

VISUALISE

Race & Inclusion in Art Education

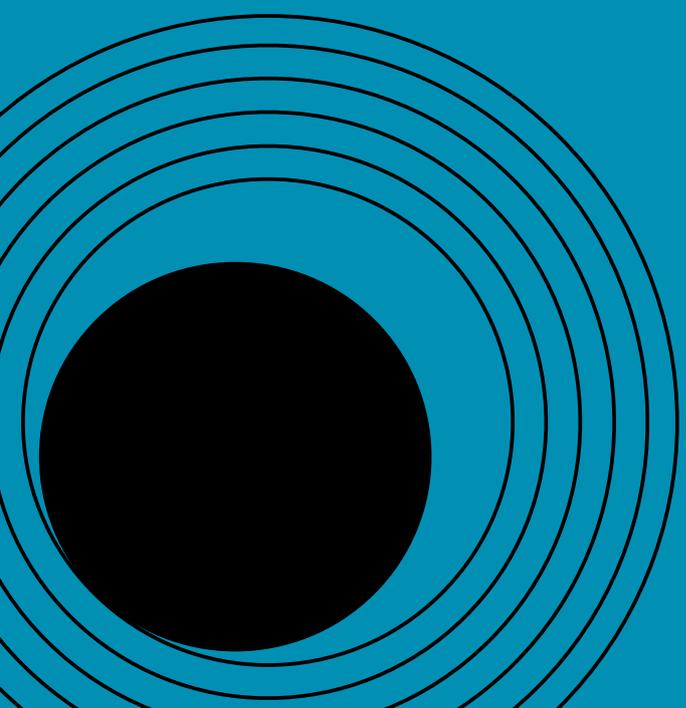
CALL FOR EVIDENCE

If we can go
to Mars,
we can send
more kids to
art school

- Sonia Boyce OBE
Artist

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BACKGROUND



The visual arts empower individuals and communities to express their ideas and experiences and to connect with each other and the world, creating spaces where people can feel seen, celebrated and inspired.

Early experiences of making and learning at school can ignite a lifelong relationship with art and bring enhanced wellbeing and opportunities. We must therefore ensure that art education is available to all our young people, so that everyone can contribute to and enjoy the visual arts.

The desire for a creative life is within all school students, regardless of background or location. But despite higher-than-average engagement in visual arts at secondary school level, minority ethnic students face a broken pathway through art education, where they are decreasingly represented in student populations and subsequently the visual arts sector.

The visions and stories of the next generation of minority ethnic¹ artists need to be amplified and not hidden.

We must not lose the richness that these practices will bring.

