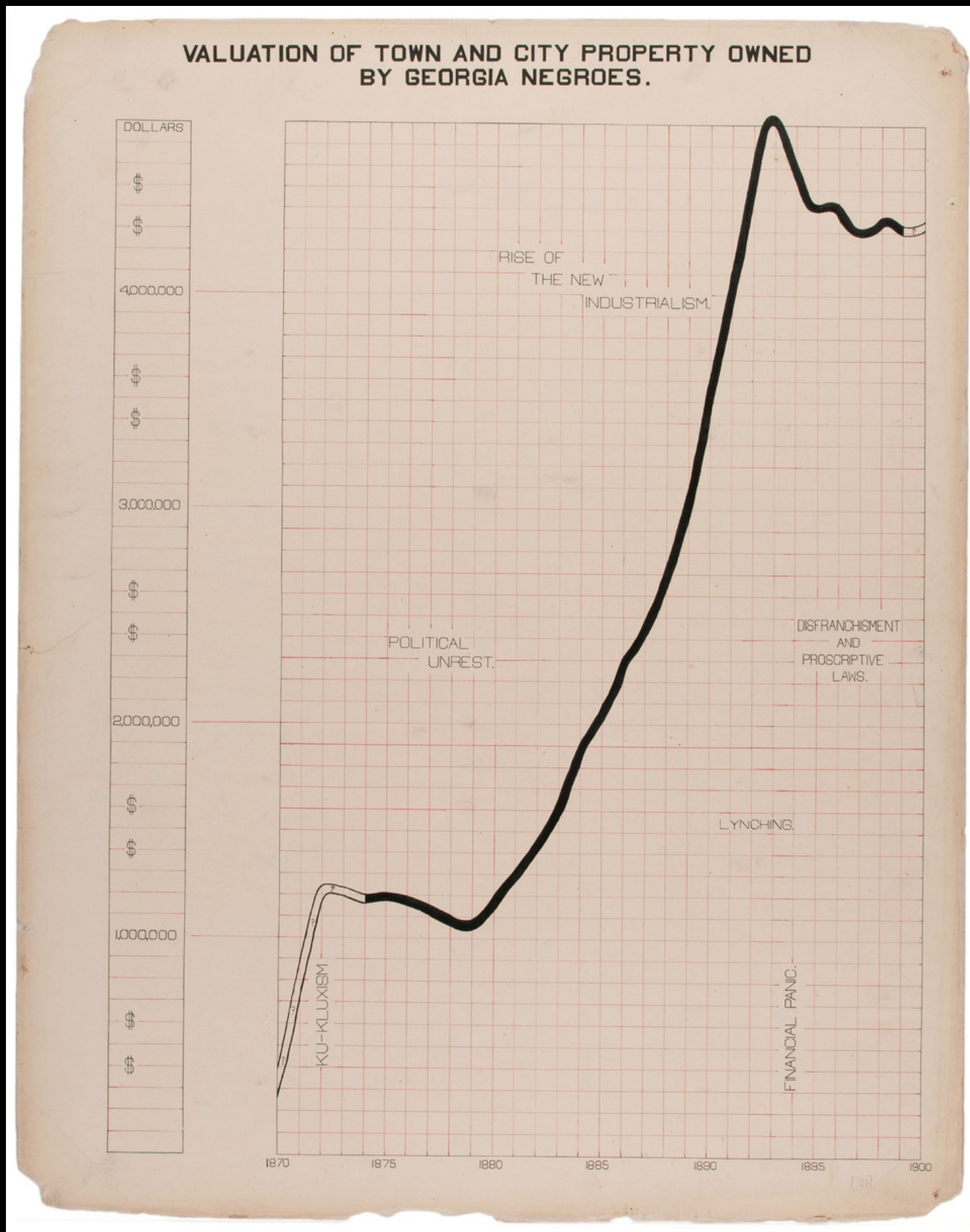


A chart, by Du Bois, artfully displays the number of African-Americans living in cities compared to those in rural environments. Illustration by W. E. B. Du Bois / Courtesy Library of Congress

