

WESTON  
JERWOOD  
**CREATIVE  
BURSARIES**

**SOCIO-ECONOMIC  
DIVERSITY  
AND INCLUSION  
IN THE ARTS**  
A TOOLKIT FOR  
EMPLOYERS

**JERWOOD  
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# **SOCIO-ECONOMIC DIVERSITY AND INCLUSION IN THE ARTS**

## **A TOOLKIT FOR EMPLOYERS**

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Weston Jerwood Creative Bursaries, 2017-19  
Photo: Outroslope Photography



# FOREWORD

Fair access to working in the arts remains one of the most urgent issues facing the sector today, with those from lower socio-economic backgrounds still vastly under-represented amongst the artists and employees of UK theatres, festivals, galleries and arts organisations of all kinds.

Since the Weston Jerwood Creative Bursaries programme was set up in 2010, this 'class crisis' has deepened, with recent research emphasising that chronic issues of socio-economic under-representation persist.<sup>1</sup> This makes its work more important than ever; and the successes along the way even more valuable and worth sharing.

“ We want to make sure that the people who create artistic work and run cultural organisations are representative of the way that England looks and feels today – and the same is true for audiences too. Our investment in this new toolkit is a step in helping this to happen – but there is still much to do.

Darren Henley, Chief Executive, Arts Council England

Jerwood Arts and the Bridge Group have joined forces for this Toolkit with a mission to look to the future: to support long-term change across the arts sector by sharing knowledge, providing expert support, and encouraging take-up of an intersectional approach to equality, diversity and inclusion. We are delighted to gather here some of the practical ideas from the programme, alongside case studies from our 'Host' organisations. We have partnered with the Bridge Group to bring in research and advice from other sectors and to encourage organisations to take a strategic approach.

<sup>1</sup> Orian Brook, David O'Brien, and Mark Taylor. (2018) Panic! Social Class, Taste and Inequalities in the Creative Industries.



Of all sectors, the arts must be where diversity and inclusion should be taken most seriously. Works that explore, challenge and reflect contemporary society are naturally richer if they are informed by a wider range of social perspectives and experiences. We hope this guide supports organisations and individuals to make important steps in this direction.

Nik Miller, Chief Executive, the Bridge Group

Improving equality, diversity and inclusion across the arts is key to releasing the true potential of our nation's artistic and cultural talent, and it starts with entry level roles like those created by our programme. Only a more representative sector at all levels will ensure that in future, the art that gets made is not just outstanding in form and content, but relevant to the widest possible audiences.

Our rigorous evaluation process<sup>2</sup> has helped us to identify good practice and capture vital lessons which we can now share. We do this in the hope that the ideas within will help anyone with the power to appoint and promote to support more outstanding people from lower socio-economic backgrounds and, eventually, make the arts more excellent for all.

Kate Danielson, Director, Weston Jerwood Creative Bursaries  
Lilli Geissendorfer, Director, Jerwood Arts

<sup>2</sup> See [Further Reading](#) for programme evaluations since 2010



### **Jerwood Arts**

Jerwood Arts is the leading independent funder dedicated to supporting UK artists, curators and producers to develop and thrive. The Weston Jerwood Creative Bursaries is a national programme supporting arts organisations to expand their approach to diverse recruitment and talent development, and build their capacity for outstanding artistic production. The programme addresses the socio-economic barriers that outstanding graduates face and was open to those within two years of graduating who were in receipt of a full maintenance grant throughout university.

### **The Bridge Group**

The Bridge Group is a non-profit consultancy that uses research to promote social equality. We do this by supporting organisations of all kinds with independent expertise, research and practical know-how to enable them to make real and lasting impact on socio-economic diversity and social equality. Our objective is to make real and meaningful change, now. Our vision is a higher education system and labour market where outcomes are determined by competence and hard work, and not by socio-economic background. The Bridge Group is a charity. We are non-partisan and are not associated with any political party.

The Weston Jerwood Creative Bursaries 2017-19 programme is designed and managed by Jerwood Arts in partnership with the British Council. It has been made possible through the combined support of Arts Council England's Ambition for Excellence Fund, Garfield Weston Foundation, Jerwood Arts, CHK Charities Limited and PRS Foundation.

**JERWOOD  
ARTS**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



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Abby Thomas and James Barringer  
Weston Jerwood Creative Bursaries, 2014-16  
Photo: Outroslope Photography



# HOW TO USE THIS TOOLKIT STRATEGICALLY

This Toolkit is informed by learning and case studies from almost a decade of the Weston Jerwood Creative Bursaries programme working with 110 arts organisations and significant research produced by the Bridge Group, an independent charity that has been working with organisations across sectors on this agenda since 2010.

It will be relevant to all arts and cultural organisations and individuals interested in taking action to advance socio-economic diversity and social equality, and achieve excellence in our sector.

Regardless of whether your organisation is already taking action or has yet to consider socio-economic background, we recommend a strategic approach rather than focusing on individual, unconnected initiatives:

- look at the issues holistically, understanding that change is required across a range of related areas of your work;
- monitor, collate and use robust evidence to inform and evaluate the change you want to make; and
- use advocacy and your ability to bring people together to support wider systemic change.

This is a practical tool, including top tips, case studies and extensive practical appendixes of what to measure, where to advertise and further reading. We challenge all organisations to set their ambitions high and to act with rigour, thoughtfulness and pragmatism. The rewards could be significant: increased overall social equality; an artistic community more representative of society; and artistic endeavours that are more engaging, diverse and outstanding as a result.

This guide is most usefully read online at [jerwoodarts.org](http://jerwoodarts.org) so you can immediately access the wide range of references and links provided in the appendixes.

## CASE STUDIES

This guide includes a range of case studies (included as quotes with full case studies in Appendix F) to inspire and inform practice. We appreciate that there are many more excellent examples out there of effective efforts, and hope these give a flavour of the changes happening across the sector.



Reece McMahon, Megan Hamber and Bakani Pick-Up  
Weston Jerwood Creative Bursaries, 2017-19  
Photo: Outroslope Photography





## WHY FOCUS ON SOCIO-ECONOMIC BACKGROUND?

“ Socio-economic background remains a huge but largely invisible issue that Arts Council England are, thankfully, beginning to acknowledge. It’s because of work that Jerwood do to create opportunities for recent undergrads from underprivileged backgrounds that things are beginning to change.

Callum Berridge, Weston Jerwood Creative Bursaries Fellow 2017-19

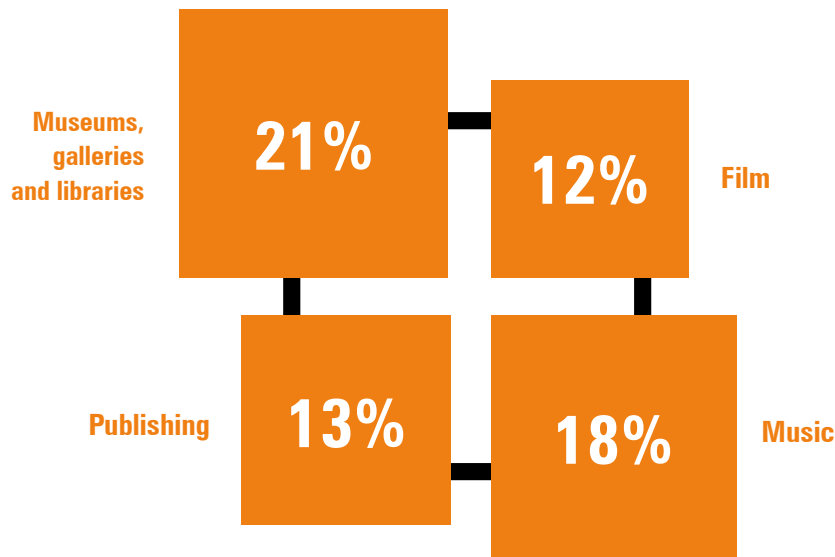
Research from the Bridge Group highlights that the professions are deeply unrepresentative of wider society with respect to socio-economic background. Individuals from lower socio-economic backgrounds typically progress more slowly once they are in, and there is also a class pay gap: those from lower socio-economic backgrounds earn on average £6,800 less than their colleagues from more affluent backgrounds doing the same job.<sup>3</sup> These challenges can often be more acute in the arts, since there are less defined career routes, often with limited job security.

The Labour Force Survey data published in the Panic! Report 2018 shows that individuals from higher socio-economic backgrounds are currently overrepresented in most creative occupations, particularly in leadership roles. Additionally, there is strong evidence that those from lower socio-economic backgrounds are more likely to suffer as a result of not having the right networks, the right set of cultural references, and the knowledge of the right way to present themselves to get ahead.

<sup>3</sup> Sam Friedman and Daniel Laurison. (2016) *The Class*.  
[Pay gap in professional and managerial occupations.](#)

Although the 'working class' are 35% of the working population, they make up only 13% of publishing, 18% of music, performing and visual arts, 12% of film, TV, video, radio and photography, and 21% of museums, galleries and libraries<sup>4</sup>

#### Percentage of those from 'working class' in different sectors



“ WJCB taught us a lot: socio-economic status looks like every young person and difference doesn't always look or sound that different. [p61]

Mandy Precious, Engagement and Learning Director, Theatre Royal Plymouth

Significant momentum has been building in recent years around the need for socio-economic background to be recognised as a 'protected characteristic' alongside other identity markers such as gender, sexuality, disability and ethnicity under the Equality Act 2010. Without this protected status, social-economic background will remain an under-researched, under-funded, 'hidden barrier' in the arts.

<sup>4</sup> Orian Brook, David O'Brien, and Mark Taylor. (2018) [\*Panic! Social Class, Taste and Inequalities in the Creative Industries\*](#)

“ We saw economic background as the most prohibitive barrier to people’s access and aspiration. Money does not discriminate - it intersects with and exacerbates all other barriers, of ethnicity, gender, sexuality, disability and class. [p64]

Susanna Chisholm, Programme Development Director, Film & Video Umbrella (London)

This Toolkit builds on existing guidance for organisations to recruit a more diverse workforce, most notably, Arts Council England’s Culture Change Toolkit (2017).<sup>5</sup> We focus specifically on socio-economic background to address a current gap in research and practice; and we also make significant reference to the important ways in which socio-economic background can intersect with protected characteristics including gender, ethnicity and disability.

The case for change is often made in terms of fairness: an arts sector that recruits and promotes according to a narrow social background is unjust in principle. But beyond this case for justice, there is also evidence that tackling barriers relating to socio-economic diversity and inclusion is a matter of artistic and societal benefit – as highlighted by Arts Council England’s Creative Case for Diversity.<sup>6</sup>

“ I was really struck by the powerful networks created by bringing together the cohorts of 40 WJCB Fellows from around the country for shared training. Unified by all being at the start of their professional careers but in a range of roles in different art forms and in a wide variety of organisations – this seemed to me to create an incredible energy when they all came together. [p60]

Jennifer Cleary, Creative Engagement Director (Job Share),  
Manchester International Festival

<sup>5</sup> <https://www.artscouncil.org.uk/advice-and-guidance/culture-change-toolkit>

<sup>6</sup> <https://www.artscouncil.org.uk/diversity/creative-case-diversity>



Mandeep Glover and Simon Panayi  
Weston Jerwood Creative Bursaries, 2017-19  
Photo: Tim Dickeson





## TOP FIVE TIPS

Here are our top five tips for what to prioritise and where organisations can have the greatest impact on advancing socio-economic diversity and inclusion across the sector.

### ONE: Measure socio-economic background and publish what you find

Step one is to understand the most robust way to measure the socio-economic background of your staff, freelancers and artists. Questions of class are never far from headlines in the arts, but there is limited independent guidance on how to monitor socio-economic background and devise staff surveys. The Bridge Group, however, have undertaken extensive research, in partnership with the Cabinet Office, on how to do this and maintain high ethical standards.

Based on this research, we advise that organisations should include the following questions in their equal opportunities monitoring forms for applicants and their existing workforce (employed and freelance, artists and administrators):

- 1 Type of school attended at age 11-16
- 2 Free School Meal (FSM) eligibility
- 3 Parental experience of higher education
- 4 Parental occupation when you were aged 14

Full guidance is available on how to monitor socio-economic diversity in [Appendix A](#).

**Research from the Bridge Group and the Cabinet Office indicates that if only one question is asked, number 4, relating to parental occupation, is the key indicator and the one to choose. The main reasons for this are because it is a strong predictor of adult outcomes, it is internationally applicable, and response rates at employers across sectors have been relatively positive. It is also the indicator used in many national surveys, including the Labour Force Survey.**

Whether you include all four questions, and in how much detail, will depend on your organisation's size and the context for your work, what you decide you want the data for, and what level of analysis you will be able to do with it. If possible, do some piloting to get a sense of what works for your capacity, and your programmes.