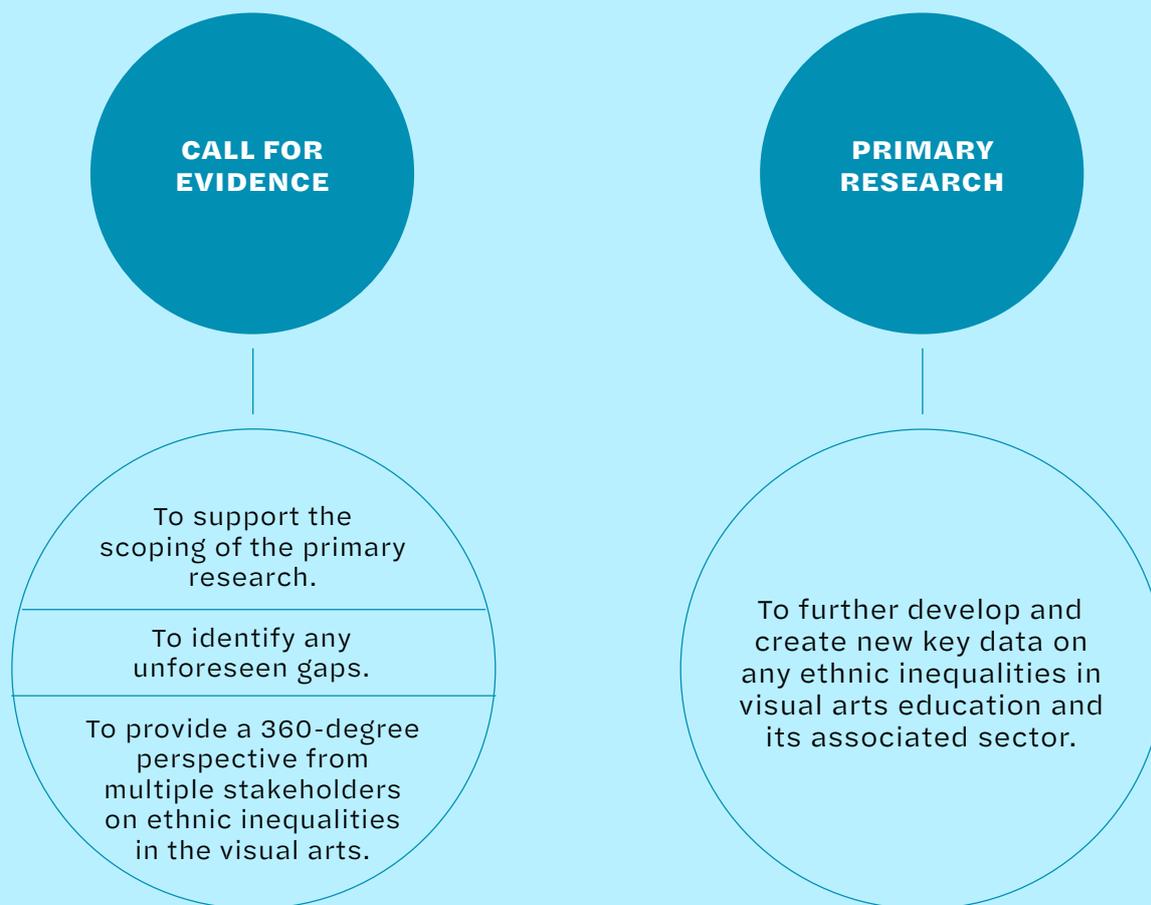
Freelands Foundation and Runnymede Trust have launched a ground-breaking partnership to deliver the first major research commissioned into race and inclusion in art education, focused on two important issues:

1

*The current nature of **visual arts education** and how this impacts outcomes for minority ethnic students and young people.*

2

*The experiences and representation of minority ethnic people in the **UK visual arts sector**.*



Our focus on **visual arts education** considers the importance of both opportunity and aspiration, asking whether young people in the UK see their diversity reflected in their classrooms, in both their teachers and the artists whose work they are introduced to.

We will work with secondary school teachers and students to look at curricula and pedagogy, as well as broader social contexts that shape experiences of both compulsory and elective art education.

Visual arts education also has implications for the UK visual arts sector.

It is important to building the pipeline for future creative art professionals and plays a key role in the supply of skills, knowledge and talent to the sector.

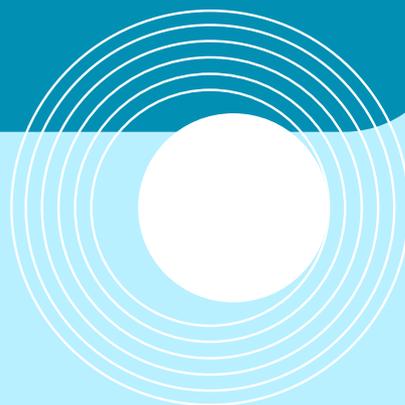
Therefore, the second aspect of this call for evidence seeks to understand the nature of this pipeline and where potential leakages are for minority ethnic communities. It also considers the state of play of representation of minority ethnic groups in the UK art sector, while identifying areas of best practice in established arts bodies and institutions.

We want to understand how minority ethnic individuals and communities participate in and engage with the visual arts sector.

This **call for evidence** invites individuals and organisations to provide evidence, testimonies and insights into these two areas of research. This will inform our research questions and identify gaps in existing knowledge, as well as providing a 360-degree perspective from multiple stakeholders on ethnic inequalities in the visual arts.