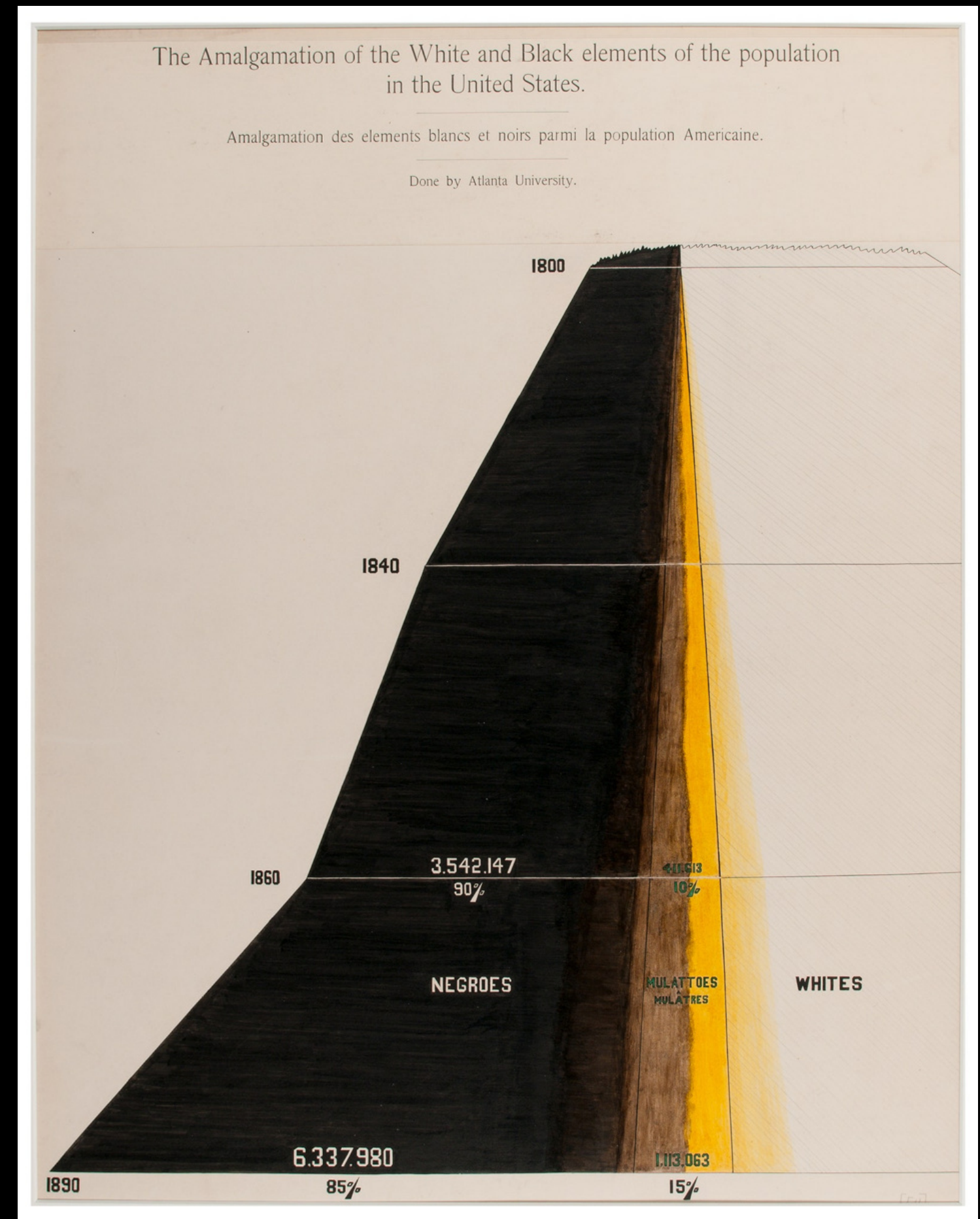
LAND OWNED BY NEGROES IN GEORGIA, U.S.A. 1870-1900.