For example, Free School Meal (FSM) eligibility is a very powerful measure if you work predominately with people who have been through the English school system since 1980, and you can get general data on FSM in the population to benchmark against.

Your monitoring data will give you a baseline to measure against, and the evidence you need to help you decide where to focus your energy and resource. Measuring and monitoring will enable you to assess your impact, and in time, see how you are doing compared with others in our sector, and in other sectors.

The monitoring of socio-economic diversity is becoming increasingly common practice, and Arts Council England is expected to publish guidance on what measures to use soon. Those already monitoring this area of diversity include the BBC, Channel 4, the Civil Service, most large professional services firms, and the BFI (including through their funding criteria 'Diversity Standards'), alongside some arts organisations including The Young Vic and Battersea Arts Centre.

Some larger arts organisations have set themselves public targets to help drive diversity and inclusion, regarding both their staff composition and artistic production. These targets are art form and context-specific, and are usually benchmarked based on proportionality of working age population. It is important to understand that targets are not the same as quotas – quotas can unintentionally induce people to 'positively' discriminate, which is unlawful.

We recommend making a clear distinction between monitoring data for diversity characteristics, and how you use that data to inform decisions about hiring and progression. Monitoring data is essential for building an evidence base and assessing progress; but anyone disclosing their diversity characteristics should be reassured that the information they share will not impact on any decisions made about their individual appointment or progression.

If you are publicly funded, you will already be reporting your HR data to Arts Council England, Arts Council of Wales, Arts Council of Northern Ireland and other funders. Include your socio-economic background data and advocate that it is taken as seriously as protected characteristics in support of a more diverse and inclusive arts sector.

Transparency is vital. It will help you to understand how you compare with others and it will help to benchmark change across the sector. So, once you have data monitoring in place, publish your findings, alongside the practical actions that you are taking to advance socio-economic diversity and inclusion.

## TWO: Create spaces for conversations about taste, talent and merit

Language matters, especially since many terms in common use around issues of diversity can be loaded with value judgements.



I came across WJCB when I was working at Liverpool Biennial and connecting back to the North after many years away. I had come home: I could eat tea as well as drinking it. It was a wake-up call and I realised that I had just spent the last 30 years employing varying degrees of faking it to be part of the art world that I loved.

In a recent discussion at a-n one of my team remarked that schemes to support people from lower socio-economic groups were often focused (in his words) on the 'gentrification of people' and 'social mobility' rather than creating change in the institution or indeed a home for difference. Being self-aware as an organisation is the first step we need to take to ensure this doesn't happen. [p63]

Julie Lomax, CEO, a-n, The Artists Information Company (Newcastle-upon-Tyne)

Bridge Group research on definitions of talent chimes with our own experience of working on the Weston Jerwood Creative Bursaries programme with Hosts and Fellows. There is ambiguity about how we define and identify concepts like 'talent' and 'merit' – not to mention how we talk about 'diversity' – and this lies at the heart of many of the challenges relating to improving socio-economic diversity and inclusion.

For example, when we talk about needing to be 'passionate' to work in the arts, how do we evidence that 'passion'? Is it synonymous with having enjoyed Shakespeare plays since an early age, or having spent the long summer holidays taking a prestigious, but unpaid, internship overseas? Or, is it the ability to contribute new ideas to creative processes, or engage fully in how art can reflect and affect people and society?



We are always tweaking our language and making incremental changes. We would advise others to start somewhere that feels possible and build (and learn!) from there. There are resources available that weren't available 5 years ago. Start using these early on in your journey so you can capture your baseline and track progress, but most of all, keep the discussion open, welcoming and ongoing. [p55]

Charlotte Turton, Head of People & Development, Battersea Arts Centre (London)

Ask yourself how artistic talent, taste and merit are defined, discussed and rewarded in your organisation. How do these link to recruitment, artistic programming and individual performance?

You may also want to trigger conversations about these issues in relation to power and inclusion across the organisation. Are there any power structures at play that mean some people might be present but have a limited voice and role in decision making? Talk about the power of language, and the words you use about the work you are making, and the art and culture that you are 'valuing'.

These are difficult conversations to have but they can be transformational, especially if the whole organisation is able to contribute. Conversations can be facilitated at public events, such as conferences; internally at Board meetings, staff meetings, Away Days; or online in blogs or webinars. They should be approached sensitively, taking into account the needs of all staff, and be focused on practical responses.

Full guidance on the recommended terms and phrases to support conversations about socio-economic diversity is available in [appendix B](#).

## THREE: Create a more inclusive organisational culture

Having conversations about 'taste', 'talent' and 'merit' should help you understand the lived experiences of those from lower socio-economic backgrounds. It should support the majority group in realising how they can be part of creating a more inclusive culture in your organisation. Often in life, and especially at work, people naturally want to do what feels most comfortable and familiar; this inclination has a clear impact on advancing diversity and inclusion. Engaging with the unfamiliar and choosing to do what will lead to the most impactful and innovative outcome, rather than what feels most comfortable, will be key to making long term, positive change.





We also embarked on board recruitment for Youth Trustees. This has had a positive impact on diversifying our governance: we now have 5 new board members and two new youth trustees, the majority of whom are local to Peckham and represent a more diverse demographic and experience than previously. [p60]

Emily Druiff, Artistic Director, Peckham Platform (London)

**When those from lower socio-economic backgrounds opt out of particular careers or professional and artistic routes, it is rarely about lack of ambition or awareness and more to do with battling feelings of not belonging – negotiating low-level but constant micro-aggressions in the workplace – and access to opportunities. Most practical initiatives focus on helping under-represented groups assimilate into unfamiliar cultures, rather than tackling the cultures themselves. The research strongly suggests we need to switch our priorities to changing organisational culture to affect real, long-lasting change.**

Informal sponsorship, whereby senior people informally support and advocate for the next generation, can often mean that those from majority groups get ahead because senior people are naturally inclined to offer support to people most like them. Focus on ending this kind of unofficial patronage: it is an example of 'affinity bias' that plays a huge role in the arts where individuals' tastes can lead to the exclusion of those with from different backgrounds who may have different perspectives. Raise awareness and create a curious, caring culture where informal connections between those in positions of power to recruit, programme and select staff and artists can be questioned to ensure decisions are based on potential and not background.

Provide support for individuals from lower socio-economic backgrounds but in a way that does not stigmatise or jeopardise inclusivity. For instance, where support is welcomed, consider offering mentoring and networking with colleagues who share similar backgrounds. And, to avoid targeting specific individuals who may not want to be singled out, we recommend placing an emphasis on all staff being encouraged to mix and share ideas with each other, respect different viewpoints and develop understanding about how an individual's background may influence their views.

Induction processes for new starters need to take into account that candidates from different backgrounds can have very different levels of familiarity with artistic working cultures, or working/office culture in general. The best approach is to avoid making assumptions and consult with those from lower socio-economic backgrounds directly to ask what, if any, support they would like. In what ways are they going to have to navigate things like 'out of hours' work, care for dependents, accent, dialect, dress

codes, political discourses, after work social activities, locations and budgets, to name but a few examples. Think about and raise awareness of the ways in which we might exclude, alienate or silence people unwittingly through majority group culture.



Bakani Pick-Up was appointed from a strong field and he became the only non-white member of the team (though not any more). This visible and invisible diversification of the staff team does have an impact on how we and others think about the organisation. [p56]

Rachel Emmett, Executive Director, Dance4 (Nottingham)

**Take intersectionality seriously. To change the make-up of the arts so they better reflect society as a whole, we must understand socio-economic background in the context of its intersections with other characteristics, such as gender or race. Look at people's work lives as being shaped by many axes of inequality that often work together and influence one another or create distinct types of disadvantage. For instance, ethnic minority women from low socio-economic backgrounds could be seen to experience a 'triple disadvantage' because of their gender, their ethnicity, and their socio-economic background. Factors of disadvantage can be multiplicative rather than simply additive.**

We recommend, therefore, that you give careful consideration to the some of the possible hidden demands of individuals' personal lives and ensure HR policies are flexible and adaptive. Additionally, do not expect individuals to use their private money for work-related expenses as it may cause unnecessary stress for those experiencing financial hardship.

## **FOUR:** Cease unpaid or unadvertised internships, jobs and opportunities

Any form of unpaid or very low paid work favours those who can rely on other financial means. And as those who undertake unpaid opportunities have a much higher chance of being hired and offered paid opportunities off the back of it, you are narrowing entry routes from the outset for those who have outside financial support. An associated and similarly unhelpful practice is unadvertised internships, jobs and opportunities which are available only to those within your existing networks.



We ensured that the application form did not refer to unpaid work/volunteering/internships. No 'arts jargon' was included. We made it clear that candidates could talk about transferable skills rather than specific experience within the arts.

We are having far more conversations about the diversity of artists we are programming. We are canvassing the opinions of our audiences, having difficult conversations and actively trying to programme more diverse artists particularly in relation to ethnicity. [p62]

Wieke Eringa, Artistic Director, Yorkshire Dance (Leeds):

Creative & Cultural Skills and Arts Council England have produced arts sector specific guidance on what distinguishes a volunteer opportunity from a role that should, by law, be paid; and best practice regarding the differences between internships, apprenticeships and volunteering.<sup>7</sup> Use this to inform how you design and offer all your early-career opportunities. Think how everyone you let in through the back door will disadvantage someone without those connections. Even small actions have big consequences.

**As a general guide, we recommend all positions over four weeks in length are paid.**



Being involved in the programme has been an important reminder of just how hard it is for people to find entry points in the arts especially if they are unable to fund themselves to do unpaid internships. This obviously results in a narrowing of the pool of people that end up working in the arts and is not good for anyone involved.

Hamish Dunbar, Co-Founder, OTO Projects (London)

<sup>7</sup> See [Appendix D](#) for further reading.

## FIVE: Create more inclusive recruitment processes



The Weston Jerwood Creative Bursaries training day opened our eyes. We tore up our standard job advert template and started from scratch and as a result have since overhauled all our recruitment processes and documentation. [p59]

Bronwen Price, Deputy Director, Literature Wales (Cardiff)

You will, no doubt, have a statement on your job application template saying you encourage applications from all; yet, not receive high quality applications from 'all'. Our work has shown that first impressions count and taking the time to thoroughly review your recruitment process end to end – from the creation of the job description and candidate specification to how you will conduct the interview and selection process – can have a significant effect upon the candidates and artists you attract. Investing in developing an inclusive recruitment process that nurtures all is the single most powerful change you can make to the long-term equality and diversity of the sector.



We created a new application process specifically for our new role for WJCB, including a simple online application and a request for a 3-minute video. We didn't ask for a CV or a written statement and based our selection procedures on attitude, ideas and each candidate's responses to Duckie's work. [p57]

Emmy Minton, Fundraising & Development, Duckie (London)

The [Action Plan](#), below, details key issues for you to consider: from hidden barriers to biases, to including a letter from your CEO or Artistic Director celebrating the value of a diverse workforce.



One thing we did, which I got good feedback on and still do, is to always write a welcome letter from me. In it I emphasise that we want to hear from candidates who may have different backgrounds and believe they have transferable skills relevant to the post. [p56]

Daniel Brine, ex-Director of Cambridge Junction, now Director of Norfolk & Norwich Festival

For some diversity characteristics, specific approaches have been developed that are proven to increase the chances of candidates with those characteristics being appointed. For instance, the Disability Confident scheme means that all those applicants identifying as disabled on the application form that meet the job specification are guaranteed an interview.<sup>8</sup>

In many sectors, there has been a lot of discussion and development of ‘blind’ recruitment processes, including online platforms that aim to remove all identifying factors and leave only skills and capabilities for assessment. For example, a leading publisher now uses only three questions designed to reveal transferable skills for their junior entry level roles, having removed all names, educational achievements and other standard CV information from the process.

But research on the effectiveness of blind recruitment methods is mixed, and growing evidence suggests that the most effective way to change who gets in and who gets on is the opposite approach: one where individual achievements are considered in context. This might include questions inviting candidates to reflect on their professional and personal journey and any obstacles or barriers they have experienced. Channel 4, the Young Vic and Royal Court Theatre have all experimented with this approach.



We invited a young diverse person from a local community to sit on the interview panel to avoid bias and give new points of view. [p58]

Natalie Skidmore, General Manager, In Between Time (Bristol)

<sup>8</sup> HM Government, Disability Confident Campaign





Training Event at Avignon Festival, France  
Weston Jerwood Creative Bursaries, 2017-19  
Photo: Sharlie Evans



# ACTION PLAN: BASELINE AND ADVANCED PRACTICE

Below is an outline of recommended practices across key areas. We know that the organisations accessing this Toolkit will vary in size, resource, and the extent to which they have already given thought to socio-economic diversity. We appreciate that change takes time and it is important for every organisation to prioritise the most appropriate actions for their context.