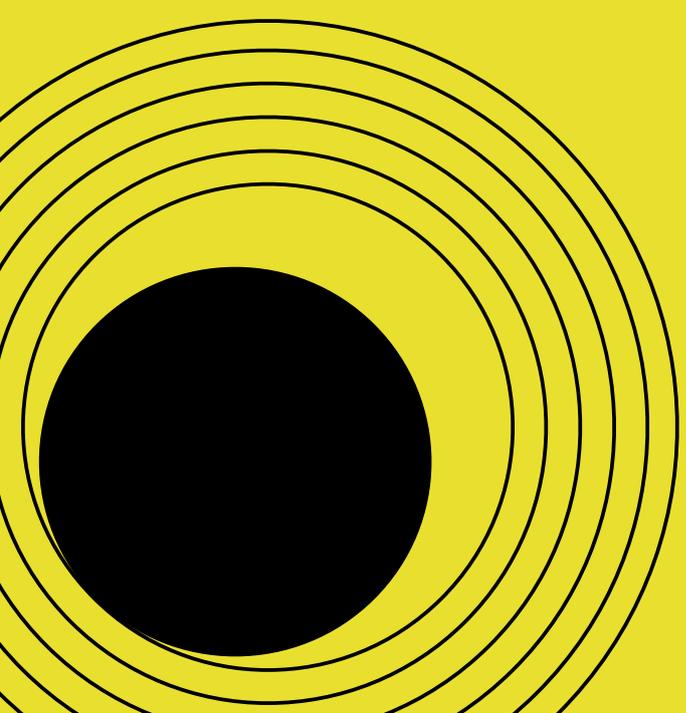
Alongside this, we are simultaneously conducting in-depth **primary research**, to further develop existing knowledge and create new key data on racial inequalities across the breadth of visual arts education and its associated sector.

These two research areas will inform a substantial **final report published in 2023**.



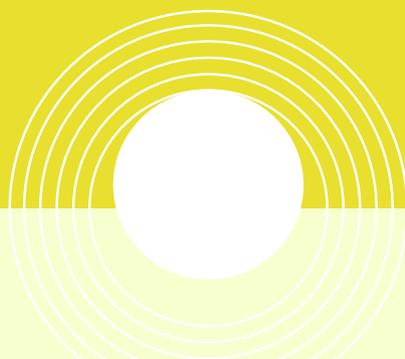
VISUAL ARTS EDUCATION

VISUALISE: RACE & INCLUSION IN ART EDUCATION





**Children in UK schools,
31% of whom are
minority ethnic,
are introduced to
visual art by teachers
who are
94% white.**



We know that education reflects and reproduces the inequalities that exist in wider society. The under-representation of minority ethnic students in art education must be understood in relation to several factors both at societal level and in educational contexts. These include persistent discrimination and racism, the lack of an inclusive culture in some institutions, and the perceived ‘whiteness’ of both art education and the visual arts sector.

In 2017, the Department for Education (DfE) recorded the fact that children in UK schools (of whom 31 per cent were minority ethnic) were introduced to visual arts by teachers who were 94 per cent white. Our primary focus is at Key Stages 3 and 4 and the relatability of curricula and pedagogy at this phase for minority ethnic learners. Key Stages 3 and 4 are a key area of focus because they impact transitions to further education, higher education and eventually the labour market.

We know that racism and racial disparities exist within schools. For example, the exclusion rates of Black Caribbean students in English schools are up to six times higher than those of their white peers in some local authorities.²

Evidence also shows that in the UK, young people from minority ethnic communities are more likely to enter higher education than their white equivalents, but that they are confronted with entrenched inequality before, during and after their time at university.

At present, the degree-awarding gap (the difference between the

proportion of white and minority ethnic students being awarded a 1st or 2.1 degree classification) stands at 18.3 percentage points (pp) between full-time Black and white students and 37.8pp for part-time students. The overall minority ethnic gap (as defined by the Office for Students) is around 13 per cent.³

We want to know how these societal barriers may also interplay with the experience of visual arts education for minority ethnic groups.

Some existing research highlights the disparities in visual arts education as young people progress through the education system. For example, analysis of DfE data in 2021 identified that just under 40 per cent of children studying art and design at A-levels in the 2019/20 academic year were from minority ethnic backgrounds – a higher proportion than among students across all subjects (32.2 per cent in English secondary schools in 2019/20).^{4 5}

However, the proportion of people from minority ethnic groups entering art and design undergraduate programmes drops by half.⁶ In 2018/19, permanent UK resident

students of white ethnicities account for 84 per cent of those studying art and design courses, while minority ethnic students account for only 16 per cent.⁷

We must also consider the wider decline in the number of students selecting art and design courses and the impact of successive reductions in art education provision over recent decades, which mean that the scarcity of minority ethnic students sits within an already dwindling arts student population.

This all indicates an issue with the art education pipeline, with leakages between school, college and higher education levels, which ultimately impacts visual arts careers.

However, what is less known are the reasons for this drop-off and the dynamics at play in the lack of take-up of the arts between sixth form/college and higher education levels.