A map of Georgia, by Du Bois, colorfully indicates the number of acres owned by African-Americans in each county. Illustration by W. E. B. Du Bois / Courtesy Library of Congress



A graph, by Du Bois, shows fluctuations in the property owned by African-Americans in Georgia between 1870 and 1900. Illustration by W. E. B. Du Bois / Courtesy Library of Congress



A line graph, prepared by Atlanta University students, displays population changes. Illustration Courtesy Library of Congress

VISUALISING INCLUSIVE PRACTICES:

ARTS RATIONALE

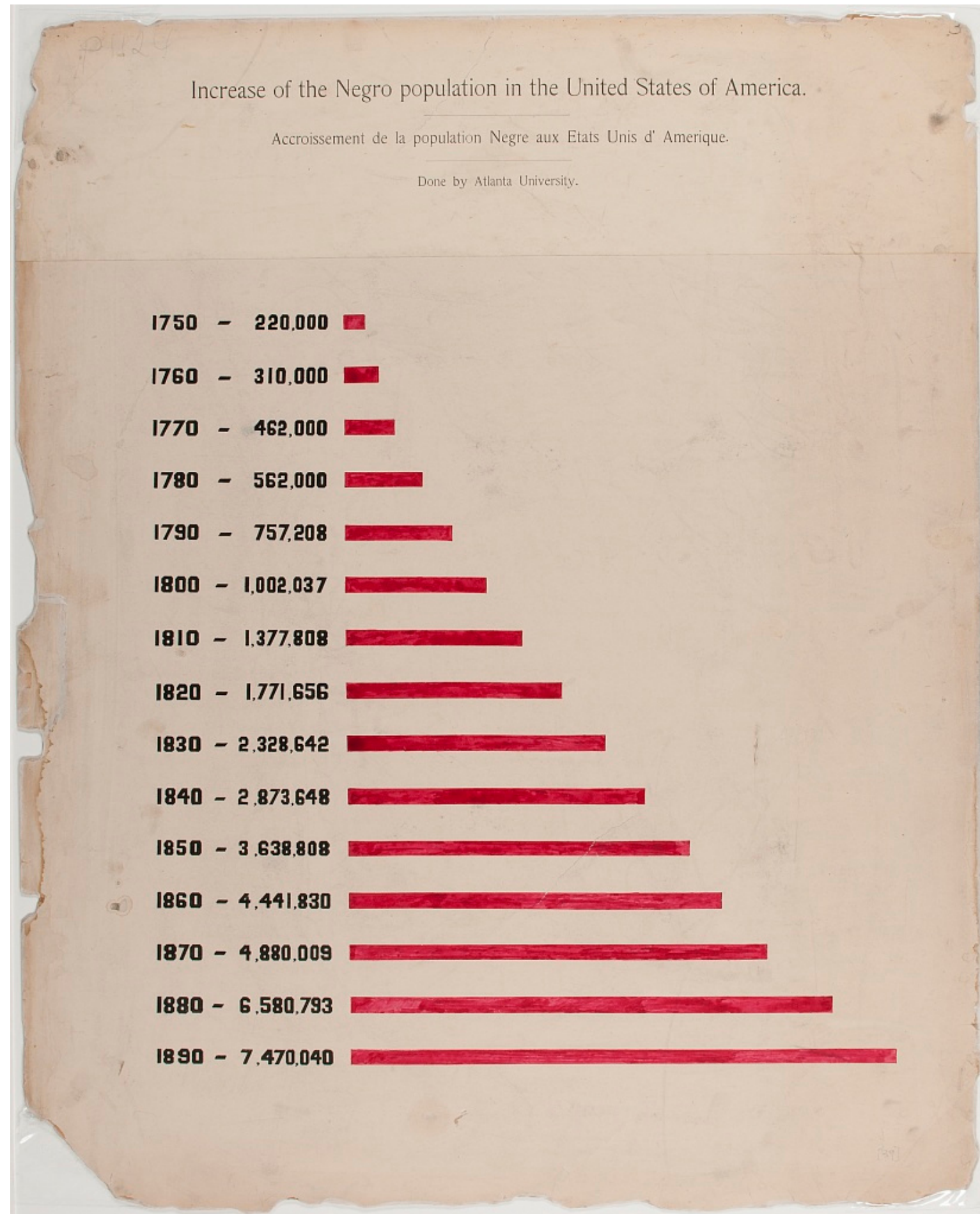
These graphs, charts, maps, and photographs provided a powerful glimpse into the lives of Black Americans to convey a literal and figurative representation of what Du Bois referred to as the 'Colour Line.'