We have set out actions that organisations can take to support socio-economic diversity and inclusion in six strategic areas:

- 1 Hiring
- 2 Inclusion and progression
- 3 Data monitoring and analysis
- 4 Early outreach
- 5 Leadership and internal engagement
- 6 External advocacy

## **BASELINE PRACTICE**

Follow these ideas if you are starting on the journey and are committed to taking action. You may be having initial conversations about the issues and priorities and have likely begun to consider how to measure socio-economic diversity.

## **ADVANCED PRACTICE**

These ideas may be more appropriate for those building on established activity. You may have introduced inclusive practices around recruitment and considered other priority areas and how to measure your success. You likely have some data on your workforce, and your next steps include developing a more strategic and sustainable approach to embed practices across your organisation.

BASELINE		ADVANCED	
1. Hiring			
1a	<b>Internships, work experience and entry level opportunities</b>	<p>Publically advertise all opportunities over 4 weeks.</p> <p>Pay all opportunities over 4 weeks.</p> <p>Where work experience or artistic opportunities are not publicly advertised, put initiatives in place to actively engage those from lower socio-economic backgrounds.</p>	<p>Be proactive in engaging a diverse range of applicants in all internships and entry level roles.</p> <p>Use your data to see how participation in work experience and internships leads to appointment and how this process advances or works against diversity.</p> <p>Use exit surveys to get feedback from participants in how your organisation has supported them.</p>
1b	<b>Preparing your job pack</b>	<p>Review the language for assumptions, jargon and hidden barriers – think how it might exclude more diverse applicants.</p> <p>Review the job description to ensure it is fit for purpose and easily understood by those unfamiliar with the internal working culture of your organisation.</p> <p>Review the job specification or any eligibility criteria for opportunities to ensure it does not contain hidden barriers or outdated assumptions about specific qualifications to do the role that may exclude many capable candidates who have taken alternative routes.</p> <p>Define ambiguous terms such as ‘talent’ and ‘passion’ – what do you really mean?</p> <p>Use a standard application form, instead of a more informal approach requiring CV and cover letter.</p> <p>Adapt the application form so it only asks for relevant information and experience – asking questions such as ‘do you hold a driving licence?’ can be off-putting.</p> <p>Always state the salary in adverts and job description.</p>	<p>Include a ‘letter of invitation’ introducing the organisation from the Artistic Director or CEO – use the same welcoming approach as you would with your audiences.</p> <p>Give detailed guidance notes on the interview and selection process.</p> <p>Provide, and invite, telephone support for candidates to check eligibility or job specification.</p> <p>Hold Open Days as part of your recruitment process to demystify the organisation, the space, and your team.</p> <p>Invite applicants to see a show/exhibition before the interview.</p> <p>Give precise definitions about competences sought and about the characteristics of those who get ahead in the organisation.</p>

		BASELINE	ADVANCED
		<p>Consider asking applicants to self-describe any barriers they think they have faced in gaining access to the arts as part of the 'cover letter' or 'personal statement' section of the application, to help you understand their achievements in context.</p> <p>Make the application and assessment process clearly available for all to see.</p> <p>Remove the requirement for paid or voluntary experience in the sector and make it clear that relevant skills and experience may come from a non-relevant work setting or home context.</p> <p>Visuals are key in the digital age: use strong branding and impactful images online and off.</p> <p>Describe the job more vividly (e.g. a day in the life of the job, blog by previous job holder).</p> <p>Invite applicants to create content to illustrate their interest in the role (e.g. video, art work).</p> <p>Emphasise the training, mentoring, networking and other support they will receive in the role so they know it is well supported.</p>	
1c	<b>Marketing your job pack</b>	<p>Break out of your normal networks – expand to include artists, volunteers, schools, parents, social housing residents, community group users etc.</p> <p>To reach those not on social media, distribute posters in local community cafes, centres, libraries, job centres.</p> <p>Add the post to non-arts listings locally (e.g. Job Centre).</p> <p>Use social media effectively, using #hashtags, images etc.</p> <p>Present role models from a variety of backgrounds in marketing materials.</p> <p>Be explicit and transparent in your marketing about any eligibility criteria or job specification (e.g. prior experience, requirement for a degree) and explain why.</p>	<p>Use live data during the marketing to identify where diversity is low in application pipelines and take action before the deadline.</p> <p>If using them, brief recruitment agencies on your commitment to advancing socio-economic diversity and ensure their shortlists reflect this.</p> <p>Do market research to understand how applicants from different demographics respond to particular marketing messages and visuals to inform future practice.</p> <p>Use social media to create open fora where prospective applicants can access details about application processes and your approach to supporting diversity and inclusion.</p>

		BASELINE	ADVANCED
1d	<b>Recruitment / Selection process</b>	<p>Focus on skills and competencies over direct experience or qualifications.</p> <p>Apply selection processes consistently to all candidates.</p> <p>Use a scoring matrix devised from the job description main criteria.</p> <p>Have people not on the interview panel assess the applications.</p> <p>Include a young person from a diverse background on the interview panel.</p> <p>Have different staff meet or interview the candidates to give different views.</p> <p>Give applicants feedback on their applications.</p> <p>Do not give preferential treatment to those who apply earlier in the process.</p>	<p>Offer to reimburse applicants who incur travel costs (e.g. to attend an interview).</p> <p>Train assessors and interviewers in how to read applications in the context of background and experience – how to read ‘signals of talent’ and understand how achievements and experiences are affected by the lower availability of some premium experiences for candidates from lower socio-economic backgrounds (e.g. overseas internships and studying abroad).</p> <p>Include a range of engagement (individual and group exercises) in assessments, which are independent of each another and led by different assessors.</p> <p>Balance competency-based approaches with strengths-based assessment and situational judgement testing, proven to have fewer negative effects on under-represented groups.</p> <p>Publish information about any planned reforms to selection processes.</p>
1e	<b>Engagement with universities</b>	<p>Understand the demographics of the universities you choose to work with.</p> <p>Use external data to help target attraction activities.</p>	<p>Create activities with universities that connect directly with curriculum and with widening participation teams who are tasked with promoting equal graduate outcomes.</p> <p>Think about which student societies and/or community groups you target, considering the demographic of students this may reach.</p> <p>Work with external organisations and experts to access under-represented groups through events and digital engagement.</p> <p>Establish relationships with careers services, specific faculties and tutors and widening participation teams to explore mutual interests and develop collaborative programmes.</p>



BASELINE		ADVANCED
2. Inclusion and Progression		
2a	<b>Induction</b>	<p>Adapt your induction to suit new recruits, rather than expecting them to adopt all your organisation's 'norms'.</p> <p>Outline progression opportunities within your organisation and how you can support new recruits to progress beyond the organisation.</p> <p>Welcome all new staff, particularly entry level, on your website on arrival and announce when they move on.</p> <p>Support progression, like mapping existing pathways with large local recruiters (e.g. BBC).</p>
2b	<b>Inclusive cultures and promoting equal progression</b>	<p>Find spaces internally where employees are encouraged to discuss matters of inclusion with respect to socio-economic background and where wider evidence and practice is debated.</p> <p>Ensure there is understanding internally about intersectionality in relation to diversity and inclusion, and the importance of socio-economic diversity within this.</p> <p>Give employees opportunities to gain experience in different departments and make sure they know who to ask for help in different areas (e.g. line manager, HR manager, CEO, Board members).</p> <p>Offer and encourage take up of training and development opportunities and networking inside and outside your organisation. Help staff starting out to walk the walk and talk the talk.</p> <p>Celebrate progression.</p> <p>Invite entry level roles to shadow Board or SMT meetings to demystify how power works in practice in your organisation.</p> <p>Be aware of the mix of people round the table at regular and 'special' meetings so representation is 'real' and visible.</p> <p>Ensure you 'check your privilege' in conversations and behaviour, avoiding exclusive and excluding language, to create an inclusive culture and mitigate against barriers to progress.</p> <p>Use your data to understand how progression in your organisation may be affected by socio-economic background.</p> <p>Have a clear and consistent definition of talent in each section of the organisation and be explicit about what experiences and behaviours should not contribute to progression.</p> <p>Put formal processes in place for how managers and leaders support individuals to progress from within, to mitigate some of the effects of 'informal sponsored mobility' and ensure progression is talent driven, not based on who the leaders get on best with.</p> <p>Research the socio-economic progression and pay gap and make sure you understand the factors contributing to this.</p> <p>Where there is evidence of 'micro-aggressions' (everyday comments and actions that exclude those from lower socio-economic groups, often unintentionally), make sure there is a culture of calling these out: 'check your privilege'.</p> <p>Managers' own performance assessments should include diversity metrics (e.g. reward those who recruit and retain employees from under-represented backgrounds).</p> <p>Celebrate diverse role models and figure heads inside and outside the organisation – make the 'invisible' visible.</p> <p>Train managers how to get the most out of talented people and understand how diversity and inclusion are an essential aspect of this.</p>

BASELINE		ADVANCED
3. Data monitoring and analysis (also see Appendix on Measuring)		
3a	<b>Data collection</b>	<p>Invite all applicants, artists and existing workforce to anonymously disclose their socio-economic background (e.g. through equality and diversity monitoring forms), following the best practice outlined here.</p> <p>Store and handle this data in line with GDPR guidance and best practice.</p> <p>Provide the rationale for collecting this data: it will not be used for appointment and promotion decisions; it will not be accessible beyond the core team; and it will be used in aggregate (all data is pooled together and averages drawn from that) to help make evidence-informed policy decisions.</p>
		<p>Set yourself a response rate target: low response rates mean you need to review the messaging and/or questions.</p> <p>Map your workforce diversity data against wider HR and similar data held by other organisations to explore the relationship between socio-economic background, pay and progression.</p> <p>Decide when and how often to invite artists and workforce to disclose data (e.g. when new employees join/new artists are appointed), you can re-send your workforce survey to drive up response rates, or just target those who previously marked 'prefer not to say' to disclose information they're now comfortable sharing.</p>
3b	<b>Data analyses</b>	<p>Regularly update core team, SMT, Board on workforce diversity data to ensure awareness and understanding.</p> <p>Where possible, benchmark the data against peers and wider national data, (e.g. compare your diversity data with data annually published by Arts Council England, BBC or the National Labour Force Survey).<sup>9</sup></p>
		<p>Regularly update the full staff team on progress and diversity targets in their areas.</p> <p>Explore the relative success rates of applicants from different socio-economic backgrounds and use results to inform attraction and selection processes as appropriate.</p> <p>Expand analysis of your diversity data to learn more (e.g. by different roles within the organisation or to highlight certain socio-economic characteristics).</p> <p>Explore Intersectionality to learn where certain diversity and socio-economic background characteristics may influence each other, in particular between socio-economic background, gender and ethnicity (e.g. 50% of those from a low socio-economic background are of white ethnicity).</p> <p>Use evidence from data analysis to directly inform the overarching strategy and underpins its evaluation.</p>

<sup>9</sup> Office for National Statistics. Labour Force Survey.

		BASELINE	ADVANCED
3c	<b>Data transparency</b>	<p>State publically your commitment to publishing data annually and reporting on trends in the future, if you aren't there yet. Give a timeline for progress.</p>	<p>Be open about your diversity data, publish anonymised and aggregated diversity data similar to annual examples from national organisations (e.g. Arts Council England and BBC). This data should cover the range of diversity and socio-economic background data collected and where possible separate this by seniority, i.e. the diversity of artists, senior management, and wider workforce.</p> <p>Breakdown diversity data across all levels of seniority and functions, and identify areas of greatest challenge for socio-economic diversity (e.g. particular job roles which have low diversity).</p> <p>Publish three-year targets and the actions taken to realise them.</p>

BASELINE		ADVANCED
4. Data monitoring and analysis (also see Appendix on Measuring)		
4a	<b>Design and targeting</b>	<p>Have an overarching strategy for outreach work with schools, thinking of pupils as future employees, artists and audiences.</p> <p>Work in partnership with other organisations from the outset to design and deliver outreach work.</p> <p>Target activities for those you have committed to reaching - including a commitment to reaching geographical and social mobility cold spots.<sup>10</sup></p> <p>Focus activity on achieving specific outcomes which relate to awareness of particular routes into the arts and non-cognitive skills.</p> <p>Link outcomes for school pupils engaging in early outreach directly to the Gatsby Benchmarks.<sup>11</sup></p> <p>Have a documented Theory of Change, with details about targeting and measures of success for your outreach programmes.</p>
4b	<b>Modes of delivery</b>	<p>Design your outreach activity so it comprises complementary activities (e.g., participatory projects, artist-led workshops, mentoring and work experience) together rather than alone. And, where relevant, respond to teachers' views on what will benefit pupils the most.</p> <p>Make sure participants know about progression opportunities in your organisation and understand pathways and expectations.</p> <p>Provide materials and guidance alongside your outreach activities that wider influencers can draw on, including teachers and parents.</p> <p>Create digital aspects of the projects to promote scale, access and breadth in engagement.</p> <p>Deliver outreach collaboratively where possible and appropriate, with other organisations and with the further and higher education sector.</p> <p>Ensure activities genuinely provide the possibility of a pathway into the organisation / sector for those who are interested.</p>
4c	<b>Evaluation</b>	<p>Evaluate your participants to assess whether they meet your eligibility criteria.</p> <p>Feedback forms will help you understand whether participants feel they have benefitted from the engagement, if they would recommend it to peers and how activity can be improved.</p> <p>Measure impact against your Theory of Change to contribute to your evidence and to ensure that resources are deployed in the most effective way.</p> <p>Survey participants regularly to understand impact on key outcomes articulated in the Theory of Change. Take a mixed methods approach, drawing on quantitative and qualitative data to understand effectiveness.</p> <p>Track participants to understand how engagement with your organisation has affected outcomes, and whether and how participants progress into the organisation/the sector.</p>

<sup>10</sup> Social Mobility Commission. (2017) 'Social Mobility in Great Britain: fifth state of the nation report'.