One issue may be that young people may not see themselves in a visual arts career due to the lack of representation in the art teaching profession, among publicly visible artists, or among art educators and professionals they engage with, thus harming their confidence and aspirations.

A further issue may be the nature of the curriculum, the selection of

practices and cultural movements studied, and the teaching methods and approaches used: some research discusses how Eurocentric art education pedagogies lead to a potential lack of 'relatability' for minority ethnic communities.⁸

Additionally, we might consider community perceptions of different subjects and sectors, parental expectations, and issues such as how young art practitioners and creatives from racialised groups perceive their economic opportunities in this sector.

This call for evidence and wider research is targeted at bridging these gaps in knowledge to collate more in-depth evidence: we want to know how minority ethnic groups relate to the visual arts curriculum and pedagogies.

Knowing that racism and racial inequality exists, it is important to explore how this may play out in the art education sector and understand what interventions can be implemented to realise positive and more-equal outcomes.

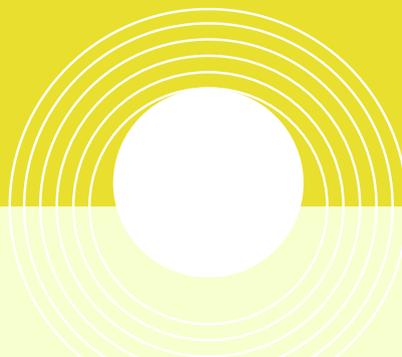
Following this call for evidence, our primary research will also consider why the growth in the gap in art education participation between school/college and higher education is so large.

It is against this background that the Runnymede Trust and Freelands Foundation have partnered to create this co-commission to both understand and ultimately address these disparities.



**Despite
higher-than-average
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visual arts at school,
Black & minority ethnic
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**Work with us
to change that.**



We want to hear from:**PARENTS** **KEY STAGE 3-4 TEACHERS** **HIGHER EDUCATION PROFESSIONALS****STUDENTS** **YOUNG PEOPLE** **SCHOOL GOVERNORS****ARTISTS** **ART EDUCATORS****WORKING WITHIN & OUTSIDE FORMAL
EDUCATION**

We are particularly interested in hearing from young people and teachers. However, all of the above groups are welcome to respond.

You can make your submission anonymously if you do not wish to be named in any publications. Alternatively, you are welcome to indicate a wish to be named. We plan to publish a summary of responses and may also meet with interested participants for further engagement, to feed into the development of this work. You may also choose to respond to some or all of the questions in this document.

Our questions for the visual arts education call for evidence are as follows:

1

How do young people from minority ethnic backgrounds experience visual arts education?

2

Does art education reflect the diversity of Britain's students?

What shapes the ideas and practices taught in Britain's schools?

3

What obstacles do young people from minority ethnic groups face that contribute to the drop-off between further education/sixth form and higher education?

4

How do families and communities shape young people from minority ethnic groups' visual arts career aspirations?

5

How can teachers be better supported to teach a diverse visual arts curriculum?

6

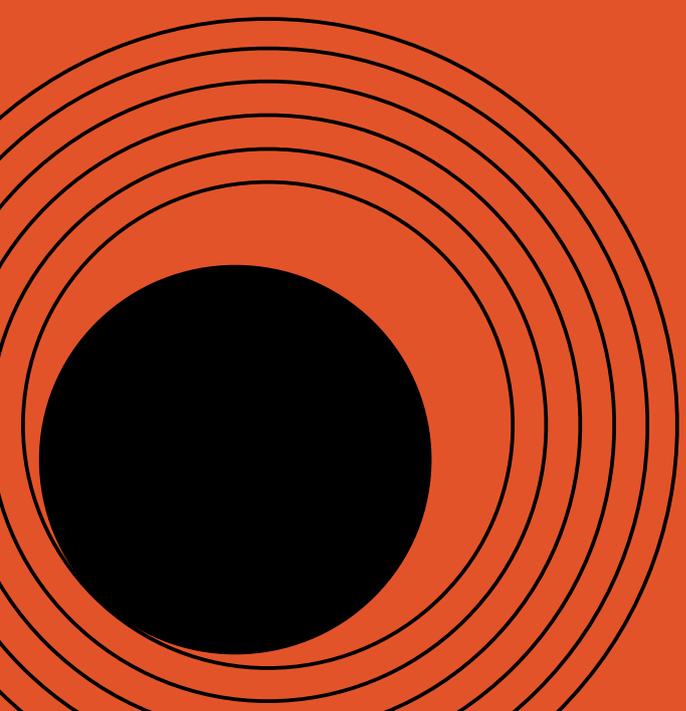
Why do you think there is a lack of progression into the visual arts and art education sectors for minority ethnic young people compared with those of white ethnicities, and how can this be addressed?