Beautiful in design and impactful in content making visible a wide spectrum of the Black experience. These images illustrate how data might be reimagined as a form of accentuality and even protest in the age of **(BLM) Black Lives Matter**.

Du Bois and his team understood that **we do not need another report**.

He understood the power of art as a political, transformative emancipatory tool that can affect change; this is what we aim to do in this project.

By using art to **visualise inclusive practice** we aim to speak to all communities with Black narratives at the centre. This is the counter-narrative to the Eurocentric, scientific, traditional methods that continue to fail and scapegoat the young generation.



DESIGN PRINCIPLES & BRIEF

At the turn of the nineteenth century in America, Asia and across Europe images of Black peoples was that of an enslaved person; Du Bois sought to challenge this. As a result, during the 1900 *Exposition Universelle* (the Paris Exhibition 1889), Du Bois organised a display of hundreds of images; **colourful infographics charting African American advancement and monochromatic photographs that represent Black lives, in labour, in worship, and leisure, at school, at work and at home.**

Interpret a graph from the .Gov 'Race Disparity Audit: **Summary of finding from the Ethnicity Facts and Figures**_publication (Revised March 2018)' as an infographic logo. Aesthetic Inspiration – Du Bois **Visualising Black America.**

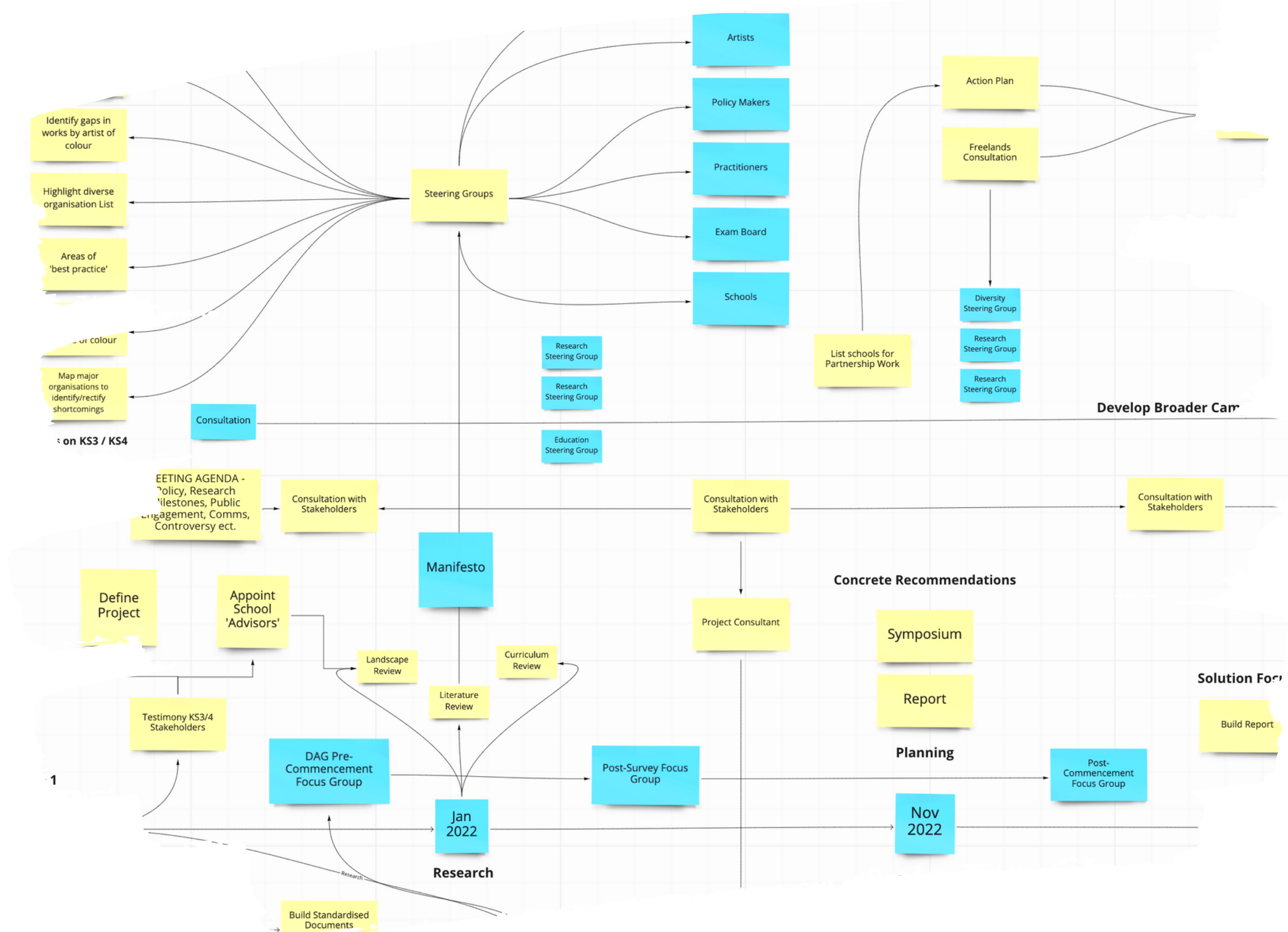
OUTCOMES: Infographic, plus 50-word rationale (for design idea)