<sup>11</sup> Gatsby. Good Career Guidance

BASELINE		ADVANCED
5. Leadership and Internal Engagement		
5a	People	<p>Appoint a champion to advocate for socio-economic diversity and inclusion, someone who is informed and respected across the organisation. For small organisations this might be a board member, for larger organisations this might be a manager.</p> <p>Ensure socio-economic diversity and inclusion is discussed in an informed way across the organisation, including at board level.</p> <p>Make sure your Board is diverse and trustee recruitment is open and advertised.</p> <p>Ensure your appointed champion has external profile in this area, based on their informed position and drawing on evidence from within your organisation, and is a vocal advocate.</p> <p>Appoint an individual with management and operational responsibility for diversity and inclusion.</p> <p>Ensure artistic and executive leaders meet and advocate for socio-economic diversity and are held individually accountable for diversity and inclusion (e.g. through review processes).</p> <p>Governance should include organisation-appropriate roles for early-career artists and individuals, and support for e.g. volunteers to become trustees.</p>
5b	Narrative	<p>Make sure socio-economic diversity features clearly in communications relating to diversity and inclusion, giving a clear rationale for the organisation's focus on this area, and how this relates to the artistic programme.</p> <p>Engage all colleagues in crafting a narrative about socio-economic diversity: why it's important to you, the current situation at your organisation, where you wish to get to and how this will be achieved.</p> <p>Draw on Internal evidence and show how specific commitments flow from this. Build your narrative on advancing artistic outputs and social justice, with recognition that these are mutually reinforcing.</p> <p>In your narrative about socio-economic diversity and inclusion, give evidence of positive organisational and programming change and impact, emphasising that this is fundamental to your artistic success.</p>
5c	Targets and accountability	<p>Communicate internally and externally that data is being collated and analysed to help inform understanding about socio-economic diversity.</p> <p>Have an overall understanding of external data sets which you can use to benchmark and set targets against.</p> <p>Set targets using internal and external data analysis, and appoint a senior champion with responsibility for reporting on these.</p> <p>Review progress in this area as part of a standing item on diversity and inclusion at Board meetings.</p> <p>Make the Board accountable for targets relating to diversity and inclusion; share these publicly and set similar standards in terms of accountability with wider organisational targets.</p>



BASELINE		ADVANCED
		<p>State what the consequences will be of not reaching a target, organisationally and at management levels.</p> <p>Include Increasing socio-economic diversity as part of your business and creative case – alongside other diversity characteristics – and embed in your strategy.</p>
<b>5d</b>	<b>Internal engagement</b>	<p>Engage artists and the wider workforce with the narrative on socio-economic diversity, through internal events and online (e.g. webinars and podcasts).</p> <p>Have socio-economic diversity and inclusion as a standing agenda item at strategic internal meetings and communicate regularly internally, alongside other diversity areas, to emphasise intersectionality.</p> <p>Ensure senior leadership actively engage artists and employees in this agenda, ensuring all feel ownership and understand their role and what they can do practically to advance it.</p> <p>Ensure routine collaborative planning between HR and artistic leaders to link approaches to delivering the strategy.</p>

BASELINE		ADVANCED
6. External advocacy		
6a	<b>Advocating for wider change</b>	<p>Make sure your organisation attends events and activities designed to advocate, inform and drive positive change in the arts with respect to socio-economic diversity and inclusion.</p> <p>Take an active role in national campaigns to support socio-economic diversity (e.g. around unpaid internships, participation projects, or artist opportunities).</p> <p>Show active leadership in public debates on socio-economic diversity, e.g. speaking at national events and advocating change in the media.</p> <p>Share evidence of impact widely across sectors to help drive positive, informed change – celebrate publically what you have achieved through your organisational changes.</p>
6b	<b>Convening</b>	<p>Collaborate with other arts organisations to support socio-economic diversity (e.g. through early outreach initiatives, supporting diversity amongst work experience applicants, or fora to share insights).</p> <p>Invest in bringing together peer employers, artists and national bodies for ongoing debate and make sure specific actions flow from these discussions.</p> <p>Make sure your organisation is at the heart of national events (e.g. conferences on socio-economic diversity and inclusion) and shows leadership in bringing together key stakeholders across sectors.</p> <p>Lead collaborative programmes of work (e.g. collate and benchmark cross-sector data on socio-economic diversity and generate a wider evidence base to help inform change).</p>



Alumni Gemma Connell and Andrew Hughes speaking to Fellows at a Weston Jerwood Creative Bursaries event  
Photo: Outroslope Photography

# APPENDIX A:

## DATA MONITORING AND ANALYSIS

Diversity and inclusion are about cultures and people. However, our experience is that data is also essential to:

- understand the challenges and adopt approaches that are informed by evidence;
- benchmark current states and progress; and
- evaluate the effectiveness of actions to advance diversity and inclusion.

Socio-economic diversity data should not directly inform decisions about hiring and promotion; rather, it should be used as the basis to inform your approach and, as a sector, policy reforms. While some employers recognise the value of collating data on socio-economic background, there is little consistency in the data collected, and limited analysis typically undertaken once this is in place.

### The data to collect

We recommend organisations follow the guidance set out by the Cabinet Office, in partnership with the Bridge Group. Detailed research on this topic is available.<sup>12</sup>

Ask applicants and your workforce four questions:

- 1 Type of school attended at age 11-16
- 2 Free school meal eligibility
- 3 Parental experience of higher education
- 4 Parental occupation when you were aged 14

These questions provide you with measurements of socio-economic background (SEB). This is the set of social and economic circumstances from which a person has come. SEB is closely correlated with individual and societal outcomes, including occupation, wealth, education, and health. This is different from measuring social mobility and from measuring socio-economic status (a measure of current circumstances).<sup>13</sup>

<sup>12</sup> Cabinet Office. (2019) Guidance: Socio-economic background

<sup>13</sup> A measure of people's ability to move between different socio-economic strata, usually assessed in relative inter-generational terms.

These questions are not new beyond the arts sector. Over half of employers who entered the Social Mobility Index (a benchmarking exercise that ranks employers on their actions to improve social mobility) ask their new employees the type of school they attended and whether or not their parents went to university (51% and 53%); 4 in 10 also ask their current employees the questions listed above.<sup>14</sup>

We recommend building these questions into your HR systems. Unlike with staff surveys, this allows you to monitor the data over time, and answer the data questions listed above, such as progression rates and socio-economic pay gaps (see Cabinet Office Guidance for further details).

## Best practice questions and response options

<b>Question 1</b>	<b>Which type of school did you attend for the most time between the ages of 11 - 16?</b>
<b>Notes</b>	Across most sectors it is the measure of SEB that has been in place for the longest time. It is well-established and can be used to benchmark against UK populations and peer employers.
<b>Options</b>	<ul style="list-style-type: none"> <li>■ A state-run or state-funded school <ul style="list-style-type: none"> <li>■ Selective on academic, faith or other ground</li> <li>■ Non-selective</li> </ul> </li> <li>■ Independent or fee-paying school</li> <li>■ Attended school outside the UK</li> <li>■ I don't know</li> <li>■ Prefer not to say</li> </ul>
<b>Question 2</b>	<b>If you finished school after 1980, were you eligible for Free School Meals at any point during your school years?</b> Free School Meals are a statutory benefit available to school-aged children from families who receive other qualifying benefits and who have been through the relevant registration process. It does not include those who receive meals at school through other means (e.g. boarding school).
<b>Notes</b>	Across most sectors it is the measure of SEB that has been in place for the longest time. It is well-established and can be used to benchmark against UK populations and peer employers.
<b>Options</b>	<ul style="list-style-type: none"> <li>■ Yes</li> <li>■ No</li> <li>■ Not applicable (finished school before 1980 or went to school overseas)</li> <li>■ Don't know</li> <li>■ Prefer not to say</li> </ul>
<b>Question 3</b>	<b>What is the highest level of qualification achieved by either of your parent(s) or guardian(s) by the time you were 18?</b>
<b>Notes</b>	This measure is well-established and can be used to benchmark against UK populations and peer employers. There has been a persistent wage differential between those that are educated to a higher level and those that were not, <sup>15</sup> which can limit access to higher education for non-university attendant's children.

<sup>14</sup> Social Mobility Foundation. Employer Index.

<sup>15</sup> Joanne Lindley and Stephen Machin. (2011) 'Rising Wage Inequality and Postgraduate Education'.



<b>Options</b>	<ul style="list-style-type: none"> <li>■ Degree level or Degree equivalent or above (for example first or higher degrees, post-graduate diplomas, NVQ/SVQ Level 4 or 5 etc.)</li> <li>■ Qualifications below degree level (for example an A-Level, SCE Higher, GCSE, O-Level, SCE Standard/Ordinary, NVQ/SVQ, BTEC etc.)</li> <li>■ No qualifications</li> <li>■ I don't know</li> <li>■ Prefer not to say</li> <li>■ Not applicable</li> </ul>
<b>Question 4a</b>	<b>Please tell us about the occupation of your main household earner when you were aged 14.<sup>16</sup> If this question does not apply to you (because, for example, you were in care at this time), you can indicate this below.</b>
<b>Notes</b>	<p>NS-SEC is a measure of employment relations and conditions of occupations, published by the Office of National Statistics.<sup>17</sup> These are central to showing the structure of socio-economic positions in modern societies and helping to explain variations in social behaviour, progression and other social phenomena. This measure provides some sense of scale of disadvantage, and parental occupation is a strong determinant of someone's life chances.<sup>18</sup> The methodology for classifying parental occupation is well-established in the academic literature, and used in the national census, and the Labour Force Survey.</p>
<b>Please tick one box to show which best describes the sort of work your primary household earner undertook at this time.</b>	
	<ul style="list-style-type: none"> <li>■ <b>Modern professional occupations</b> such as: teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer.</li> <li>■ <b>Clerical and intermediate occupations</b> such as: secretary, personal assistant, clerical worker, call centre agent, nursery nurse.</li> <li>■ <b>Senior managers or administrators</b> (usually responsible for planning, organising and co-ordinating work, and for finance) such as: finance manager, chief executive.</li> <li>■ <b>Technical and craft occupations</b> such as: motor mechanic, plumber, printer, electrician, gardener, train driver.</li> <li>■ <b>Semi-routine manual and service occupations</b> such as: postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant.</li> <li>■ <b>Routine manual and service occupations</b> such as: HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff.</li> <li>■ <b>Middle or junior managers</b> such as: office manager, retail manager, bank manager, restaurant manager, warehouse manager.</li> <li>■ <b>Traditional professional occupations</b> such as: accountant, solicitor, medical practitioner, scientist, civil / mechanical engineer.</li> <li>■ <b>Long term unemployed</b> (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year).</li> <li>■ <b>Retired</b></li> <li>■ <b>This question does not apply to me</b></li> <li>■ <b>I don't know</b></li> <li>■ <b>I prefer not to say</b></li> </ul>

<sup>16</sup> Note that the age of 14 is specified here since research highlights that parental occupation at this age is the strongest predictor of adult outcomes.

<sup>17</sup> See Office for National Statistics. [The National Statistics Socio-economic Classification \(NS-SEC\)](#)

<sup>18</sup> Erikson, Robert & Goldthorpe, John H., 2009. "Income and Class Mobility Between Generations in Great Britain: The Problem of Divergent Findings from the Data-sets of Birth Cohort Studies", Working Paper Series 4/2009, Stockholm University, Swedish Institute for Social Research.