You are welcome to respond **via our online form**. However, if you find that this is not suitable for you for any reason, we will also review the following submission formats:

- RECORDED VIDEO**
- VOICE RECORDINGS**
- DRAWINGS**
- WRITTEN TESTIMONIES**
- FOCUS GROUP FINDINGS**
- SURVEY FINDINGS**

You do not need to provide evidence for every minority ethnic group. We also encourage nuanced evidence for individual minority ethnic groups.

THE VISUAL ARTS SECTOR & ORGANISATIONS

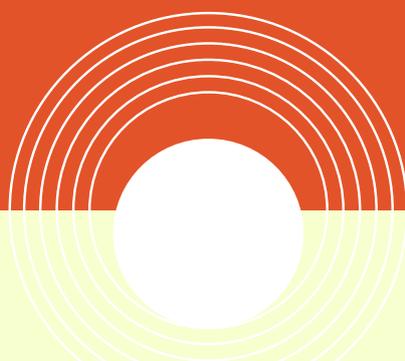




**Despite the success
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**Ingrid Pollard &
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**only 2.7% of the workforce
are from Black and minority
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During the Covid pandemic, we were reminded how vital creativity and shared cultural experiences are to us all.

As we build for the future, the visual arts sector remains core to the success of Britain's wider creative industries, both domestically and abroad.

Despite the success of individual artists, including the nominations for this year's Turner Prize of Ingrid Pollard and Veronica Ryan, only 2.7% of the workforce are from Black and minority ethnic backgrounds.⁹

The ways in which members of minority ethnic communities engage with the visual arts sector outside of formal education is a part of the wider context in which aspirations in visual arts education are situated.

The visual arts sector and creative industries are the spaces that young people from minority ethnic communities engaged in art education will look to enter upon completion of their formal education, and they are also the spaces where they can gain information about future careers and progression in the visual arts field.

Over a number of years, artists, practitioners and writers have shared experiences of the invisibility, lack of recognition, discrimination and marginalisation of minority ethnic people within the sector in the UK.¹⁰

In 2022, Sonia Boyce became the first Black woman to represent Britain at the Venice Biennale, alongside Alberta Whittle representing Scotland.¹¹

In 2020, the National Gallery, whose collection belongs to the government on behalf of the British public, did not acquire any works by minority ethnic artists.

Research shows that minority ethnic artists are significantly under-represented across public art collections: in the 31 collections that were audited by the Black Artists and Modernism Project in 2016, works by Black artists (in the research 'Black' was viewed as a term that exceeds the limitations of race to encompass political and cultural solidarity) represented at best less than 4 per cent of a collection, and at worst less than 1 per cent.¹²

Current research shows that there continue to be significant issues when it comes to the representation of minority ethnic groups in positions of leadership in the visual arts sector.

As it stands, all directors of major visual arts institutions outside of London are white, all directors leading organisations with over £1 million in funding are white, and all directors of commercial art galleries in London are white.

According to the Arts Council's latest figures,

the total percentage of the National Portfolio's minority ethnic workforce is 12 per cent, with only 5 per cent across its key and major partners

(for comparison, the minority ethnic working-age population in the UK is currently 17 per cent).¹³

These statistics show us that young people do not see their diversity fully reflected in the visual arts sector, especially in leadership roles.

It is against this background that we want to understand the implications of lack of representation in the visual arts sector.

What does it mean for commissioning processes, leadership, collections and commercialisation? Again, there are likely to be key linkages between the lack of representation and engagement at particular education levels and the visual arts sector workforce.

In your response to this aspect of the call for evidence, you may wish to draw upon any evidence of linkages that you see between education and the visual arts sector, particularly in terms of thinking about how representation can be enhanced.

We now turn to the specific questions which are focused on the visual arts sector.