IMAGE: A series of statistical charts illustrating the condition of the descendants of former African slaves now in residence in the United States of America]
Increase of the Negro population in the United: **Du Bois, W. E. B., 1900**



RESEARCH

PROJECT TIMELINE



NATIONWIDE RESEARCH

Disaggregation of the Metrics:

- race / ethnicity
- gender / sex
- class
- disability
- religion / belief

Pedagogies of the Home (Delgado Bernal 2001) & (Theuri 2016)

- first / second gen. immigrants
- language
- home culture not acknowledged
in education
- 'proper job' rhetoric





**PHASE ONE:
THIS IS NOT
ANOTHER ART
REPORT**



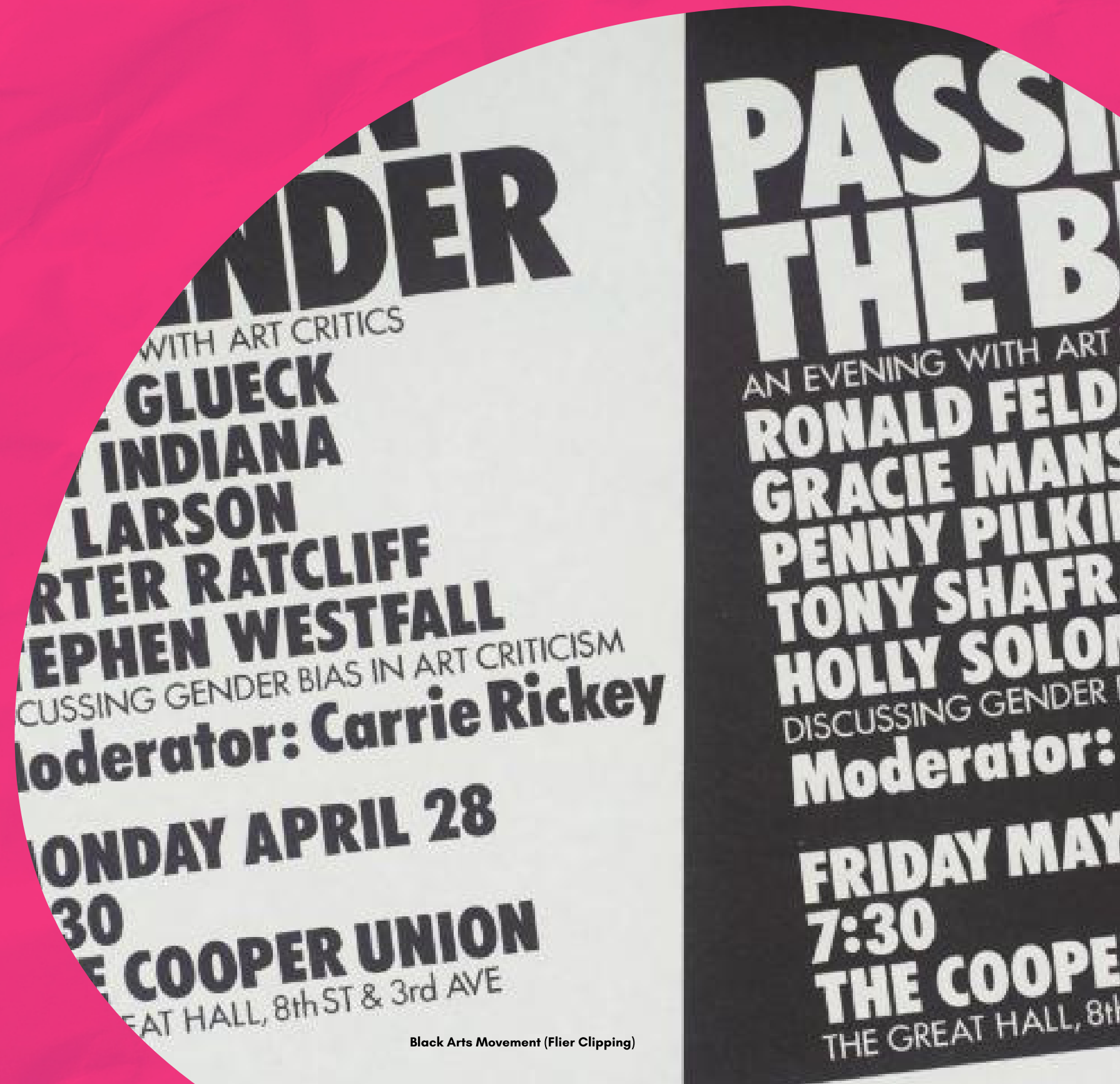
SEPT 2021 – JAN 2022

January 2022 Report

- Centring young people's voices
- Bringing 'data to life'
- Exposing inequalities
- Challenge existing inequalities in the visual arts and art education
- Providing active interventions, with a creative focus
- Future and legacy

Report/manifesto aims to:

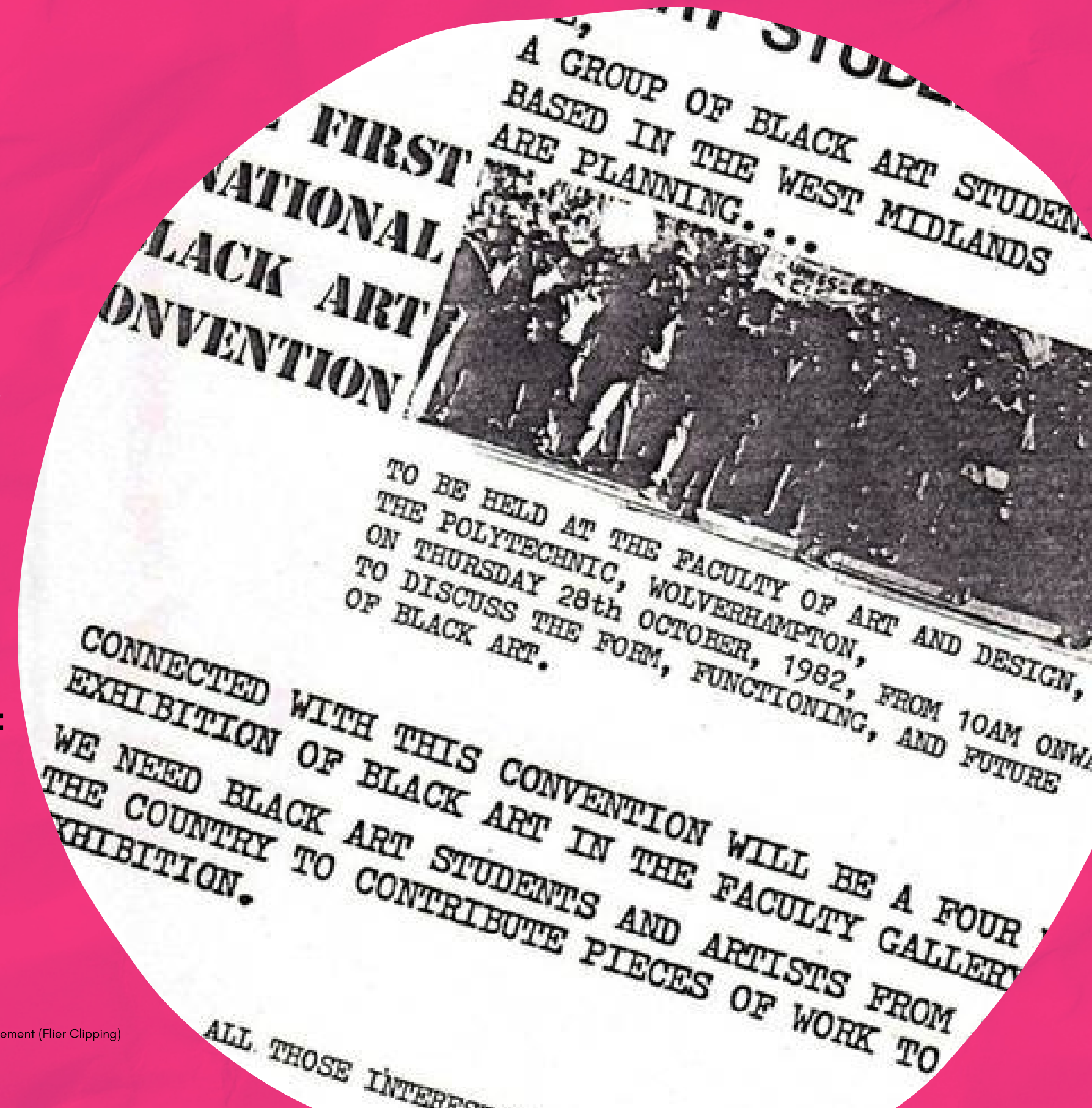
- Communicate information with simplicity and clarity
- Share excitement
- Inform people about the project
- Invite people to come and join us - shape this research with us
- Show this project as something worth collaborating on