<b>Question 4b</b>	<b>At age 14, did the main household earner in your house work as an employee or were they self-employed?</b>
<b>Options</b>	<ul style="list-style-type: none"> <li>■ Employee</li> <li>■ Self-employed with employees</li> <li>■ Self-employed/freelance without employees (go to question 3d)</li> <li>■ Not working</li> <li>■ I don't know</li> <li>■ Prefer not to answer questions about parental occupation (skip remaining questions)</li> </ul>
<b>Question 4c</b>	<p>Where 4b is employee: <b>How many people worked for your main household earner's employer at this time?</b></p> <p>Where 4b is self-employed with employees: <b>How many people did your main household earner employ at this time? Move to question 3d when you have completed this question.</b></p>
<b>Options</b>	<ul style="list-style-type: none"> <li>■ 1 to 24</li> <li>■ 25+</li> <li>■ I don't know</li> </ul>
<b>Question 4d</b>	<b>Did they supervise employees?</b>
<b>Options</b>	<ul style="list-style-type: none"> <li>■ Yes</li> <li>■ No</li> <li>■ I don't know</li> </ul>

The National Statistics Socio-Economic Classification (NS-SEC) is a multi-layered classification scheme, in its most detailed form it has 17 different groups, but can be collapsed down to five and three category versions. The self-coded method uses the information from the four questions presented above to approximate an individual's position in the NS- SEC scheme.

The questions on employment status, employer size and supervisory status are used to derive an individual's overall employment position. This derived position variable is then combined with the question on occupation to identify which of the following five NS- SEC classes the individual belongs to:

- Higher managerial, administrative and professional occupations
- Intermediate occupations
- Small employers and own account workers
- Lower supervisory and technical occupations
- Semi-routine and routine occupations

An NS-SEC position can then be calculated for each of the respondent's highest earning parent, guardian or carer. If information is missing for one of more of the questions for then no NS-SEC position is calculated. It is then possible to use the reduced three-class NS-SEC scheme:

- Higher managerial, administrative and professional occupations
- Intermediate occupations ("Intermediate occupations" and "Small employers and own account workers")
- Routine and manual occupations ("Lower supervisory and technical occupations" and "Semi-routine and routine occupations")

## Driving up response rates

Bridge Group research highlights several factors that influence an individual's decision to disclose diversity information, including:

- understanding the relevance of the information to the organisation and to their experiences at work;
- the culture of the organisation: whether it is open and inclusive or if there are concerns about possible discrimination;
- availability of information on the uses and confidentiality of their details;
- opportunities to disclose information on an ongoing basis; and
- whether they can personally relate to the options available in monitoring questions.

Applicants and staff are more likely to engage with a diversity monitoring exercise if they see it as an integrated part of an organisation's strategy for promoting diversity and inclusion. Visible senior management involvement can also have a positive impact. Share examples of how diversity monitoring information has informed initiatives and helped to remove barriers for staff and other stakeholders. Some respondents may be concerned that information could disadvantage them or encourage discrimination or harassment. It is important to explain why the data are being collected, how the data will be used, and who will have access. It is critical that any exercise to collect information communicates:

- whether individuals are identifiable from the data;
- whether the information will be stored separately from personal details (i.e. in applications, and / or in the HR system), and in line with data protection, and who will have access to the information; and
- whether disclosure will lead to further contact from the organisation (for example sharing information about support related to a protected characteristic - this is generally discouraged).



Priyanka Mistry, Alice Tomlinson and Hamish Young  
Weston Jerwood Creative Bursaries, 2017-19  
Photo: Outroslope Photography



## APPENDIX B: USE OF LANGUAGE

This section is to help employers navigate the evolving context in which terms are used and debated and to ensure that communications are effective in fostering an inclusive environment for both clients and employees.

‘Social equality’ is used here as an umbrella term to highlight the importance of harnessing a vocabulary to achieve inclusivity and balance, narrowing the social gaps between people and ensuring that the contributions made by all groups are fairly rewarded.

The glossary provides short definitions of terms along with some issues to consider when engaging with them to highlight their possible impact on audiences. Sensitivity is critically important in conversations relating to social equality. This means recognising the perspective of the speaker in relation to the audience, but also the context in which the term is used (for example, on a website, in conversations with clients or employees, in a conference speech).

It is particularly important to recognise the perspective of the user of the term with regard to relative privilege, and to appreciate the way that some terms can hold (implicit) value judgements. For instance, terms such as ‘disadvantaged’ and ‘less affluent’ can be perceived as negative and unhelpful as they presume ‘advantage’ and ‘affluence’ as the norm, therefore (indirectly) undermining the experience of individuals from lower socio-economic backgrounds as deficient or lacking in some way.

Terms evolve over time and can be taken up and used for particular narratives and agendas, and this can inform our relationship with them. It is vital to be mindful of this shifting linguistic landscape and we offer a guide to it here.

Crucially, how we describe and relate to factors informing social equality can have a powerful influence over the social problem: promoting positive change or reinforcing and perpetuating inequality. Harnessing an enabling and hopeful vocabulary is a necessary and strategic step towards transforming organisational cultures, fostering inclusivity, and therefore engaging and releasing potential.

Preferred Terms		
Term	Definition	Usage Context
Socio-economic background	Class can be a loaded term. There has been a widespread cultural and political shift away from discussions of class. 'Socio-economic background' is, instead, the prevalent term to refer to the particular set of social and economic circumstances that an individual has come from. Background can be objectively measured by capturing information on parental occupation and level of education.	This is a precise term that permits fair and objective discussion of the influence of social and economic circumstances on individuals' educational and career trajectories.
Social class	While lower socio-economic background and working class are used interchangeably, class is not as easy to define and measure as it encompasses a range of socio-cultural and geographical factors. Objective measures of assessing family income and socio-economic background may not necessarily match up with individuals' perceptions of their social class status. Class can helpfully refer to a range of tacit assumptions and behaviours, from how to dress and talk to food choices and hobbies.	Employees and clients may be uncomfortable with talking about social class in comparison to socio-economic background. Yet the term can helpfully expose the way that class-based assumptions can inform practice and behaviours in negative ways, creating exclusive cultures.
Social justice	Social justice focuses on people achieving through their own choices and efforts, minimising the influence of socio-economic background on outcomes. This means creating the conditions to enable all to reach their full potential, requiring the establishment of just and fulfilling relations between the individual and society. Social mobility is an element of social justice; but the concept focuses on the wider societal and economic transformations required in order to achieve it.	A helpful term to refer to uneven opportunities and outcomes by social background. It grants urgency and purpose to societal and corporate responsibility to achieve change.
Diversity	This term captures the importance of recognising and valuing difference amongst individuals, along the lines of gender, ethnicity, socio-economic background, sexual orientation, age, and disability, for example. It generally refers to increasing the representation of groups that are under-represented in particular organisations.	It is a valuable term to challenge the dominance of organisations by particular groups to ensure a more creative, representative environment. No one group or culture should be seen as the 'norm' by which to define all others. It must be understood alongside 'inclusion'. Diversity in and of itself does not result in an inclusive environment.
Inclusion	This term relates to the meaningful achievement of diversity. This involves creating the conditions to allow individuals from diverse backgrounds to feel empowered and able to progress.	Inclusion focuses attention on the practical organisational efforts required to ensure that individuals are valued and treated equally.
Intersectionality	Individuals do not experience their diversity characteristics in isolation. Policy and practice need to recognise the convergence of factors and respond accordingly. For example, patterns of progression will vary not only by gender, ethnicity, or socio-economic background but by combinations of all three.	The term is increasingly used to disclose the overlapping nature of diversity characteristics, and the way that factors can collide to compound the experience of inequality.

Terms to Avoid		
Term	Definition	Usage Context
Under-represented	Underrepresentation is a broad and vague term that often doesn't clearly convey who the under-represented groups are. The implication is that they include factors such as: ethnicity, socio-economic background and current socio-economic status, disability, sexual orientation or combinations of them. The term's meaning, therefore, depends on the context. For example, in a firm where the majority of employees are men, women would be regarded as an under-represented group.	Individuals do not commonly speak of themselves as from 'under-represented' backgrounds and it may be an opaque term when engaging clients and employees in comparison with talking about individuals from 'diverse backgrounds'.



Disadvantaged	<p>The term is generally associated with financial hardship, but it is not limited to this. For instance, some individuals may be perceived as 'disadvantaged' because of where they live or because of the type of school they attended.</p> <p>It is fading out of usage because it presumes deficiency.</p>	We suggest avoiding the term altogether or using it with great sensitivity so as not to alienate groups and contribute to an unequal working culture.
Privileged and less privileged	These terms can be perceived as judgemental, subjective, and value-laden. Individuals regarded as 'less privileged' are seen as 'lacking' in relation to those who are 'privileged', and it therefore reinforces the social distance between people.	Attendance at certain educational institutions can be seen to bestow 'privilege'. This contributes to reinforcing hierarchies of institutions that reproduce social inequality.

### Related terms which may be of interest

Term	Definition	Usage Context
Social mobility	Social mobility has become a popular term, across the political divide, to talk about class, inequality, and poverty. It is widely adopted as a way of describing the importance of creating opportunities for individuals from lower social economic backgrounds to enable them to become more economically successful. Yet, the concept has increasingly become disconnected from economic and social equality – the very factors required in order for social mobility to take place.	The failure to achieve social mobility exposes the need to widen the focus to broader issues around socio-economic equality. Social mobility should not be seen as an end in itself but part of a wider programme to achieve social justice.
Meritocracy and merit	The meritocratic principle is widely used and underpins a focus on equality of opportunity. It places emphasis on the individual and their actions and efforts rather than on the influence of socio-economic factors. This principle is often associated with 'fairness' but does not necessarily give rise to social justice.	By placing attention on an individual's capacity to achieve, it can detract from wider socio-economic factors and therefore lessen the responsibility of organisations to lead change.
Talent	Talent is widely used to convey a sense that an individual has particular aptitude for a certain endeavour, one that many might assume to be innate. In the arts this is often creative and artistic skill. However research tells us that only a very small percentage of talent is hereditary, the majority of the skills we think of when we think of someone 'talented' are in fact more highly correlated with life-long exposure to something, opportunities to learn, and opportunity to practise and progress.	Assuming talent is innate focuses the attention on the individual's potential without taking into account their wider circumstances. It's only in context that we can begin to understand how well someone has potential to do in a particular endeavour.
Taste	Taste refers to individual and collective feelings about art. It is ultimately subjective, but shaped by wider discourse, which is in turn heavily influenced by socio-economic context. Artistic and cultural tastes have been dominated by white, male perspectives for generations, which can make it harder for individuals with alternative tastes to progress with their work.	

## APPENDIX C: WHERE TO ADVERTISE ROLES

We have collected a variety of websites over the past decade of the programme which we provide here in the hope you will find some useful ideas of how to extend the reach of your recruitment. It is not intended to be a comprehensive list and we would love to hear of others we are missing.

Whilst you are likely to be familiar with many of them, our aim is to encourage you to go beyond where you might normally advertise. Most of these are national sites; please also consider finding regional and sector-specific examples, particularly with universities and further education colleges who have their own career services.

Also, many of the paid sites relate to hiring graduates as this has been the focus of our programme to date.

We've divided the list into Free and Paid sites but please check the details as these can change.