We want to hear from:

ARTISTS **CURATORS**
WRITERS **ART HISTORIANS**
 COMMERCIAL GALLERISTS &
COLLECTORS
EMPLOYERS IN THE VISUAL ARTS INDUSTRY
POLICYMAKERS **FUNDERS**
 NATIONAL & LOCAL VOLUNTARY COMMUNITY
ORGANISATIONS PROVIDING VISUAL ARTS
ACTIVITIES FOR CHILDREN & YOUNG PEOPLE



Our questions are:

7

What visual arts sector career entry and access initiatives have targeted young minority ethnic people and how successful have they been?

8

How do visual arts organisations and artists work with young minority ethnic people outside formal education contexts?

9

What is the experience of minority ethnic artists working with visual arts organisations, and how can the commissioning process be enhanced?

10

What is the state of representation of minority ethnic artists in commercial galleries and collections and how can this be improved?

11

What is the state of representation of minority ethnic groups in curatorial and organisational leadership in the visual arts sector and how can this be enhanced?

12

What is the funding landscape for minority ethnic-led visual arts organisations?

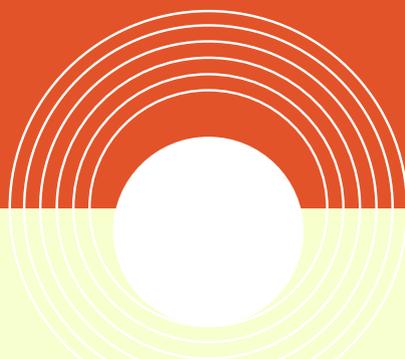
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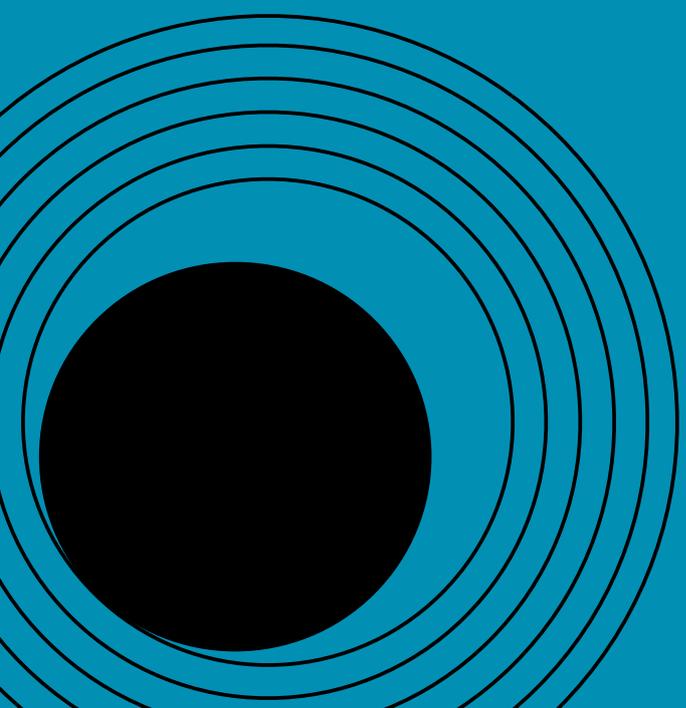
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Our co-commission is an opportunity to work with industry experts, young people, artists and teachers to break down the barriers to the visual arts for Black and ethnic minority students, and make a lasting impact on the visual arts sector in Britain.



CO-COMMISSION ADVISORY GROUP



In addition to the call for evidence, we are also seeking to create a Co-Commission Advisory group, to help us to interpret the findings towards the end of the research process.

This will allow us to gain a cross-stakeholder perspective on the findings and recommendations. Members of this Co-Commission Advisory group will be invited to optional meetings.

There are three key areas where we are seeking your expertise:

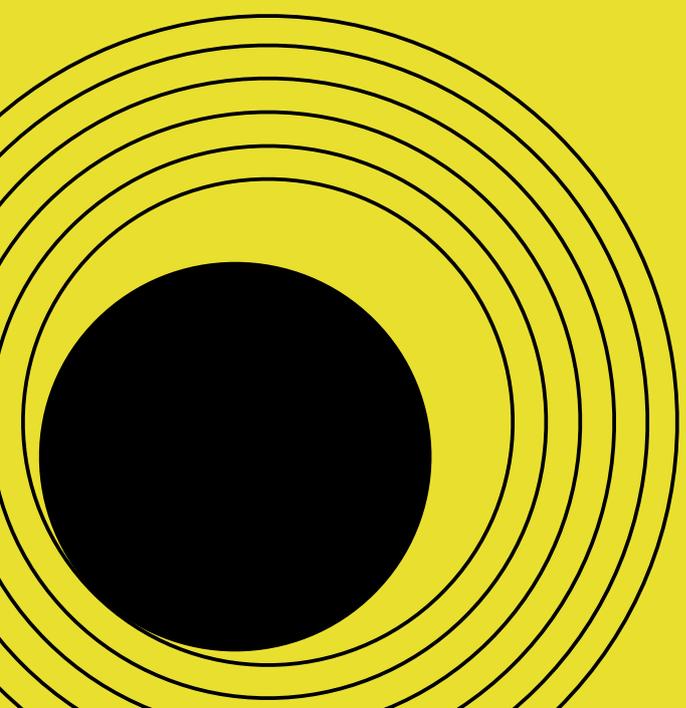


We are interested in representatives from the following:

- ARTISTS WORKING IN EDUCATION CONTEXTS
- VISUAL ARTS ORGANISATIONS & ART EDUCATORS
- ACADEMIA
- EXAMINATION BODIES & EDUCATION POLICYMAKERS
- ART MEDIA
- TRADE UNION REPRESENTATIVES
Particularly from membership bodies such as the NEU
- ARTS COUNCIL, FUNDING BODIES & POLICYMAKERS
- YOUTH & YOUTH ORGANISATION REPRESENTATIVES

If you are interested in becoming a part of the Co-Commission Advisory Group, please email visualise@runnymedetrust.org and we will send you an expression of interest form.

OUR FUTURE PLANS



This research is meant to provide not only a critical but also a constructive lens.

Our plan for the research is that it will not exist in a vacuum but will be a platform for a consistent spotlight on race and inclusion in the visual arts.

Therefore, beyond the final report, we plan to use the research to create practical educational toolkits for schools, to aid and provide guidance on inclusive visual arts education pedagogy.

This will enable educators and schools to adopt inclusive practices within their own environments and equip educators with the confidence to teach inclusive visual arts.

We will provide not only recommendations about what works to build more inclusive visual arts but also, and most importantly, guidance on how inequalities can be better addressed in the visual arts.

Following the publication of this report, we will host a summit for practitioners and policymakers to discuss its findings and map a route towards effective policy implementation.

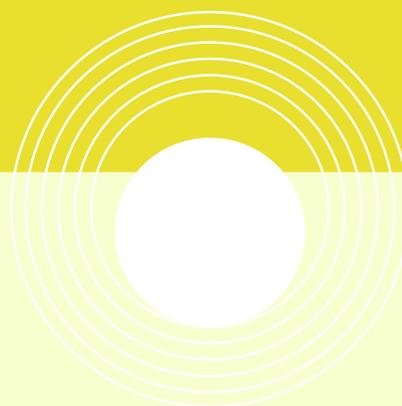
Based on the research findings of this Commission and with consensus among a diverse range of stakeholders and decision-makers in the visual arts sector, we will conduct an annual review of progress in the sector and of the nation's commitment to racial justice in the visual arts field.

Once this research is completed, we want to see the following outcomes:

- Clear information that actively engages key agents in the art education sector, including teachers, students, artists, the visual arts sector and policymakers, and inspires them to take action.
- Evidence-based recommendations toward meaningful change in the short, medium and long term, which persuade practitioners and policymakers to support schools and the creative sector to implement them.
- A national conversation about the current state of play of art education and what needs to change to encourage positive outcomes for minority ethnic groups.

These changes could include:

- A more inclusive curriculum taught in schools that minority ethnic groups can better relate to.
- A teacher workforce that is more confident and competent to teach culturally appropriate visual arts education.
- A review of teacher training to better address the interests of minority ethnic teachers and students.
- The identification of any leakages in the career pipeline to the visual arts sector, and practical recommendations to address them.
- A visual arts sector that is more knowledgeable about how to engage, recruit, train and progress members of minority ethnic groups.
- A more diverse art education workforce.



Enquiries

If your enquiry is related to the policy content or how to respond to the call for evidence, you can contact the Runnymede Research Team by email: visualise@runnymedetrust.org.

This call for evidence closes at **11.59pm on 31 October 2022**.

The results of the call for evidence and the Runnymede Trust response will be published on the [Runnymede Trust website](#) later in 2022.