LITERATURE REVIEW

- Following a semi-systematic review
- Map the field - synthesise state of knowledge
- Looking at how research in this field has progressed over time
 - Stuart Hall and understanding what has changed the since 1970s etc. Caribbean Artist Movement and Bernard Coard's text and 1980s (First Black Art Convention)?
- Understanding relevance to current climate (Brexit, Black Lives Matter & Pandemic)
- Exposing inequalities
- Create an agenda for further research -
- Currently limited research that looks at racial inequalities in art education at KS3 and KS4 with a focus on the ecosystem of art education.

The research we do have paints a picture of significant inequality.



LANDSCAPE REVIEW

KEY QUESTIONS:

1. Do young people in the UK see their diversity reflected in the art industry?
2. How does this shape their engagement with visual culture?
3. What experiences do Black and ethnically diverse people working in the sector have?

Highlight an organisation with 'good practice' and 'innovative' interventions to education, art & community



Deborah Roberts, Let Them Be Children (2018)

CURRICULUM REVIEW

KEY QUESTIONS:

- **Underrepresentation of Black and ethnically diverse artists in school curriculum**
- **Lack of diversity in the curriculum (KS3 & 4/GCSE)**
- **Impact of changes to education on art curriculum (Progress 8/English Baccalaureate)**

So far we have interviewed two art educators/leaders and built a case study of one school in North of England in order to further share their testimonies



Over the past 5 years **teaching staff has been reduced by 50%** and they have not been replaced. Art is built on practice and skills development.

So how can learners achieve their potential with so few hours... in one term core subjects receive more time than the whole year's KS3 (art) teaching time...

THE OUTLOOK FOR THE FUTURE IS NOT GOOD!"

(Anonymous, Head of Art)

CAPTURING TESTIMONY

I have no idea why we are still teaching **dead white men...**

**WE NEED TO CHANGE THE FACE
OF ART EDUCATION
IN SECONDARY SCHOOLS...**

(Anonymous, Black Artist / Educator
& former Headteacher)



PHASE TWO: PROACTIVE INTERVENTIONS



ACTION RESEARCH

October 2021 Research trip - Bluecoat (Liverpool)

"Practice Makes Perfect" Rosa Johan Uddoh

Uddoh worked with a group of Year 8 students to **explore their understanding of a 'dream education'** alongside ways to implement a Black curriculum.

- Evidence that art needs to be in the **curriculum** to ensure breadth of entitlement for all pupils
- Highlights **importance of the Black perspective**, Black Teachers & Black Artist in schools
- Black curriculum at the centre
- Potentail model for project to use

In partnership with art organisations providing selected schools with a **dedicated Black Artist in Residence** working with Key Stage 3/4 students.