### FREE SITES

#### Arts Councils:

Arts Council England, Arts Jobs: [www.artsjobs.org.uk/artsjobshome/](http://www.artsjobs.org.uk/artsjobshome/)

Creative Scotland: <https://opportunities.creativescotland.com/>

Arts Council Wales: <https://arts.wales/news-jobs-opportunities>

Arts Council of Northern Ireland: [www.artscouncil-ni.org/news/job-opportunities](http://www.artscouncil-ni.org/news/job-opportunities)

**Artsadmin E-digest:** [www.artsadmin.co.uk/resources/e-digest](http://www.artsadmin.co.uk/resources/e-digest)

**Artsphere:** [www.artsphere.co.uk/jobs/](http://www.artsphere.co.uk/jobs/)

**Axisweb:** [www.axisweb.org/about-opportunities/](http://www.axisweb.org/about-opportunities/)

**Creative Access:** <https://creativeaccess.org.uk/about-us/>

**Creative & Cultural Skills:** <https://ccskills.org.uk/careers/jobs>

**Get Into Theatre:** <https://getintothetheatre.org/>

**Graduate Talent Pool:** <https://employer.gtp.prospects.ac.uk/index.html>

**Indeed:** [www.indeed.co.uk/hire](http://www.indeed.co.uk/hire)

**Job Centres:** [www.gov.uk/advertise-job](http://www.gov.uk/advertise-job)

**Linkedin (pay for results):** [www.linkedin.com/talent/post-a-job](http://www.linkedin.com/talent/post-a-job)

**Placer (mainly undergrad work experience):** <https://placer.co.uk/>

**The Dots (free for registered charities):** <https://the-dots.com/>

**University of the Arts, Creative Opportunities:**

<https://creativeopportunities.arts.ac.uk/>

**PAID SITES****Arts Hub:** <https://jobs.artshub.co.uk/pricing/>**Arts Professional:** [www.artsprofessional.co.uk/advertise/job](http://www.artsprofessional.co.uk/advertise/job)**Artsjobsonline:** <https://advertise.artsjobsonline.com/>**Diversity Job Site (includes Ethnic Jobsite, Disability Jobsite, Diversity Jobsite, Disability Network, overlooked Talent and Asian Jobsite):**[www.diversityjobsite.co.uk/recruiters.php](http://www.diversityjobsite.co.uk/recruiters.php)**E4S (Employment for Students):** <https://recruiter.e4s.co.uk/>**Employability (Opportunities for disabled and dyslexic students and graduates):** [www.employ-ability.org.uk/](http://www.employ-ability.org.uk/)**Evenbreak:** [www.evenbreak.co.uk/en](http://www.evenbreak.co.uk/en)**Goodmoves (Careers hub for the civil society, charity & voluntary sector, run by the Scottish Council for Voluntary Organisations):** <https://goodmoves.com/>**Grad Jobs:** [www.gradjobs.co.uk/are-you-recruiting](http://www.gradjobs.co.uk/are-you-recruiting)**GradSouthWest:** [www.gradsouthwest.com/](http://www.gradsouthwest.com/)**Graduate Jobs:** [www.graduate-jobs.com/](http://www.graduate-jobs.com/)**Graduate Prospects (commercial arm of HECSU):** [www.prospects.ac.uk/post-a-job](http://www.prospects.ac.uk/post-a-job)**ISE (Institute of Student Employers):** <https://ise.org.uk/>**Milkround:** <https://recruiting.milkround.com/>**Skills Development Scotland:** [www.ourskillsforce.co.uk](http://www.ourskillsforce.co.uk)**Target Connect Platform (places adverts on many student portals at universities around the country):** <https://targetconnect.net/employers>**Yorkshire Graduates:** [www.yorkshiregraduates.co.uk/employers](http://www.yorkshiregraduates.co.uk/employers)

## APPENDIX D: FURTHER READING

There are numerous websites offering best practice guidance – here is a selection we are aware of which offer useful information about creating an inclusive environment at work, alongside research, reports and articles on wider issues of equality, diversity and inclusion in the arts.

**ACAS.** (2014) A Guide for Employers: Managing Future Talent: [www.acas.org.uk/media/pdf/h/5/Managing-future-talent.pdf](http://www.acas.org.uk/media/pdf/h/5/Managing-future-talent.pdf)

### **Arts Council England:**

Culture Change Toolkit: [www.artscouncil.org.uk/advice-and-guidance/culture-change-toolkit](http://www.artscouncil.org.uk/advice-and-guidance/culture-change-toolkit)

Outline of their own recruitment practices: [www.artscouncil.org.uk/news-and-jobs/jobs-and-careers-0](http://www.artscouncil.org.uk/news-and-jobs/jobs-and-careers-0)

Changing our recruitment, Darren Henley: [www.artscouncil.org.uk/blog/changing-our-recruitment](http://www.artscouncil.org.uk/blog/changing-our-recruitment)

Changing Cultures: Transforming Leadership in the Arts, Museums & Libraries, Kings College London & Sue Hoyle: [www.artscouncil.org.uk/publication/changing-cultures-transforming-leadership-arts-museums-and-libraries](http://www.artscouncil.org.uk/publication/changing-cultures-transforming-leadership-arts-museums-and-libraries)

Character Matters, with UK Museums Workforce Steering Group: [www.artscouncil.org.uk/publication/character-matters-delivery-plan](http://www.artscouncil.org.uk/publication/character-matters-delivery-plan)

Leadership, workforce development and skills in the arts, creative and cultural sector: Evidence Review: [www.artscouncil.org.uk/publication/leadership-workforce-development-and-skills-arts-creative-and-cultural-sector-evidence](http://www.artscouncil.org.uk/publication/leadership-workforce-development-and-skills-arts-creative-and-cultural-sector-evidence)

**BFI. Diversity & Inclusion:** [www.bfi.org.uk/supporting-uk-film/diversity-inclusion](http://www.bfi.org.uk/supporting-uk-film/diversity-inclusion)

**Bridge Group:** [www.thebridgeworkgroup.org.uk/research](http://www.thebridgeworkgroup.org.uk/research)

(2016) Inspiring policy: graduate outcomes and social mobility

(2017) Social mobility and university careers services

(2018) Socio-economic background and early career progression in the law

**Orian Brook, David O'Brien, and Mark Taylor.** (2018) Panic! Social Class, Taste and Inequalities in the Creative Industries: <https://createlondon.org/event/panic2018/>

**Chartered Institute of Personnel and Development (CIPD).** (2015) Internships that work: A guide for employers: [www.cipd.co.uk/knowledge/fundamentals/people/routes-work/internships-guide](http://www.cipd.co.uk/knowledge/fundamentals/people/routes-work/internships-guide)

**Creative & Cultural Skills/Arts Council England:** Best Practice Guide to Apprenticeships, Internships & Volunteering: <https://ccskills.org.uk/supporters/advice-research/article/a-best-practice-guide-to-apprenticeships-internships-and-volunteering1>

**Esmée Fairbairn Foundation.** (2019) Recruiting for Diversity: <https://esmeefairbairn.org.uk/recruiting-for-diversity>

**Sam Friedman and Daniel Laurison.** (2019) The Class Ceiling: why it pays to be privileged: [www.classceiling.org/](http://www.classceiling.org/)

**Sam Friedman and Daniel Laurison.** (2019) 10 ways to break the class ceiling: <https://policypress.wordpress.com/2019/01/28/10-ways-to-break-the-class-ceiling/>

**Gatsby Foundation.** Good Career Guidance: [www.gatsby.org.uk/education/focus-areas/good-career-guidance](http://www.gatsby.org.uk/education/focus-areas/good-career-guidance)

#### **Government Services and Information:**

Employment Rights and Pay for Interns: [www.gov.uk/employment-rights-for-interns](http://www.gov.uk/employment-rights-for-interns)

Providing quality internships: guidance for employers and interns: [www.gov.uk/government/publications/providing-quality-internships-code-and-guidance-for-employers](http://www.gov.uk/government/publications/providing-quality-internships-code-and-guidance-for-employers)

Guidance: Socio-Economic Background: [www.gov.uk/government/publications/socio-economic-background/socio-economic-background-seb](http://www.gov.uk/government/publications/socio-economic-background/socio-economic-background-seb)

Social Mobility in Britain: Fifth State of the Nation Report: [www.gov.uk/government/news/social-mobility-in-great-britain-fifth-state-of-the-nation-report](http://www.gov.uk/government/news/social-mobility-in-great-britain-fifth-state-of-the-nation-report)

Office for National Statistics: Labour Force Survey: [www.ons.gov.uk/surveys/informationforhouseholdsandindividuals/householdandindividualsurveys/labour-forcesurvey](http://www.ons.gov.uk/surveys/informationforhouseholdsandindividuals/householdandindividualsurveys/labour-forcesurvey)

**Institute for Public Policy Research.** (2017) Internships as Opportunity: How Employers Should offer Accessible High Quality Placements: [www.ippr.org/files/publications/pdf/internships-as-opportunity-employers-guide \\_ Apr2017.pdf](http://www.ippr.org/files/publications/pdf/internships-as-opportunity-employers-guide_-_Apr2017.pdf)

**Maya Productions.** (2017) The Pocket Guide to Black, Asian and Minority Ethnic Role Models and Leaders in the Performing Arts: <http://mayaproductions.co.uk/wp-content/uploads/2017/11/Pocket-Guide-to-BAME-Role-Models-and-Leaders-in-Performing-Arts.pdf>

**National Theatre.** (2013) Celebrating 5 years of Step Change:  
[www.nationaltheatre.org.uk/sites/default/files/5-years-of-step-change.pdf](http://www.nationaltheatre.org.uk/sites/default/files/5-years-of-step-change.pdf)

**RNIB.** Employing a Blind or Partially Sighted Person: [www.rnib.org.uk/services-we-offer-advice-professionals/employing-blind-or-partially-sighted-person](http://www.rnib.org.uk/services-we-offer-advice-professionals/employing-blind-or-partially-sighted-person)

**Scientific American.** (2014) How Diversity Makes Us Smarter:  
[www.scientificamerican.com/article/how-diversity-makes-us-smarter](http://www.scientificamerican.com/article/how-diversity-makes-us-smarter)

**Social Mobility Foundation.** (2018) Employer Index:  
[www.socialmobility.org.uk/index/](http://www.socialmobility.org.uk/index/)

**Society of London Theatre:** Dignity at work guidance:  
<https://solt.co.uk/about-london-theatre/press-office/society-of-london-theatre-and-uk-theatre-announce-new-plans-to-support-dignity-at-work/>

**Sutton Trust.** (2018) Pay as you Go? Report on Internships:  
[www.suttontrust.com/research-paper/internships-pay-as-you-go/](http://www.suttontrust.com/research-paper/internships-pay-as-you-go/)

**University of the Arts London (UAL).** Internships Advice: [www.arts.ac.uk/students/student-careers/find-jobs-and-internships/part-time-job-fair/internships-advice](http://www.arts.ac.uk/students/student-careers/find-jobs-and-internships/part-time-job-fair/internships-advice)

**Weston Jerwood Creative Bursaries Evaluation 2017-19**  
<https://jerwoodarts.org/projects/weston-jerwood-creative-bursaries-2017-19/>

**Weston Jerwood Creative Bursaries Evaluation 2014-16:**  
<https://jerwoodarts.org/wp-content/uploads/2017/09/Weston-Jerwood-Creative-Bursaries-2014-16-Evaluation-Report.pdf>

**Weston Jerwood Creative Bursaries Evaluation 2010-12:**  
<https://jerwoodarts.org/projects/dcms-jerwood-creative-bursaries-scheme/>





Laurèl Hadleigh  
Weston Jerwood Creative Bursaries, 2017-19  
Photo: Tim Dickeson

## APPENDIX E:

# WESTON JERWOOD CREATIVE BURSARIES HOST ORGANISATIONS SINCE 2010

With many thanks to all those who have taken part in the programme and contributed their valuable experiences.

Activate Performing Arts  
 Aldeburgh Music  
 Animate Projects  
 Apples and Snakes  
 Artangel  
 Artsadmin  
 Arvon  
 Aurora Orchestra  
 BALTIC  
 Battersea Arts Centre  
 Berwick Film & Media Arts Festival  
 Bradford Literature Festival  
 Brighton Dome & Festival  
 Brighton Photo Biennial  
 British Ceramics Biennial  
 Cambridge Junction  
 Candoco Dance Company  
 Capsule  
 Cardboard Citizens  
 Cheltenham Literature Festival

Citizens Theatre  
 Clean Break  
 Cockpit Arts  
 Coney  
 Contact Manchester  
 Craftspace  
 Crying Out Loud  
 Cryptic  
 Curve Theatre  
 DaDaFest  
 Dance Umbrella  
 Dance4  
 DanceEast  
 DanceXchange  
 Donmar Warehouse  
 Duckie Ltd  
 Dundee Rep & Scottish Dance  
 Eastside Projects  
 Farnham Maltings  
 Fevered Sleep  
 Fierce Festival  
 Fuel  
 g39  
 Gate Theatre

Glasgow International	Sadler's Wells
Grizedale Forest	Sage Gateshead
Hepworth Wakefield	Sheffield Theatres
Hide & Seek	Sherman Theatre
Hightide	Siobhan Davies Dance
Hofesh Shechter Company	Site Gallery
In Between Time	Situations
Jacksons Lane	Somerset House
Kettle's Yard	Southampton City Art Gallery
Kneehigh	Stanley Picker Gallery
Literature Wales	Streetwise Opera
Live Art Development Agency	Tate St Ives
Liverpool Biennial	The Arts at Dartington
Liverpool Philharmonic	The Common Guild
London Sinfonietta	The Empty Space
MAC Birmingham	The Lowry
Manchester Camerata	The MAC Belfast
Manchester International Festival	The Opera Group
Marlborough Productions CIC	The Place
Metal	Theatre Royal Plymouth
National Theatre of Scotland	Touchstones Rochdale/Link4Life
National Theatre Wales	Town Hall Symphony Hall
New Wolsey Theatre	Turner Contemporary
NoFit State Circus	Watershed
Oh Yeah Music Centre	Welsh National Opera
Open School East	Whitstable Biennale
Opera North	Writers Centre Norwich
OTO Projects	Yorkshire Dance
Pacitti Company	
Peckham Platform	
Phoenix Dance Theatre	
Picture This	
Poet in the City	
Prime Cut Productions	
Punchdrunk	
Royal Lyceum Theatre	
Royal Shakespeare Company	





Brodie Sim, Toni Lewis, Siobhan Hermitage,  
Daniel Teixeira and Salome Wagaine  
Weston Jerwood Creative Bursaries, 2014-16  
Photo: Outroslope Photography



## APPENDIX F: CASE STUDIES

### CASE STUDY 1: Battersea Arts Centre, London Charlotte Turton, Head of People & Development

My main piece of advice when you are thinking about changing your recruitment practices is to make hard and fast rules, in line with the values of your organisation, and stick to them! In 2014 BAC made a solid commitment to pay all employees London Living Wage salaries and to provide regular entry-level opportunities across our traineeships, apprentices and junior level roles. We don't offer unpaid opportunities (apart from 1 – 2 weeks' work experience for those at school) and we see ourselves as a learning organisation, supporting our staff to develop and grow in and beyond the organisation, which in turn creates new opportunities for those just starting out.