Confidentiality

Information provided in response to this call for evidence, including personal information, may be subject to publication or disclosure under the Freedom of Information Act 2000, the Data Protection Act 2018 or the Environmental Information Regulations 2004. If you want all, or any part, of a response to be treated as confidential, please explain why you consider it to be confidential. If a request for disclosure of the information you have provided is received, your explanation about why you consider it confidential will be considered, but no assurance can be given that confidentiality can be maintained.

The Runnymede Trust will process your personal data (name and address and any other identifying material) in accordance with the Data Protection Act 2018, and your personal information will only be used for the purposes of this call for evidence. Your information will not be shared with third parties unless the law allows it.

¹ The discussion around terminology is one that is constantly evolving. We recognise that ‘minority ethnic’ is sometimes preferred over ‘ethnic minority’ or ‘ethnically diverse’. The use of minority ethnic has historically been proposed to help counter the use of the term ‘ethnic’ when referring to people who are not white British. Some have felt that by not putting ‘ethnic’ first, ‘minority ethnic’ better recognises the fact that everyone has an ethnicity including white British people.

² National Statistics (2020, 30 July) ‘Permanent exclusions and suspensions in England 2018/19’, <https://explore-education-statistics.service.gov.uk/find-statistics/permanent-and-fixed-period-exclusions-in-england/2018-19>

³ Office for Students (2021, 9 November) ‘Degree attainment: Black, Asian and minority ethnic students’, www.officeforstudents.org.uk/advice-and-guidance/promoting-equal-opportunities/effective-practice/black-asian-and-minority-ethnic-students

⁴ McMillan, K. (2020) Representation of Women Artists in Britain during 2020, London: Freelands Foundation, <https://freelandsfoundation.imgix.net/documents/Representation-of-women-artists-2020-Clickable.pdf>

⁵ DfE (2021, 4 November), ‘Statistics: GCSEs’ (key stage 4), www.gov.uk/government/collections/statistics-gcses-key-stage-4

⁶ DfE (2021)

⁷ McMillan (2020); HESA (Higher Education Statistics Agency) (2020, February) ‘UK domiciled undergraduate students of known ethnicity by subject area and ethnicity by subject area and ethnicity 2014/15’ to 2018/19’, www.hesa.ac.uk/data-and-analysis/students/table-24

⁸ O’Rourke, F. (2018) ‘Race, whiteness, and the national curriculum in art: Deconstructing racialized pedagogic legacies in postcolonial England’, in Kraehe, A., Gaztambide-Fernández, R. and Carpenter II, B. (eds) The Palgrave Handbook of Race and the Arts in Education, Cham: Palgrave Macmillan, https://doi.org/10.1007/978-3-319-65256-6_12

⁹ Brook, O., O’Brien, D. and Taylor, M. (2018) Panic! It’s an Arts Emergency: Panic! Social Class, Taste and Inequalities in the Creative Industries, London: Create London, <https://createlondon.org/wp-content/uploads/2018/04/Panic-Social-Class-Taste-and-Inequalities-in-the-Creative-Industries1.pdf>

¹⁰ Khan, N. (1976) The Arts Britain Ignores: The Art of Ethnic Minorities in Britain, London: Arts Council; Owusu, K. (1986) The Struggle for Black arts in Britain: What Can We Consider Better Than Freedom? London: Comedia; Mercer, K. (1990) ‘Black art and the burden of representation’, Third Text 4(10): 61–78; Chambers, E. (2012) Things Done Change: The Cultural Politics of Recent Black Artists in Britain, Amsterdam and New York: Rodopi

¹¹ McMillan, K. (2019) Representation of Female Artists in Britain, London: Freelands Foundation, <https://freelandsfoundation.imgix.net/documents/Representation-of-female-artists-2019-Clickable.pdf>

¹² Dalal-Clayton, A. (2020, 14 October) “Developing more representative art collections could not be more urgent”: Dr Anjalie Dalal-Clayton on the need to diversify the narrative’, www.thedoublenegative.co.uk/2020/10/developing-more-representative-art-collections-could-not-be-more-urgentdr-anjalie-dalal-clayton-on-the-need-to-diversify-the-narrative

¹³ ONS (2020) ‘UK population estimates: Annual population estimates (mid-year 2020)’, www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates; Arts Council (2021, 18 May) Equality, Diversity and the Creative Case: A Data Report, 2019–20, London: Arts Council England, www.artscouncil.org.uk/sites/default/files/download-file/Equality_Diversity_and_the_Creative_Case_A_Data_Report__201920.pdf