Impact of the residency will be studied/evaluated looking at:

- Student Development
- Impact on Curriculum
- Student Aspirations



Rose Jonah-Uddoh, Here I am Baby (2020)

CURRICULUM REVIEW

Do we have a two-tier educational system due to severely reducing breadth of the curriculum offer in state schools?

Why has the time allocated to the Arts been reduced in school, when the arts contribute billions to local economies?

Despite successive governments and policy changes, why are we still asking these questions?

Why has little changed since R.H.I.N.O, and ESN?

Why are Art GCSE courses insufficiently diverse?

Why are Black and ethnically diverse artists underrepresented in schools?

Why is diversity reduced in the curriculum?

Does 'Progress 8' work for learners wanting careers in the arts?

Challenge the implementation of English Baccalaureate curriculum

Does the current curriculum meet the needs of marginalised pupils?



R S D'Clark, Clay (Study) (2018)



El Anatsui, Focus, 2015.

LANDSCAPE REVIEW

- **Cultural diversity strategies** in the visual art sector (including funding policies regarding diversity).
- **Representation** of Black and ethnically diverse artists, curators and leaders in visual arts sector (include board members) and **opportunities for employment**.
- Representation of Black and ethnically **diverse artists in exhibitions** in the UK.
- **Funding for Black and ethnically diverse artists**, curators and Black and ethnically diverse led visual arts organisations.
- **Case studies** showing innovation and good practice

01

ADVICE

We will develop the following to advise and inform the final report:

- **Art** Advisory Board
- **Diversity Advisory Board**
- **Education** Board
- **External** Board

02

ACTION PLAN

- **Focus Groups** in three schools with pupils and teacher across demographics
- **Canvas pupils opinions** of diversity in curriculum and issues of race... etc.
- Social media **competitions** etc,
- **Interview** with Govt Ministers, Exam Boards
- Interview **Black Teachers**

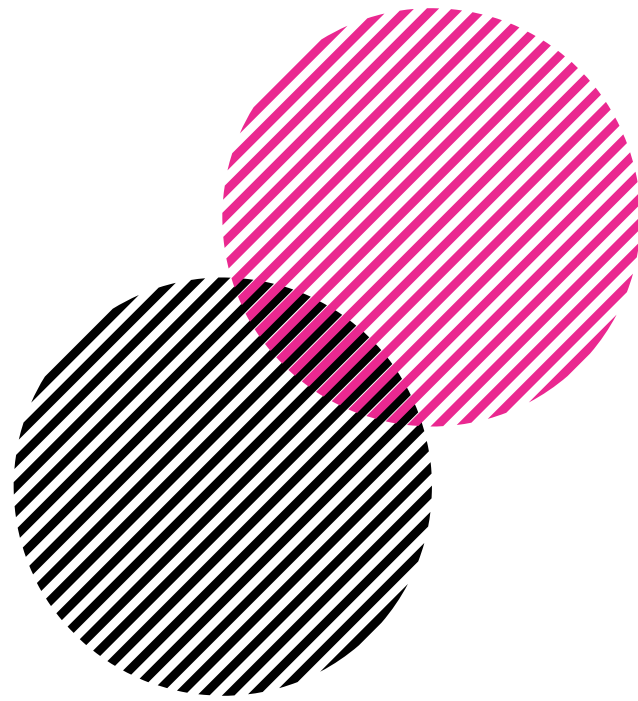
VIP'S

We've created space for the celebration and humanization of Black lives,"
says Alicia Garza, BLM Network co-founder.

RATIONALE

- **RECLAMATION**
- **REFRAMING**
- **INTERGENERATIONALLY
RECOGNISABLE**
- **ACRONYM POSSIBILITIES**





THANK YOU

WOULD YOU LIKE TO BE A PART
OF THIS PROJECT ON ONE OF
OUR **ADVISORY BOARDS**
(ART, EDUCATION & DIVERSITY)?

WHAT DO YOU SEE AS THE
LEGACY FOR THIS PROJECT?



El Anatsui, Focus, 2015.