We are now developing an in-house survey measuring the socio-economic background of our staff. We are using the Civil Service case study's list of 5 questions which have been thoroughly researched and tested so finally there is a set of measures we can adopt and test out. We are also following their guidance in providing the rationale behind these questions and not compressing the data. We are looking to collect this data on an annual basis so we can see how we compare to the national averages.

We see this very much as part of the journey we have been on since we shifted our approach in 2014. We are always tweaking our language and making incremental changes. We would advise others to start somewhere that feels possible and build (and learn!) from there. There are resources available that weren't available 5 years ago. Start using these early on in your journey so you can capture your baseline and track progress, but most of all, keep the discussion open, welcoming and ongoing.

When we were recruiting for our new Artistic Director/CEO at the end of 2018, we wanted it to be really open and encourage lots of people to apply. Here's an example of a video we tweeted during the recruitment campaign, which we aim to do more of in the future: "Only 2 and a half weeks left until applications close to become our new Artistic Director and C.E.O. – here's Fiona and Henri from our Young Peoples' projects telling you to apply!"<sup>19</sup>

<sup>19</sup> [https://twitter.com/battersea\\_arts/status/1060586153928212482/video/1](https://twitter.com/battersea_arts/status/1060586153928212482/video/1)

## CASE STUDY 2: Cambridge Junction

**Daniel Brine, ex-Director of Cambridge Junction, now Director of Norfolk & Norwich Festival**

At Cambridge Junction, what we learnt in recruitment alongside WJCB we also applied to our casual staff recruitment. One thing we did, which I got good feedback on and still do, is to always write a welcome letter from me. In it I emphasise that we want to hear from candidates who may have different backgrounds and believe they have transferable skills relevant to the post. We also did posters in local community venues.

The thing with the most impact was the introduction of the Living Wage. Because of WJCB we reviewed all our salaries and as a result, raised the salaries of our lowest paid permanent staff so that they were paid living wage or better. We weren't able to apply Living Wage to all casual staff but we created a statement saying that we were striving to make the change in the future (to implement it immediately would have cost us around £40k pa).

Coming to Norfolk and Norwich Festival, one of the first things I did was to raise salaries to Living Wage or higher. This was quite a jump for some junior staff and I could only afford it through an organisational restructure. I also introduced a new trainee programme, which we're piloting now. The traineeships run for 18 months and are designed to 'overlap' so that current trainees have six months to 'train' and 'handover' to the new trainee. The 'rotation' works really well as each trainee gets to work on two festivals. We have two strands – one in production & programme and one in communication & development.

## CASE STUDY 3: DANCE4, Nottingham

**Rachel Emmett, Executive Director**

Dance4 is an internationally recognised dance development agency based in Nottingham. We offered a full-time artist role for our traineeship, which was a learning curve not just in terms of bringing issues of social mobility into focus for us and our Board, but in terms of having an artist as a full-time employee and how that relates to the wider team and our programme.

We took time to revise the application form to ensure all questions were really needed and got a current intern to review the pack for readability. We advertised in People Dancing and One Dance UK as well as our usual approaches. We also did an all-day recruitment with a variety of different tasks which worked well. The advert for the post was widely welcomed by the dance sector as a great opportunity to support a young artist's career development.

Bakani Pick-Up was appointed from a strong field and he became the only non-white member of the team (though not any more). This visible and invisible diversification of the staff team does have an impact on how we and others think about the organisation.

Also, having an artist working in a full-time role gave a new perspective and led to greater understanding on both sides of how young artists can be supported by arts



organisations to develop their practice. The work undertaken by the role changed often during the year as his interests and skills developed, and we tried to respond to this to ensure he and we got the most benefit from the year.

Soon after the end of his traineeship Bakani presented work he had been developing with us at Resolution Festival which showcases emerging choreographers and he continues to make and perform work as a freelance artist.

## **CASE STUDY 4: Duckie, London**

### **Emmy Minton, Fundraising & Development**

#### **Selection Process**

Duckie is a small organisation so we can make decisions very quickly and are happy to change the way we work if there is a good reason. We created a new application process specifically for our new role for WJCB, including a simple online application and a request for a 3-minute video. We didn't ask for a CV or a written statement and based our selection procedures on attitude, ideas and each candidate's responses to Duckie's work. We invited 5 candidates for an interview in Duckie's Producer, Simon Casson's living room, which we made as informal as possible. The successful candidate was chosen because of her clear understanding of what the company was trying to achieve, her nuanced awareness of the different audience groups' needs and her obvious emotional intelligence. These qualities continue to be evident in her work to date, indicating that this process was highly fruitful in selecting a candidate that was a good fit for the company's vision and values.

#### **Marketing Campaign**

This process was led by Simon Casson and these are his Top Tips:

1. I sent them by email to everyone I know on Duckie's professional contacts list.
2. I bought advertising space (only spent about £70) on the Duckie Facebook.
3. I put it on the Front Page of the Duckie website for two weeks.
4. I sent personal emails to all of Duckie's QTPOC (Queer, Trans, Intersex People of Colour) network. This is all of the black and brown artists, producers and arts workers, especially those with good networks and over-active social media profiles.
5. I asked UK Black Pride and Kayza Rose (Duckie's QTPOC Producer) to tweet it.
6. I asked Amy Lamé to tweet it.
7. I asked younger artists and colleagues (under 30) to promote it through their networks.
8. I asked professional friends and colleagues at key arts organisations and universities to spread the word, including Queen Mary University, Goldsmith's, Central School, University of East London, Artsadmin, Live Art Development Agency, Southbank Centre, Barbican, Rich Mix, Oval House, BAC, Manchester International Festival, Contact Theatre, Homotopia, Bar Wotever and Royal Vauxhall Tavern.
9. We made the collateral look nice. Zed Gregory (Duckie's Graphic Designer) designed the job description and person specification sheets and the application form, and we used the same branding on social media and our website.

## CASE STUDY 5: In Between Time, Bristol

### Natalie Skidmore, General Manager

We tried out lots of new ideas for recruiting for our WJCB role and will use these again when we start recruiting for new project team members this autumn:

We designed and distributed posters in local community cafés, centres, libraries, job centres etc.

We advertised through the Job Centre for the first time.

We just asked candidates to complete our application form, ensuring we only asked for information we needed for the role. No CVs. We also offered them the opportunity to apply by video instead.

We invited people to contact us before they applied if they had any questions or concerns about completing their application form.

We used a scoring matrix devised from the job description main criteria and used by the panel to determine interview candidates.

We used different people to assess the applications from those on the interview panel to minimise bias.

We invited a young diverse person from a local community to sit on the interview panel to avoid bias and give new points of view.

We had different panel members on the second interviews, giving the maximum number of people the chance to meet the candidates before the position was filled.

We gave all applicants feedback on their applications which was made possible by the use of the scoring matrix.

We involve all new staff with our Board as soon as they start and for this WJCB role, one of our Trustees mentored our Fellow.

## CASE STUDY 6: LITERATURE WALES, Cardiff

### Bronwen Price, Head of Development & Deputy CEO, Literature Wales

The Weston Jerwood Creative Bursaries training day opened our eyes to how our current recruitment practice was less accessible to applicants from outside the traditional arts sector. We tore up our standard job advert template and started from scratch and as a result have since overhauled all our recruitment processes and documentation.

Our job adverts now include a 'day in the life' section, with jargon removed and an emphasis (especially for entry level roles) on potential rather than experience. We ask candidates to focus on their aspirations and the change they'd like to make, rather than how they exactly match the job requirements. Our interview techniques now include (as appropriate) a smaller 'panel' with CVs provided in advance, a coffee shop choice of venue and providing the questions in advance to quell nerves. We work with our second-choice candidate to support them, and link them to our wider networks.

We challenge our preconceptions about the best candidate for roles. We're increasingly focused on what skills and experience a candidate can bring to the organisation which we don't already have.

These changes to our recruitment have inspired us to turn to increasing the representativeness of our clients - artists, participants and audiences. Our new Strategic Plan emphasises Representation & Equality as one of three tactical priorities and identifies three target client characteristics which our activity will be designed and curated for.

We will also use the lessons learnt through WJCB to recruit new Board members who might think being a trustee isn't for them. Focusing on breaking down barriers to accessibility, we're rethinking our Management Board meeting times/days so we aren't relying on Directors being in sufficiently senior posts to be released from jobs, or alternatively asking them to sacrifice salary.

The programme has led to reputational growth for Literature Wales in many ways and we are now working with our core funder Arts Council Wales to share our learning on diversifying recruitment with all of Wales' national companies.

### Della Hill, Development and Communications Officer

The advert stated that the organisation wasn't too fussed on employment experience, but rather on the skills acquired in other aspects of life. They simply stated they were looking for a curious person with lots of drive, energy and dedication. I did have relevant experience, but I also felt that I had a lot more to offer than the skill-set on my CV. I am determined to break down the barriers that exist when from a low-income background. Normally, this would be something that wouldn't be mentioned in the process, but this organisation was actually asking me to speak about it. I'm a mixed-race individual and I feel this has made a huge impact on my life experiences. I feel that I have always been a little different to the crowd that surrounded me, and I have used the arts to express myself from a young age. With this in mind, I felt my background would be important for the role, and this had never been relevant before.

## CASE STUDY 7: Manchester International Festival

**Jennifer Cleary, Creative Engagement Director (Job Share)**

Being a Host in the first 2 editions of WJCB has had a strong influence on the way we have developed our approach to recruitment for the Festival and also our designs for the Manchester Skills Consortium. I was really struck by the powerful networks created by bringing together the cohorts of 40 WJCB Fellows from around the country for shared training. Unified by all being at the start of their professional careers but in a range of roles in different art forms and in a wide variety of organisations – this seemed to me to create an incredible energy when they all came together.

MIF initiated the new Greater Manchester Cultural Skills Consortium as part of our longer-term vision to put opportunities for local people at the heart of The Factory, the landmark arts space that MIF will operate when it opens in 2021. Drawing on the WJCB model, our target is to have 50 apprentices working in cultural organisations across the city at any one time, bringing together individuals and hosts for shared training to create a similar, powerful cohort.

We have been looking at this idea of developing a workforce to support the city's cultural ambitions - one that we can tackle collaboratively and not just as individual organisations trying to manage our own recruitment. For the second edition of WJCB, we created a new role of Trainee Production Manager hosted by us for the 2015 Festival and then seconded to three other cultural venues across the city for three months each – HOME, Royal Exchange and RNCM. The aim was to give our Fellow an unparalleled opportunity to train with some of the most talented technical teams that the city had to offer but also to set them up for a successful freelance career in the city. This was really important as at that time there was a growing need for experienced local Production Managers capable of working flexibly and helping meet the city's growing cultural ambitions.

This pilot of a shared financial model for developing talent across the city provided the blueprint for The Factory and for the Skills Consortium. The cultural sector in Manchester has come together to support the diversification of our workforce and train up local emerging talent to provide future capacity. WJCB has played a really important role in developing this as a model for MIF and for the city.

## CASE STUDY 8: Peckham Platform, London

**Emily Druiff, Artistic Director**

To help us reach candidates from lower socio-economic backgrounds we partnered with University of the Arts London Outreach Careers and Employability to access recent graduates in receipt of a full maintenance grant. We appointed Laurèl Hadleigh as Learning Assistant, and have since promoted her to Youth Voice Platform Coordinator on a permanent contract. We've also since appointed another candidate from that recruitment round – the candidates were really strong!

The impact of the placement on our organisation has led us to think in a much more targeted way about the work that we do to recruit people that reflect the communities that we serve. Laurèl has helped us better understand the complexities of engaging communities, and inspired us to embark on new initiatives. During this time we also embarked on board recruitment for Youth Trustees. This has had a positive impact on diversifying our governance: we now have five new board members and two new youth trustees, the majority of whom are local to Peckham and represent a more diverse demographic and experience than previously.

We have also looked at how future roles are more representative of our communities and how we write up those job descriptions and where we advertise. For example we found that placing posters locally in community halls and churches secured a different applicant than more traditional lines of recruitment. This has had a great impact on us as an employer and is definitely a positive move towards diversifying the workforce, one that we fully endorse and support. We are opening our new space back on Peckham Square in 2021, and our vision is that the team are representative of the communities that we serve and I'm confident that we will be.

#### **Laurèl Hadleigh, Youth Voice Platform Coordinator**

At the time I applied for the role of learning assistant at Peckham Platform, I was searching for a solid position within creative education, but having difficulty finding something that provided a living wage without requiring years of experience I didn't have. I knew of Peckham Platform's focus on social arts, had attended some of their exhibitions and had a lot of respect for the work. As they were offsite, I saw this transitional time as an opportunity to learn about organisational structure and sustainability and hoped with the research aspect of the role that I could have some influence on the organisation's development. The WJCB development programme was intriguing in its extensive variety and overall I felt this role and place on the programme rooted my career in creative education.

## **CASE STUDY 9: Theatre Royal Plymouth**

### **Mandy Precious, Engagement and Learning Director**

When applying for WJCB, we were very mindful that we are, as a theatre, looking to employ a more diverse group of people as part of our workforce. In fact, we do have a very diverse workforce on paper though those from lower socio-economic backgrounds tend not to work in the artistic or administrative parts of the workforce.

WJCB very much made us focus attention on our recruitment processes, which we had begun exploring with the Young Vic. Often our recruitment followed a very traditional process and didn't always accommodate those who were experienced in the world with multiple transferable skills but no direct experience of the arts. We're still very much on a journey of discovery with this process but we've definitely made significant changes:

- Giving entry level jobs to entry level candidates
- Speed dating type interviewing process so that everyone who qualifies is interviewed
- Open days
- Opening our recruitment practice, for example, ensuring that we aren't just advertising in the usual places (so Job Centre, disability arts online, free online sites) and making sure we don't use theatre language (so customer service rather than House Manager).
- Paying the living wage
- Giving staff many ways of communicating with management and with each other, e.g. staff surveys, newsletters, staff meetings - this is a great way to move forwards. We have a Positive Performance Framework that focusses on the positive behaviours required of everyone, including giving positive feedback
- Targeting YP who are unlikely to take up Work Experience to enable their transition into the staff
- Engineering 4 or more encounters for schools so young people can learn about employment in the theatre, involving Q & As with staff. Based on the theory that young people need to have four or more interventions to really begin to think that the world of theatre has anything to do with them.
- Learning from the programmes like WJCB which we are involved in, such as RTYDS, working with RADA to stage auditions here in Plymouth; Create Change Leadership Programme with RIO for city wide leaders to make change for young people.

WJCB taught us a lot: socio-economic status looks like every young person and difference doesn't always look or sound that different.

Many things have been reinforced through this process. One size does not fit all. And we are still very much learning – but the best way to learn is to do. As they say to know and not to do, is not to know...

## CASE STUDY 10: Yorkshire Dance, Leeds

**Wieke Eringa, Artistic Director**

We did a number of things to make the process more accessible for our WJCB recruitment, to address these hidden barriers:

- To reflect the diverse applicant pool we wished to attract: we used images of dance artists from different ethnic backgrounds.
- Practicalities of arranging an interview around other work/childcare: we left a long lead in time for people to apply and provided the interview date on the job advert. We also checked the date did not clash with any religious festivals.
- Lack of voluntary/ unpaid work experience in the arts: we ensured that the application form did not refer to unpaid work/volunteering/internships. No 'arts jargon' was included. We made it clear that candidates could talk about transferable skills rather than specific experience within the arts.

- Lack of clarity about salary and permanence: we made it clear on the job advert what the salary would be and how long the role was confirmed for. We also made it clear there was potential for the role to continue beyond one year.
- Arts jobs can be hidden from people outside the sector as they do not know which websites/networks to look at: we advertised in a broader range of places, in particular non-sector specific websites. We asked younger members of the team (including those who could not have afforded to do an unpaid internship) where they looked for jobs after graduating. We also ran the job advert for longer to allow more potential candidates to see it.
- Costs involved in attending the interview: we offered to pay for travel and accommodation.
- People interviewing come from a white, middle class background meaning candidates from different backgrounds feel they cannot be themselves. We invited a dance artist who identifies herself as working class and has spoken on this subject with us in depth to support in the interview and selection process.

We are having far more conversations about the diversity of artists we are programming. We are canvassing the opinions of our audiences, having difficult conversations and actively trying to programme more diverse artists particularly in relation to ethnicity (we found we were already programming LGBTQI+ artists, female artists, learning disabled artists and artists from a socio-economically deprived background).

Our new Jerwood-funded Dance for Arts Sake specifically questioned how to attract more diverse artists and used a process similar to the Weston Jerwood Creative Bursaries interview to identify which artists to work with.

Most significantly perhaps, we are now paying all staff the Real Living Wage. Considering the economic climate and uncertain funding context, this is a hugely risky thing to do for us, and demonstrates a real commitment to increasing diversity in our workforce, a theme that continues in the artistic programming.

Megan is now Assistant Creative Producer (full time) at Yorkshire Dance.

## **CASE STUDY 11: a-n, The Artists Information Company, Newcastle upon Tyne**

**Julie Lomax, CEO**

A-n, the Artists Information Company, has its 40th Anniversary in 2020 and inspired by WJCB, we have developed a Trainee programme specifically directed at artists, giving them the creative and business skills to further their careers. Our trainees will be with us for one year full time, paid the Living Wage, have paid time off to develop their practice, be given an artist mentor or coach and have training in different aspects of running a creative business. I have structured the posts in this way because I went to art school and who knew then that I had the potential to run a business, manage multi-million pound budgets, and write a Business Plan!



We will provide a home rather than being a host, we will pass on life/work skills but not expect our trainees to become masters of disguise and imitation, we will support artistic practice and most importantly our trainees can always come back.

I have a personal commitment to supporting people, who have fewer opportunities to get into the arts and feel that my lived experience can be useful in supporting others like me to have a chance of a career in the arts. I came across WJCB when I was working at Liverpool Biennial and connecting back to the North after many years away. I had come home: I could eat tea as well as drinking it. It was a wake-up call and I realised that I had just spent the last 30 years employing varying degrees of faking it to be part of the art world that I loved.

In a recent discussion at a-n one of my team remarked that schemes to support people from lower socio-economic groups were often focused (in his words) on the 'gentrification of people' and 'social mobility' rather than creating change in the institution or indeed a home for difference. Being self-aware as an organisation is the first step we need to take to ensure this doesn't happen.

## **CASE STUDY 12: Film and Video Umbrella, London** **Susanna Chisholm, Programme Development Director**

WJCB was a key inspiration for FVU's Curatorial Practice Award, offering an early-career curator the opportunity to develop and realise a curatorial project of their choosing over the course of a year. Awardees receive a £5K fee, £15K of project funding, and desk space and support from FVU.

At a time of increasing inequality, it is important that FVU contribute to the diversification of the white middle class dominated arts sector, and we saw economic background as the most prohibitive barrier to people's access and aspiration. Money does not discriminate - it intersects with and exacerbates all other barriers, of ethnicity, gender, sexuality, disability and class. We therefore saw it as a way that we could reach a very broad demographic of people in need of support, which the range of applicants to the first year of the scheme very much confirmed.

We consulted widely on how to ask applicants to demonstrate their economic background without being too personally invasive. We admired the clarity of the criteria for WJCB which focused on evidencing full maintenance grants of recent university graduates. However, as we wanted to be open to applicants of all ages and education, we had to come up with our own way of assessing economic background, simple for both us and applicants to administer. Our initial instinct was to invite people to tell us in their own words about their background, but we were wary about placing the onus on the individual to validate their position when they are likely to already feel excluded. We ended up offering the choice to applicants: either to write a short statement outlining their economic background/why they were eligible OR to provide some kind of evidential paperwork, e.g. eligibility for free school meals, full maintenance grants, or social housing. We are aware that this is a very imperfect methodology but it worked in this instance.

FVU is a small organisation of only five people, and the scheme therefore had to be tailored to our existing in-house skills and limited capacity to meaningfully bring about change. Rather than support more people, we chose to focus all our energies into one person per year, to try to provide them with the most transformational and in-depth experience for their career that we possibly could.

## APPENDIX G: EVALUATION HIGHLIGHTS – WESTON JERWOOD CREATIVE BURSARIES 2017-19

Evaluation from the Weston Jerwood Creative Bursaries 2017-19 edition shows how the programme had an impact on three fronts by: supporting change at organisational level; having significant impact on the employment prospects of the latest Fellows; and transforming the employment potential of alumni.

### **SUPPORTING ORGANISATIONAL CHANGE**

- 71% of hosts said the programme made them think differently about recruitment and interview processes (with some host organisations widening publicity of work opportunities, simplifying application processes and making interviews more informal). One host reported: “The [programme’s recommended] recruitment process has made a real impact on our recruitment process and these insights will be of real benefit to the industry.”
- 87% of hosts said the Fellow contributed new ideas/perspectives to the organisation.

### **TRANSFORMING EMPLOYMENT PROSPECTS FOR THE NEW COHORT OF FELLOWS**

- 90% said the programme had raised their aspirations & had increased their confidence
- 58% had never had a paid job in the arts before and 73% had never had an internship in the arts
- 88% said it had helped equip them to find a job
- 90% are currently either in a job or have set up a freelance practice
- Over half are staying on with their hosts either on a short-term or permanent contract.
- “The WJCB was an added bonus for me, it propelled me at a rate I couldn’t have done on my own - I was aware of what I wanted to do and this has affirmed that passion and well equipped me.”

**TRANSFORMING EMPLOYMENT POTENTIAL FOR THE FUTURE**

- 95% of alumni responding to the survey said the programme had helped progress their careers (many stating this strongly)
- 74% said it had had an important influence on them
- Alumni are moving into leadership positions, such as Director of Chisenhale Dance Space in Tower Hamlets; Artistic Director of Birmingham's Fierce Festival; Curator at the Whitworth Gallery in Manchester; Producer with English Touring Theatre; Classical Music Programme Manager for the British Council; Arts Development Officer, Orkney Islands Council; and Creative Producer, National Science and Media Museum in Bradford. Others are developing successful freelance careers as artists, photographers, performers, musicians and producers.

With many thanks to our evaluator, Annabel Jackson Associates Ltd  
<http://annabeljacksonassociates.com/>



### **Socio-economic diversity and inclusion in the arts: Toolkit for Employers**

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### **Evaluation of WJCB 2017-2019:**

Annabel Jackson Associates Ltd

### **Case Studies and Quotes:**

Charlotte Turton (Battersea Arts Centre)  
Daniel Brine (Cambridge Junction)  
Rachel Emmett (Dance4)  
Emmy Minton (Duckie),  
Natalie Skidmore (In Between Time)  
Bronwen Price (Literature Wales)  
Della Hill (Literature Wales)  
Jennifer Cleary (Manchester International Festival)  
Emily Druiff (Peckham Platform)  
Laurèl Hadleigh (Peckham Platform)  
Mandy Precious (Theatre Royal Plymouth)  
Wieke Eringa (Yorkshire Dance)  
Julie Lomax (a-n The Artists Information Company)  
Susanna Chisholm (Film and Video Umbrella)  
Callum Berridge (2017-19 Fellow)  
Hamish Dunbar (OTO Projects)

### **Testers:**

Sara Whybrew (Creative and Cultural Skills)  
Richard Watts (People Make it Work)  
Rachel Emmett (Dance 4)  
Della Hill (Literature Wales)  
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**Jerwood Arts** is the leading independent funder dedicated to supporting UK artists, curators and producers to develop and thrive. We enable transformative opportunities for individuals across art forms, supporting imaginative awards, fellowships, programmes, commissions and collaborations. We present new work and bring people from across the arts together in the galleries at Jerwood Space, London, as well as across the UK.  
jerwoodarts.org

### **The Bridge Group**

The Bridge Group is a non-profit consultancy that uses research to promote social equality. We do this by supporting organisations of all kinds with independent expertise, research and practical know-how to enable them to make real and lasting impact on socio-economic diversity and social equality. Our objective is to make real and meaningful change, now. Our vision is a higher education system and labour market where outcomes are determined by competence and hard work, and not by socio-economic background. The Bridge Group is a charity. We are non-partisan and are not associated with any political party.  
Thebridgegroup.org.uk

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